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NEWSPAPER

# Billboard

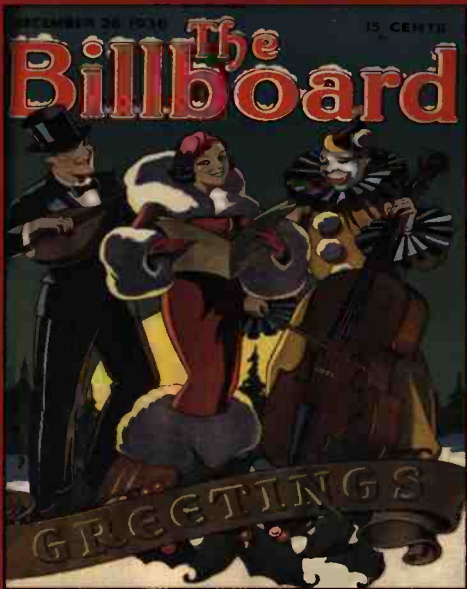
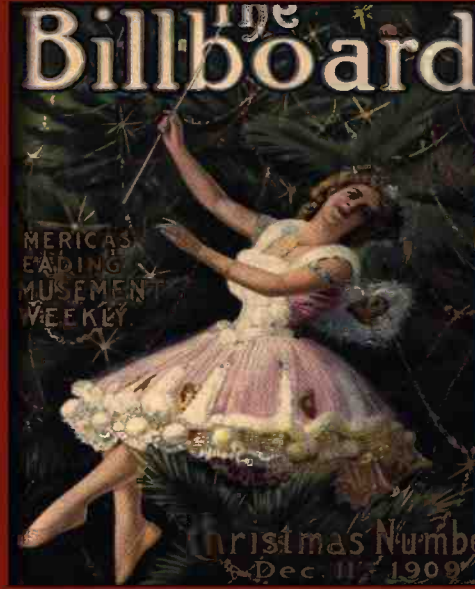
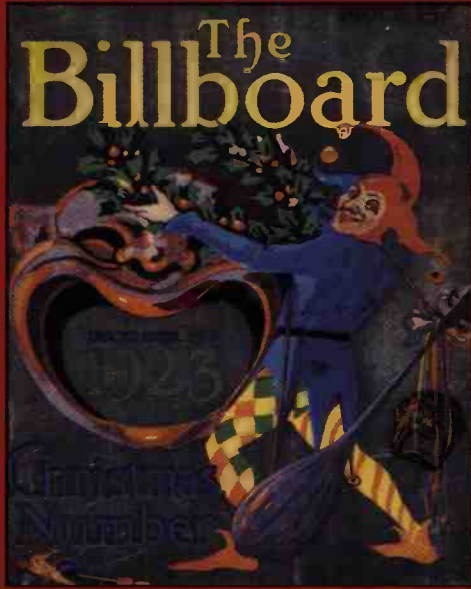
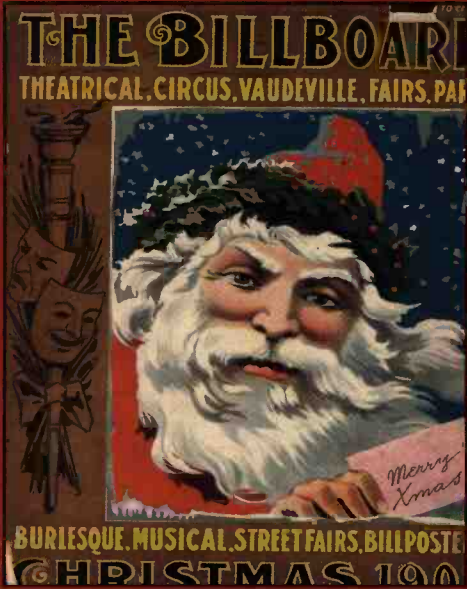
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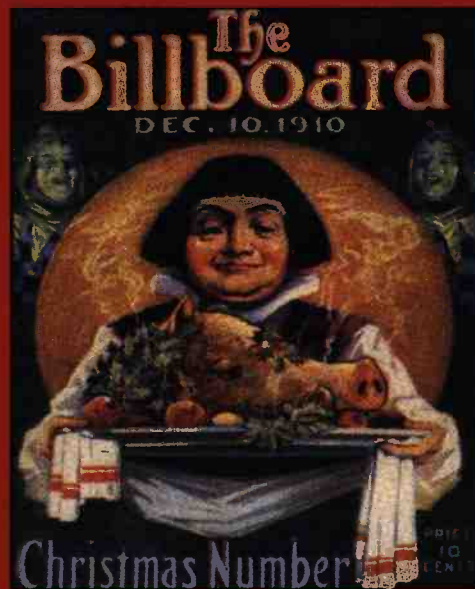
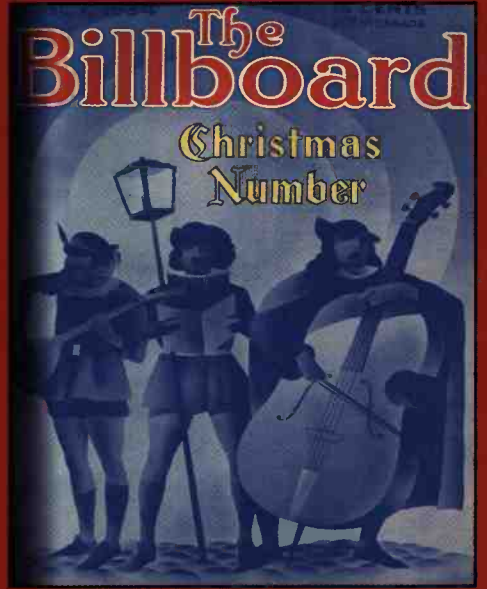
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 29, 2001



# 2001

## The Year In Music

Over 200 Charts • Critics' Poll  
International Highlights & More



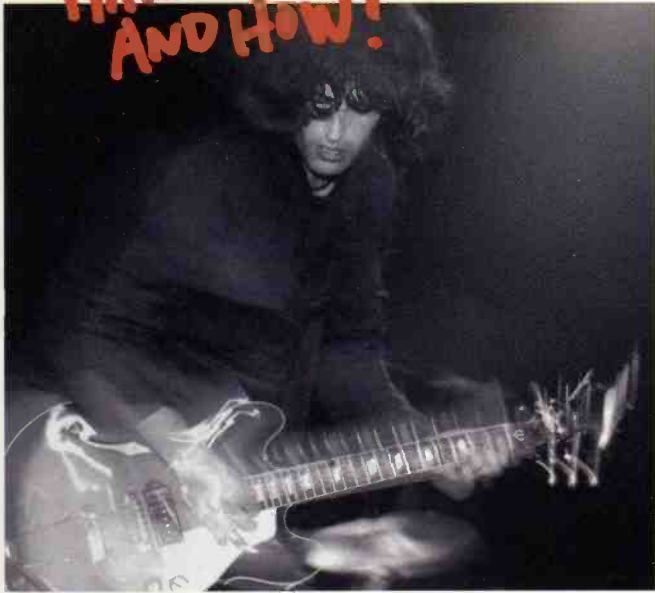
## **MTV2 CLASS OF 2001**

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



**OUR STUDENT BODY ROCKS.**

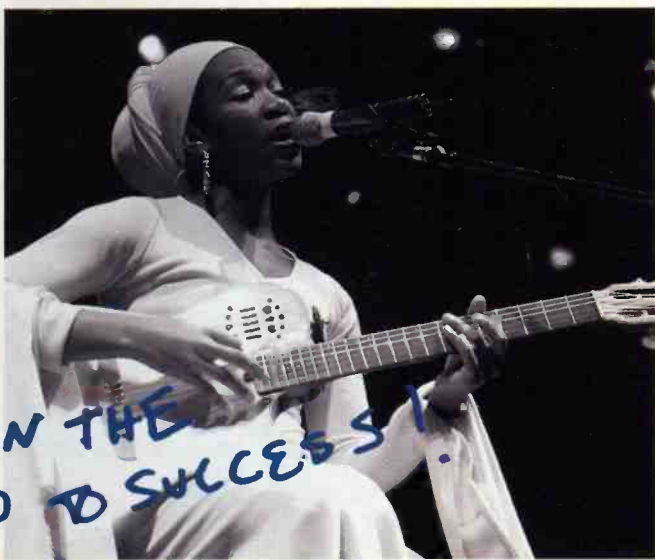
HANDPICKED  
AND HOW!



**pete yorn**  
"MTV2 handpicked tour"



**moby**  
"MTV2 launch - live from scotland"



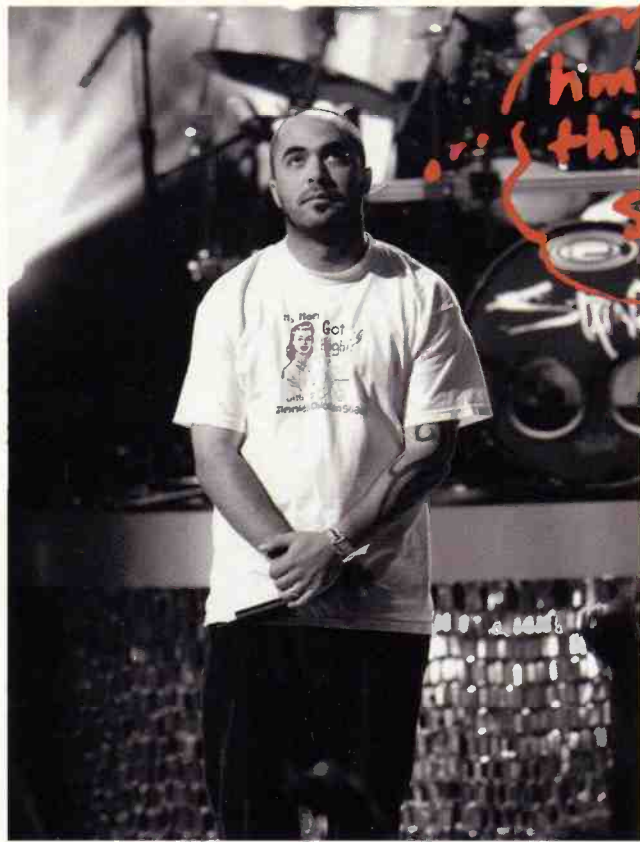
**india.arie**  
"sisters for hip hop & soul co-president"

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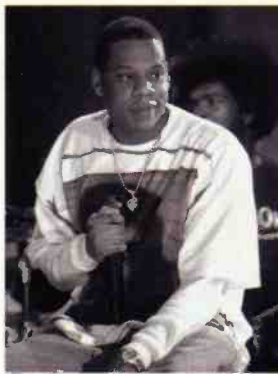


**mudvayne**  
"first MTV2 award winner"



hmmm...  
this doesnt  
suck!

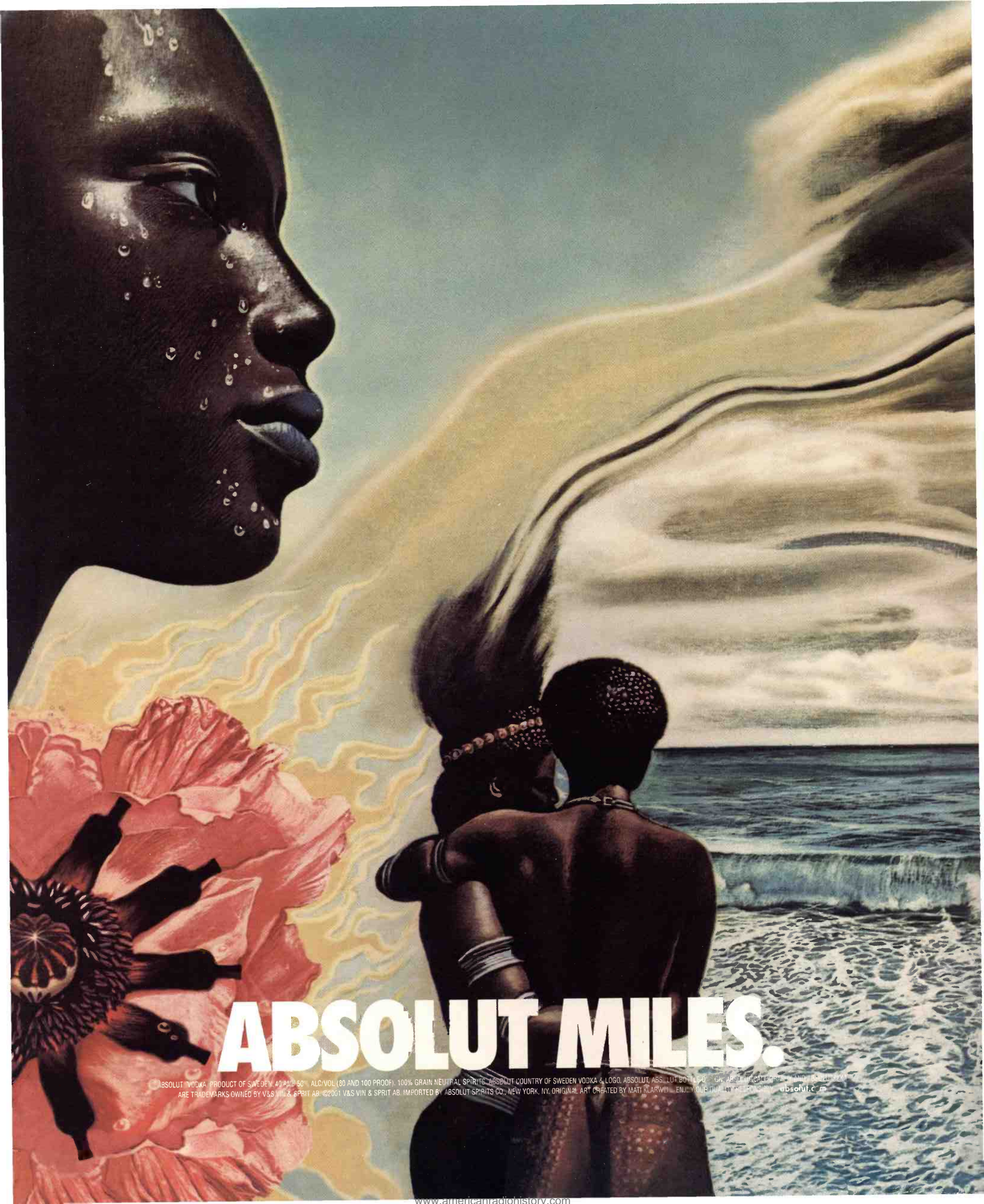
**staind**  
"unplugged 2.0"



**jay-z**  
"unplugged 2.0 treasurer"



**mystic**  
"live at MTV headquarters"



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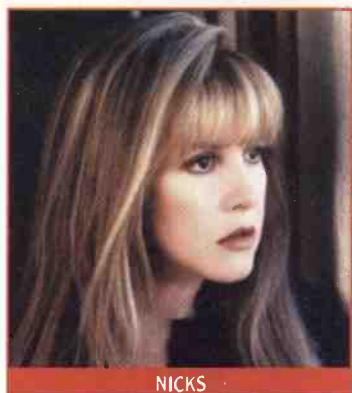
DECEMBER 29, 2001

## Music Industry Reflects On 2001

### Learning From Tragedy And Setbacks, Assessing 2002's Challenges

BY LARRY FLICK  
and MELINDA NEWMAN

NEW YORK—At 8:45 a.m. Sept. 11, 2001, as the U.S. was brutally stripped of its innocence by an unprecedented series of terrorist attacks, a sharp line of change in



NICKS



MOTTOLA

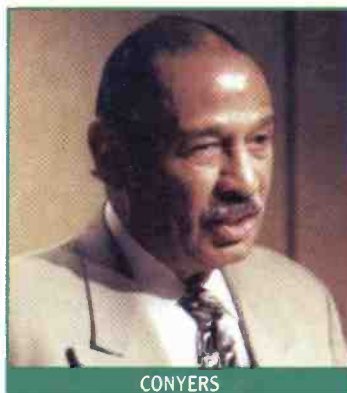
the music industry was likewise being drawn.

From that moment, it would no longer be acceptable to cavalierly say, "Oh, it's only rock'n'roll." In a split second, the time for artists—and the labels that issue their music—to think before act-

ing had arrived. In the opinion of many, it was about time.

"I don't want to live in a world where everyone is the same," Lenny Kravitz says, "but I also don't support the idea of spreading

(Continued on page 80)



CONYERS

## Global Touring Sees Gains In Grim Year

BY RAY WADDELL

NASHVILLE—Even if business was as flat as a pancake, the global touring industry weathered a very difficult year with remarkable resiliency, overcoming a shaky economy and catastrophic events to post modest increases in attendance and gross revenue.

At one point, it looked as if a decline in both was likely, but lucrative superstar tours by the likes of

### ★ 2001 IN REVIEW ★

(Continued on page 79)

## 2001-2 Congress Faces Antitrust, Artists' Issues

BY BILL HOLLAND

WASHINGTON, D.C.—The most significant 2001 music industry stories in which the federal government is involved—industry antitrust issues, concerns

about artists' rights, the need for streamlined music licensing, and non-

discriminatory online music service opportunities—began to develop this year. But they will come to a head in 2002, when Congress returns for its second session

(Continued on page 82)

## The Eloquent 'Drive' of Arista's Jackson



PHOTO: ALAN MAYOR

BY DEBORAH EVANS PRICE

NASHVILLE—There are few things so powerful as a man, his emotions, and a guitar. Never was that more evident than during this year's Country Music Assn. (CMA) Awards show, when Alan Jackson

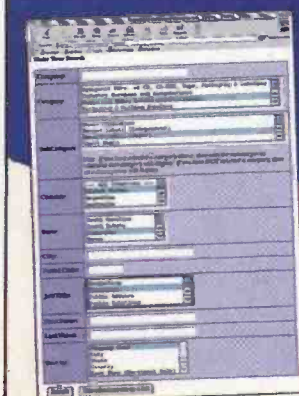
debuted "Where Were You (When the World Stopped Turning)."

A multitude of songs have been written and recorded in the wake of Sept. 11. But none captures the myriad emotions unleashed by the

(Continued on page 81)

Labels And Artists Debate Online Permissions: Page 12 • RAC Plans Benefit Concerts: Page 14 • Concern Over Tower Japan Sale: Page 14

2001  
The Year  
In Music  
and  
The Year  
In Touring  
follow page 56



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# Holiday Wishes And The Dance Of Life

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

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

As the wistful music eddied against the warm breezes circulating between the screen door and the kitchen windows, my dad, then only 48, stopped speaking in mid-sentence and listened to Lynne singing: *I wish you bluebirds in the spring, to give your heart a song to sing/And then a kiss but more than this/I wish you love/And in July a lemonade, to cool you in some leafy glade/I wish you health and more than wealth/I wish you love.*

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

"This," he said, "is my song to you."

All our young lives, my siblings and I were used to seeing our parents being openly affectionate, my handsome, dapper father (to me, he resembled a suave Clark Kent) often embracing and bussing my mother and calling her by his private nickname ("Nuzzy"). More than once during my childhood, when a favorite courtship-era tune of theirs had come over the kitchen radio, my father had arisen from the table in the midst of a meal to wordlessly (and rather elegantly) bring his spouse to her feet for a slow dance with him. But this moment was different. My father seemed timid, as if he were less a husband than a heart-torn suitor who would soon reluctantly have to withdraw.

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

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

In that moment, knowledge of mortality and the fierce, impossible beauty of love swept into my young heart, lending everything in life a weight and a finite intensity never previously imagined. Death suddenly defined everything—the copper sunset, the crickets in the backyard—and loss, even for the lucky, was the threshold between awareness and real understanding. My parents never again rose together to sway and two-step around our kitchen table. After his death in July, my mother lived another 34 years. She later told her children that my father's spirit lingered around the house until she sat up in bed one night in a half-dream and told him, as if he were a smitten partner at a cotillion ball, that it was time for him to let go of her hand.

But the ghosts of my parents rise up to dance in every subsequent moment of joy or loss or clarity I have ever known. Glancing back at

us kids, but mostly gazing only at each other, the two spirits linger in the corner of my inner eye like an eternal truth.

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

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

As this difficult, often wrenching year ends, one can turn on the radio and hear Harrison's devout "My Sweet Lord," "More Than a Woman" from the *Aaliyah* album (which she dedicated to the memory of her grandmother), the classic "Cause I Love You" duet that Thomas recorded with his daughter Carla, or the fond new rendition of "Have Yourself a Merry Little Christmas" by James Taylor, himself the father of twin boys barely out of their cribs—and each of these songs in some way soothes.

Visiting Taylor twice in November at a studio outside Boston where he was huddled with producer Russ Titelman to complete the sequel to his Grammy-winning 1997 album, *Hourglass*, he was always surrounded by family. One afternoon, his infant boys Logan (the bash-

ful one) and Henry (outgoing, eager for eye contact) sat up in their double-wide stroller with wonder as the sound of "Have Yourself a Merry Little Christmas" oozed from the overhead monitors, followed by the nearly finished "Fourth of July," the latter a tender love song inspired by James' wooing of the twins' mother, Caroline "Kim" Taylor. (It was noted afterward that whenever their father is away, the sound of his music around the house is a marked comfort to his toddlers.)

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

In Ben Taylor's gaze, as well as in the gleeful eyes of his half-brothers, was the same sure look I glimpsed on the faces of my parents in June 1964. So to all people of goodwill for whom music is often an echo of their better selves, I wish what Gloria Lynne sang of long ago: *I wish you shelter from the storm/A cozy fire to keep you warm/But most of all when snowflakes fall/I wish you love.*

## music TO MY EARS



BY TIMOTHY WHITE

## LETTERS

### NOTHING LIKE THE REAL THING?

BMG Distribution is reportedly at the forefront of the majors' testing encryption technology and seeking technologies that would counter CD-R burning. ("Music Distribution: The Big Five Wrestle With the Issues," *Billboard*, Oct. 13). Piracy? Most people buy silver-disc CDs in chain stores, not on street corners.

To further muddle matters, even non-audiophiles know that the sound of MP3s can't compare to the real thing, to say nothing of the merits of possessing artwork, lyrics, and liner notes. MP3s are for sampling music en route to a potential purchase and possibly for interim listening (car, Walkman) but not for serious music consumption and enjoyment.

Fred Mills  
 Wadesboro, N.C.

### BREATH AWAY FROM HEAVEN

It's not surprising, but Timothy White's "Appreciation" of dear, departed George Harrison ("The Answer's at the End: George Harrison, 1943-2001," *Billboard*, Dec. 15) was easily the best item that I have read. It spoke from the head and from the heart. Thanks.

Roy Lott, deputy president  
 EMI Recorded Music, North America  
 Hollywood

and misinformation. His is the lone exception. The elegance, restraint, and dignity of his writing really did justice and honor to the memory of George Harrison. Thanks for all the great coverage of Harrison over the years. I can see why he felt so comfortable with White.

Frank de Falco  
 New York City

### THE COWBOY IN BILLBOARD

I just received my Oct. 6 back issue that I ordered after learning online that there was a 17-page tribute to Tim McGraw in it; he's what brought me back to country. Thanks for that wonderful article and pictures.

Shirley Greene  
 Palatine Bridge, N.Y.

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# PEARL HARBOR

Top Albums

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Unpublished  
No. 1 on this week's unpublished charts

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CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
DAVE KOZ & FRIENDSA	Smooth Jazz Christmas
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop
NEW AGE	
MANNHEIM STEAMROLLER	Christmas Extraordinaire

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14 Dick Clark sues Michael Greene over the Recording Academy's alleged Grammy performers policy.

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16 The Beat

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ABOUT THE COVER

During 1894, the year *Billboard* began publishing, there was an ongoing revolution in color printing, pictorial engraving, and theatrical signage of the sort that this trade journal originally specialized in championing, namely, the billboard. At the turn of the last century, the graphic arts enjoyed an unprecedented popular embrace in our culture, with the inception of color lithography and photo technology and the development of a prismatic new array of colored inks transforming the everyday visual experience in the home, as well as the marketplace. Handbills and circus posters suddenly had to compete with the decorative packaging of household products for consumers' attention. Meanwhile, public entertainment was entering the social mainstream, with the notion of an "evening on the town" expanding to encompass any night of the week.

To celebrate the first calendar year of a new millennium, as well as a new century—and to offer dramatic glimpses of how much our society has evolved yet held fast to images of fellowship and good cheer—we collected holiday covers from *Billboard's* distant past for a commemorative panorama designed by our art director, Jeff Nisbet. As one can see, whether at fairs and carnivals in 1903 or 1932, a gala dress ball in 1908, or an NBC TV studio during that fledgling com-

munications medium's first Golden Age in the 1950s, Santa Claus was always a staple figure of generational fascination, as was the comely yuletide angel (1909) of childhood fables. Also embodying the same fond mix of festivity and fantasy that endures today were quasi-medieval images of mistletoe (1919), court jesters (1923), and proud stewards at sumptuous banquets (1910). On urban street corners during the Great Depression, holiday troubadours in top hats, fur-trimmed red velvet, or greasepaint seemed no less spunky and optimistic (1936) than their legendary town-crier counterparts (1934) of the Middle Ages. But regardless of its theme, there is within each vivid image an enduring message of hope.

As we bid goodbye to the sorrows, trials, and often-heroic sacrifices of 2001, these images seem to beckon from an older, wiser era, urging us to take heart in the historical courage and familial continuity of the human spirit. One hundred and seven years since its founding, we at *Billboard* still share the hopefulness of our forebears and join together to wish all of our readers a happy and safe holiday season and a healthy and prosperous new year.



*Timothy White*



Chart Beat by Fred Bronson

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

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

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

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

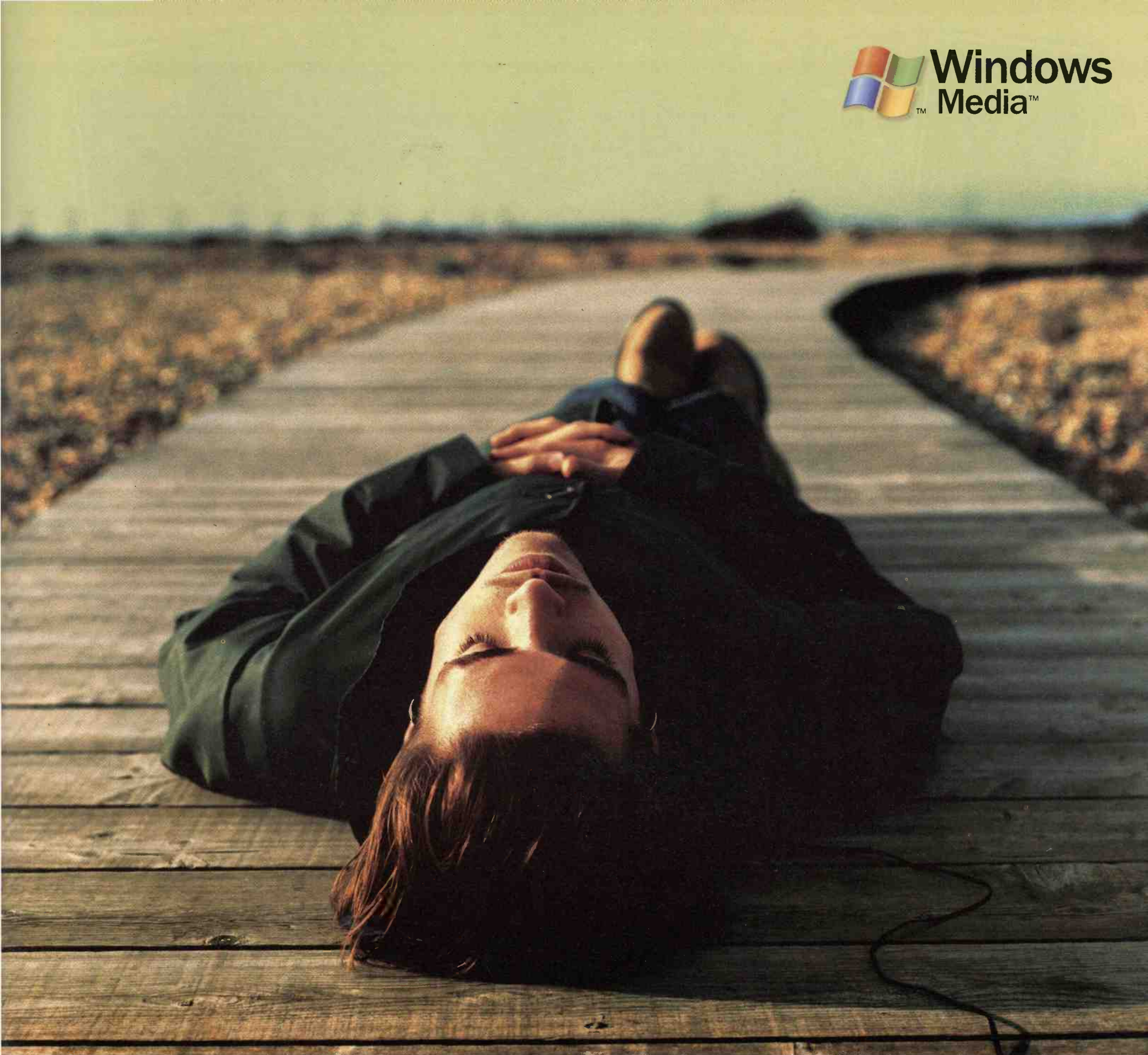
**Hitomi Yaida**, *Candlize* (Toshiba EMI, Japan); **Jean-Jacques Goldman**, *Chansons Pour les Pieds* (Columbia, France); **Carole King**, *Love Makes the World* (Rockingale); **Travis**, *The Invisible Band* (Epic); **Robbie Williams**, *Swing While You're Winning* (Chrysalis U.K.); **Tomas Ledin**, *Festen Har Borjat—Ett Samlingsalbum 1972-2001* (Anderson, Sweden); **Carsten Lykke**, *Selvoptaget* (EMI-Medley, Denmark); **Laura Pausini**, *The Best of Laura Pausini* (EastWest, Italy); **Nevergreen**, *Nevergreen* (Mega/Edel, Denmark); and **Lila McCann**, *Complete* (Warner Bros.).

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

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

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).





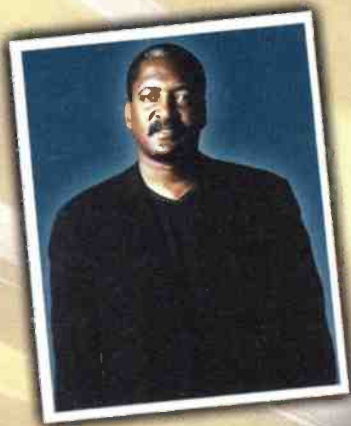
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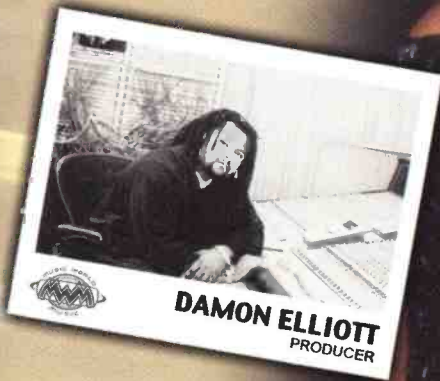
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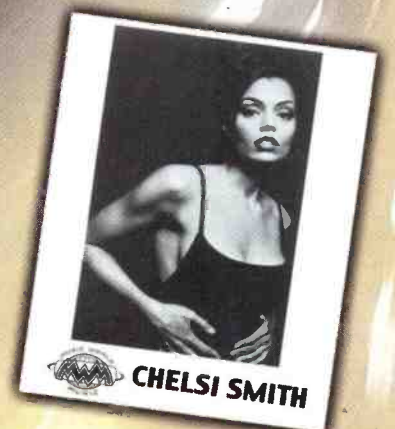
**SYGNATURE**



**SOLANGE**



**DEVIN**



**CHELSEI SMITH**

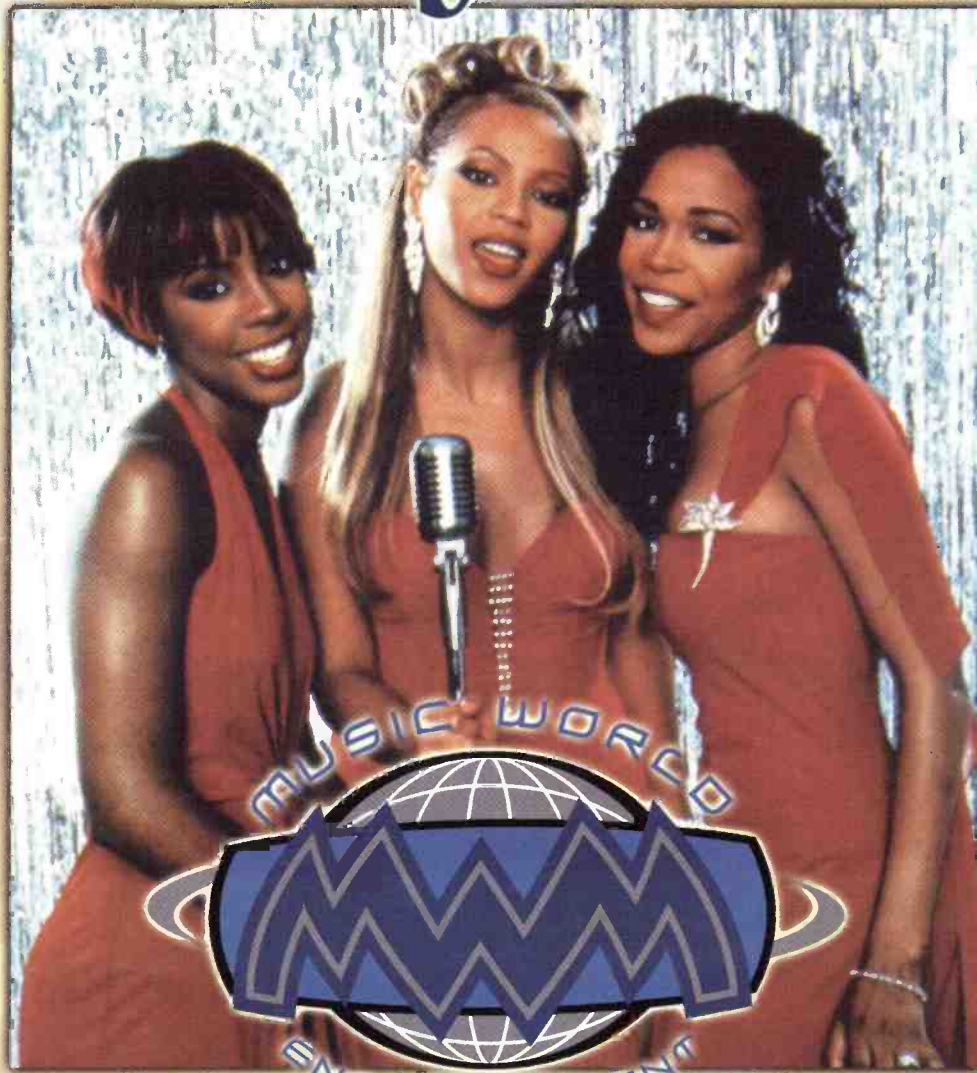


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# Congratulations Destiny's Child



★  
BILLBOARD MUSIC AWARDS  
2001  
Artist of the Year  
Artist - Destiny's Child

★  
BILLBOARD MUSIC AWARDS  
2001  
Artist of the Year, Duo or Group  
Artist - Destiny's Child

★  
BILLBOARD MUSIC AWARDS  
2001  
Hot 100 Singles Artist of the Year  
Artist - Destiny's Child

★  
BILLBOARD MUSIC AWARDS  
2001  
Soundtrack Single Artist of the Year  
Artist - Destiny's Child  
Title - Independent Women Part 1  
(from "Charles Angels")

★  
BILLBOARD MUSIC AWARDS  
2001  
Hot 100 Singles Artist of the Year,  
Duo or Group  
Artist - Destiny's Child

★  
AMERICAN MUSIC AWARDS  
2001  
Favorite Band, Duo or Group - Soul / R&B  
Artist - Destiny's Child

★  
ARTIST DIRECT (ADOMA) AWARDS  
2000  
Favorite Group: Urban / Hip Hop  
Artist - Destiny's Child

★  
BET AWARDS  
2001  
Female Group  
Artist - Destiny's Child

★  
BILLBOARD MUSIC AWARDS  
2000  
Artist of the Year  
Artist - Destiny's Child

★  
Duo / Group of the Year  
Artist - Destiny's Child

★  
Hot 100 Singles Artist of the Year  
Artist - Destiny's Child

★  
Hot 100 Singles Duo or Group of the Year  
Artist - Destiny's Child

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

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

★  
BMI POP AWARDS  
2001  
HONORED MOST PERFORMED  
BMI SONGS  
Artist - Destiny's Child  
Title - Bills, Bills, Bills  
Songwriter - Briggs, Devin "She'kspere"

★  
2001  
Artist - Destiny's Child  
Title - Say My Name

★  
NICKELODEON  
KIDS' CHOICE AWARD  
Favorite Singing Group  
Artist - Destiny's Child

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

★  
TEEN CHOICE AWARDS (FOX)  
2001  
Choice POP Group  
Artist - Destiny's Child

★  
R&B / Soul Album of the Year,  
Group, Band or Duo  
Artist - Destiny's Child  
Title - The Writing's On The Wall

★  
2001  
Best R&B / Soul Single, Group, Band or Duo  
Artist - Destiny's Child  
Title - Survivor

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

★  
2001  
Artist - Destiny's Child  
Title - Survivor

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

★  
2001  
Artist - Destiny's Child  
Title - Say My Name

★  
NICKELODEON KIDS' CHOICE AWARD  
Favorite Singing Group  
Artist - Destiny's Child

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

★  
TEEN CHOICE AWARDS (FOX)  
2001  
Choice POP Group  
Artist - Destiny's Child

★  
Artist - Destiny's Child  
Title - Say My Name  
Songwriter - Jerkins, Fred / Jerkins, Rodney  
Label - Columbia

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

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

★  
Best R&B / Soul Single, Group, Band or Duo  
Artist - Destiny's Child  
Title - No, No, NoH  
R&B / Soul Album of the Year  
Group, Band or Duo  
Artist - Destiny's Child  
Title - Destiny's Child

★  
2000  
Best R&B / Soul Single, Group  
Band or Duo  
Artist - Destiny's Child  
Title - Say My Name

★  
R&B / Soul Album of the Year  
Group, Band or Duo  
Artist - Destiny's Child  
Title - The Writing's On The Wall

★  
2001  
Best R&B / Soul Single, Group, Band or Duo  
Artist - Destiny's Child  
Title - Survivor

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

★  
2001  
Artist - Destiny's Child  
Title - Survivor

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

## 2001 "Artist of the Year"

— Billboard Music Awards

OVER 35 MILLION RECORDS SOLD WORLDWIDE!

# Artist Clearance Poses Problem For Digital Services

BY BRIAN GARRITY

NEW YORK—The major labels' digital subscription services hit the marketplace following the Dec. 19 launch of Pressplay from Universal Music Group and Sony Music, and the bow earlier in the month of MusicNet, the venture from Warner Music Group, EMI Recorded Music, BMG Entertainment, and Real Networks. But for some artists whose content is featured on those services, that may be surprising and unwelcome news.

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

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

"Any manager worth his salt is going to be suing for a bigger piece of the action once these services start to pull in some real revenue," Jupiter Media Metrix senior analyst Aram Sinnreich says. "A lot of artist contracts don't allow for this kind of a service, and managers are going to be taking advantage of that to work to their advantage—either [to] sweeten their artists' contracts or to weasel their artists out of their record contracts."

Representatives for major labels, as well as subscription services, say they have not yet had to pull any tracks

*'Any manager worth his salt is going to be suing for a bigger piece of the action once these services start to pull in some real revenue.'*

—ARAM SINNREICH,  
JUPITER MEDIA METRIX

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

going into a new-media thing."

Some analysts and execs expect that contractual vagueness over digital distribution—especially in deals of older artists—will lead to legal headaches over inclusion of certain content in new services, at least in the short term.

Sean Ryan, CEO of Listen.com—an online company in the process of securing content licenses from the majors for a subscription service—notes that a fight over artist clearance could mean that, early on, less content will be available for digital distribution: "It affects our ability to put together a comprehensive product, and in the short run it will diminish the quality of legal alternatives."

Content availability in digital music services is already lacking, due in part to some artists withholding distribution approval. While labels have been

working to secure artist clearance for digital distribution, sources say a substantial number of contracts are not yet covered—and bigger acts have the power to block the inclusion of digital distribution clauses in their contracts.

The real battle figures to be over contracts in which labels consider themselves cleared for digital distribution; some give content to digital services en masse, without determining clearance. One source says, "Some [labels] are just saying, 'Throw it all in there.'"

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

## In The News

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

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

- Rawkus Records has signed a distribution deal with MCA Records, sources say (*Billboard Bulletin*, Dec. 19). Priority Records had distributed the indie label until it integrated with Capitol Records (*Billboard*, Oct. 20). The 7-year-old label, founded by Jarret Myer, Brian Brater, and James Murdoch—son of media mogul Rupert Murdoch—serves as the label home to Kool G Rap, Cocoa Brovaz, and Pharoahe Monch. Former Rawkus artists Mos Def and Talib Kweli (known together as Black Star) are now signed to MCA. Rawkus earned \$13 million in revenue in 2000.

## Industry Insiders Speculate Over Caparro's Next Move

BY ED CHRISTMAN

NEW YORK—The surprise resignation of Jim Caparro as chairman of the Island Def Jam Group has industry observers wondering if the veteran business executive will show up a month from now with a senior slot in one of the other majors' camps.

With two former senior PolyGram executives, Alain Levy and Roger Ames, heading up two of the other majors—EMI Recorded Music and the Warner Music Group, respectively—there is heavy speculation that Caparro is headed for one of those companies. But others suggest that Caparro has no definite plans and is betting that his track record will attract job offers.

On the heels of Caparro's resignation, other executives have departed, prompting others to be promoted at the label. Sources say that executive VP/GM John Esposito will leave the company. Esposito, who began his career in the music business working at retailer the Wiz, was brought into PolyGram by Caparro and became a key member of the executive's inner circle, moving to the label with him. Senior VP/CFO Ann Latora and VP of administration Sofie Ray will also leave. The newly promoted execs include senior VP of marketing Julie Greenwald, who has been named president of Island, which places her alongside Kevin Liles, president of Def Jam/Def Soul. Also, two co-GMs have been named, sources say: Randy Acker, VP of Def Jam, and Matt Signore, senior VP of planning.

Caparro is mum on his plans, other than to explain why he resigned from Island Def Jam Group. "I felt that we have built Island Def Jam to be an extremely successful record label, and that process is now done," Caparro says. "Ultimately, I am a builder, not a caretaker. I have done everything that I could possibly do here. As a result, it was the ideal time to move on, leaving the company perfectly positioned."

As of Dec. 17, the Island Def Jam Group is the third largest label, with total album market share of 6.1%.

With Caparro's departure, Lyor Cohen, Island Def Jam president, will assume Caparro's responsibilities. In a statement, Cohen says, "I am saddened by Jim's decision to resign, but certainly understand his wanting to

take on a new set of challenges. I continue to support my friend and colleague in whatever choices [he makes] in business and in his life."

Before heading Island Def Jam, Caparro led PolyGram Group Distribution, which he built into the premier distribution company, winning five successive distributor of the year awards (1994-1998) from the National Assn. of Recording Merchandisers.

Caparro was about to be rewarded for his successes by his bosses at PolyGram—Levy and Ames—by being named COO of PolyGram's U.S. operations, with the additional responsibilities of overseeing corporate business affairs, manufacturing, human resources, and finance, when news of the pending merger with Universal broke, thus making the promotion unnecessary.



CAPARRO

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	768,689,000	727,610,000	(↘5.3%)
Albums	717,646,000	697,331,000	(↘2.8%)
Singles	51,043,000	30,279,000	(↘40.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	643,161,000	649,393,000	(↗1.0%)
Cassette	72,919,000	46,646,000	(↘36.0%)
Other	1,566,000	1,292,000	(↘17.5%)

### OVERALL UNIT SALES

This Week	28,137,000	This Week 2000	30,448,000
Last Week	23,184,000	Change	↘7.6%
Change	↗21.4%		

### ALBUM SALES

This Week	27,682,000	This Week 2000	29,594,000
Last Week	22,779,000	Change	↘6.5%
Change	↗21.5%		

### SINGLES SALES

This Week	455,000	This Week 2000	854,000
Last Week	405,000	Change	↘46.7%
Change	↗12.3%		

### TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2000	2001	
Northeast	35,156,000	35,188,000	(↗0.1%)
Middle Atlantic	91,202,000	90,416,000	(↘0.9%)
East North Central	102,360,000	99,885,000	(↘2.4%)
West North Central	42,061,000	41,654,000	(↘1.0%)
South Atlantic	120,467,000	124,034,000	(↗3.0%)
South Central	93,800,000	95,007,000	(↗1.3%)
Mountain	45,866,000	47,574,000	(↗3.7%)
Pacific	112,250,000	115,636,000	(↗3.0%)

ROUNDED FIGURES

FOR WEEK ENDING 12/16/01

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®



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# AMA Producer Charges Grammys With 'Blacklisting' Acts

BY MELINDA NEWMAN

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

petition and contract interference.

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

According to the papers, Dick Clark asked Michael Jackson to perform on

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

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

"We allege [Greene has] broken the law," Clark tells *Billboard*. "He has interfered with a business relationship. I had an oral agreement with Mr. Jackson." The suit claims Jackson's withdrawal will hurt DCP by potentially lowering the 2002 AMAs' ratings and diminishing DCP's abilities to license the show to foreign and cable markets.

Clark says the suit was filed solely against Greene and not NARAS, because "we don't know whether the majority of [NARAS] members concur with this policy he has set."

Asked why Jackson didn't honor his



CLARK

commitment to the AMAs, given his and Clark's longstanding friendship, Clark says, "One would have to ask Mr. Jackson that question, but nothing will interfere with [our] relationship."

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

The rivalry between the Grammys and the AMAs has existed for years. In

1995, Greene told *Billboard*, "Artists who perform on the AMAs might as well buy a ticket to the Grammys, because it's unlikely they'll be performing on our stage." (*Billboard*, March 25, 1995)

In an exclusive interview, Greene calls the lawsuit "a publicity stunt" and says that the Grammys have not offered Jackson a performance slot on the Feb. 27, 2002, show and that he knew nothing about the oral agreement between Jackson and DCP. "Trudi Green asked, 'Can Michael go and get his award on the AMAs and still be on the Grammys?' and I said, 'Absolutely.' We didn't talk about performing at all. I know those conversations have taken place with the production company [that works on the Grammys], but we aren't booking anybody until the nominations come out Jan. 4 [2002]."

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

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

## RAC Slates Concerts

Shows Will Fund Group's Artists' Rights Activities

BY BILL HOLLAND

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

The initial lineups will feature the Eagles, Elton John, Billy Joel, Dixie Chicks, Stevie Nicks, and Sheryl Crow at the L.A. Forum; No Doubt, the Offspring, and Weezer at the Long Beach

Arena; and Ozzy Osbourne and several as-yet-unannounced artists at the Los Angeles Sports Arena.

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

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

## Tower Sale Raises Concerns In Japan

BY STEVE McCLURE

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

Though many in the industry claim they expected such a move, its implications are only now beginning to sink in.

"While everyone knew this situation was inevitable, there is a concern among Tower's marketing team in particular as to who will buy Tower Japan," says Takuma Nagasawa, VP of Tokyo-based music marketing company Esonic.

In 1979, Tower became the first foreign music retailer to move into Japan, revolutionizing how music was sold here by selling imports, emphasizing deep catalog, and introducing such now-standard attractions as listening posts and in-store events by artists.

Tower has become one of the best-known brands in Japan, and the Sacramento, Calif.-based chain's Japanese operation served as the beachhead for Tower's expansion into the rest of Asia in the '90s. This success also served to persuade other international music retailers, such as Virgin and HMV, to enter the Far East.

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

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

Tokyo-based broadcaster Carole Hisasue emphasizes the unique "vibe"

Cahoon did not have any comment.

One industry source says, "If the buyer is indeed CCC, the Tower chain should remain in good shape. CCC has been very successful in cross-promoting, and they've really been concentrating on music over the last few years."

Tower has 51 outlets in Japan. Collectively, they posted 40.7 billion yen (\$322.4 million) in sales for the year through April, accounting for about 40% of Tower's global sales, according to reports.

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

Hisasue speaks for many in the industry here by praising the key role played by Cahoon in building up the chain in Japan and the rest of Asia, noting his special interest in promoting Japanese acts overseas.

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

## Executive Turntable



ROBERTS



COPPOLA



REYNOLDS

**RECORD COMPANIES:** Bill Roberts is named CFO/senior VP of business affairs for Gold Circle Records in Los Angeles. He was CFO/COO of Trauma Records.

John Coppola is named VP of promotion for MCA Records in Santa Monica, Calif. He was VP of promotion for Capitol Records.

Dave Reynolds is promoted to VP of pop promotion for Universal Records in New York City. He was national director of pop promotion.

Jim Cooperman is named VP of legal and business affairs for BMG North America in New York City. He was senior VP of business and legal affairs for Red Distribution

and Edel Entertainment.

Chris Scully is named VP of finance (label shared services) for Warner Music Group in New York City. He was assistant VP of finance and operations at marthastewart.com for Martha Stewart Living Omnimedia.

Liz Soled is promoted to VP of finance for the Elektra Entertainment Group in New York City. She was director of finance.

Eva Weiss is named head of sales and retail marketing for Ministry of Sound in New York City. She was national director of retail marketing for Astralwerks Records.

# ARTISTS & MUSIC

## Image's Morgan Blooms Anew On Live DVD, 'The Color Of Roses'

BY PHYLLIS STARK

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

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

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

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

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

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

"I think that will be pretty compelling for her audience," Lee says. "That second disc makes it

a slam dunk." Both the VHS and DVD-Video versions contain the interview, and the DVD-Video also includes a tour of Morgan's home.

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

Image will tie in with 1-800-Flowers for a cross-promotion of the project, according to Lee.



MORGAN

A discount coupon for flowers will be included in the packaging. Plans are also in discussion for a sweepstakes promotion with the flower company that would provide the winner with a dozen roses every month for a year.

Although Morgan wants to begin cutting back her touring schedule, she will hit the road to support this project. "There comes a time in everybody's musical career that you have to regroup and reinvent yourself," she says. "We will tour next year, but more

exclusive, more special [dates]. It will probably be theaters and more intimate settings." She is booked by Buddy Lee Attractions and managed by Burt Stein at Gold Mountain Entertainment.

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

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

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

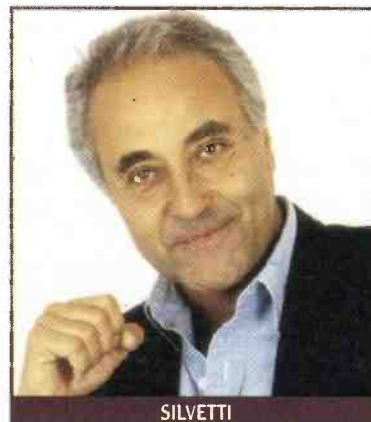
## Source of 'Silvetti Sound' Still Excels Veteran Tops Billboard's Year-End Hot Latin Tracks Producer Chart

BY LEILA COBO

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

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

Beyond producing, arranging, and writing hit songs, Silvetti has created a particular sound that, for some, has come to define commercial romantic Latin music. When an artist goes to Silvetti, he or she is looking for the "Silvetti sound," which is anchored in sweeping melodies, lush string arrangements, acoustic instrumentation and, above all, unabashed romanticism. "Never, never, never has anyone requested another type of sound," Silvetti



SILVETTI

says categorically. "They want my strings. I try not to copy myself because it would be ridiculous. So within my style, I move around."

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

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

Yet Silvetti couples that with an uncanny knack for knowing what works at a commercial level. The mix has brought renewed interest in his talents as a performer, and discussions are under way to relaunch his career as a solo pianist in 2002.

"Bebu is one of the best authors and Latin producers of all time," says Inigo Zabala, president of Warner Music Latin America. "His capacity to compose melodies is incredible. He has a unique sound and is capable of adapting it to a different array of artists—not to mention that he is fun to work with."

For all his relatively recent fame in the Latin realm,

listeners worldwide may remember Silvetti as the pianist/author of "Spring Rain," a pop instrumental hit in the late '70s written after Silvetti left his native Argentina for Spain. That release, on Hispavox, marked Silvetti's only foray as a soloist and came out the same year he wrote and produced his first songs for Raphael ("El Gondolero," with lyrics by Armando Manzanero) and Paloma San Basilio.

The success of *Romance* sparked a torrent of work for Silvetti, including albums with Vic Damone and Engelbert Hum-

perdinck, as well as Luis Miguel's third bolero album, *Romances*, which won a Grammy and included the Silvetti-penned single "Contigo." Both 2000 and 2001 have been fertile years for Silvetti, and his productions—from the 104-member string orchestra arrangements for Domingo—to the *gruper*o/pop of Solís, have highlighted his versatility.

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

Simplicity remains his trademark. "And because I only use acoustic instruments," he adds, "it never goes out of style. I understand a lot of pop today needs synthesizers and things. But that gets old in a year. You record an album with drums, strings, bass, and piano, and you can hear it for the next 900 years."

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# Strength Of Teen Pop Dips In 2001

BY LARRY FLICK

NEW YORK—Beyond the life-altering horror of Sept. 11, the year 2001 proved to be a period of transition for music. Last year's sure commercial bets waffled and showed signs of age, while seeds of hope were sewn for a return to more organic, less gimmick-reliant recordings.

This was also the year when the river of money ran dry. Although consumers didn't disappear completely in a recession-generated haze (nor did the now-declared Napster—see story, page YE-12—spell the end of the still-retail-driven music industry), there just wasn't enough money to keep record companies as plush as they once were. Staff cuts became common, while some companies disappeared altogether. As 2001 draws to a creaking close, the end of the

## THE TOP STORIES

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

## ★ 2001 IN REVIEW ★

industry's collective tightening of its belt is nowhere in sight. And yet, the music plays on . . . as it should.

### DIRTY POP THAT CAN'T STOP

Or can it? The ongoing viability of the teen-pop movement became a heated topic of debate as top 40 radio programmers cooled off on

it—even though perennials 'N Sync and Britney Spears still sold albums in massive quantities, while upstart act O-Town continued to rack up Hot 100 hits. But they were among the few victories in a year that saw projects by high-profile acts like Jessica Simpson, Mandy Moore, and Backstreet Boys fall short of expectations.

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

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

(Continued on page 18)

## The Beat

by Melinda Newman

### ★ 2001 IN REVIEW ★

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

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

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

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

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

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

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

of release, compared with five albums last year), but enough good stuff happened to keep the faith.

**ARTIST OF THE YEAR: U2.** If the band was from the U.S., I'd want it declared a national treasure. Before Sept. 11, its tour was a must-see for any music lover; afterward, its show became a healing communion between fans and the band, a two-hour respite that didn't make the world OK—it just made it palatable to be here for awhile longer. It's also worth noting that at a time when many bands were canceling tours because of world events, U2 added more dates to its trek.

**WHAT'S NEXT?** At least, for the foreseeable future, it's hard to imagine any relief in sight. I predict the industry's revolving chairs will continue (although I don't think we'll see another 10-day period where the likes of **Gerald Levin**, **Edgar Bronfman**, and **Jim Caparro** step down). There will be more layoffs, more closures, and more consolidations.

But we're also heading for some kind of musical explosion. Just as the **Beatles** helped pull America out of its depression following the **Kennedy** assassination, the time is right for some act, some movement, to unify people and leave a new cultural mark. People are hungry for something to lift their spirits, and nothing does that better than music.

**ON THE LIGHTER SIDE:** Lest we tend to take what we do too seriously, I'll close with these two items that somehow summed up the year for me and serve as a reminder that it's OK to go out there and just have a good time:

Unprompted, 'N Sync's **Chris Kirkpatrick** went off on a riff about which Muppets he and his bandmates resembled. He picked **Animal** for himself. **Joey Fatone** is **Elmo**, **Justin Timberlake** is **Kermit**, **JC Chasez** is "that guy with the blue hat and green nose who plays the saxophone" (whose name happens to be **Zoot**), and **Lance Bass** is **Scooter**. Call us crazy, but we see great potential for a Saturday-morning cartoon of the Muppet babies and the 'N Sync babies. Feel free to steal it.

When asked if he was surprised that his group's fans responded so well to the serious tone of "Stay Together for the Kids," a song about divorce, **Blink-182's Tom DeLonge** replied: "Actually, in our defense, most of our stuff is serious except for the few songs we have about fucking dogs and stuff—those are jokes." Snoopy and friends will sleep easier tonight, as will we all.

## THE CHART -TOPPERS

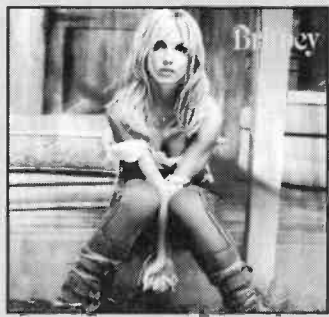
The following are a chronological listing of albums that logged time at No. 1 on The Billboard 200 for the chart year that runs from Dec. 2, 2000, to Nov. 24, 2001. The number of weeks each title spent at No. 1 during the chart year is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

- 1**, the Beatles, Capitol (8)
- Black & Blue**, Backstreet Boys, Jive (2)
- J.Lo**, Jennifer Lopez, Epic (1)
- Hotshot**, Shaggy, MCA (6)
- Everyday**, Dave Matthews Band, RCA (2)
- Until the End of Time**, 2Pac, Interscope (1)
- Now That's What I Call Music! 6**, Various Artists, Sony/Zomba/Universal/EMI/Epic (3)
- All for You**, Janet Jackson, Virgin (1)



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

- Lateralus**, Tool, Volcano (1)
- Break the Cycle**, Stained, Elektra (3)
- Take Off Your Pants and Jacket**, Blink-182, MCA (1)
- Devil's Night**, D12, Interscope (2)
- Songs in A Minor**, Alicia Keys, J (3)
- Celebrity**, 'N Sync, Jive (1)
- Now That's What I Call Music! 7**, Various Artists, EMI/Universal/Sony/Zomba/Virgin (3)
- Now**, Maxwell, Columbia (1)
- Aaliyah**, Aaliyah, Blackground (1)
- Toxicity**, System of a Down, Columbia (1)
- The Blueprint**, Jay-Z, Def Jam (3)
- Pain Is Love**, Ja Rule, Def Jam (2)
- God Bless America**, Various Artists, Columbia (1)
- The Great Depression**, DMX, Def Jam (1)
- Invincible**, Michael Jackson, Epic (1)
- Britney**, Britney Spears, Jive (1)



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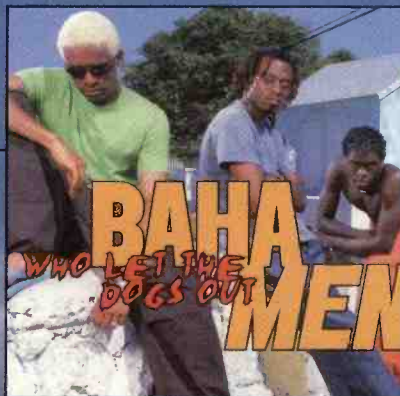
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## Teen Pop

Continued from page 16

made by their own peers?

"Without a doubt," Lonten says. "But it's going to be more akin to the way Aaron Carter sells, for example. He moves an incredible number of CDs, but he does so in a way that seems more specialized. He's not a major part of the mainstream discussion about music and its trends—at least, not yet."

For the teen-pop acts that are still commercial contenders, being a part of that discussion in a way that is fair and respected has become increasingly important.

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

But we're viewed by most critics as second-class. And, yeah, that can be frustrating sometimes."

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

"And it won't," he said with a smile. "It will morph, change, and

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

Epic's Moore agrees, adding that she's looking forward to the day when she's not "randomly categorized with other artists based on age. The only thing I have in common with Britney or Jessica or Christina [Aguilera] is the fact that

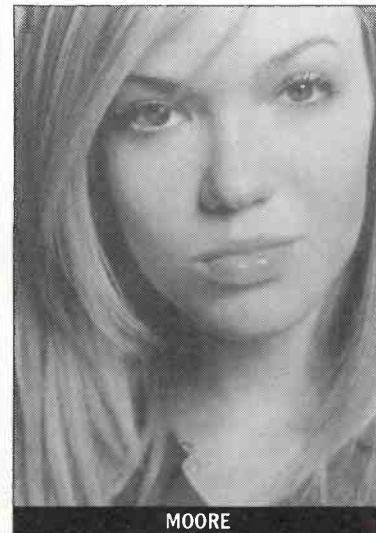
we're all close in age. We all make fairly different-sounding records. As blessed as I feel to be working in this industry, it's frustrating to sometimes feel discounted or negatively judged because of superficial elements and not because of my actual work."

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

### THEY WANNA ROCK

While teen-popsters strived to remain relevant, the floodgates for rockers flew open. Suddenly, it was not only cool to crank up the guitars again—it was highly profitable, too.

"It's good to know that a guy like me—and a band like mine—can get a fair shake in the mainstream," says Wes Scantlin, frontman of



MOORE

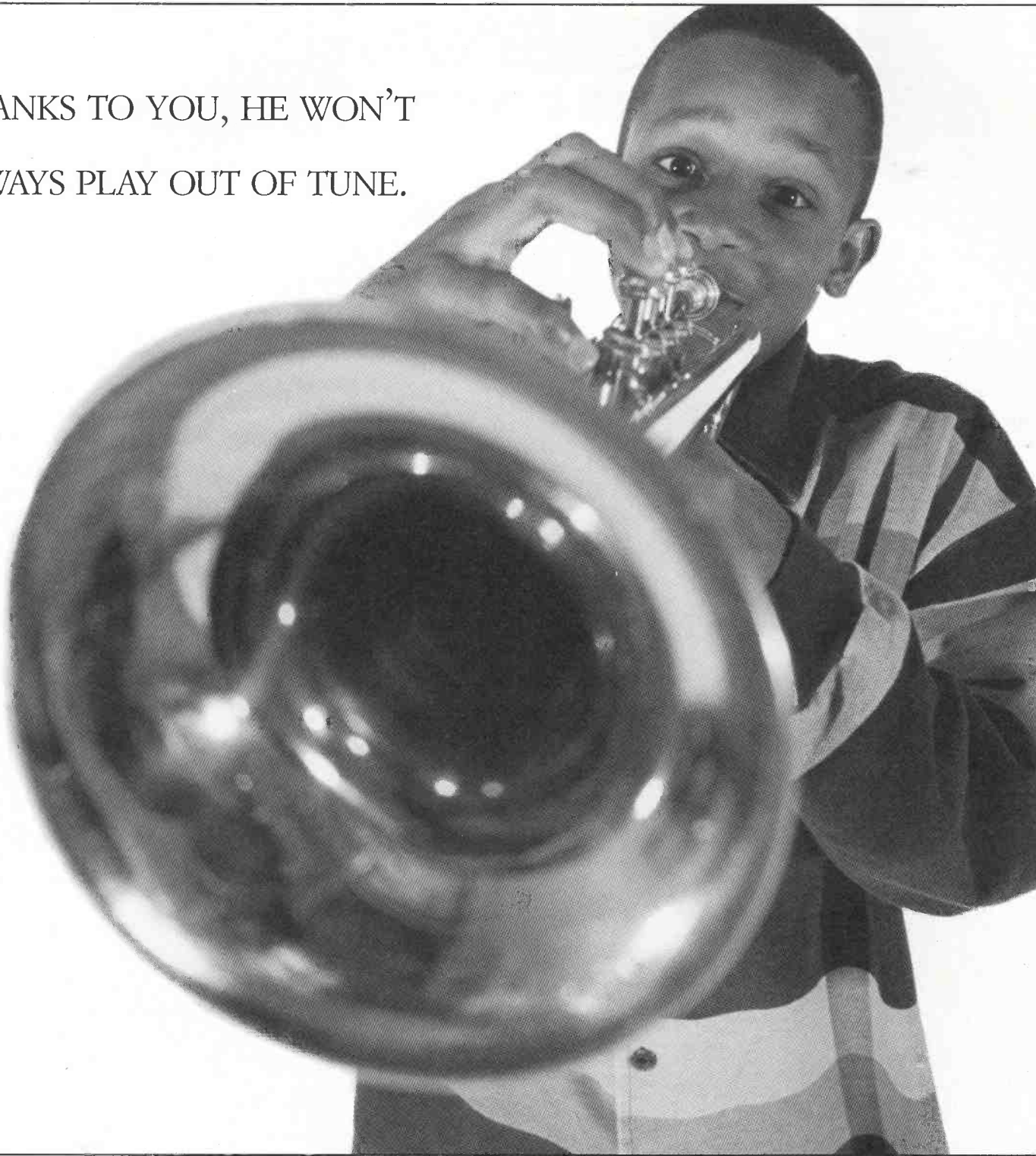
Puddle of Mudd, who made a solid impression this year with the Flawless/Interscope debut *Come Clean*. "The field is pretty broad right now for a lot of different types of rock music now, which is cool. You don't have to follow too close to a formula in order to be heard."

Scantlin's correct. While the rap-metal sound of multi-platinum acts like Kid Rock and Limp Bizkit continues to be a strong sales factor, consumers are also gravitating toward a wider variety of rock music; music that is often lean and back-to-basics. Even hard rock has become notably low on studio frills. Among the key bands of this ilk is System of a Down, whose sophomore Columbia set, *Toxicity* (and hit single "Chop Suey"), hit hard with an assaulting, yet basic guitar-bass-drums instrumental blend.

"If the song is right, then there's no need to clutter the arrangement with unnecessary elements," band member Serj Tankian notes. "We want people to hear and understand what we're saying, whatever that might be."

Bringing an equally high degree of intensity and power to rock, but with a decidedly more modern—  
(Continued on page 20)

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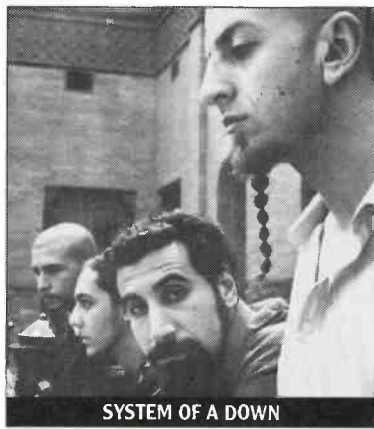
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## Teen Pop

Continued from page 18

pop tone, are the Strokes, whose RCA set *Is This It* entered our collective consciousness with such media-stirred fervor that one could almost hear the backlash begin before the project's September release. The good news is that the potentially suffocating crunch of critical kudos didn't hurt the band as it embarked on a



SYSTEM OF A DOWN

sold-out tour of the U.S. this fall.

Also basking in the warm glow of universal critical praise has been former Whiskeytown frontman Ryan Adams, who has led a veritable army of troubadours (that includes Five for Fighting's John Ondrasik and Pete Yorn) into popville with *Gold* (Lost Highway), which overflows with richly textured, folk-spiced tunes. Now that he's a darling of the smart-rock world, he's inching toward the top 40 arena with "New York, New York," a single that the North Carolina native describes as

his "Lou Reed-inspired kind of song about the city. From the first time I stepped foot into New York, I knew my love affair with the city began."

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

"I don't see the merit in wallowing in misery," frontman Scott Stapp told *Billboard* recently. "When I'm dealing with a heavy issue or something that stirs my anger, I don't

want to stay there. I want to get out. I need to believe that there's eventual relief from the pain."

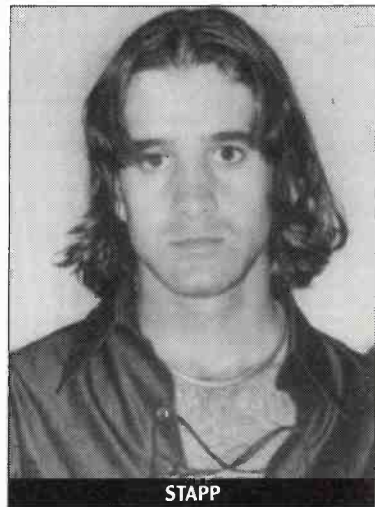
That philosophy has been the fuel driving the Wind-up act since 1997. Although Stapp asserts that he and guitarist/songwriting partner Mark Tremonti do not create music with the intention of directly affecting the thoughts and emotions of their fans, it's becoming an increasingly welcome by-product.

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

### KEEPING IT REAL

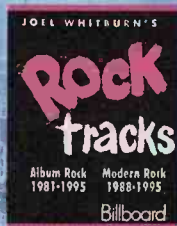
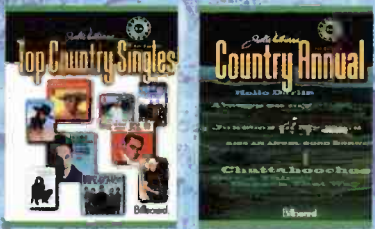
Rockers were not the only artists who were heading back to basics in 2001. With *Songs in A Minor* (J), Alicia Keys singlehandedly pushed the seemingly endless flock of hip-hop sirens laboring under the influences of male producers perilously close to the point of irrelevance.

Producing and writing much of her full-length debut, Keys managed to strike a trend-savvy stance, while also proving that being old-school is more than rehashing dusty soul samples. The singles "Fallin'" and



STAPP

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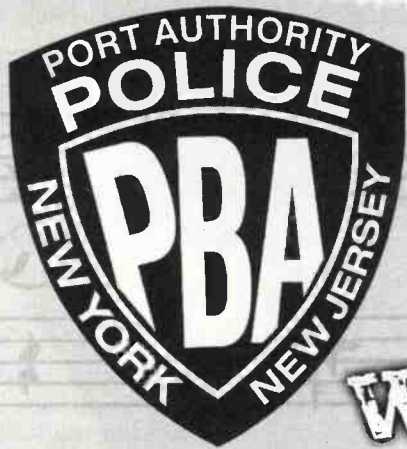
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"A Woman's Worth" dared programmers to rethink their stylistic parameters with rich, classic-R&B instrumentation and lyrics that assumed that the average listener had a brain capable of absorbing more than "be my man" and "let's freak all night" prose.

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

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

(Continued on page 23)



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# BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PHIL LESH & FRIENDS	Beacon Theatre, New York Nov. 26-Dec. 3	\$977,763 \$250/\$39.50	22,720 22,888 seven shows three sellouts	Clear Channel Entertainment
BRITNEY SPEARS	Philips Arena, Atlanta Dec. 15	\$849,362 \$65/\$39.50	15,535 sellout	Jack Utsick Presents, Concerts West
JIMMY BUFFETT & THE CORAL REEFER BAND	Schottenstein Center, Columbus, Ohio Nov. 14	\$810,207 \$85/\$59.50/\$49.50/\$29.50	16,590 sellout	House of Blues Concerts
AEROSMITH, THE CULT	Reunion Arena, Dallas Dec. 5	\$674,425 \$75/\$55	11,520 12,427	Clear Channel Entertainment
ELTON JOHN	Selland Arena, Fresno, Calif. Dec. 7	\$572,914 \$59.50/\$39.50	10,791 sellout	House of Blues Concerts
STING	Magnus Arena, Denver Dec. 10	\$498,072 \$122/\$92/\$72/\$52	5,506 sellout	House of Blues Concerts
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Allstate Arena, Rosemont, Ill. Dec. 6	\$492,537 \$49.50/\$29.50	11,074 14,332	Clear Channel Entertainment
STING	World Arena, Colorado Springs, Colo. Dec. 9	\$459,257 \$99/\$74/\$54	6,773 7,000	House of Blues Concerts
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	MCI Center, Washington, D.C. Dec. 9	\$404,320 \$80/\$23	8,815 19,645	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Cobo Arena, Detroit Dec. 8	\$398,452 \$35.50	11,781 sellout	Clear Channel Entertainment

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## ARTISTS & MUSIC



by Larry Flick

# Continental Drift™

★ 2001 IN REVIEW ★

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

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

**PLOUGHING THROUGH:** Even though the members of San Francisco's Ploughhound happen to be gay, they're not inclined to be grouped

to **Blink-182** and fellow Bay Area rockers **Green Day**.

The band, which also features the charismatic **Tommy Barnhard** on vocals, has cut three new tunes—"Diluted," "80 Bucks," and "Gigantic"—for a smokin' new EP titled *She's Got a Job to Do*. It can be purchased on MP3.com or on the band's Web site, ploughhound.com.

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

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

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

For additional information, contact **Larry Rudolph** at 212-684-1001.

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

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

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

*The View From Here* was produced by Buirgy with **Judy Wieder**. For more details, visit the artist's Web site, [suzannebuirgy.com](http://suzannebuirgy.com).



BRYANT

under the ever-expanding contingent of "queercore" bands currently making noise in the indie-rock underground.

"We're just your average Joe, obnoxious rock band," says **Duane Bryant**, the band's bassist/co-lyricist, adding with a laugh that the most important fact about Ploughhound is that the band's members are all "housebroken and play extremely well with others."

Bryant's humor is indicative of the 2-year-old band's second self-made CD, *Shift*, a set of guitar-charged power-pop tunes that triggers complimentary comparisons

When I was a young boy cinema made me dream and many of those dreams incredibly did come true.  
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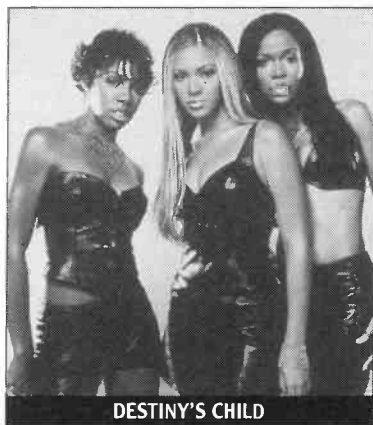
# Teen Pop

Continued from page 20

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

### IT'S ALL ABOUT SURVIVAL

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



DESTINY'S CHILD

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

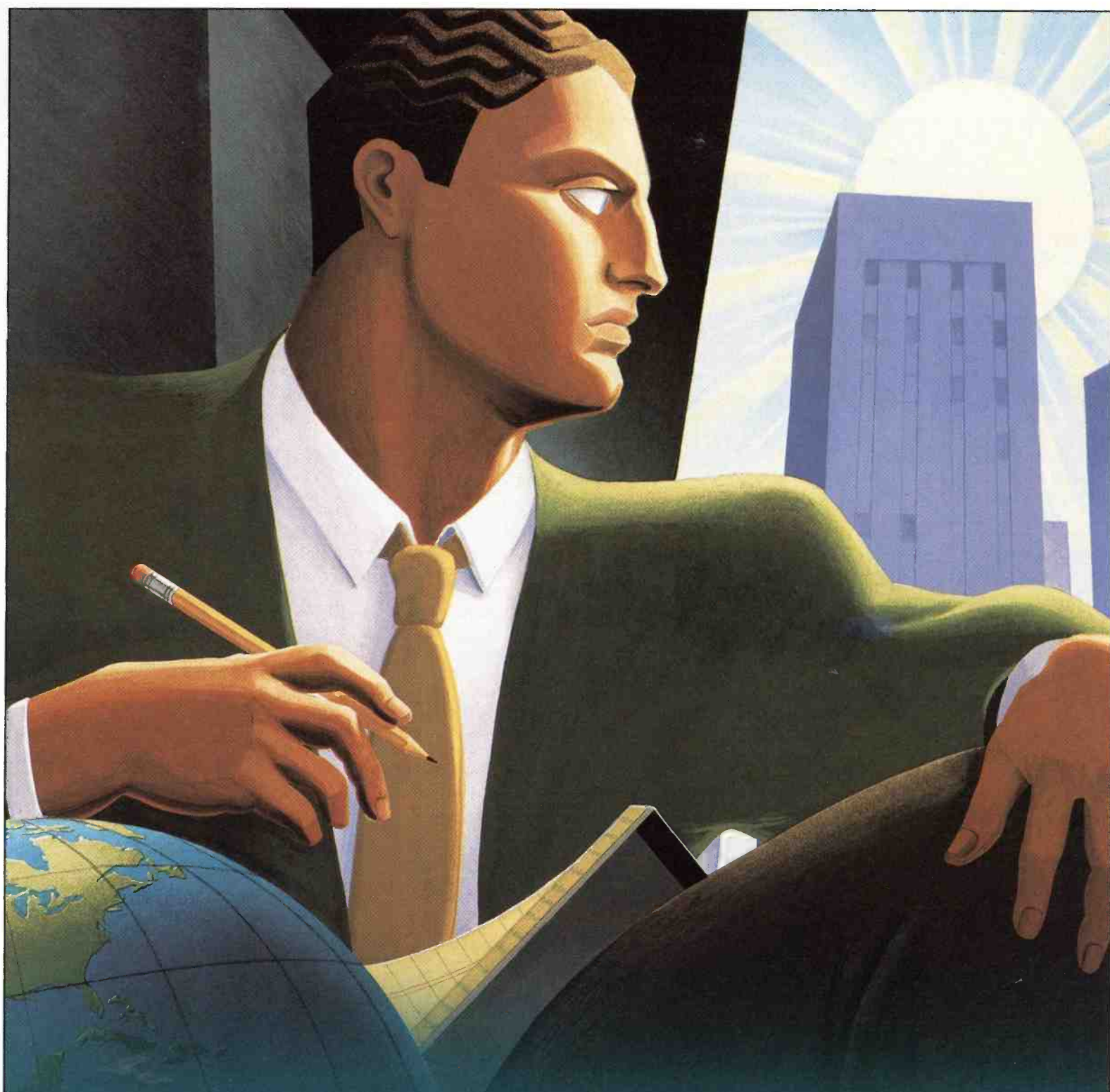
"It's been tiring at times," Knowles told *Billboard* earlier this year. "But this is what we've been working for our entire lives. We can moan and complain later. Right now, we have work to do."

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

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

### CRUISING ONLINE

Although many will argue that it's not over until it's over, 2001 saw the music-sharing service Napster lose much of its power. In a flurry of headline-grabbing  
(Continued on next page)



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## Teen Pop

Continued from preceding page

court activity, the Recording Industry Assn. of America successfully brought Napster in its original form to a close. While the service undergoes a transitional phase, its estimated 58 million users are investigating lesser-known file-swapping services like Gnutella, Aimster, and Freenet.

Has any of this affected the retail movement of recordings? "Napster, as it stood, had the potential to cause some damage, though I've always believed that Napster could have become a useful promotional tool for labels," Border's Books & Music's Lonten says. "The future of the service remains unclear. But music leaking out online will always be a

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

### PARTING GLANCES

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

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

We also saw the untimely end of a promising young career when

still-rising pop/R&B ingenue Aaliyah died Aug. 25 in a plane crash in the Bahamas. She had just com-



RAMONE

pleted the video for "Rock the Boat," the second single from her recent eponymous Blackground/Virgin CD. The wonderfully vibrant, celebratory clip—like the single—proved to be a fitting, if horribly premature, close to such a bright young life.

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

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

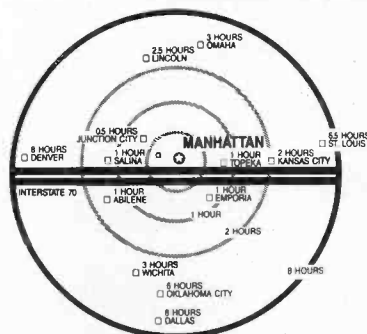
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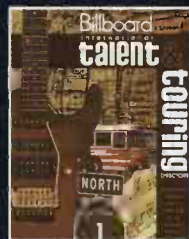
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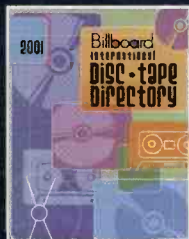
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# No.1

# Billboard

Consoles used on No.1 singles, 2000-2001

Chart	Recording Console	Mixing Console
Hot 100	No.1: SSL	No.1: SSL
R&B	No.1: SSL	No.1: SSL
Country	No.1: SSL	No.1: SSL

Studio information is acquired either from CD liner notes or from the record label. In each case, the studio is contacted directly for console information. Billboard's No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Country Singles & Tracks charts from July 15, 2000, through July 7, 2001, were used to determine the top consoles. Pictured right: The SL 9000 at Hit Factory, NY.



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SL 9000

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## R&B Veteran Rufus Thomas Dies At Age 84

BY CHRIS MORRIS

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

"Rufus was a consummate entertainer—he wasn't just a singer," Stovall says. "Because he came up through the vaudeville and minstrel show traditions, he was well versed in every form of

entertainment. He was the master of connecting with the audience—whether it was at the Kennedy Center in Washington, D.C., or at B.B. King's on Beale Street, whether it was Sen. Trent Lott or some tourist from Iowa."

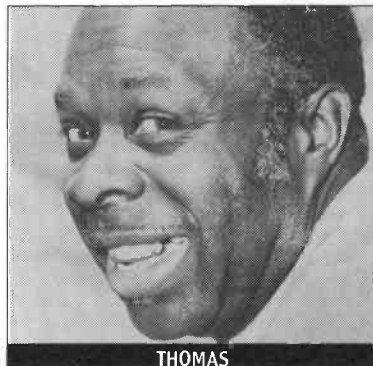
Thomas, 84, died Dec. 15 at St. Francis Hospital in Memphis after a short illness.

Thomas was a glorious holdover from an earlier era of black musical

entertainment. Born March 17, 1917, in Cayce, Miss., he went out on the road through the South with the Rabbit Foot Minstrels and other touring units. He went on to become host at the Palace Theatre in Memphis.

Thomas began his recording career in 1950 with singles for the Star Talent label. He soon began to record for Sam Phillips' Memphis Recording Service, which leased his sides to Chess; in 1953, Phillips signed him to his new label, Sun Records. Thomas scored one of Sun's first hits that year with "Bear Cat," an "answer record" to Big Mama Thornton's "Hound Dog." Another memorable Sun release was "Tiger Man," later covered by Elvis Presley.

In 1953, Thomas began a long residency as a disc jockey at WDIA Memphis, the South's first all-black station. In 1960, he helped get another fledg-



THOMAS

ling Memphis label off the ground when he recorded "Cause I Love You," a duet with his daughter Carla, for local Satellite Records. Satellite soon changed its name to Stax, and it became the home of a long-running series of hit dance tunes by the elder Thomas.

Thomas' first Stax hit, "The Dog," rose to No. 22 on the *Billboard* R&B chart in 1963 and was followed by a succession of like-minded chart-toppers: "Walking the Dog," "Can Your Monkey Do the Dog," "Do the Funky Chicken," and "(Do the) Push and Pull," which became a No. 1 R&B hit and No. 25 pop entry in 1970. Through the '70s, Thomas taught the country how to dance "the Breakdown," "the Funky Penguin," "the Funky Bird," and "the Double Bump." Many of his songs became more widely known in covers by such rock acts as the Rolling Stones and Aerosmith.

Thomas' studio career continued into the '80s, when he released *That Woman is Poison!* on Alligator Records. Known as "the world's oldest teenager," he took his show on the road—where he performed in outlandish get-ups ranging from garish neon-colored suits to short-shorts—until near the end of his life. He was inducted into the Blues Foundation's Blues Hall of Fame this year.

Thomas is survived by his children, Carla, Vaneese, and Marvell. Funeral services were scheduled for Dec. 21 at Mississippi Boulevard Christian Church in Memphis. In lieu of flowers, donations may be sent to the Rufus Thomas Scholarship Fund, 1900 Union Ave., Memphis, Tenn. 38104.

## The Classical Score

by Steve Smith

★ 2001 IN REVIEW ★

**PLUS ÇA CHANGE:** It should surprise no one that the biggest winners in this year's classical sweepstakes are exactly the same as last year's. Italian tenor phenomenon **Andrea Bocelli** placed three albums in the classical top 10 sellers of the year. His Verdi recital disc finished on top, with his *Sacred Arias* showing in third and a complete *La Bohème* holding down the No. 9 spot. It took not one but three tenors to challenge Bocelli's domination of the charts, as **José Carreras**, **Plácido Domingo**, and **Luciano Pavarotti** nestled their Christmas album between Bocelli's twin peaks.

Though the disc was released late in the year, piano man **Billy Joel** enticed enough of his sizeable audience into the classical department to push his neo-Romantic *Fantasies and Delusions*, recorded by pianist **Richard Joo**, into the top 10 as well.

Still, even Joel couldn't unseat cellist **Yo-Yo Ma** as the best-selling instrumentalist of the year. *Appalachian Journey*, Ma's collaboration with **Mark O'Connor** and **Edgar Meyer** (which also finished in the top 10 last year), was joined by a new compilation, *Classic Yo-Yo*, while both of his *Simply Baroque* titles continued to sell briskly. Ma also placed high on the Top Classical Crossover chart as a featured performer on the No. 2 finisher, **Tan Dun's** rousing score for *Crouching Tiger, Hidden Dragon*.

The previously mentioned album is certainly the odd duck in a top 10 pond otherwise crowded by a waifish warbler, a diminutive diva, and the debuts of a soccer-stadium tenor and a zippy dance band whose members just happen to play plugged-in stringed instruments.

Sales may have been strong, but crossover took a greater beating than ever among purists in the press and online this year, as **Charlotte Church**, **Russell Watson**, and **Bond** garnered widespread mainstream media attention while core classical sales plummeted.

Naysayers complained that such acts were stealing column inches and broadcast minutes away from more deserving traditional classical performers. Sony Classical was singled out by many for particular scorn—it did, after all, finish the year on top in Classical Crossover sales. Sony head **Peter Gelb's** outspoken and unrepentant aesthetic populism made him an easy target for the self-righteous.

Less attention is paid to the fact that Sony also topped the core classical sales chart this year. **Murray Perahia** landed just below the top 10 with two discs of pure, unadulterated **Bach**.

Saxophonist **Branford Marsalis's**

engaging collaboration with the **Orpheus Chamber Orchestra** and **Giuliano Carmignola's** dazzling collection of late **Vivaldi** concertos sold well this year; meanwhile, Sony played to connoisseurs as well, with first-rate recordings of challenging fare by **Esapekka Salonen** leading his own music and that of **Kaija Saariaho**.


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

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

*'Sales may have been strong, but crossover took a greater beating than ever among purists in the press and online this year.'*

Still, at the risk of sounding as though we're rooting for **Goliath** at **David's** expense, we'll simply say that anyone who believes the indie labels hold a monopoly on passion for music has not worked on a personal level with the men and women working at the majors, usually in the face of increasing corporate disinterest. Many ardent music lovers lost their jobs this year, while those who remain deal with constant uncertainty and reduced resources.


It's easy to point fingers and assign blame for artistic disasters and missed opportunities. Instead, we'd like to end 2001 with a tip of the cap to everyone who continues to work with passion on behalf of classical music—majors and indies alike. Despite mounting challenges, the reason for their effort remains the same: As Peter Alward, head of A&R for EMI Classics, said back in September, "Every generation will wish to have the musical heroes of its time preserved for posterity. And that's our role."




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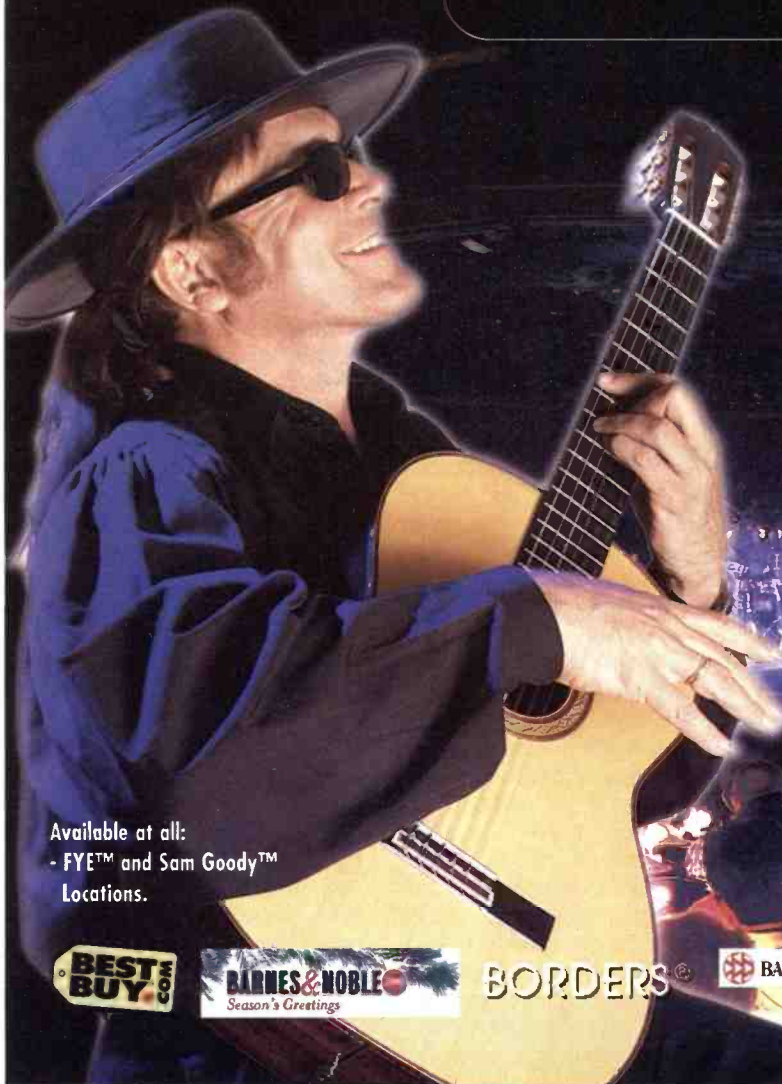
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# In The Spirit™



by Lisa Collins

## ★ 2001 IN REVIEW ★

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

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

Despite its challenges, Gospo Centric forged a new distribution pact with Zomba that will help it regain the footing lost in a slow year wrought with legal wrangling. But with the Feb. 2, 2002, release of **Kirk Franklin's** appropriately titled new project, *The Rebirth of Kirk Franklin*, the label is primed for a banner year. With the Dec. 22 live concert recording of its top act, **the Mississippi Mass Choir**, for release in 2002, and the much-anticipated new release from **Men of Standard**, the Malaco Music Group is also gearing up for a bigger chart presence next year.

It was both a good and bad year for gospel indies. Crystal Rose forged new ground with four charting releases, Tyscot inked a partnership with Verity for **Deitrick Haddon** (while signing **Rance Allen**), Integrity Music formed Integrity Gospel, Ultimate Records got **Blessed**, and Destiny Records has gotten a wide start out of the gate, thanks to good showings from **James Hall & Worship and Praise** and **Dez**.

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

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

But all in all, gospel held its own, and perhaps as a testament to its increasing prominence, the American Music Awards has added a new gospel category.

**THE LIGHT IS BACK ON:** While most record companies are winding down for the year, one newly launched Nashville-based label that has a unique and historical gospel twist is gearing

up. Just last month, new indie Compendia Music Group formally announced the rebirth of the Light Records imprint, the label that—with the help of **Andrae Crouch**, the **Hawkins** family, **Danniebelle Hall**, **Commissioned**, and early releases from **the Winans**—pioneered the development and growth of contemporary gospel.

The imprint and its catalog (which is among the gospel industry's most-valued) was acquired in the reorganization of Platinum/CGI Records. The company had boasted a roster that included **James Hall & Worship and Praise**, **Vickie Winans**, **William Becton**,



and **the Mighty Clouds of Joy** and officially went into reorganization in 1999.

**Phillip White**, VP/GM of the newly established upstart, is working hard to forge a new image. "The bankers acquired the company and took on the debt and funded the settlement in terms of bills," he says. "The best way for us to compensate for what some of the artists and people in the business have experienced with regard to the reorganization of CGI is to come to them with a new approach. The Compendium Music Group is headed up by **Marty Tudor**, and his vision for the company was that it become a multimedia company, building on CGI's catalog [which includes Light Records]. This is an established company that is committed [to the] longterm, with reasonable expectations for growth."

And while CGI's acquisition of Light's catalog was primarily to reissue classic titles, Compendia is reactivating the imprint as a full-service label intent on signing a half-dozen acts to the label by the end of the year.

White would neither comment on the status of the label's ongoing negotiations with several major acts nor confirm any signings, but a press release states that the Mighty Clouds of Joy will have a new release from the label in May 2002. The new company's first official release is a partnership with GospelFlava.com's upstart label, Evidence Records, on the debut release from **Youthful Praise**, a Connecticut-based, 30-voice choir that is already creating a stir on the Eastern seaboard.

"We want this company to be a new beginning," White says. "Light Records had a history of being the beginning of contemporary gospel with some of the genre's greatest names. That's the mantle we want to carry... the commitment to great music."

# Mullen Adds SESAC String To Her Bow

BY DEBORAH EVANS PRICE

NASHVILLE—Nicole C. Mullen was named SESAC's 2001 Christian songwriter of the year during a special ceremony Dec. 17 at Valentino's restaurant in Nashville. Peter Furler of the Newsboys and Regie Hamm—SESAC's Christian songwriter of the year in 2000—also received special recognition for their songwriting achievements.

The SESAC honor is the most recent in a string of accolades picked up by the Nashville-based singer/songwriter. The Word recording artist was named songwriter of the year last April at the Gospel Music Assn.'s 32nd Annual Dove Awards, where her composition, "Redeemer," was also named song of the year. Mullen followed her acclaimed eponymous album with this year's *Talk About It*. Her "Redeemer" and "Call on Jesus" were among the eight Christian songs saluted during the event.

Furler was recognized for penning three Newsboys hits: "Good Stuff," "Joy," and "Who." (The latter two were co-written with former Squint Entertainment chief Steve Taylor.) Hamm was recognized for writing "The Glory," which was recorded by Sparrow foursome Avalon, and for "More Like You," recorded by Clay Crosse.

Also recognized during the ceremonies was the song "Breathe," penned by Leigh Nash and recorded by Sixpence None the Richer. SESAC associate VP of writer/publisher relations Rebecca Brown presided over the evening's festivities.



**SESAC Celebration.** Nicole C. Mullen was named SESAC's 2001 Christian songwriter of the year during a special ceremony at Valentino's restaurant in Nashville. Mullen was recognized for her compositions "Redeemer" and "Call on Jesus." Pictured at the festivities, from left, are Word Publishing's Cindy Wilt, SESAC associate VP of writer/publisher relations Rebecca Brown, and Mullen.

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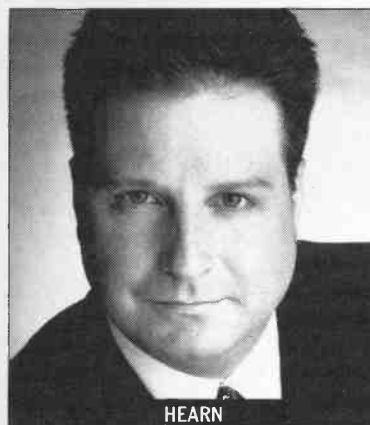
by Deborah Evans Price

## ★ 2001 IN REVIEW ★

**RECAP:** As 2001 draws to a close, there's no doubt that it is destined to be a year all will remember. Following the unfathomable events that rocked the world Sept. 11, people throughout the country did their best to carry on, personally battling terrorism by refusing to relinquish the American way of life and standing united in the face of tragedy. Music, of course, has always played an integral part in the fabric of American existence, and as people struggled to cope with what they were seeing on the news each day, many turned to Christian music for comfort and hope.

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

"The big story this year was the overall growth of the industry," EMI Christian Music Group president/CEO **Bill Hearn** says. "It appears we're going to close the year at an all-time high in the history of Christian music, surpassing 50 million units



sold and up over 12% from last year. That's the biggest story—the continuing greater awareness and greater acceptance of Christian music. A lot of that has to do with the growing need our culture has for positive family values in entertainment, the **Bush** administration, and Sept. 11."

Gospel Music Assn. (GMA) president **Frank Breeden** shares Hearn's assessment. "The biggest news story of 2001 is the newsmaker our industry has been all year long," Breeden says. "The coverage this year has been unprecedented, overdue, and well-deserved. Our tremendous sales growth, in contrast to the mainstream decline in sales, has repeatedly brought major media organizations to our sector for coverage. News coverage is important, because it influences how people think and act. Positive coverage on our sales can lead to more sales. Coverage also

begets coverage, and the compound result is increased awareness."

Once seen as almost an island unto itself, the Christian music community has been increasingly interacting with the mainstream, not only in terms of press coverage but also retail sales and A&R initiatives. "One of the biggest trends, obviously, is this fairly rapid shift into the secular retail stores and how that balance seems to be tipping toward Wal-Mart's, Targets, and what-have-you," Word Entertainment president **Malcolm Mimms** says. "Likewise, [there's] the story of acts coming into our marketplace from other than purely Christian companies... It's interesting to me, when you look at the top five records, where they are coming from and how that really relates to what we are doing here. It's an intriguing question."

One of the year's key stories unfolded in Mimms' own front yard. After months of negotiations with multiple suitors, Gaylord Entertainment sold Word Entertainment to Warner Music Group for \$84.1 million. "The Word sale would have to be the biggest story," Provident Music Group chairman **Jim Van Hook** says. "Any time a company goes through a change in ownership like that, things become different for everyone involved. Whether it results in good or bad—and we all hope for the best in these situations—the entire industry is impacted."

Hearn says the sales were just another indicator of a healthy industry. "What caused all these companies to be interested in buying Word was just the continuing great success of this industry," he says. "The industry is healthy and has had consistent growth over the last five years. They want to be a part of it. I think the Warner acquisition of Word is just a culmination of another great year in Christian music."

There were also several key anniversaries in 2001. Word Records celebrated its 50th year. The GMA presented its 32nd Annual Dove Awards. Rocketown Records celebrated five creative, successful years. Singer/songwriter **Twila Paris** celebrated her 20th year in Christian music and welcomed her first child, **Jack Paris**.

As we look toward 2002, there's lots of great new music on the horizon. **Out of Eden's** new Gotee project streets Jan. 29, and **Ginny Owens'** sophomore disc for Rocketown is due in March. Two of my favorite singer/songwriters have signed with Spring Hill Music Group and will release new albums. **Whiteheart** veteran **Mark Gersmehl** has some amazing new music coming, and **Wayne Watson** will have a disc next summer.

There's much to look forward to in 2002. In the meantime, here's wishing everyone a safe and blessed Christmas!

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## Despite Tough Times, R&B Still Had Its Share Of Bright Lights

BY GAIL MITCHELL

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

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

I can’t count the number of times I’ve heard from label heads to publicists that this is the worst year in terms of

more people out of work and even fewer jobs to vie for; that history is repeating itself—despite the popularity and sales of R&B and hip-hop, those are the first departments that are downsized when an economy sags; that such moves as Columbia’s recent merging of its urban and crossover departments means that in years to come there may be fewer black music executives.

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

### ★ 2001 IN REVIEW ★

#### CREDIT WHERE CREDIT IS DUE

And while for many right now, it definitely isn’t the season to be jolly, there were still some bright spots in 2001. This was definitely the year of Alicia Keys, but several other acts made impressive debuts as well. Among those to keep an ear out for are Mystic, Jaheim, Bilal, Lina, Syleena Johnson, Nikka Costa, India.Arie, Craig

fonte’s *The Long Road to Freedom: An Anthology of Black Music*, the multi-artist *Can You Dig It? The ’70s Soul Experience*, enhanced reissues of Marvin Gaye’s *What’s Going On* and *Let’s Get It On*, Miles Davis’

*The Complete in a Silent Way Sessions*, and *Lady Day: The Complete Billie Holiday on Columbia (1933-1944)*—symbolized musical nirvana for me and other R&B, jazz, and hip-hop junkies.



“I never want one particular thing to influence me [to the point] where I do something that’s not me. I’m adamant about staying true to myself,” Aaliyah told *Billboard* a month prior to her untimely death.

David, City High, Fabolous, and Tank. Looking ahead to 2002, those to listen for include Jaguar (Motive/MCA), Tweet (the Gold Mind/Elektra), Nappy Roots (Atlantic), and Cooly’s Hot-Box (Purpose/Higher Octave).

#### LET’S DO THAT AGAIN

Here’s to more programs like Ken Burns’ illuminating and educational 10-part *Jazz* series on PBS and Jay-Z’s MTV *Unplugged* coup, the latter aided and abetted by the Roots, Mary J. Blige, and Jaguar. Both shows underscored the power and far-reaching influence of music.

The Isley Brothers, fronted by the inimitable Ronald, claimed its first top five album since 1978 with *Eternal*. Enough said.

#### THINKING OUTSIDE THE BOX

A bumper crop of boxed sets and compilations—*The Musical Biography of Quincy Jones*, Tommy Boy’s 20th anniversary series of reissues, *Four Tops Four Ever*, Harry Bela-

### THE TOP STORIES

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

### THE CHART-TOPPERS

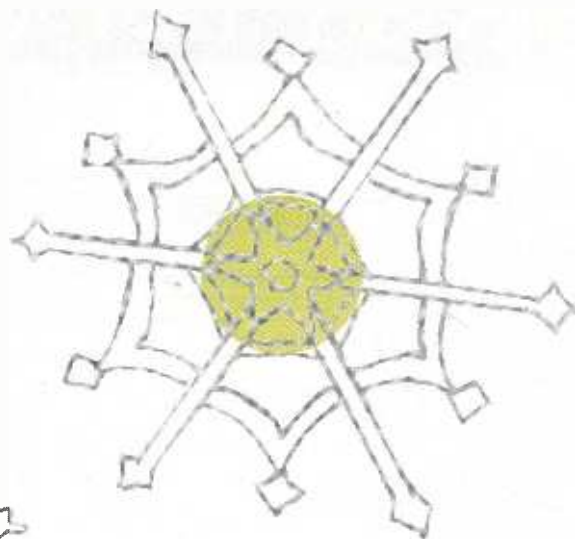
Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart for the chart year that runs from Dec. 2, 2000, to Nov. 24, 2001. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

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

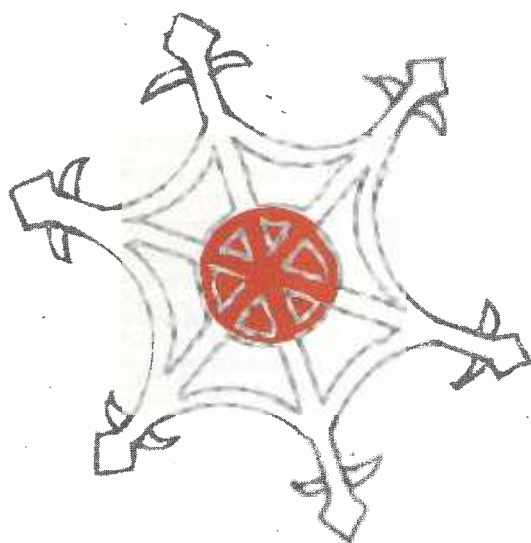
DECEMBER 29 2001		Billboard HOT RAP SINGLES	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	<b>DANSIN WIT WOLVEZ</b> FADE 34223*/ECMD	Strik Nine
2	4	<b>GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)</b> SELECT 25076	Cash & Computa
3	3	<b>GET MO</b> DEAN'S LIST 001	Sherm Featuring Bigga Figgas
4	8	<b>CAN I GET THAT</b> EARGASM 3511	Bear Witnez!
5	6	<b>AIN'T NOBODY (WE GOT IT LOCKED!)</b> HOUSE OF FIRE 1285	The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke
6	22	<b>ROCK EM</b> WHITESTONE 1277	Boobakaw And Tha Wild Younginz Featuring Vita
7	2	<b>GOT UR SELF A...</b> ILL WILL/COLUMBIA 79678*/CRG	Nas
8	16	<b>I'M YOUR GIRL</b> ES3 0118/TREYDAN	Dena Cali
9	10	<b>BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)</b> JIVE 42992*/ZQMBG	Mystikal
10	5	<b>PART II</b> DEF JAM 588991*/IDJMG	Method Man & Redman
11	7	<b>THINK BIG</b> CRIMEWAVE 72002	Crimewave
12	13	<b>JUMP UP IN THE AIR</b> WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
13	11	<b>PLAYA PLAYA (PLAYING THE GAME RIGHT)</b> WORLD BEAT 90003*	Minott Featuring Kurupted Seed
14	20	<b>BUSTER</b> 1ST AVENUE 0001	Oennis Da Menace
15	15	<b>NOTHING'S WRONG</b> TNO 70021/DNA	Won-G Featuring DJ Quik
16	25	<b>2-WAY</b> BIG YARD 155891/MCA	Rayvon Featuring Shaggy, Ricardo "Rik Rok" Ducent, Brian & Tony Gold
17	17	<b>ALWAYS ON TIME</b> MURDER INC./DEF JAM 588795*/IDJMG	Ja Rule Featuring Ashanti
18	14	<b>FATTY GIRL</b> FB 015283*/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
19	18	<b>SPECIAL DELIVERY</b> BAD BOY 79409*/ARISTA	G.Dep
20	15	<b>WE THUGGIN'</b> TERROR SQUAD/ATLANTIC 85174*/AG	Fat Joe Featuring R. Kelly
21	21	<b>LIGHTS, CAMERA, ACTION!</b> UNIVERSAL 019135*	Mr. Cheeks
22	9	<b>BREAK YA NECK</b> J 21061*	Busta Rhymes
23	12	<b>PO' PUNCH</b> POCKET CHANGE 2121	Po' White Trash And The Trailer Park Symphony
24	19	<b>GOTTA HAVE IT</b> COUNTRYBOY 303*/WARLOCK	Chocolate Bandit
25	19	<b>YOUNG'N (HOLLA BACK)</b> DESERT STORM/ELEKTRA 67265*/EEG	Fabulous

Records with the greatest sales gains this week. \* Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for. \* Indicates unavailable, in which case, catalog number is for. ©, ®, ™, or ® respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

happiness



peace



success



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

**Billboard**

DECEMBER 29  
2001

Billboard

HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for 'NUMBER 1', 'GREATEST GAINER / SALES', 'HOT SHOT DEBUT', and 'GREATEST GAINER / AIRPLAY'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... SoundScan logo.



# R&B/HIP-HOP



by Rhonda Baraka, Rashaun Hall, Kwaku

# Words & Deeds

## ★ 2001 IN REVIEW ★

**MUSICAL CHAIRS:** A number of veteran artists found new label homes in 2001. **Master P** and **Warren G** signed with Universal Records, while **Snoop Dogg** and his Doggy Style imprint landed at MCA. **Erick Sermon** got in on the J Records act, later scoring his biggest solo hit to date with the **Marvin Gaye**-inspired "Music."

Former Elektra artist **Busta Rhymes** also signed with **Clive Davis'** J label in February. "I felt like with Elektra, we've grown to a point where we had to make some changes so we both could reach the level that we're trying to get to," Rhymes told *Billboard Bulletin*. "They're trying to do certain things to grow their establishment as a big, major corporate machine, and so am I."

**YEAR OF THE ROOKIES:** Several rookie rappers celebrated a breakout year in 2001. Desert Storm/Elektra's **Fabulous**, Bad Boy/Arista's **G. Dep**, Beat Club/Interscope's **Bubba Sparxxx**, Soulja Music/Priority's **Lil' Romeo**, and Jive's **Pete Diddy** all made major noise with radio-friendly singles and strong debut efforts. Newcomer **Mystic** became a critical darling with her Goodvibe/Barak/JCOR debut, *Cuts for Luck and Scars for Freedom*. The success of lead single "The Life" led to her co-headlining MTV2's first-ever Sisters for Hip-Hop & Soul tour with **India.Arie**.

**YEAR OF THE OUTKAST:** Of all those who enjoyed success this year, none deserved it more than Atlanta's **OutKast**. With each release, **Andre 3000** and **Big Boi** manage to reach new, unsurpassed levels of creativity. Their **Parliament-Funkadelic**-inspired stylings create the perfect blend of hip-hop and funk, and their musical feats are the hallmark of artistic freedom and ingenuity. From "Ms. Jackson" and "So Fresh, So Clean" to their recently released greatest-hits set, 2001 was the year of the OutKast.

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

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

ed Way's September 11th Fund. Also lending support were **Dr. Dre** (who donated \$1 million) and **Jay-Z**, who personally donated \$45,000 and, in association with label Roc-a-Fella, \$1 from each ticket sold on his Blueprint Lounge tour, as well as funds from the sales of a specially designed Roc-a-Wear shirt.

**INTERNATIONAL RAP:** Rap and hip-hop continued building its buzz outside of America. In Africa, Senegalese rap



RHYMES

group **Positive Black Soul** dropped its second internationally released album, *Cool Run* (Palm Tree/EastWest France), while a Ghanaian government minister appealed to hip-life (local hip-hop/rap style) artists to tackle social issues and aim to be role models.

On the European front, Swedish-based R&B/rap duo **Addis Black Widow** scored a major Scandinavian hit with "Goes Around Comes Around" on the Instant Karma label... English-rapping Norwegian rhymer **Opaque** dropped his critically acclaimed **Tommy Tee**-produced debut album, *Gourmet Garbage*, on Tee Productions.

French star **MC Solaar** returned to critical and commercial form with his second EastWest France album, *Cinquieme As* (Fifth Ace)... **KC Da Rockee** raised his profile with his sophomore set, *Nexcalibur* (Showdown) and a tour with Germany's biggest rap act, **Samy Deluxe**.

In the U.K., **Mark B** and **Blade** earned an impressive two BBC Radio 1-playlisted singles... Big Dada/Ninja Tune scored a top 40 hit with **Roots Manuva's** sophomore effort, *Run Come Save Me*... DJ/producer **Skitz's Countryman** (Ronin) also made some noise outside of its underground core... GranKru Records released *A Wireless Nation Vol 1: The "Letter To Tony Blair" Campaign* in support of label boss **Bandit's** campaign for "British-origin music" on behalf of radio-quota legislation.

Reporting by Rashaun Hall in New York City, Rhonda Baraka in Atlanta, and Kwaku in London.

# DECEMBER 29 2001 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	<b>U Got It Bad</b> USHER (ARISTA)	26	30	8	<b>No More Drama</b> MARY J. BLIGE (MCA)	51	54	5	<b>You Must Have Been</b> MONTELL JORDAN (DEF SOUL/IDJMG)
2	2	9	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	27	28	9	<b>Son Of A Gun</b> JANET (VIRGIN)	52	50	5	<b>He Loves Me</b> JILL SCOTT (HIDDEN BEACH/EPIC)
3	4	12	<b>A Woman's Worth</b> ALICIA KEYS (J)	28	34	7	<b>Welcome To Atlanta</b> JERMAINE DUPRI & LUDACRIS (SO SO DEF/STURBING THE PEACE/DEF JAM SOUTH/IDJMG)	53	52	19	<b>What If</b> BABYFACE (ARISTA)
4	3	21	<b>Rock The Boat</b> AALIYAH (BLACKGROUND)	29	15	14	<b>Girls, Girls, Girls</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	54	71	3	<b>Ain't It Funny</b> JENNIFER LOPEZ FEAT. JA RULE (EPIC)
5	6	9	<b>Butterflies</b> MICHAEL JACKSON (EPIC)	30	32	9	<b>Young'n (Holla Back)</b> FABLOUS (DESERT STORM/ELEKTRA/EEG)	55	69	3	<b>7 Days</b> CRAIG DAVID (WILDSTAR/ATLANTIC)
6	5	15	<b>We Thuggin'</b> FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	31	27	10	<b>From Her Mama (Mama Got A**)</b> JUVENILE (CASH MONEY/UNIVERSAL)	56	53	9	<b>The Wash</b> DR. DRE & SNOOP DOGG (AFTERMATH/DOGGYSTYLE/INTERSCOPE)
7	7	27	<b>Differences</b> GINUWINE (EPIC)	32	22	23	<b>Love Of My Life</b> BRIAN MCKNIGHT (MOTOWN)	57	58	5	<b>Round &amp; Round</b> JONELL & METHOD MAN (DEF JAM/IDJMG)
8	8	18	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	33	33	11	<b>Bad Intentions</b> DR. DRE (AFTERMATH/DOGGYSTYLE/INTERSCOPE)	58	—	1	<b>Roc The Mic</b> BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
9	10	10	<b>Roll Out (My Business)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	34	25	24	<b>Raise Up</b> PETEY PABLO (JIVE)	59	59	3	<b>They Ain't Ready</b> JADAKISS & BUBBA SPARXXX (RUFF RYDERS/INTERSCOPE)
10	13	5	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)	35	42	5	<b>The World's Greatest</b> R. KELLY (INTERSCOPE/JIVE)	60	65	9	<b>Put It On Me</b> DR. DRE & DJ QUIK FEAT. MIMI (PRIORITY/CAPITOL)
11	14	12	<b>Break Ya Neck</b> BUSTA RHYMES (J)	36	35	11	<b>More Than A Woman</b> AALIYAH (BLACKGROUND)	61	64	18	<b>Ballin' Out Of Control</b> JERMAINE DUPRI FEAT. NATE DOGG (SO SO DEF/COLUMBIA)
12	9	17	<b>You Gets No Love</b> FAITH EVANS (BAD BOY/ARISTA)	37	29	16	<b>#1</b> NELLY (PRIORITY/CAPITOL)	62	60	7	<b>Can Heaven Wait</b> LUTHER VANDROSS (J)
13	11	24	<b>Lifetime</b> MAXWELL (COLUMBIA)	38	36	5	<b>Part II</b> METHOD MAN & REDMAN (DEF JAM/IDJMG)	63	56	14	<b>Emotion</b> DESTINY'S CHILD (COLUMBIA)
14	19	8	<b>Gone</b> 'N SYNC (JIVE)	39	37	17	<b>You Rock My World</b> MICHAEL JACKSON (EPIC)	64	74	2	<b>U Don't Have To Call</b> USHER (ARISTA)
15	12	15	<b>Caramel</b> CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	40	39	4	<b>Hey Luv (Anything)</b> MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)	65	67	7	<b>Stop Playin' Games</b> 8BALL FEAT. P. DIDDY (JCOR/INTERSCOPE)
16	16	24	<b>Family Affair</b> MARY J. BLIGE (MCA)	41	46	21	<b>Made To Love Ya</b> GERALD LEVERT (ELEKTRA/EEG)	66	62	7	<b>Secret Lover</b> THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
17	18	14	<b>Brotha</b> ANGIE STONE (J)	42	40	12	<b>Fatty Girl</b> LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	67	51	16	<b>Who We Be</b> DMX (RUFF RYDERS/DEF JAM/IDJMG)
18	57	3	<b>Ooohhwee</b> MASTER P FEAT. WEBBIE (NEW NO LIMIT/UNIVERSAL)	43	43	20	<b>What Am I Gonna Do</b> TYRESA (RCA)	68	—	2	<b>Oooh Boy</b> REGINA BELLE (PEAK/CONCORD)
19	23	9	<b>Take Away</b> MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	44	48	8	<b>Jigga That N***a</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	69	70	5	<b>\$100 Bill Y'all</b> ICE CUBE (PRIORITY/CAPITOL)
20	21	8	<b>Let's Stay Home Tonight</b> JOE (JIVE)	45	41	33	<b>Where The Party At</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	70	61	14	<b>Diddy</b> P. DIDDY FEAT. THE NEPTUNES (BAD BOY/ARISTA)
21	24	9	<b>Don't You Forget It</b> GLENN LEWIS (RED STAR/EPIC)	46	66	2	<b>Ether</b> NAS (ILL WILL/COLUMBIA)	71	75	2	<b>Lovely</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
22	20	14	<b>Goodbye</b> JAGGED EDGE (SO SO DEF/COLUMBIA)	47	55	4	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)	72	72	15	<b>Grimey</b> VIOLATOR FEAT. NOREAGA (DEF JAM/IDJMG)
23	31	4	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)	48	38	17	<b>Ugly</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	73	—	1	<b>U, Me &amp; She</b> EVE (RUFF RYDERS/INTERSCOPE)
24	26	12	<b>Nothing In This World</b> KEKE WYATT FEAT. AVANT (MCA)	49	49	5	<b>Anything</b> JAHHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	74	—	7	<b>Special Delivery</b> G DEP (BAD BOY/ARISTA)
25	17	21	<b>Livin' It Up</b> JA RULE FEAT. CASE (MURDER INC./DEF JAM/IDJMG)	50	47	5	<b>Thank You</b> LIL BOY WOW (SO SO DEF/COLUMBIA)	75	73	2	<b>Ghost Showers</b> GHOSTFACE KILLAH (EPIC)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 118 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# DECEMBER 29 2001 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	<b>It's The Weekend</b> LL J (HOLLYWOOD)	26	23	8	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	51	37	6	<b>As I Come Back</b> BUSTA RHYMES (J)
2	1	8	<b>Dansin Wit Wolvez</b> STRIK 9INE (FADE/ECM/D)	27	20	14	<b>Fatty Girl</b> LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	52	52	23	<b>Loverboy</b> MARIAH CAREY FEAT. DA BRAT & LUDACRIS (VIRGIN)
3	3	21	<b>Family Affair</b> MARY J. BLIGE (MCA)	28	32	19	<b>Someone To Call My Lover</b> JANET (VIRGIN)	53	64	16	<b>Chillin' In Your Benz</b> EXHALE (REAL DEAL/ORPHEUS)
4	—	1	<b>Never Too Far/Here (Medley)</b> MARIAH CAREY (VIRGIN)	29	34	9	<b>Lifetime</b> MAXWELL (COLUMBIA)	54	44	12	<b>Girls, Girls, Girls</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
5	6	7	<b>Ground Zero (In Our Hearts You Will Remain)</b> CASH & COMPUTA (SELECT)	30	24	5	<b>Special Delivery</b> G DEP (BAD BOY/ARISTA)	55	56	24	<b>This Is Me</b> DREAM (BAD BOY/ARISTA)
6	5	6	<b>Get Mo</b> SHERM FEAT. BIGGA FIGGAS (IDEAN'S LIST)	31	31	29	<b>Hit 'Em Up Style (Oops!)</b> BLU CANTRELL (REGOZONE/ARISTA)	56	47	2	<b>Can't Get It Back</b> BLAQUE (TRACK MASTERS/COLUMBIA)
7	7	16	<b>Bye-Bye Baby</b> BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	32	21	11	<b>We Thuggin'</b> FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	57	61	4	<b>Baby Phat</b> DE LA SOUL (TOMMY BOY)
8	13	3	<b>Can I Get That</b> BEAR WITNEZ (EARGASM)	33	38	2	<b>Let's Stay Home Tonight</b> JOE (JIVE)	58	—	1	<b>Paragraph President</b> BLACKALICIOUS (MCA/FAT BEATS)
9	11	5	<b>Ain't Nobody (We Got It Locked!)</b> THE RAWLDO BOYS (HOUSE OF FIRE)	34	27	17	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	59	40	21	<b>Raise Up</b> PETEY PABLO (JIVE)
10	30	9	<b>Rock Em</b> BOOBAAW & THE WILD YOUNGINS FEAT. VITA (WHITSTONE)	35	14	11	<b>Break Ya Neck</b> BUSTA RHYMES (J)	60	—	12	<b>How We Do</b> BIG LEW BKA POPEYE REOS (COL-BEAST)
11	9	14	<b>AM To PM</b> CHRISTINA MILIAN (DEF SOUL/IDJMG)	36	17	18	<b>Po' Punch</b> PO' WHITE TRASH (POCKET CHANGE)	61	67	26	<b>Purple Hills</b> D12 (SHAQ/INTERSCOPE)
12	10	12	<b>The Star Spangled Banner</b> WHITNEY HOUSTON (ARISTA)	37	57	19	<b>Enjoy Yourself</b> ALLURE (MCA)	62	—	1	<b>Live My Life</b> N.O.R.E. FEAT. JA RULE (DEF JAM/IDJMG)
13	4	3	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)	38	51	12	<b>Gotta Have It</b> CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)	63	45	6	<b>Round &amp; Round</b> JONELL & METHOD MAN (DEF JAM/IDJMG)
14	18	25	<b>Where The Party At</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	39	29	3	<b>Brotha</b> ANGIE STONE (J)	64	—	19	<b>Tell Me It's Real</b> K-CI & JOJO (MCA)
15	—	1	<b>Hush Lil' Lady</b> COREY FEAT. LIL' ROMED (NODONTIME/MOTOWN)	40	43	24	<b>Bootylicious</b> DESTINY'S CHILD (COLUMBIA)	65	70	7	<b>Because I Got High</b> COVERVERSIONS.COM (COVERVERSIONS.COM)
16	22	12	<b>I'm Your Girl</b> DENA CALI (ES2/TREYDAN)	41	25	6	<b>Young'n (Holla Back)</b> FABLOUS (DESERT STORM/ELEKTRA/EEG)	66	75	7	<b>Ghetto Girls</b> LIL BOY WOW (SO SO DEF/COLUMBIA)
17	15	3	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)	42	66	3	<b>Uh Huh</b> B2K (EPIC)	67	69	58	<b>One More Chance/Stay With Me</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
18	8	2	<b>Part II</b> METHOD MAN & REDMAN (DEF JAM/IDJMG)	43	39	4	<b>Envious</b> DAWN ROBINSON (Q)	68	62	48	<b>Separated</b> AVANT (MAGIC JOHNSON/MCA)
19	28	31	<b>I Do!!</b> TOYA (ARISTA)	44	54	4	<b>Roll Wit Me</b> PRETTY WILLIE SUELLA (D2/REPUBLIC/UNIVERSAL)	69	71	30	<b>Fill Me In</b> CRAIG DAVID (WILDSTAR/ATLANTIC)
20	12	12	<b>Think Big</b> CRIMEWAVE (CRIMEWAVE)	45	46	22	<b>Used To Love</b> KEKE WYATT (MCA)	70	63	24	<b>Take You Out</b> LUTHER VANDROSS (J)
21	19	14	<b>Jump Up In The Air</b> ORIGINAL P (WESTBOUND)	46	41	9	<b>Roll Out (My Business)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	71	—	1	<b>Bionic 2</b> DEFARI (ABB)
22	16	10	<b>Playa Playa (Playing The Game Right)</b> MINOTTI FEAT. KURUPTO SEED (WORLD BEAT)	47	—	1	<b>Pimps/Players</b> SKIP FEAT. JUVENILE & COREY C (UTP/ORPHEUS)	72	—	4	<b>Little Sister</b> BIG JIM (PLATINUM SOUL)
23	26	1	<b>Buster</b> DENNIS DA MENACE (1ST AVENUE)	48	42	8	<b>Do U Wanna Roll (Dolittle Theme)</b> R.L. SNOOP DOGG & LIL' KIM (J)	73	53	17	<b>Ugly</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
24	50	1	<b>Nothing's Wrong</b> WON-G FEAT. DJ QUIK (TNO/DNA)	49	49	41	<b>Fiesta</b> R. KELLY FEAT. JAY-Z (JIVE)	74	65	28	<b>My Projects</b> COO COO CAL (INFINITE/TOMMY BOY)
25	36	9	<b>2-Way</b> RAYDON (BIG YARD/MCA)	50	35	8	<b>Burn</b> MOBB DEEP FEAT. NOYD & VITA (LOUD/COLUMBIA)	75	—	32	<b>There She Goes</b> BABYFACE (ARISTA)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

DECEMBER 29  
2001

Billboard®

# TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan  
from a national subset panel  
of core R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	80	—	2	<b>MOBB DEEP</b>	LOUD/COLUMBIA 85889/CRG (12.98 EQ/18.98)	<b>NUMBER 1/GREATEST GAINER</b> Infamy	1	51	46	35	19	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b>	DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1
2	1	1	3	<b>LUDACRIS</b>	DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/18.98)	Word Of Mouf	1	52	41	30	4	<b>THE TEMPTATIONS</b>	MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
3	NEW	1	1	<b>JOE</b>	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	53	51	43	4	<b>KELLY PRICE</b>	DEF SOUL 588222/DJMG (18.98 CD)	One Family — A Christmas Album	43
4	2	2	3	<b>BUSTA RHYMES</b>	FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	54	31	—	2	<b>DE LA SOUL</b>	TOMMY BOY 1443* (12.98/18.98)	AOL: Bionix	31
5	5	3	8	<b>MICHAEL JACKSON</b>	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	55	64	62	47	<b>JENNIFER LOPEZ</b>	EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
6	NEW	1	1	<b>SOUNDTRACK</b>	DEF JAM 586628*/DJMG (12.98/18.98)	How High	6	56	43	31	7	<b>SOUNDTRACK</b>	HYPNOTIZE MINDS/CLUB/COLUMBIA 192/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
7	8	—	2	<b>OUTKAST</b>	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	7	57	62	64	5	<b>TONI BRAXTON</b>	ARISTA 14723 (12.98/18.98)	Snowflakes	57
8	10	6	19	<b>USHER</b>	ARISTA 14715* (12.98/18.98)	8701	3	58	59	45	14	<b>BRIAN MCKNIGHT</b>	MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
9	9	4	11	<b>JA RULE</b>	MURDER INC./DEF JAM 586437*/DJMG (12.98/18.98)	Pain Is Love	1	59	60	42	6	<b>GRAND PUBA</b>	RISEING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This	32
10	7	—	2	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	60	68	69	3	<b>THE TEMPTATIONS</b>	MOTOWN 014994/UNIVERSAL (11.98 CD)	The Best Of The Temptations Christmas	60
11	13	17	25	<b>ALICIA KEYS</b>	J 20002 (12.98/18.98)	Songs In A Minor	1	61	67	57	26	<b>LUTHER VANDROSS</b>	J 20007 (12.98/18.98)	Luther Vandross	2
12	3	—	2	<b>NATE DOGG</b>	DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	62	NEW	1	1	<b>NAS</b>	ILL WIL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	62
13	4	—	2	<b>MACK 10</b>	CASH MONEY 86098*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	63	57	54	32	<b>MISSY "MISDEMEANOR" ELLIOTT</b>	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
14	NEW	1	1	<b>WARREN G</b>	UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14	64	63	44	10	<b>BUBBA SPARXXX</b>	BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
15	16	15	14	<b>MARY J. BLIGE</b>	MCA 112616* (12.98/18.98)	No More Drama	1	65	56	46	13	<b>GERALD LEVERT</b>	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
16	11	—	2	<b>ICE CUBE</b>	PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11	66	40	—	2	<b>SPM</b>	DOPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	40
17	6	—	2	<b>FAT JOE</b>	TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	6	67	71	59	67	<b>DONNIE MCCLURKIN</b>	VERITY 43150/ZOMBA (11.98/17.98) #	Live In London And More...	22
18	15	10	6	<b>ANGIE STONE</b>	J 20013* (12.98/18.98)	Mahogany Soul	4	68	49	37	6	<b>OUTLAWZ</b>	OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24
19	14	8	6	<b>FAITH EVANS</b>	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	69	65	56	17	<b>JUVENILE</b>	CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
20	23	16	15	<b>JAY-Z</b>	ROC-A-FELLA/DEF JAM 586396*/DJMG (12.98/18.98)	The Blueprint	1	70	94	—	19	<b>LIL' ROMEO</b>	SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5
21	24	22	22	<b>AALIYAH</b>	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	71	70	58	8	<b>BONEY JAMES</b>	WARNER BROS. 48004 (17.98 CD)	Ride	27
22	17	13	9	<b>DMX</b>	RUFF RYDERS/DEF JAM 586450*/DJMG (12.98/18.98)	The Great Depression	1	72	74	65	12	<b>VARIOUS ARTISTS</b>	WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19
23	12	5	4	<b>TIMBALAND &amp; MAGOO</b>	BLACKGROUND 10948* (12.98/18.98)	Indecent Proposal	3	73	75	63	5	<b>BOYZ II MEN</b>	UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37
24	20	12	4	<b>JILL SCOTT</b>	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	74	50	32	12	<b>VARIOUS ARTISTS</b>	FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9
25	22	18	5	<b>KEKE WYATT</b>	MCA 112609 (12.98/14.98)	Soul Sista	9	75	78	84	77	<b>NELLY</b>	FO' REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
26	18	7	4	<b>DUNGEON FAMILY</b>	ARISTA 14693* (12.98/18.98)	Even In Darkness	4	76	61	39	4	<b>PRINCE</b>	NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33
27	30	33	7	<b>DESTINY'S CHILD</b>	MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	27	77	77	67	58	<b>R. KELLY</b>	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
28	19	11	5	<b>UGK</b>	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	78	58	48	8	<b>LA' CHAT</b>	IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16
29	21	9	4	<b>8BALL</b>	JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	79	66	55	10	<b>THE O'JAYS</b>	MCA 112715 (12.98/18.98)	For The Love...	11
30	32	24	6	<b>PETEY PABLO</b>	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	80	86	89	20	<b>VARIOUS ARTISTS</b>	EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	3
31	25	20	7	<b>JERMAINE DUPRI</b>	SO SO DEF/COLUMBIA 85630*/CRG (12.98 EQ/18.98)	Instructions	3	81	55	47	14	<b>BABYFACE</b>	ARISTA 14667* (12.98/16.98)	Face2Face	8
32	33	23	18	<b>MAXWELL</b>	COLUMBIA 67138*/CRG (12.98 EQ/18.98)	Now	1	82	73	60	14	<b>SOUNDTRACK</b>	PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19
33	35	29	37	<b>GINUWINE</b>	EPIC 69622* (12.98 EQ/18.98)	The Life	2	83	93	61	4	<b>PAYCHECK</b>	CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) #	Check Yo'Self	61
34	27	28	4	<b>G.DEP</b>	BAD BOY 73042*/ARISTA (11.98/17.98) #	Child Of The Ghetto	23	84	84	82	74	<b>JILL SCOTT</b>	HIDDEN BEACH 82137*/EPIC (11.98 EQ/17.98) #	Who Is Jill Scott? Words And Sounds Vol. 1	2
35	44	49	33	<b>DESTINY'S CHILD</b>	COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	85	88	81	38	<b>INDIA.ARIE</b>	MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3
36	28	14	5	<b>GHOSTFACE KILLAH</b>	EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2	86	89	88	30	<b>CITY HIGH</b>	BODGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	23
37	39	25	9	<b>MR. CHEEKS</b>	UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	87	96	—	54	<b>LIL BOW WOW</b>	SO SO DEF/COLUMBIA 69981*/CRG (12.98 EQ/18.98)	Beware Of Dog	3
38	38	27	8	<b>DILATED PEOPLES</b>	ABB/PRIORITY 31477*/CAPITOL (10.98/10.98)	Expansion Team	8	88	87	73	13	<b>MACY GRAY</b>	EPIC 85200* (12.98 EQ/18.98)	The Id	9
39	45	40	40	<b>JAHEIM</b>	QIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	89	72	75	10	<b>VARIOUS ARTISTS</b>	RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
40	29	19	4	<b>TOO SHORT</b>	SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14	90	85	78	5	<b>MICHAEL JACKSON</b>	EPIC 85250 (18.98 EQ CD)	Greatest Hits: HISTORY — Volume 1	45
41	47	36	14	<b>FABOLOUS</b>	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	91	82	74	14	<b>AFROMAN</b>	UNIVERSAL 014979 (12.98/18.98)	The Good Times	9
42	26	—	2	<b>CYPRESS HILL</b>	COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26	92	79	86	7	<b>ALL STAR TRIBUTE</b>	PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18
43	48	41	25	<b>JAGGED EDGE</b>	SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	93	81	66	8	<b>SNOOP DOGGY DOGG</b>	DEATH ROW/DGG/STYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
44	37	26	7	<b>ERICK SERMON</b>	J 20023* (12.98/18.98)	[Music]	8	94	69	51	8	<b>SKIP</b>	UTP 90100/ORPHEUS (17.98 CD) #	Live From Hollygrove	38
45	52	50	35	<b>JANET</b>	VIRGIN 10144* (12.98/18.98)	All For You	1	95	76	53	8	<b>LIL TROY</b>	SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	24
46	36	—	2	<b>MARIAH CAREY</b>	COLUMBIA 85960/CRG (17.98 EQ/22.98)	Greatest Hits	36	96	83	76	11	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 85633*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
47	34	21	6	<b>SOUNDTRACK</b>	AFTERMATH/DGG/STYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5	97	91	72	20	<b>MARY MARY</b>	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	22
48	53	38	13	<b>PROPHET JONES</b>	UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) #	Prophet Jones	16	98	91	72	20	<b>JADAKISS</b>	RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
49	42	34	3	<b>SOUNDTRACK</b>	INTERSCOPE 493172 (12.98/19.98)	Ali	34	99	100	—	63	<b>SHAGGY</b>	MCA 112096* (12.98/18.98)	Hotshot	1
50	54	52	22	<b>CRAIG DAVID</b>	WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12	100	RE-ENTRY	4	4	<b>ORIGINAL P</b>	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	77

DECEMBER 29  
2001

Billboard®

# TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>THE TEMPTATIONS</b>	GOROY/MOTOWN 635279/UNIVERSAL (3.98/6.98)	<b>Give Love At Christmas</b>	32	13	10	<b>THE JACKSON 5</b>	MOTOWN 635250/UNIVERSAL (3.98/6.98)	The Jackson 5 Christmas Album	22
2	2	<b>VARIOUS ARTISTS</b>	THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	33	14	14	<b>VARIOUS ARTISTS</b>	MOTOWN 153354/UNIVERSAL (10.98 CD)	A Motown Christmas	7
3	3	<b>KENNY G</b>	ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	21	15	12	<b>MICHAEL JACKSON</b>	EPIC 66073 (12.98 EQ/18.98)	Thriller	233
4	6	<b>THE TEMPTATIONS</b>	MOTOWN 638117/UNIVERSAL (3.98/6.98)	Christmas Card	25	16	13	<b>BOYZ II MEN</b>	MOTOWN 636365/UNIVERSAL (11.98/17.98)	Christmas Interpretations	22
5	4	<b>LUTHER VANDROSS</b>	LV 57795*/EPIC (5.98 EQ/9.98)	This Is Christmas	31	17	16	<b>JAY-Z</b>	FREZZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	210
6	5	<b>MARIAH CAREY</b>	COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	34	18	17	<b>AL GREEN</b>	H/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	355
7	7	<b>KENNY G</b>	ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album	38	19	18	<b>2PAC</b>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	156
8	8	<b>YOLANDA ADAMS</b>	ELEKTRA 62567/EEG (11.98/17.98)	Christmas With Yolanda Adams	11	20	19	<b>VARIOUS ARTISTS</b>	ARISTA/RCA/JIVE 41741/ZOMBA (12.98/18.98)	Platinum Christmas	9
9	9	<b>NAT KING COLE</b>	EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites	12	21	23	<b>BOBBY WHITE</b>	CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	98
10	15	<b>KIRK FRANKLIN AND THE FAMILY</b>	GOSPO CENTRIC 72130 (10.98/18.98)	Krik Franklin And The Family Christmas	18	22	24	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 846210*/DJMG (12.98/18.98)	Legend	273
11	20	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	196	23	22	<b>2PAC</b>	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	298
12	11	<b>AALIYAH</b>									

## Beat Box™

by Michael Paoletta



### ★ 2001 IN REVIEW ★

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

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

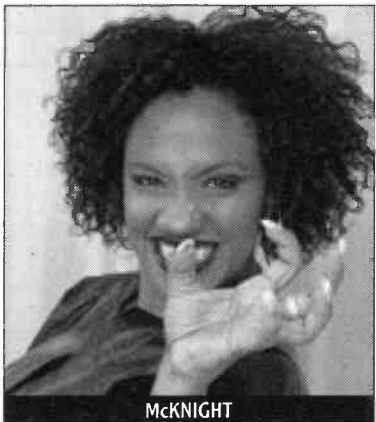
Now, imagine the results if such radio-obvious tracks were wholly embraced by music directors and PDs. I do believe the numbers would be dramatically higher. Ditto for the top 10-selling dance/electronic artist albums of the year: **Daft Punk's** *Discovery* (363,000 units), **Björk's** *Vespertine* (238,000), **Garbage's** *beautifulgarbage* (233,000), **the Crystal Method's** *Tweekend* (201,000), **Darude's** *Before the Storm* (122,000), **Jamiroquai's** *A Funk Odyssey* (108,000), **New Order's** *Get Ready* (90,000), **Air's** *10,000hz Legend* (80,000), **Tricky's** *Blowback* (74,000), and **Basement Jaxx's** *Rooty* (66,000).

And the same goes for the top 10-selling DJ-driven compilations of the year: **Paul Oakenfold's** *Swordfish—The Album* (130,000 units), **DJ Skribble's** *Essential Spring Break—Summer 2001* (122,000), **Louie DeVito's** *N.Y.C. Underground Party, Volume 4* (89,000), **Bad Boy Joe's** *Best of Freestyle Mix* (83,000), **DJ Irene's** *Audio Underground* (61,000), **Ray Munn's** *Ray's House* (59,000), **Oakenfold's** *Voyage Into Trance* (55,000), **ATB/George Acosta's** *Trance Nation America Two* (52,000), **Lon Ballinger's** *Webster World Tranzworld 4* (51,000), and **Johnny Vicious & Tall Paul's** *Club Nation America* (50,000).

I was also planning to comment on dance/electronic-skewed summer tours—specifically, Mekka and Creamfields U.S.A.—that were canceled due to poor ticket sales, as well as mention the government's failed attempts to use a 1986 law—originally designed to rid neighborhoods of drug dens—against persons/promoters who manage nightclubs that play

dance/electronic music. Although various players were eventually vindicated, such "crack house" laws had an anesthetizing effect on clubs and raves nationwide. One need look no further than the closing of New York City's Twilo club.

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



McKNIGHT

"Finally" by **Kings of Tomorrow Featuring Julie McKnight**. By week's end, the lyrics of "Finally"—penned by **Jason Sealee**—took on additional meaning (see lyrics, this page).

"After [Sept. 11], the song meant something completely different for me," McKnight explains. "The song became less about starting over and more about death and meeting that higher power. The lyrics became much deeper."

**IN ADDITION** to those whose lives came to a tragic end Sept. 11, my thoughts continue to go out to the friends and families of Philadelphia-based *Billboard*-reporting DJ **Phillip Dickerson**, who died Jan. 4 . . . original **Village People** member **Glenn Hughes**, who died March 4 . . . pioneering New York City DJ **Francis Grasso**, who died March 23 . . . dance music veteran **Rick Squillante**, who died April 21 . . . **Aaliyah**, who died Aug. 25 . . . **Warp Records** co-founder and co-owner **Rob Mitchell**, who died Oct. 8 . . . long-time Sony Music employee **Debjit Ghosh**, who died Oct. 20 . . . and singer **Melanie Thornton**, formerly of **La Bouche**, who died Nov. 24. May they rest in peace.

## A Dance Wish List

BY MICHAEL PAOLETTA

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

**Essential singles:** Kings of Tomorrow Featuring Julie McKnight's "Finally," Nathan Haines Featuring Verna Francis' "Earth Is the Place," Illicit's vocal mix of Heather Small's "Proud," Groove Armada's "My Friend," Alicia Keys' "Fallin'," Kylie Minogue's "Can't Get You out of My Head," Morel's "Funny Car," Gabrielle's "Don't Need the Sun to Shine (To Make Me Smile)," François K. & Eric Kupper's mix of Dido's "Hunter," Iio's "Rapture (Tastes So Sweet)," the Avalanches' "Since I Left You," Alana Davis' "I Want You," Pussy 2000's "It's Gonna Be Alright," Viola's "Little Girl," Green Velvet's "La La Land," Suzanne Palmer's "Hide U," Fragma's "Everytime You Need Me," India.Arie's "Strength, Courage & Wisdom," Karmadelic's "Who's Crying Now," Sugababes' "Overload," Missy "Misdemeanor" Elliot's "Old School Joint," Mary J. Blige's "Family Affair," Tracy Young's mixes of Stevie Nicks' "Planets of the Universe," Cleptomaniacs' "All I Do," Funk-

master Flex Featuring Faith Evans' "Good Life," Gypsy Men's "Barabaratiri," Jon Cutler Featuring E-Man's "It's Yours," Janet Jackson's "All for You," Celeda's "Let the Music Use You Up," DJ Clue Featuring Mary J. Blige and Jadakiss' "Back 2 Life 2001," Full Intention's vocal mix of Jennifer Lopez's "Love Don't Cost a Thing," Karen Ramirez's "Looking for Love," Sugar Ray's "When It's Over," and Zucchero's "Ahum."

**Essential compilations:** *Masters at Work Presents West End Records: The 25th Anniversary Mastermix*, Frankie Knuckles' *Motivation, Ultra Chilled*, Deep Dish's *Global Underground—021 Moscow*, Paul Van Dyk's *The Politics of Dancing*, Danny Krivit's *Grass Roots: Musical Influences & Inspiration*, Ron Trent's *Sessions Volume One*, Fila Brazillia's *Another Late Night*, Erick Morillo's *Subliminal Sessions One*, *The Best of Ten City, Filtered: Best of Filtered Dance*, and *Compost 100*.

And then there are the essential artist albums that failed to make this critic's annual top 10 (see story, page YE-70), but came very close. Consider these the next 10: Charles Webster's *Born on the 24th of July*, Sheá Seger's *The May Street Project*, Pink's *M!ssundaztood*, Larry Heard's *Love's Arrival*, Faithless' *Outrospective*, De-Phazz's *Death by Chocolate*, Garbage's *beautifulgarbage*, His Name Is Alive's *Somebody My Blues Will Cover the Earth*, Daft Punk's *Discovery*, and Brassy's *Got It Made*.



Strictly Rhythm singer/songwriter Ultra Naté, along with a seven-piece band, was in fine form at the opening-night party of the eighth annual *Billboard Dance Music Summit*. The artist's vibrant set highlighted tracks from her most recent album, *Stranger Than Fiction*.

## THE TOP STORIES

- Sono's "Keep Control" and Destiny's Child's "Independent Women Part 1" are the No. 1 songs of the year on, respectively, the *Billboard* Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales charts.

- The Top Electronic Albums chart debuts in *Billboard*.

- At the 43rd Annual Grammy Awards, Baha Men's "Who Let the Dogs Out" wins best dance recording, while Hex Hector is named remixer of the year, nonclassical.

- Louie DeVito's DJ-mixed *N.Y.C. Underground Party, Volume 4* debuts at No. 64 on The *Billboard* 200, making it the highest-charting dance debut for a DJ-driven compilation.

- New York City-based Star 69 Records inks a distribution deal with London-Sire.

- Naked Music inks a worldwide joint-venture deal with Caroline-distributed Astralwerks/Virgin.

- The Wiseguys' 2-year-old "Start the Commotion" clicks at radio, thanks to its inclusion in a Mitsubishi commercial.

- Kinetic enters into a worldwide joint-venture with BMG.

- New York City's Twilo club shutters, while Shelter holds its last dance at the Vinyl club.

- Moby's Area: One tour brings dance/electronic music to the masses.

- Such summer tours as Mekka and Creamfields U.S.A. fail to materialize.

- Kings of Tomorrow Featuring Julie McKnight's "Finally" becomes a dancefloor anthem around the world.

- San Francisco-Based UBL Recordings inks a distribution deal with Navarre.

- Palm Pictures and Quango Music Group relaunch the Quango Imprint.

### 'Finally' Takes On A New Meaning

**Artist:** Kings of Tomorrow Featuring Julie McKnight

**Producer:** Sandy Rivera

**Writer:** Jason "Sinister" Sealee (Distance France; Defected U.K.; Big Beat/Atlantic)

*Time marches on neverending  
Time keeps its own time*

*Here we stand at beginning  
And end goes passing us by*

*And I, I can't dream for us all  
I hope I'm in a better state*

*When here and now  
Crumbles and falls . . .*

*And you, you who'll make  
worlds collide*

*I knew you'd come knocking  
one day*

*Unannounced like a thief in  
the night . . .*

*So tell me, how do you do?  
Finally, I meet you*

*You don't know what I've  
been through*

*Waiting and wondering about  
you . . .*

*I had a dream my trip would  
end up at you*

*And now I know paradise . . .*

*Where do we go from here?  
Time ain't nothing but time  
I now have no fear of my fears  
And no more tears to cry*

*And tomorrow, tomorrow  
Tomorrow means nothing at all  
If we don't hear the line  
When today places its call*

*And morning, morning  
Morning won't ever be the same . . .  
Now I won't make the same mistakes  
Time and time again . . .*

*So tell me, how do you do?  
Finally, I meet you*

*You don't know what I've  
been through*

*Waiting and wondering about  
you . . .*

*I had a dream my trip would  
end up at you*

*And now I know paradise . . .*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b>		
1	2	3	9	COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters 1 Week At Number 1
2	6	9	7	GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
3	4	5	7	RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
4	5	6	9	BE FREE	STRICTLY RHYTHM 12614	Live Element
5	7	13	7	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
6	8	12	7	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
7	10	20	6	I'M A SLAVE 4 U	JIVE 42980	Britney Spears
8	9	14	7	BRING IT TO ME	DREAMWORKS PROMO	Soluna
9	1	2	10	TURN OFF THE LIGHT	DREAMWORKS 450903	Nelly Furtado
10	3	4	8	CAN HEAVEN WAIT	J 21134	Luther Vandross
11	11	16	7	ALWAYS	MINISTRY OF SOUND PROMO	Bent
12	18	31	3	EVERYDAY	NERVOUS 20506	Kim English
13	17	27	5	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
14	15	19	7	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
15	12	8	12	LETTIN' YA MIND GO	FUTURE GROOVE 9169/MUTE	Desert
16	27	42	3	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
17	13	1	12	HERO	INTERSCOPE PROMO	Enrique Iglesias
18	26	39	3	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
19	21	29	5	FINALLY	BIG BEAT PROMO/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight
20	16	7	10	YOU KNOW IT'S HARD	OUTPOST/GEFFEN 497653/INTERSCOPE	The Crystal Method
21	25	32	5	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
22	24	30	6	IN MY DREAMS	HEART 001	Tina Ann
				<b>POWER PICK</b>		
23	29	37	4	SEXUAL REVOLUTION	EPIC 79680	Macy Gray
24	20	24	8	REACH OUT	DEFINITY 013	Bobby D'Ambrosio With CJ
25	28	35	4	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
26	14	11	11	SO STRONG	GROOVILICIOUS 262/STRICTLY RHYTHM	Ben Shaw Featuring Adele Holness
27	30	36	5	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
28	22	21	11	HUNTER	ARISTA PROMO	Dido
29	43	—	15	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
30	38	40	4	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINOTRAIN 001	Ono
31	19	10	10	IMPRESSIVE INSTANT	MAVERICK PROMO/WARNER BROS.	Madonna
32	41	43	3	SAMB-ADAGIO	MCA PROMO	Safri Duo
33	32	25	9	WHO'S CRYING NOW	JELLYBEAN 2633	Karmadelic
34	23	15	12	AND I AM TELLING YOU I'M NOT GOING	TOMMY BOY SILVER LABEL 225/TOMMY BOY	Rosabel With Jennifer Holliday
35	36	26	9	WAKING UP	BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL	Naid
36	44	46	3	INTERSTELLA	DECIPHER 004/PIONEER	Mark Shimmon Vs. Third Degree
37	46	—	2	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
				<b>HOT SHOT DEBUT</b>		
38	NEW	1	1	GHV2 (MEGAMIX)	MAVERICK PROMO/WARNER BROS.	Madonna
39	NEW	1	1	CAN'T GET YOU OUT OF MY HEAD	CAPITOL PROMO	Kylie Minogue
40	NEW	1	1	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS PROMO/VIRGIN	The Chemical Brothers
41	40	38	6	ONE GOOD REASON	247 7242/ARTEMIS	Nicole J. McCloud
42	42	33	6	SMOKE MACHINE	SKINT IMPDRT	X-Press 2
43	NEW	1	1	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
44	31	22	14	RAPTURE (TASTES SO SWEET)	MADE 002/MINISTRY OF SOUND	lio
45	47	—	2	TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda
46	45	48	3	FALL INTO ME	MOONSHINE 88479	Micro
47	33	28	10	THE PARTY 2001	GROOVILICIOUS 259/STRICTLY RHYTHM	Kraze
48	39	34	6	KEEP THINKING	VINYL SOUL 119/MUSIC PLANT	Soul Foundation Featuring Obioma
49	34	17	26	SANDSTORM (THE REMIXES)	GROOVILICIOUS 263/STRICTLY RHYTHM	Darude
50	37	18	14	MUHAMMAD ALI	CHEEKY PROMO/ARISTA	Faithless

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b>		
1	NEW	1	1	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode 1 Week At Number 1
2	2	1	8	LIFETIME	COLUMBIA 79640/CRG	Maxwell
3	1	4	6	TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda
4	3	3	27	WHERE THE PARTY AT	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
5	4	2	10	YES	TOMMY BOY 2286	Amber
6	5	5	24	ALL OR NOTHING	J 21056	O-Town
7	6	9	9	TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 015367/MCA	A*Teens
8	9	11	34	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
9	7	14	25	BOOTYLICIOUS	COLUMBIA 79622/CRG	Destiny's Child
10	8	10	35	DESERT ROSE	A&M 491321/INTERSCOPE	Sting Featuring Cheb Mami
11	13	17	33	SURVIVOR	COLUMBIA 79566/CRG	Destiny's Child
12	14	20	25	THIS IS ME	BAD BOY 79403/ARISTA	Dream
13	18	23	70	MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
14	10	6	3	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
15	11	13	4	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
16	25	22	25	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	NEMO STUDIO 79374/ANGEL	Sarah Brightman
17	19	18	31	FILL ME IN	WILDSTAR/ATLANTIC 88096/AG	Craig David
18	20	19	16	CRYSTAL	REPRISE 42397/WARNER BROS.	New Order
19	21	24	43	BY YOUR SIDE	EPIC 79544	Sade
20	15	16	8	I'M A SLAVE 4 U	JIVE 42980/COMBA	Britney Spears
21	RE-ENTRY	48	3	CASTLES IN THE SKY	ROBBINS 72046	Ian Van Dahl Featuring Marsha
22	RE-ENTRY	17	1	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India.Arie
23	12	8	3	MASTER BLASTER (JAMMIN')	MONKEYPOD 1244	Darrell Labrado
24	RE-ENTRY	33	1	STRONGER	JIVE 79405/COMBA	Britney Spears
25	RE-ENTRY	31	1	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes

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. The Club Play chart is compiled from a national sample of reports from club DJs. ♣ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: ○ CD Maxi-Single available. ● Vinyl Maxi-Single available. ☉ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

## DECEMBER 29 2001 Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 CAUGHT UP OJ Disciple Featuring Mia Cox GROOVILICIOUS	1 DOMINANT Beatless UBIQUITY
2 TAKE MY HAND Dido ARISTA	2 SUBURBAN TRAIN DJ Tiesto NETTWERK
3 ME WITHOUT YOU Ospina Featuring Andrika Hall DEFINITY	3 WHERE'S YOUR HEAD AT Basement Jaxx XL
4 FREE TO CHANGE YOUR MIND Regency Buck DREAMWORKS	4 THE END Bike Macaluso DIESEL GROOVES
5 FRAGILE Sting A&M	5 BEL AMOUR Bel Amour TOMMY BOY SILVER LABEL

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

## DECEMBER 29 2001 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	TITLE
			<b>NUMBER 1</b>	
1	1	12	VARIOUS ARTISTS RAZOR & TIE 89041	Pulse 5 Weeks At Number 1
2	2	11	GARBAGE ALINO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
3	3	9	LOUIE DEVITO DEE VEE 4000/MUSICRAMA	N.Y.C. Underground Party Volume 4
4	4	14	BJORK ELEKTRA 8265/VEEG	Vespertine
5	6	27	DAFT PUNK VIRGIN 49606	Discovery
6	7	8	VARIOUS ARTISTS ROBBINS 75025	Dance Party (Like It's 2002)
7	5	9	NEW ORDER REPRISE 89021/WARNER BROS.	Get Ready
8	NEW	1	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
9	9	3	VARIOUS ARTISTS ULTRA 1110	Ultra. Chilled 01
10	8	6	PAUL VAN DYK MINISTRY OF SOUND 5002	The Politics Of Dancing
11	13	21	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
12	19	2	ZERO 7 PALM 5007	Simple Things
13	11	20	THE CRYSTAL METHOD OUTPOST/GEFFEN 493063/INTERSCOPE	Tweekend
14	12	16	PAUL OAKENFOLD WARNER SUNSET/FFRR 311891/LONDON-SIRE	Swordfish: The Album (Soundtrack)
15	10	23	VARIOUS ARTISTS WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
16	15	5	THE RIDDLER TOMMY BOY SILVER LABEL 1522/TOMMY BOY	Dance Mix NYC
17	14	20	SOUNDTRACK ELEKTRA 8265/VEEG	Lara Croft: Tomb Raider
18	17	14	JAMIROQUAI EPIC 85954	A Funk Odyssey
19	22	5	THE AVALANCHES MODULAR 31179/LONDON-SIRE	Since I Left You
20	20	17	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM	Party Time 2002
21	21	6	VARIOUS ARTISTS ROBBINS 75024	Best Of Trance Volume 2
22	16	26	VARIOUS ARTISTS ROBBINS 75022	Trance Party (Volume One)
23	18	24	THE WISEGUYS IDEAL/MAMMOTH 810015/HOLLYWOOD	The Antidote
24	24	2	VARIOUS ARTISTS MINISTRY OF SOUND 5003	The Annual 2002
25	RE-ENTRY	1	BASEMENT JAXX XL 10423/ASTRALWERKS	Rooty

Albums with the greatest sales gains this week. ● 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 running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

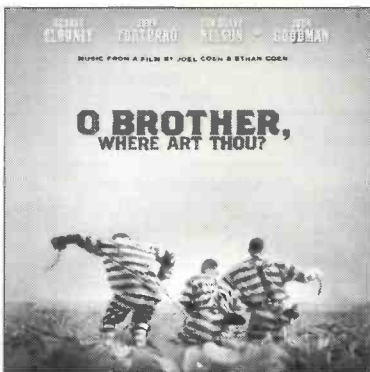
## 'O Brother' One Of Country's Biggest Success Stories

BY DEBORAH EVANS PRICE  
and PHYLLIS STARK

NASHVILLE—While the hoped-for turnaround in the fortunes of the country music industry never materialized in 2001, there were several positive indicators that a resurgence could be just a few hit albums away. Tellingly, the year's biggest success stories came from companies and artists who weren't afraid to take chances and try something different.

Among those stories was the continuing success of the *O Brother, Where Art Thou?* soundtrack. When John Grady, senior VP of sales, marketing, and promotion for Mercury and Lost Highway Records, presented it at the National Assn. of Record Merchandisers' mini NARM convention, attendees recall Universal Music and Video Distribution president Jim Urie chiding him, "You flew all the way out here to sell a damn bluegrass record?"

Grady had the last laugh, and he has likely been chuckling all year long, as the album spent 24 weeks at No. 1 on the *Billboard* Top Country Albums chart. It also won the Country Music Assn. (CMA) award for album of the year, and its single, "I Am a Man of Constant Sorrow," won the CMA's single of the year trophy, marking the first time a song captured that honor without being a hit at country radio.



Although it was the biggest and most obvious success story in the acoustic music field, *O Brother* wasn't the only bluegrass/acoustic project to garner attention this year. Patty Loveless released her critically acclaimed *Mountain Soul* collection, and Dolly Parton returned to the bluegrass fold with the January release of *Little Sparrow*. In September, Ricky Skaggs issued *History of the Future*. Nickel Creek continued to gain momentum, buoyed by continued exposure on Country Music Television and a slot on the Amy Grant/Vince Gill Christmas tour.

Bluegrass' rising cache in the industry was cause for celebration in October at the International Bluegrass Music Assn. World of Bluegrass trade show and fan fest. Executive director Dan Hays reported that attendance was up at the event, and the awards show, held at the Kentucky Center for the Arts in Louisville, enjoyed its first sellout at the 2,400-seat venue.

### CLOSINGS AND CUTBACKS

Music Row watched in dismay as one major label after another closed its doors this year. The loss of Asylum, Atlantic, Giant, and Virgin meant dozens of staffers were put out of work. They were joined by executives trimmed from the staffs of most of the other major labels and entertainment companies on Music Row, including Warner Bros., Sony, Gaylord Entertainment, and MTV Networks, which cut 125 Nashville jobs in January.

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

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

### DUALTONE MUSIC GROUP

VFR Records, which launched in 2000, had its first success with Mark McGuinn, who had a top 20 album and a top 10 single, "Mrs. Steven Rudy." Among the year's other independent launches were Bandit Records, Combustion, Crowne, and Music City.

### RAISING THE FLAG

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

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

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

### INDUSTRY MOURNS LOSSES

The country music community lost several of its most-beloved members in 2001. Chet Atkins died June 30 at his home in Nashville after a battle with cancer. The legendary guitarist was 77. Atkins' legacy will always be part of the fabric of Music Row. His

virtuosity on the guitar was unparalleled, but his visionary work as a producer and record executive helped shape the country music industry.

### ★ 2001 IN REVIEW ★

### THE TOP STORIES

- Four major labels close; Lost Highway and scores of independent labels help fill the void.
- The success of the *O Brother, Where Art Thou?* soundtrack increases exposure for bluegrass music and sets off a mini trend.
- The Sept. 11 attacks result in scores of patriotic anthems and charity benefits.
- Lawsuit mania grips Nashville.
- Corporate belt-tightening hits hard.

Just three days after Atkins died, the Nashville community was also saddened by the passing of Johnny Russell. The veteran Grand Ole Opry performer died July 3 of complications from diabetes at age 61. Russell had a string of hits in the '70s, including "The Baptism of Jesse Taylor" and "Rednecks, White Socks, and Blue Ribbon Beer."

Earlier in the year, songwriter John Jarrard died at age 47 of respiratory failure after battling diabetes for years. Singer/songwriter/instrumentalist John Hartford died June 4 in a Nashville hospital after a lengthy battle with non-Hodgkins lymphoma. He was 63.

The country music community also lost two of its legendary musicians with the passing of Billy Byrd and Grady Martin. Byrd died Aug. 7 at age 81. Martin was 72 when he died Dec. 3 of a heart attack.

Van Stephenson, acclaimed songwriter and former member of the country group BlackHawk, died in April after a long struggle with melanoma. He was 45. His songwriting credits include hits for Crystal Gayle, Restless Heart, and a 1984 pop hit of his own, "Modern Day Delilah."

Industry veteran Frank Leffel died Nov. 28 following a bout with cancer. He was 63.

### LAWSUIT MANIA

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

Kenny Rogers filed suit against his longtime manager, Ken Kragen, over a business dispute; the suit was quickly settled. Trisha Yearwood sued a singer who added his vocals to one of her early demo recordings and was selling it on the Internet as a "dance duet."

Shedaisy's Kristyn Osborn sued a karaoke manufacturer, alleging that the karaoke firm infringed on Osborn's

copyright by making the music and lyrics of one of her songs available on its products without a license. Executives of Nashville-based film and video company the Collective sued Gaylord Entertainment over a contract dispute about an IMAX film on the history of country music that the companies were producing together.

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

### TOP TOURS OF 2001

Country music touring was unremarkable at best in 2001. Without any blockbuster arena tours à la Tim McGraw/Faith Hill or Dixie Chicks in 2000, not one single country artist cracked the top 10 tours of the year.

There were, however, some bright spots. McGraw solidified his status as one of the genre's top headliners. His \$21-plus million amphitheater tour with Kenny Chesney was tops among country artists. Produced by Clear Channel Entertainment (CCE), the tour drew more than 600,000 fans.

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

Another highlight for country was the Brooks & Dunn Neon Circus and Wild West Show, featuring support from Toby Keith, Montgomery Gentry, and others. Another CCE outing, this shed extravaganza, set to return in '02, grossed more than \$12 million

and helped nail down Keith's status as a top country draw while reinvigorating Brooks & Dunn's box-office clout.

### NEW AND NOTEWORTHY

After much anticipation, the new Country Music Hall of Fame and Museum opened its doors in downtown Nashville. The \$37 million landmark boasts an impressive collection of more than 1 million artifacts, instruments, costumes, business documents, recordings, songwriters' manuscripts, books, periodicals, and photographs in its 137,000-square-foot structure.



The Country Music Hall of Fame and Museum.

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

Finally, the CMA unveiled a controversial new marketing slogan—"Country. Admit it. You love it." Although intended to be the centerpiece of a new branding initiative for the format, it generated more consumer press than the country music industry has seen since the early-'90s boom years. Unfortunately, nearly all of it was negative, because many thought the slogan was too apologetic.

Additional reporting by Ray Waddell in Nashville.

## THE CHART-TOPPERS

The following is an alphabetical listing of albums that logged time at No. 1 on the *Billboard* Top Country Albums chart for the chart year that runs from Dec. 2, 2000, to Nov. 24, 2001. The number of weeks each title spent at No. 1 during this chart year is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

- Coyote Ugly*, Soundtrack, Curb (2)
- Greatest Hits*, Martina McBride, RCA/RLG (3)**
- Greatest Hits*, Tim McGraw, Curb (9)**
- Greatest Hits Volume III: I'm a Survivor*, Reba McEntire, MCA Nashville (1)**
- I Need You*, LeAnn Rimes, Curb (1)**
- I'm Already There*, Lonestar, BNA/RLG (1)**
- Inside Out*, Trisha Yearwood, MCA Nashville (1)**
- O Brother, Where Art Thou?*, Soundtrack, Mercury (24)
- Pull My Chain*, Toby Keith, DreamWorks/Interscope (1)**
- Set This Circus Down*, Tim McGraw, Curb (6)**
- Steers & Stripes*, Brooks & Dunn, Arista Nashville/RLG (1)**
- The Road Less Traveled*, George Strait, MCA Nashville (1)**
- When Somebody Loves You*, Alan Jackson, Arista Nashville/RLG (1)**

DECEMBER 29  
2001

# Billboard® HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay  
supplied by Broadcast Data Systems' radio  
track service, 149 Country Stations are  
electronically monitored 24 hours a day, 7 days a  
week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				<b>NUMBER 1</b>	1 Week At Number 1		31	29	29	12	<b>BEER RUN</b>	George Jones Duet With Garth Brooks	24
1	2	5	1	<b>WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)</b>	Alan Jackson	1	32	33	37	12	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b>	Steve Azar	32
2	1	1	19	<b>I WANNA TALK ABOUT ME</b>	Toby Keith	1	33	34	35	18	<b>SOMETHIN' IN THE WATER</b>	Jeffrey Steele	33
3	3	2	12	<b>RUN</b>	George Strait	2	34	38	45	5	<b>INSIDE OUT</b>	Trisha Yearwood Featuring Don Henley	34
4	4	4	13	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	Aaron Tippin	4	35	36	41	7	<b>I CRY</b>	Tammy Cochran	35
5	7	8	22	<b>GOOD MORNING BEAUTIFUL</b>	Steve Holy	5	36	43	60	3	<b>I DON'T WANT YOU TO GO</b>	Carolyn Dawn Johnson	36
6	6	6	26	<b>I'M TRYIN'</b>	Trace Adkins	6	37	51	56	3	<b>CHRISTMAS COOKIES</b>	George Strait	37
7	5	3	17	<b>RIDING WITH PRIVATE MALONE</b>	David Ball	2	38	41	44	9	<b>DAYS OF AMERICA</b>	Blackhawk	38
8	8	7	10	<b>WRAPPED UP IN YOU</b>	Garth Brooks	7	39	42	47	9	<b>HOMELAND</b>	Kenny Rogers	39
9	9	10	18	<b>WRAPPED AROUND</b>	Brad Paisley	9	40	52	—	2	<b>WHAT IF SHE'S AN ANGEL</b>	Tommy Shane Steiner	40
10	11	14	16	<b>BRING ON THE RAIN</b>	Jo Dee Messina With Tim McGraw	10	41	50	—	2	<b>JEZEBEL</b>	Chely Wright	41
11	10	12	20	<b>WITH ME</b>	Lonestar	10	42	49	55	4	<b>THAT'S JUST JESSIE</b>	Kevin Denney	42
12	14	16	10	<b>THE LONG GOODBYE</b>	Brooks & Dunn	12	43	40	49	5	<b>I'M NOT GONNA DO ANYTHING WITHOUT YOU</b>	Mark Wills With Jamie O'Neal	40
13	16	21	—	<b>IN ANOTHER WORLD</b>	Joe Diffie	13	44	37	38	8	<b>THIS AIN'T NO RAG, IT'S A FLAG</b>	The Charlie Daniels Band	33
14	13	13	28	<b>ONLY IN AMERICA</b>	Brooks & Dunn	1	45	45	51	4	<b>SHE DOESN'T DANCE</b>	Mark McGuinn	45
15	15	19	19	<b>JUST LET ME BE IN LOVE</b>	Tracy Byrd	15	46	56	57	3	<b>THE CHRISTMAS SHOES</b>	3 Of Hearts	46
16	20	26	5	<b>THE COWBOY IN ME</b>	Tim McGraw	16	47	39	40	31	<b>GOD BLESS THE USA</b>	Lee Greenwood	7
17	17	23	13	<b>SOME DAYS YOU GOTTA DANCE</b>	Dixie Chicks	17					<b>HOT SHOT DEBUT</b>		
18	12	9	29	<b>LOVE OF A WOMAN</b>	Travis Tritt	2	48	NEW	1		<b>OSAMA-YO' MAMA</b>	Ray Stevens	48
19	21	24	9	<b>BLESSED</b>	Martina McBride	19	49	55	—	2	<b>WHEN YOU LIE NEXT TO ME</b>	Kellie Coffey	49
20	22	22	16	<b>SAINTS &amp; ANGELS</b>	Sara Evans	20	50	NEW	1		<b>YOUNG</b>	Kenny Chesney	50
21	23	25	17	<b>SHIVER</b>	Jamie O'Neal	21	51	46	48	9	<b>GETTIN' BACK TO YOU</b>	Daisy Dern	46
22	24	28	12	<b>I'M MOVIN' ON</b>	Rascal Flatts	22	52	60	58	3	<b>GOD, FAMILY AND COUNTRY</b>	Craig Morgan	52
23	27	31	15	<b>I BREATHE IN, I BREATHE OUT</b>	Chris Cagle	23	53	NEW	1		<b>HEATHER'S WALL</b>	Ty Herndon	53
24	25	27	11	<b>ALL OVER ME</b>	Blake Shelton	24	54	53	52	9	<b>TO QUOTE SHAKESPEARE</b>	The Clark Family Experience	51
25	26	30	19	<b>COLD ONE COMIN' ON</b>	Montgomery Gentry	25	55	59	—	2	<b>MY LIST</b>	Toby Keith	55
26	30	33	9	<b>THAT'S WHEN I LOVE YOU</b>	Phil Vassar	26	56	47	46	11	<b>I WILL SURVIVE</b>	Wild Horses	46
27	28	32	15	<b>EASY FOR ME TO SAY</b>	Clint Black With Lisa Hartman Black	27	57	44	43	10	<b>THAT'S JUST THAT</b>	Diamond Rio	42
28	31	34	8	<b>I ALWAYS LIKED THAT BEST</b>	Cyndi Thomson	28	58	RE-ENTRY	9		<b>THE STAR SPANGLED BANNER</b>	Faith Hill	35
29	32	36	8	<b>DOES MY RING BURN YOUR FINGER</b>	Lee Ann Womack	29	59	58	—	2	<b>JINGLE BELL ROCK</b>	Aaron Tippin	58
30	35	39	8	<b>I SHOULD BE SLEEPING</b>	Emerson Drive	30	60	NEW	1		<b>LOVE, WILL (THE PACKAGE)</b>	Tim Rushlow	60

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. ⓐ Cassette Single available. Ⓡ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. ⓐ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

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# Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	10	<b>GOD BLESS THE USA</b>	CURB 73128	Lee Greenwood	13	14	5	<b>GIRL IN LOVE</b>	COLUMBIA 79648/SONY	Robin English
2	2	12	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	14	13	3	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b>	CAPITOL 58788	Garth Brooks as Chris Gaines
3	3	70	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b>	● CURB 73116	LeAnn Rimes	15	15	33	<b>AUSTIN</b>	GIANT 16787/WRN	Blake Shelton
4	4	8	<b>AMERICA WILL ALWAYS STAND</b>	RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	16	16	54	<b>POUR ME</b>	WARNER BROS. 18816/WRN	Trick Pony
5	5	10	<b>CALL ME CLAUS</b>	CAPITOL 77669	Garth Brooks	17	21	61	<b>OKLAHOMA/WARM &amp; FUZZY</b>	EPIC 79503/SONY	Billy Gilman
6	6	10	<b>GOD BLESS AMERICA</b>	CURB 73127	LeAnn Rimes	18	17	3	<b>NIGHT DISAPPEAR WITH YOU</b>	LYRIC STREET 164050/HOLLYWOOD	Brian McComas
7	11	4	<b>THE CHRISTMAS SHOES</b>	RCA 69110/RLG	3 Of Hearts	19	18	59	<b>HOW DO YOU LIKE ME NOW?!</b>	DREAMWORKS 450832/INTERSCOPE	Toby Keith
8	8	20	<b>SOMETHIN' IN THE WATER</b>	MONUMENT 79625/SONY	Jeffrey Steele	20	19	26	<b>DIDN'T WE LOVE</b>	CURB 73126	Tamara Walker
9	9	31	<b>ON A NIGHT LIKE THIS</b>	WARNER BROS. 18751/WRN	Trick Pony	21	24	32	<b>ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY</b>	COLUMBIA 73155/SONY	Montgomery Gentry Featuring Charlie Daniels
10	7	92	<b>ROCKY TOP '96</b>	DECCA 155274/MCA NASHVILLE	The Osborne Brothers	22	—	40	<b>LOVE IS ENOUGH</b>	RCA 69034/RLG	3 Of Hearts
11	10	236	<b>HOW DO I LIVE</b>	▲ <sup>3</sup> CURB 73022	LeAnn Rimes	23	20	23	<b>UNBROKEN BY YOU</b>	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
12	12	85	<b>THE WAY YOU LOVE ME</b>	WARNER BROS. 18818/WRN	Faith Hill	24	—	15	<b>A ROSE IS A ROSE</b>	MERCURY 172193	Meredith Edwards
						25	23	8	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b>	DREAMWORKS 450327/INTERSCOPE	Shane Sellers

Records with the greatest sales gains this week. ● 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), with multi-million titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

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MCGRAW  
AS SEEN  
ON TV!



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COUNTRY ARTIST OF THE YEAR

MALE COUNTRY ARTIST OF THE YEAR

COUNTRY ALBUM OF THE YEAR - GREATEST HITS

COUNTRY SINGLE ARTIST OF THE YEAR

AMERICAN MUSIC AWARDS- Favorite Male Country Artist

GRAMMY- Vocal Collaboration

RADIO & RECORDS COUNTRY RADIO READERS POLL- Best Male Vocalist

BLOCKBUSTER AWARDS - Favorite Male Artist- Country

PLAYBOY MAGAZINE'S Top Male Performer

RADIO MUSIC AWARDS - Country Artist of the Year, Single of the year

COUNTRY MUSIC ASSOCIATION - Entertainer of the Year

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# TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1 / GREATEST GAINER</b>			5 Weeks At Number 1								
1	1	1	57	<b>GARTH BROOKS</b> ▲ CAPITOL 31330 (10.98/18.98)		Scarecrow	1	38	39	38	59	<b>JAMIE O'NEAL</b> ● MERCURY 170132 (11.98/17.98) †		Shiver	14
2	2	2	54	<b>SOUNDTRACK</b> ▲ MERCURY 170059 (11.98/18.98)		O Brother, Where Art Thou?	1	39	41	39	33	<b>MONTGOMERY GENTRY</b> COLUMBIA 62167/Sony (11.98 EQ/17.98)		Carrying On	6
3	3	3	16	<b>TOBY KEITH</b> ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)		Pull My Chain	1	40	43	41	28	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170200 (11.98/17.98)		Inside Out	1
4	4	4	6	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220 (11.98/18.98)		The Road Less Traveled	1	41	42	43	65	<b>CHRIS CAGLE</b> CAPITOL 34170 (10.98/17.98) †		Play It Loud	20
5	5	5	13	<b>MARTINA MCBRIDE</b> ● RCA 67012/RLG (12.98/18.98)		Greatest Hits	1	42	44	40	45	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)		One More Day	5
6	6	7	34	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)		Set This Circus Down	1	43	45	44	9	<b>PAT GREEN</b> REPUBLIC 016018/UNIVERSAL (8.98/14.98)		Three Days	7
7	9	10	72	<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)		Coyote Ugly	1	44	47	51	93	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)		Latest Greatest Straitest Hits	1
8	10	8	8	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170202 (11.98/18.98)		Greatest Hits Volume III - I'm A Survivor	1	45	46	46	78	<b>BILLY GILMAN</b> ▲ EPIC 62086/Sony (11.98 EQ/17.98)		One Voice	2
9	7	6	9	<b>ANNE MURRAY</b> STRATIGHTWAY 20335 (19.98 CD)		What A Wonderful Christmas	6	46	51	52	46	<b>LEANN RIMES</b> ● CURB 77979 (11.98/17.98)		I Need You	1
10	13	14	56	<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)		Greatest Hits	1	47	40	35	6	<b>LEE GREENWOOD</b> FREEFALLS 7020 (14.98 CD)		Have Yourself A Merry Little Christmas	35
11	11	12	11	<b>DAVID BALL</b> DUALTONE 01109/RAZOR & TIE (11.98/17.98)		Amigo	11	48	38	50	9	<b>THE CHARLIE DANIELS BAND</b> BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)		The Live Record	38
12	12	11	35	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)		Steers & Stripes	1	49	52	54	11	<b>VARIOUS ARTISTS</b> UTV 585067/UNIVERSAL (10.98/18.98)		This Is Your Country: 20 Contemporary Country Classics	27
13	8	9	6	<b>GARTH BROOKS</b> CAPITOL 35624 (10.98/17.98)		The Magic Of Christmas - Songs From Call Me Claus	8	50	48	49	33	<b>TAMMY COCHRAN</b> EPIC 69736/Sony (17.98 EQ/11.98) †		Tammy Cochran	27
14	15	17	58	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)		When Somebody Loves You	1	51	53	45	16	<b>EARL SCRUGGS AND FRIENDS</b> MCA NASHVILLE 170189 (11.98/18.98) †		Earl Scruggs And Friends	41
15	14	15	25	<b>LONESTAR</b> ● BNA 67011/RLG (12.98/18.98)		I'm Already There	1	52	50	42	7	<b>AARON TIPPIN</b> LYRIC STREET 165016/HOLLYWOOD (11.98/17.98)		A December To Remember	42
16	17	18	120	<b>DIXIE CHICKS</b> ▲ MONUMENT 69678/Sony (12.98 EQ/18.98)		Fly	1	53	49	47	5	<b>VARIOUS ARTISTS</b> HIP-O 585087/UMG (11.98 CD)		A Country Superstar Christmas 4	47
17	16	16	64	<b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (12.98/18.98)		Greatest Hits	1	54	55	53	19	<b>CAROLYN DAWN JOHNSON</b> ARISTA NASHVILLE 69336/RLG (10.98/16.98)		Room With A View	8
18	18	19	62	<b>SARA EVANS</b> ▲ RCA 67964/RLG (11.98/17.98)		Born To Fly	6	55	59	62	66	<b>ROY D. MERCER</b> VIRGIN 43065/CAPITOL (10.98/16.98)		Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
19	19	13	4	<b>CLINT BLACK</b> RCA 67005/RLG (12.98/18.98)		Greatest Hits II	8	56	54	55	9	<b>LEANN RIMES</b> CURB 78726 (17.98/11.98)		God Bless America	20
20	20	20	82	<b>LEE ANN WOMACK</b> ▲ MCA NASHVILLE 170059 (11.98/17.98)		I Hope You Dance	1	57	58	69	3	<b>VARIOUS ARTISTS</b> ROUNDER 610499 (11.98/17.98)		O Sister! The Women's Bluegrass Collection	57
21	22	21	18	<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610495/UMG (11.98/17.98)		New Favorite	3	58	56	58	21	<b>TRACY BYRD</b> RCA 67009/RLG (11.98/17.98)		Ten Rounds	12
22	21	23	54	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD) †		Nickel Creek	17	59	57	64	6	<b>MERLE HAGGARD</b> ANTI 86634/EPITAPH (18.98 CD)		Roots: Volume 1	47
23	23	24	72	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)		Burn	1	60	68	75	12	<b>CHELY WRIGHT</b> MCA NASHVILLE 170210 (11.98/17.98)		Never Love You Enough	4
24	24	22	63	<b>TRAVIS TRITT</b> ▲ COLUMBIA 62165/Sony (11.98 EQ/17.98)		Down The Road I Go	8	61	60	61	70	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) †		Morning Wood	18
25	25	27	15	<b>STEVE HOLY</b> CURB 77972 (11.98/17.98) †		Blue Moon	25	62	64	66	25	<b>PATTY LOVELESS</b> EPIC 85651/Sony (11.98 EQ/17.98)		Mountain Soul	19
26	27	30	21	<b>SOUNDTRACK</b> LOST HIGHWAY 170221/MERCURY (12.98/18.98)		Down From The Mountain	10	63	62	59	12	<b>VARIOUS ARTISTS</b> LOST HIGHWAY 170239/MERCURY (18.98 CD)		Hank Williams: Timeless	22
				<b>PACESETTER</b>				64	66	65	95	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) †		Phil Vassar	23
27	29	29	80	<b>RASCAL FLATTS</b> ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) †		Rascal Flatts	14	65	61	56	12	<b>VARIOUS ARTISTS</b> EPIC 61620/Sony (11.98 EQ/17.98)		Dancin' With Thunder: The Official Music Of The PBR	32
28	28	26	10	<b>TRACE ADKINS</b> CAPITOL 30618 (10.98/17.98)		Chrome	4	66	69	71	12	<b>SHEDAISY</b> LYRIC STREET 165021/HOLLYWOOD (12.98/18.98)		The Whole Shebang - All Mixed Up	30
29	26	48	8	<b>LYLE LOVETT</b> CURB 170234/MCA NASHVILLE (11.98/18.98)		Anthology Volume One: Cowboy Man	26	67	71	70	14	<b>ROBERT EARL KEEN</b> LOST HIGHWAY 170198/MERCURY (11.98/17.98) †		Gravitational Forces	10
30	30	25	11	<b>GEORGE JONES</b> BANDIT/BNA 67029/RLG (11.98/17.98)		The Rock: Stone Cold Country 2001	5	68	70	73	73	<b>AARON TIPPIN</b> ● LYRIC STREET 165014/HOLLYWOOD (11.98/16.98)		People Like Us	5
31	32	32	29	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 67008/RLG (11.98/17.98)		Part II	3	69	63	60	4	<b>JOHN DENVER</b> RCA 68043 (11.98/18.98)		Christmas In Concert	60
32	35	37	20	<b>CYNDI THOMSON</b> CAPITOL 26010 (10.98/17.98)		My World	7	70	RE-ENTRY	20	<b>SOUNDTRACK</b> VANGUARD 79586 (16.98 CD)		Songcatcher	42	
33	33	28	40	<b>TRICK PONY</b> WARNER BROS. 47927/WARN (11.98/17.98)		Trick Pony	12	71	70	73	73	<b>ROY D. MERCER</b> CAPITOL 32515 (10.98/16.98) †		Roy D. Mercer Vs. Yankees	24
34	31	31	32	<b>BILLY GILMAN</b> ● EPIC 62087/Sony (11.98 EQ/17.98)		Dare To Dream	6	72	74	—	11	<b>RICKY SKAGGS</b> SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)		History Of The Future	35
35	34	36	42	<b>JESSICA ANDREWS</b> ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)		Who I Am	2	73	72	72	59	<b>RANDY TRAVIS</b> WARNER BROS. 47893/WARN (11.98/17.98)		Inspirational Journey	34
36	36	33	20	<b>BLAKE SHELTON</b> WARNER BROS. 24731/WARN (11.98/17.98)		Blake Shelton	3	74	65	57	15	<b>JEFF CARSON</b> CURB 77837 (11.98/17.98) †		Real Life	38
37	37	34	11	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11.98/17.98)		Alright Guy	4	75	75	67	8	<b>TRACY LAWRENCE</b> ATLANTIC 48187/WARN (11.98/17.98)		Tracy Lawrence	13

● Albums with the greatest sales gains this week. ● 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, 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 percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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# TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>LEE GREENWOOD</b> ▲ CAPITOL 98568 (11.98 CD)		<b>American Patriot</b> 14 Weeks At Number 1	16	13	15	<b>TOBY KEITH</b> ▲ MERCURY 558962 (11.98/17.98)		<b>Greatest Hits Volume One</b>	159
2	2	<b>WILLIE NELSON</b> ▲ COLUMBIA 37542/Sony (11.98 EQ/17.98)		<b>Willie Nelson's Greatest Hits (&amp; Some That Will Be)</b>	54	14	14	<b>JOHNNY CASH</b> ● LEGACY/COLUMBIA 69739/Sony (7.98 EQ/11.98)		<b>16 Biggest Hits</b>	141
3	3	<b>BILLY GILMAN</b> ● EPIC 61594/Sony (11.98 EQ/17.98)		<b>Classic Christmas</b>	18	15	10	<b>JOHN DENVER &amp; THE MUPPETS</b> ▲ LASERLIGHT 12781 (1.98/5.98)		<b>A Christmas Together</b>	40
4	6	<b>FAITH HILL</b> ▲ WARNER BROS. /WRN (12.98/18.98)		<b>Breathe</b>	110	16	18	<b>WILLIE NELSON</b> ● LEGACY/COLUMBIA 69332/Sony (7.98 EQ/11.98)		<b>16 Biggest Hits</b>	171
5	5	<b>DIXIE CHICKS</b> ◆ MONUMENT 68195/Sony (10.98 EQ/17.98) †		<b>Wide Open Spaces</b>	203	17	19	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 442031 (3.98/7.98)		<b>Merry Christmas To You</b>	66
6	7	<b>SHANIA TWAIN</b> ◆ MERCURY 536003 (12.98/18.98)		<b>Come On Over</b>	215	18	16	<b>SHEDAISY</b> LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)		<b>Brand New Year</b>	19
7	9	<b>TOBY KEITH</b> ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)		<b>How Do You Like Me Now?!</b>	111	19	21	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)		<b>Heartaches</b>	157
8	4	<b>BURL IVES</b> MCA SPECIAL PRODUCTS 32217/MCA (6.98 CD)		<b>Rudolph The Red-Nosed Reindeer</b>	35	20	—	<b>FAITH HILL</b> ▲ WARNER BROS. 46790/WARN (11.98/17.98)		<b>Faith</b>	186
9	11	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)		<b>The Greatest Hits Collection</b>	321	21	—	<b>VARIOUS ARTISTS</b> MADACY 1326 (15.98 CD)		<b>The Best Of Country</b>	53
10	8	<b>MARTINA MCBRIDE</b> ● RCA 67842/RLG (10.98/18.98)		<b>White Christmas</b>	39	22	17	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> ● MCA NASHVILLE 170038 (10.98/17.98)		<b>Breath Of Heaven - A Christmas Collection</b>	35
11	12	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)		<b>The Greatest Hits Collection</b>	222	23	23	<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)		<b>Greatest Hits, Vol. 1</b>	392
12	13	<b>GARTH BROOKS</b> ◆ CAPITOL 97424 (19.98/26.98)		<b>Double Live</b>	161	24	25	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)		<b>The Best Of John Denver</b>	181
						25	—	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 320012 (6.98/11.98)		<b>12 Greatest Hits</b>	757

● Albums with the greatest sales gains this week. Catalog albums 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. † indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



## Piracy And Surprise Comebacks Mark A Year Of Polarity

BY LEILA COBO

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

### ARTISTS AND MUSIC

On the crossover front, Colombian pop/rock diva Shakira's first English-language release, *Laundry Service*, debuted at a surprisingly high No. 3 slot on The Billboard 200 and topped the 1-million-unit sales mark barely a month after its release. *Laundry Service* was boosted by an intensive marketing campaign that included

the airing of Shakira's video in both its English and Spanish versions on MTV, marking the music channel's first foray into bilingualism.

On the Latin charts, the year's surprise was the musical comeback of pin-up girl Paulina Rubio, with her fabulous *Paulina* (Universal), the best-selling album in the year-end *Billboard* charts. Other notables were Marco Antonio Solís' *Más de Mi Alma* and Los Tigres del Norte's *Uniendo Fronteras* (both on Fonovisa). The year also saw two rock acts—Jaguars and Ozomatli—debut at No. 1 on the Latin sales chart, as well as two regional Mexican newcomers, Lupillo Rivera and Jesse Morales. Boosted by a TV campaign thanks to its alliance with Univision Music Group (UMG), Disa



### ★ 2001 IN REVIEW ★

Records' Grupo Bryndis topped the charts with two different releases.

The languishing tropical music genre made a comeback with Marc Anthony's *Libre* (Sony Discos/Epic), whose weekly sales since its Nov. 20 release were far superior to any

other weekly sales figure throughout the year. In four weeks, according to SoundScan, Anthony scanned 150,000 copies.

### THE LABEL HEADS

It was musical chairs at the highest level at a slew of Latin labels. Iñigo Zabala kicked off the year by taking over the presidency of Warner Music Latin America, but the biggest changes were felt in Universal Music Latin America, where Jesús López was appointed chairman (also in charge of the Iberian Peninsula), replacing Manolo Díaz. López, in turn, appointed John Echevarría as president of Universal Music Latino, replacing Carlos Sánchez, who was appointed managing director of Universal Music Argentina.

At BMG U.S. Latin, Gabriel Alvarez, formerly an executive with Yupi.com, was named GM. And Jorge Pino was appointed president/CEO of EMI Latin USA. Mauricio Abaroa (formerly of LARAS) was appointed senior VP/GM of Crescent Moon Records.

### THE NEW LABELS

Many label heads, in turn, went on to lead independent companies,

in many cases their own. Most notably, longtime EMI chairman José Behar left to head the newly created UMG, which, in turn, acquired 50% of the assets of Mexico-based indie Disa. UMG's releases to date include Jesse Morales, Patty Montenegro, and Jaime Camil.

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

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

Fonovisa, in turn, launched its Miami-based pop imprint, Melody Records. The label also signed distribution deals with Colombia's Codiscos and Toros Records. MuXXIc Latina, an offshoot of Spain's MuXXIc, formally opened shop here, with Marco Antonio Rubí as managing director, while

(Continued on page 46)

## THE CHART-TOPPERS

### ALBUMS

Following is a list of albums that reached No. 1 on the *Billboard* Latin Albums chart in the weeks between Dec. 2, 2000, and Nov. 24, 2001. Albums are listed in order of weeks at No. 1. Of the 18 titles, five belong to Sony and four to Fonovisa. BMG and Disa follow with two each, while Universal Latino, Univision Music Group, EMI, Balboa, and Interscope have one each.

- Mi Reflejo*, Christina Aguilera, BMG U.S. Latin/RCA (10)
- Shhh!*, A.B. Quintanilla y Los Kumbia Kings, EMI Latin (6)
- Historia Musical Romántica*, Grupo Bryndis, Disa (5)
- La Historia*, Ricky Martin, Sony Discos (5)
- Más de Mi Alma*, Marco Antonio Solís, Fonovisa (4)
- En el Idioma del Amor*, Grupo Bryndis, Disa (3)
- En Vivo: Desde la Plaza el Progreso de Guadalajara*, Joan Sebastian, Balboa (3)
- Uniendo Fronteras*, Los Tigres del Norte, Fonovisa (3)
- Paulina*, Paulina Rubio, Universal (3)
- Ansia de Amar*, Conjunto Primavera, Fonovisa (2)
- Cuando la Sangre Galopa*, Jaguares, BMG (1)
- Despreciado*, Lupillo Rivera, Sony Discos (1)
- Embrace the Chaos*, Ozomatli, Interscope (1)
- Galería Caribe*, Ricardo Arjona, Sony Discos (1)
- Historia de un Idolo Vol. 1*, Vicente Fernández, Sony Discos (1)
- Homenaje a Chalino Sánchez*, El Original de la Sierra, Univisión (1)
- Instinto y Deseo*, Victor Manuelle, Sony Discos (1)
- Te Voy a Enamorar*, Los Angeles de Charly, Fonovisa (1)

### SINGLES

The following 14 tracks topped the *Billboard* Hot Latin Tracks chart in the weeks between Dec. 2, 2000 and Nov. 24, 2001. Tracks are listed in order of weeks at No. 1.

- "Abrazame Muy Fuerte," Juan Gabriel, BMG U.S. Latin (9)
- "Azul," Cristian, BMG U.S. Latin (9)
- "Suerte," Shakira, Sony Discos (6)
- "Quiero," Jerry Rivera, BMG U.S. Latin (5)
- "Yo Te Amo," Chayanne, Sony Discos (5)
- "Sólo Quiero Amarte," Ricky Martin, Sony Discos (4)
- "Cómo se Cura una Herida," Jaci Velásquez, Sony Discos (3)
- "La Bomba," Azul Azul, Sony Discos (3)
- "Te Quise Olvidar," MDO, Sony Discos (3)
- "Cómo Olvidar," Olga Tañón, WEA Latina (1)
- "Cuando Seas Mía," Son by Four, Sony Discos (1)
- "Déjame Entrar," Carlos Vives, EMI Latin (1)
- "Héroe," Enrique Iglesias, Universal Latino (1)
- "O Me Voy O Te Vas," Marco Antonio Solís, Fonovisa (1)

## THE TOP STORIES

- The second annual Latin Grammy Awards show is relocated from Miami less than a month before its scheduled date amid concerns of protests by Cuban exile groups. Rescheduled for Sept. 11 in the new location of Los Angeles, the show is postponed again and then canceled in the wake of the terrorist attacks. The Grammys are subsequently awarded Oct. 30 at a press conference.

- The Recording Industry Assn. of America (RIAA) releases its first breakdown of shipments of Latin music by genre, revealing that regional Mexican music is the biggest-selling by far. In the RIAA's mid-year numbers, regional Mexican music (including Tejano) represents 57% of all units shipped. Pop and rock comes in second with 30% of all units shipped, while tropical comes third, with 13%.

- Piracy, coupled with faltering economies, erodes sales of recorded music in Latin America, which fall by 24.5% in units in first-half 2001—more than in any other region. With these results, music sales in Latin America have been declining for almost four years.

- Upper-management shifts are seen at major Latin labels, including Universal, Warner, EMI, and Fonovisa. A handful of executives branch out to open independent labels, including Univision Music Group, Mock & Roll, and Musimex.

- Universal Music Group acquires the assets of RMM Records for close to \$18 million. In related news, the newly launched Univision Music Group acquires a 50% interest in Mexico-based Disa Records.

Billboard Magazine and Sony Discos have joined forces for the first time, to produce and distribute world-wide, a line of CDs based on Billboard's Latin music charts (Hot Latin Tracks).

SONY DISCOS presents an extensive Latin MusicCD series compilation. These charts include Top Latin Albums (1985), Hot Latin Tracks (1986), Regional Mexican, Latin Pop and Tropical/Salsa sub-charts (1994). This 15 CD Series have helped to define the essence of Latin Music from 1996 -2000.

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# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	TITLES ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	14	<b>TANTITA PENA</b> K.CAMPOS (K.CAMPOS,FRIBAI)	<b>Alejandro Fernandez</b> SONY DISCOS	1
<b>NUMBER 1</b>						
2	3	3	15	<b>SUERTE</b> S.MEBARAK R.,T.MITCHELL (S.MEBARAK R.,T.MITCHELL)	<b>Shakira</b> EPIC/SONY DISCOS	1
3	1	1	9	<b>DEJAME ENTRAR</b> E.ESTEFAN JR.,S.KRYS (C.VIVES,M.MADERA,A.CASTRO)	<b>Carlos Vives</b> EMI LATIN	1
4	5	6	30	<b>NO ME CONOCES AUN</b> PALOMO (F.Y.QUEZADA,A.TRIGO)	<b>Palomo</b> DISA	3
5	4	4	15	<b>HEROE</b> M.TAYLOR,E.IGLESIAS,C.PAUCAR (E.IGLESIAS,P.BARRY,M.TAYLOR,C.GARCIA ALONSO)	<b>Enrique Iglesias</b> INTERSCOPE/UNIVERSAL LATINO	1
6	6	5	15	<b>USTED SE ME LLEVO LA VIDA</b> REY-NERRIO (ESTEFANO,D.POVEIDA)	<b>Alexandre Pires</b> ARIOLA/BMG LATIN	5
7	9	7	31	<b>COMO SE CURA UNA HERIDA</b> R.PEREZ (R.PEREZ,J.L.PILOTO)	<b>Jaci Velasquez</b> SONY DISCOS	1
8	7	11	9	<b>PROMESAS</b> M.QUINTERO LARA (M.QUINTERO LARA)	<b>Los Tucanes De Tijuana</b> UNIVERSAL LATINO	7
9	11	8	14	<b>YO QUERIA</b> K.SANTANDER,D.BETANCOURT (C.CASTRO,T.COTUGNO,S.GIACOBBE)	<b>Cristian</b> ARIOLA/BMG LATIN	6
10	12	9	10	<b>INOCENTE POBRE AMIGO</b> J.IARROD,J.ALVAEZ (J.GABRIEL)	<b>Juan Gabriel</b> ARIOLA/BMG LATIN	7
11	8	13	7	<b>CELOS</b> M.ANTHONY,J.A.GONZALEZ (A.JAEN,M.ANTHONY)	<b>Marc Anthony</b> COLUMBIA/SONY DISCOS	8
<b>GREATEST GAINER</b>						
12	23	—	2	<b>COMO DUELE</b> L.MIGUEL (A.MANZANERO)	<b>Luis Miguel</b> WEA LATINA	12
13	19	19	7	<b>HUELO A SOLEDAD</b> J.LOSADA,V.FELIQUO,P.OUGAN,A.QUINTERO (A.GABRIEL)	<b>Ana Gabriel</b> SONY DISCOS	13
14	10	10	22	<b>CADA VEZ TE EXTRAÑO MAS</b> G.LIZARRAGA,A.VALENZUELA,D.VALENZUELA (M.LUNA)	<b>Banda El Recodo</b> FONOVISA	7
15	15	15	12	<b>O ME VOY O TE VAS</b> B.SILVETTI (M.A.SOLIS)	<b>Marco Antonio Solis</b> FONOVISA	1
16	13	12	10	<b>VOLVERE JUNTO A TI</b> L.PAUSINI,A.CERRUTI,D.PARISINI (C.HEDPEL,P.AUSINI)	<b>Laura Pausini</b> WEA LATINA	11
17	21	29	6	<b>LA AGARRO BAJANDO</b> J.M.LUGO (J.MONTES QUILES)	<b>Gilberto Santa Rosa</b> SONY DISCOS	17
18	17	17	13	<b>ESTAS QUE TE PELAS</b> R.MARTINEZ,R.MUNOZ (M.A.PEREZ,C.REYNA JR.)	<b>Intocable</b> EMI LATIN	13
19	18	20	5	<b>Y SOLO SE ME OCURRE AMARTE</b> H.GATICA (A.SANZ)	<b>Alejandro Sanz</b> WEA LATINA	18
20	16	14	26	<b>ME VAS A EXTRANAR</b> PAGUILAR (FATO)	<b>Pepe Aguilar</b> MUSART/BALBOA	2
21	20	18	8	<b>EN LA MISMA CAMA</b> V.CANALES,A.ALVARADO (F.Y.QUEZADA)	<b>Liberacion</b> DISA	18
22	28	27	6	<b>NO SE VIVIR SIN TI</b> J.GUILLEN (G.FRANCO)	<b>Conjunto Primavera</b> FONOVISA	22
23	22	16	14	<b>RESUMIENDO</b> B.SILVETTI (R.MONTANER,Y.MARRUFO)	<b>Ricardo Montaner</b> WEA LATINA	11
24	14	21	9	<b>SALADO</b> PAGUILAR (J.SEBASTIAN)	<b>Pepe Aguilar</b> MUSART/BALBOA	14
25	26	22	13	<b>SE QUE ME VAS A DEJAR</b> B.SILVETTI (M.A.SOLIS)	<b>Marco Antonio Solis</b> FONOVISA	12
26	25	25	10	<b>EL PRIMER TONTO</b> J.SEBASTIAN (J.SEBASTIAN)	<b>Joan Sebastian</b> MUSART/BALBOA	15
27	31	—	2	<b>MIENTEME</b> K.SANTANDER (J.GAVIRIA,X.MUNOZ,B.OSSA)	<b>Olga Tanon</b> WEA LATINA	27
28	45	48	3	<b>FLOR SIN RETONO</b> C.ZAA,M.SALCEDO (R.FUENTES GASSON)	<b>Charlie Zaa</b> SONOLUX/SONY DISCOS	28
29	30	—	2	<b>DE RAMA EN RAMA</b> LOS TIGRES DEL NORTE (T.BELLO)	<b>Los Tigres Del Norte</b> FONOVISA	29
30	33	33	11	<b>VAS A SUFRIR</b> GRUPO BRYNDIS (M.POSADAS)	<b>Grupo Bryndis</b> DISA	30
31	32	32	5	<b>TAN FACIL QUE HUBIERA SIDO</b> PRAMIREZ (J.EPINA)	<b>Vicente Fernandez</b> SONY DISCOS	31
32	27	28	5	<b>SUFRIENDO A SOLAS</b> PRIVERA (J.A.FERRUSQUILLA)	<b>Lupillo Rivera</b> SONY DISCOS	27
33	24	23	8	<b>DE VERDAD</b> D.CHILD,R.CANTOR (J.SIERRA,J.MARRI,S.MANOILE)	<b>Alejandra Guzman</b> RCA/BMG LATIN	22
34	34	—	1	<b>QUE SERA DE TI</b> A.JAEN (A.MARCOS,M.MARCOS)	<b>Melina Leon</b> SONY DISCOS	34
35	38	35	11	<b>SHHH</b> A.B.QUINTANILLA III,C."CK" MARTINEZ (A.B.QUINTANILLA III,C.MARTINEZ,L.GIRALDO)	<b>A.B. Quintanilla Y Los Kumbia Kings</b> EMI LATIN	23
36	35	44	3	<b>PEQUENA AMANTE</b> M.BUENROSTRO (M.BUENROSTRO)	<b>El Poder Del Norte</b> DISA	35
37	47	47	1	<b>COMO OLVIDAR</b> H.GATICA,M.TEJADA (J.L.PILOTO,G.ARENAS)	<b>Olga Tanon</b> WEA LATINA	1
38	29	—	2	<b>FELIZ NAVIDAD</b> R.JARRARD (J.FELICIANO)	<b>Jose Feliciano</b> RCA	29
39	36	42	11	<b>SI TU SUPIERAS</b> A.A.ALBA (A.A.ALBA)	<b>Los Temerarios</b> FONOVISA	11
40	41	41	10	<b>AMOR, AMOR, AMOR</b> L.MIGUEL (R. LOPEZ MENDOZ,G.RUIZ GALINDO)	<b>Luis Miguel</b> WEA LATINA	13
41	RE-ENTRY	18	—	<b>DERECHO A LA VIDA</b> J.GUILLEN (C.SANCHEZ)	<b>Conjunto Primavera</b> FONOVISA	13
42	37	30	12	<b>UNA MUJER COMO TU</b> M.MORALES (G.MORALES)	<b>Los Rieleros Del Norte</b> FONOVISA	21
43	AC-ENTRY	14	—	<b>NAVIDAD SIN TI</b> M.A.SOLIS (M.A.SOLIS)	<b>Los Bukis</b> FONOVISA	13
44	42	26	19	<b>CARTAS MARCADAS</b> A.MACIAS (C.MONGE)	<b>Cuisillos De Arturo Macias</b> MUSART/BALBOA	26
45	43	37	18	<b>PENA DE AMOR</b> T.VILLARIN (J.CABRERA)	<b>Puerto Rican Power</b> J&N/SONY DISCOS	28
46	40	45	3	<b>SOLO A TU LADO QUIERO VIVIR</b> B.WEEDEN (D.ELIZONDO)	<b>Jyve V</b> EMI LATIN	40
<b>HOT SHOT DEBUT</b>						
47	NEW	1	—	<b>POR TU PLACER</b> S.GEORGE (R.CONTRERAS,J.GRECO,M.CANCELO)	<b>Frankie Negron</b> WEACARIBE/WEA LATINA	47
48	NEW	1	—	<b>TUS CARTAS</b> A.MACIAS (NOT LISTED)	<b>Cuisillos De Arturo Macias</b> MUSART/BALBOA	48
49	48	24	11	<b>VOY A QUITARME EL ANILLO</b> R.LIVI (R.LIVI,R.FERRI GARCIA)	<b>Gisselle</b> ARIOLA/BMG LATIN	19
50	RE-ENTRY	4	—	<b>PARA BIEN O PARA MAL</b> H.PATRON (J.M.NAPOLEON)	<b>Pedro Fernandez</b> MERCURY/UNIVERSAL LATINO	48

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>SUERTE</b> EPIC/SONY DISCOS	SHAKIRA	21	27	<b>MIENTEME</b> WEA LATINA	OLGA TANON
2	2	<b>DEJAME ENTRAR</b> EMI LATIN	CARLOS VIVES	22	19	<b>SOLO A TU LADO QUIERO VIVIR</b> EMI LATIN	JYVE V
3	3	<b>HEROE</b> INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	23	36	<b>TAL VEZ, QUIZA</b> UNIVERSAL LATINO	PAULINA RUBIO
4	4	<b>TANTITA PENA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	24	—	<b>TU CONVENCELA</b> MCK & ROLL/UBERES	LEY ALEJANDRO
5	5	<b>USTED SE ME LLEVO LA VIDA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	25	24	<b>SIEMPRE HAY MILAGROS</b> HOLLYWOOD	MYRA
6	6	<b>COMO SE CURA UNA HERIDA</b> WEA LATINA	JACI VELASQUEZ	26	21	<b>NADA</b> SURCO/UNIVERSAL LATINO	JUANES
7	7	<b>YO QUERIA</b> WEA LATINA	CRISTIAN	27	23	<b>VOY A QUITARME EL ANILLO</b> ARIOLA/BMG LATIN	GISSELLE
8	12	<b>COMO DUELE</b> WEA LATINA	LUIS MIGUEL	28	33	<b>SI QUIERES</b> PRISMA/ARIOLA/BMG LATIN	LOS TRI-O
9	9	<b>Y SOLO SE ME OCURRE AMARTE</b> WEA LATINA	ALEJANDRO SANZ	29	38	<b>COMO OLVIDAR</b> WEA LATINA	OLGA TANON
10	8	<b>VOLVERE JUNTO A TI</b> WEA LATINA	LAURA PAUSINI	30	29	<b>SE QUE ME VAS A DEJAR</b> FONOVISA	MARCO ANTONIO SOLIS
11	10	<b>RESUMIENDO</b> WEA LATINA	RICARDO MONTANER	31	25	<b>COMO TE EXTRAÑO</b> MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
12	16	<b>HUELO A SOLEDAD</b> SONY DISCOS	ANA GABRIEL	32	26	<b>QUISIERA</b> KAREN/UNIVERSAL LATINO	JUAN LUIS GUERRA 440
13	15	<b>O ME VOY O TE VAS</b> FONOVISA	MARCO ANTONIO SOLIS	33	28	<b>FELIZ NAVIDAD</b> RCA	JOSE FELICIANO
14	14	<b>INOCENTE POBRE AMIGO</b> ARIOLA/BMG LATIN	JUAN GABRIEL	34	—	<b>LA AGARRO BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA
15	11	<b>DE VERDAD</b> RCA/BMG LATIN	ALEJANDRA GUZMAN	35	—	<b>ARRASANDO</b> EMI LATIN	THALIA
16	13	<b>ME VAS A EXTRANAR</b> MUSART/BALBOA	PEPE AGUILAR	36	—	<b>EL BAILE DEL GORILA</b> SONY DISCOS	MELODY
17	22	<b>FLOR SIN RETONO</b> SONOLUX/SONY DISCOS	CHARLIE ZAA	37	—	<b>CHICA BDN BON</b> MUSART/BALBOA	JOSE LITO
18	20	<b>AMOR, AMOR, AMOR</b> WEA LATINA	LUIS MIGUEL	38	—	<b>CADA VEZ Y CADA VEZ</b> ARIOLA/BMG LATIN	JOSE JOSE
19	18	<b>QUE SERA DE TI</b> SONY DISCOS	MELINA LEON	39	39	<b>EL DUELO</b> WEA ROCK/WEA LATINA	LA LEY CON ELY GUERRA
20	17	<b>BEATIME</b> WEA LATINA	RICARDO MONTANER	40	32	<b>CELOS</b> COLUMBIA/SONY DISCOS	MARC ANTHONY

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>CELOS</b> COLUMBIA/SONY DISCOS	MARC ANTHONY	21	10	<b>QUE SERA DE TI</b> SONY DISCOS	MELINA LEON
2	3	<b>LA AGARRO BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	22	32	<b>EL BAILE DEL GORILA</b> SONY DISCOS	MELODY
3	2	<b>DEJAME ENTRAR</b> EMI LATIN	CARLOS VIVES	23	—	<b>HUELLAS</b> P & A	LA LINEA
4	4	<b>SUERTE</b> EPIC/SONY DISCOS	SHAKIRA	24	13	<b>DE VERDAD</b> RCA/BMG LATIN	ALEJANDRA GUZMAN
5	7	<b>PENA DE AMOR</b> J&N/SONY DISCOS	PUERTO RICAN POWER	25	21	<b>DILE</b> LATINO/SONY DISCOS	SERGIO VARGAS
6	5	<b>TANTITA PENA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	26	29	<b>LIVIN' IT UP</b> MURDER INC./OFF JAM/IDJMG	JARULE FEATURING CASE
7	12	<b>POR TU PLACER</b> WEACARIBE/WEA LATINA	FRANKIE NEGRON	27	25	<b>PUEDEN DECIR</b> SONY DISCOS	GILBERTO SANTA ROSA
8	9	<b>MIENTEME</b> WEA LATINA	OLGA TANON	28	—	<b>CALLATE</b> CUTTING	FULANITO
9	6	<b>UN CHIN CHIN</b> WEACARIBE/WEA LATINA	CHARLIE CRUZ	29	20	<b>USTED SE ME LLEVO LA VIDA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES
10	11	<b>RESUMIENDO</b> WEA LATINA	RICARDO MONTANER	30	26	<b>COMO DUELE</b> WEA LATINA	LUIS MIGUEL
11	15	<b>COMERTE A BESOS</b> WEACARIBE/WEA LATINA	FRANKIE NEGRON	31	—	<b>DEJARIA TODO</b> UNIVISION	JOHNNY RAY
12	17	<b>SAL DE LA CAMA</b> UNIVERSAL LATINO	JOSE NOGUERAS	32	31	<b>A CAMBIO DE QUE</b> SONY DISCOS	HUEY DUNBAR
13	24	<b>AMOR, AMOR, AMOR</b> WEA LATINA	LUIS MIGUEL	33	—	<b>DIME</b> UNIVISION	JAIME CAMIL
14	8	<b>HEROE</b> INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	34	—	<b>SOLO A TU LADO QUIERO VIVIR</b> EMI LATIN	JYVE V
15	36	<b>AGUANTALO AH</b> EMI LATIN	LIMI-T-21	35	—	<b>SIN TI</b> PLATAN	DARLYN Y LOS HEREDEROS
16	34	<b>HAY QUE EMPEZAR OTRA VEZ</b> SONY DISCOS	CELIA CRUZ	36	22	<b>EL HUMANIAQUENO</b> MELODY/FONOVISA	KING AFRICA
17	23	<b>COMO OLVIDAR</b> WEA LATINA	OLGA TANON	37	—	<b>LA REINA DE LA PISTA</b> SONY DISCOS	ORO SOLIDO
18	14	<b>DAME UNA OPORTUNIDAD</b> KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	38	—	<b>CON CADA BESO</b> SONY DISCOS	HUEY DUNBAR
19	16	<b>VOLVERE JUNTO A TI</b> WEA LATINA	LAURA PAUSINI	39	39	<b>QUISIERA INVENTAR</b> SONY DISCOS	VICTOR MANUELLE
20	18	<b>Y SOLO SE ME OCURRE AMARTE</b> WEA LATINA	ALEJANDRO SANZ	40	28	<b>YO QUERIA</b> ARIOLA/BMG LATIN	CRISTIAN

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>NO ME CONOCES AUN</b> DISA	PALOMO	21	17	<b>UNA MUJER COMO TU</b> FONOVISA	LOS RIELEROS DEL NORTE
2	2	<b>PROMESAS</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	22	21	<b>SE QUE ME VAS A DEJAR</b> FONOVISA	MARCO ANTONIO SOLIS
3	3	<b>CADA VEZ TE EXTRAÑO MAS</b> FONOVISA	BANDA EL RECCDO	23	24	<b>TUS CARTAS</b> MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
4	5	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	24	22	<b>EL AYUDANTE</b> SONY DISCOS	VICENTE FERNANDEZ
5	6	<b>EN LA MISMA CAMA</b> DISA	LIBERACION	25	31	<b>MI FANTASIA</b> FONOVISA	LOS TIGRES DEL NORTE
6	11	<b>DESPRECIADO</b> SONY DISCOS	LUPILLO RIVERA	26	30	<b>ME VOLVI A ACORRAR DE TI</b> FONOVISA	LOS ANGELES DE CHARLY
7	9	<b>NO SE VIVIR SIN TI</b> FONOVISA	CONJUNTO PRIMAVERA	27	23	<b>SERA PORQUE TE AMO</b> WEACARIBE/WEA LATINA	LOS TIGRILLOS
8	4	<b>SALADO</b> MUSART/BALBOA	PEPE AGUILAR	28	27	<b>TE QUIERO MUCHO</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
9	7	<b>NO TE PODIAS QUEDAR</b> FONOVISA	CONJUNTO PRIMAVERA	29	29	<b>EL ABANDONADO</b> SONY DISCOS	JUAN RIVERA
10	13	<b>DE RAMA EN RAMA</b> FONOVISA	LOS TIGRES DEL NORTE	30	26	<b>1-2-3</b> UNIVISION	IMAN
11	10	<b>EL PRIMER TONTO</b> MUSART/BALBOA	JOAN SEBASTIAN	31	36	<b>PARA BIEN O PARA MAL</b> MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
12	14	<b>TAN FACIL QUE HUBIERA SIDO</b> SONY DISCOS	VICENTE FERNANDEZ	32	35	<b>LLUVIA</b> UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
13	8	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	33	—	<b>POR BIEN DE LDS DOS</b> FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
14	15	<b>VAS A SUFRIR</b> DISA	GRUPO BRYNDIS	34	28	<b>AQUI ESTOY YO</b> DISCOS	ROGELIO MARTINEZ
15	12	<b>Y LLEGASTE TU</b> FONOVISA	BANDA EL RECCDO	35	38	<b>INOCENTE POBRE AMIGO</b> ARIOLA/BMG LATIN	JUAN GABRIEL
16	19	<b>TANTITA PENA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	36	33	<b>MONEDA SIN VALOR</b> EMI LATIN	LOS INVASORES DE NUEVO LEON
17	16	<b>PEQUENA AMANTE</b> DISA	EL PODER DEL NORTE	37	25	<b>SUERTE HE TENIDO</b> INFINITY	ALEGRES DE LA SIERRA
18	18	<b>SI TU SUPIERAS</b> FONOVISA	LOS TEMERARIOS	38	39	<b>NO PUEDO VIVIR SIN TI</b> FONOVISA	GRUPO MOJADO
19	20	<b>SHHH</b>					

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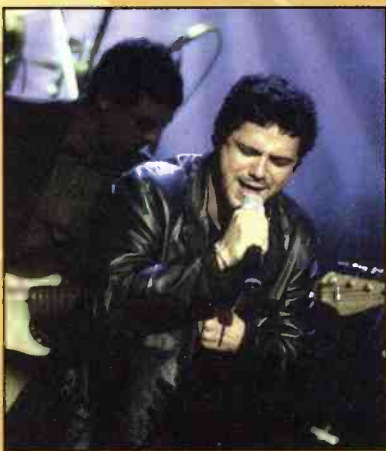
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# Billboard TOP LATIN ALBUMS

Top selling Latin albums are compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
1	1	1	4	<b>MARC ANTHONY</b> ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	<b>Libre</b>	1
2	2	2	4	<b>LUIS MIGUEL</b> WEA LATINA 41572 (11.98/17.98)	<b>Mis Romances</b>	2
3	4	4	6	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98) #	<b>Dejame Entrar</b>	1
4	3	3	4	<b>LUPILLO RIVERA</b> ▲ SONY DISCOS 84648 (15.98 EQ CD) #	<b>Sufriendo A Solas</b>	3
5	5	5	4	<b>ALEJANDRO SANZ</b> WEA LATINA 41541 (10.98/17.98) #	<b>MTV Unplugged</b>	5
6	6	8	11	<b>GIPSY KINGS</b> NONESUCH 7962/AG (17.98 CD)	<b>Somos Gitanos</b>	3
7	9	9	12	<b>ALEJANDRO FERNANDEZ</b> ▲ SONY DISCOS 84837 (10.98 EQ/16.98) #	<b>Origenes</b>	2
8	7	6	16	<b>JOAN SEBASTIAN</b> MUSART 12524/BALBOA (7.98/13.98) #	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	1
9	8	7	4	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98) #	<b>El Autentiko Y Unico En Vivo</b>	7
10	10	10	9	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98) #	<b>Baladas Rancheras</b>	3
11	NEW	1		<b>ROBI ROSA</b> SONY DISCOS 84686 (16.98 EQ CD)	<b>Libertad Del Alma</b>	11
12	11	13	42	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> ▲ <sup>2</sup> EMI LATIN 29745 (9.98/14.98)	<b>Shhh!</b>	1
13	13	15	56	<b>VICENTE FERNANDEZ</b> ▲ <sup>2</sup> SONY DISCOS 84185 (10.98 EQ/16.98) #	<b>Historia De Un Idolito Vol. 1</b>	1
14	36	—	2	<b>CHARLIE ZAA</b> SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	<b>De Un Solo Sentimiento</b>	14
15	12	11	19	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) #	<b>Historia Musical</b>	2
16	31	52	6	<b>KING AFRICA</b> MELODY 6142/FONOVISA (8.98/12.98)	<b>Pachanga</b>	16
17	19	19	9	<b>LAURA PAUSINI</b> WEA LATINA 41070 (10.98/16.98)	<b>Lo Mejor De Laura Pausini-Volvere Junto A Ti</b>	17
18	14	16	5	<b>LIBERACION</b> DISA 727017 (8.98/13.98) #	<b>Ahora Y Siempre</b>	9
19	15	12	7	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98) #	<b>Te Voy A Enamorar</b>	1
20	16	14	25	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) #	<b>Historia Musical Romantica</b>	1
21	21	20	5	<b>VARIOUS ARTISTS</b> J&N 84682/SONY DISCOS (10.98 EQ/16.98)	<b>Bachata Hits</b>	20
22	22	22	77	<b>PAULINA RUBIO</b> ● UNIVERSAL LATINO 543319 (10.98/16.98) #	<b>Paulina</b>	1
23	18	23	44	<b>LUPILLO RIVERA</b> ● SONY DISCOS 84276 (8.98 EQ/13.98) #	<b>Despreciado</b>	1
24	26	27	8	<b>EL CHICHICUILOTE</b> LIDERES 950220 (7.98/13.98)	<b>Moviendo Las Plumas</b>	13
25	23	26	4	<b>JACI VELASQUEZ</b> SONY DISCOS 84626 (8.98 EQ/14.98)	<b>Christmas (Spanish)</b>	23
26	32	42	5	<b>WISIN Y YANDEL</b> BM 80106 (13.98 CD)	<b>De Nuevos A Viejos</b>	26
27	17	17	4	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6156 (8.98/12.98) #	<b>Mensaje De Oro</b>	14
28	29	29	4	<b>VARIOUS ARTISTS</b> J&N 84683/SONY DISCOS (10.98 EQ/16.98)	<b>Merengue Hits</b>	28
29	25	31	31	<b>JACI VELASQUEZ</b> ○ SONY DISCOS 84289 (10.98 EQ/16.98)	<b>Mi Corazon</b>	7
30	28	32	14	<b>LA LEY</b> WEA ROCK 40949/WEA LATINA (10.98/16.98) #	<b>MTV Unplugged</b>	13
31	35	34	91	<b>SHAKIRA</b> ▲ SONY DISCOS 83775 (10.98 EQ/16.98) #	<b>MTV Unplugged</b>	1
32	20	18	12	<b>GRUPO BRYNDIS</b> DISA 727016 (8.98/13.98) #	<b>En El Idioma Del Amor</b>	1
33	24	25	16	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) #	<b>Uniendo Fronteras</b>	1
34	34	37	28	<b>CRISTIAN</b> ▲ ARIOLA 85324/BMG LATIN (10.98/15.98) #	<b>Azul</b>	2
35	39	28	29	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0527 (10.98/16.98) #	<b>Mas De Mi Alma</b>	1
36	52	48	34	<b>RICARDO MONTANER</b> ○ WEA LATINA 86821 (10.98/15.98)	<b>Sueno Repetido</b>	16
37	43	57	12	<b>ALEXANDRE PIRES</b> ARIOLA 87883/BMG LATIN (14.98 CD)	<b>Alexandre Pires</b>	37
38	27	21	12	<b>JESSIE MORALES</b> UNIVISION 310024 (9.98/13.98) #	<b>El Original De La Sierra-16 Super Exitos</b>	6
39	40	35	10	<b>JUAN GABRIEL</b> ARIOLA 88777/BMG LATIN (11.98/16.98)	<b>Por Los Siglos</b>	21
40	49	46	11	<b>ANA GABRIEL</b> SONY DISCOS 84636 (9.98 EQ/16.98)	<b>Huelo A Soledad</b>	26
41	44	39	23	<b>LOS TRI-O</b> PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	<b>Siempre En Mi Mente</b>	7
42	30	24	5	<b>JESSIE MORALES</b> UNIVISION 310034 (9.98/13.98) #	<b>El Original De La Sierra: Loco</b>	10
43	66	68	27	<b>MANU CHAO</b> RADIO BEA 10321/VIRGIN (17.98 CD) #	<b>Proxima Estacion...Esperanza</b>	8
44	51	51	4	<b>VARIOUS ARTISTS</b> J&N 84684/SONY DISCOS (10.98 EQ/16.98)	<b>Salsa Hits</b>	44
45	33	38	23	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79055/BMG LATIN (16.98 CD)	<b>Las 100 Clasicas Vol. 1</b>	27
46	37	30	16	<b>THALIA</b> ○ EMI LATIN 34722 (8.98/14.98) #	<b>Thalia Con Banda-Grandes Exitos</b>	2
47	42	—	2	<b>LIMI-T 21</b> EMI LATIN 32401 (10.98/15.98)	<b>Calle Sabor Esquina Amor</b>	42
48	38	41	24	<b>PALOMO</b> DISA 72032 (8.98/10.98)	<b>Fuerza Musical</b>	9
49	41	47	38	<b>SELENA</b> ○ EMI LATIN 32119 (10.98/17.98)	<b>Live, The Last Concert—Houston, Texas February 26, 1995</b>	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
50	48	49	8	<b>ALEJANDRA GUZMAN</b> RCA 89173/BMG LATIN (10.98/15.98)	<b>Soy</b>	22
51	65	—	2	<b>VARIOUS ARTISTS</b> EMI LATIN 36346 (10.98/17.98)	<b>Radio Hits...Es Musica</b>	51
52	53	61	14	<b>OZOMATLI</b> INTERSCOPE 493116 (12.98/18.98) #	<b>Embrace The Chaos</b>	1
53	61	59	22	<b>OLGA TANON</b> ○ WEA LATINA 89180 (10.98/16.98) #	<b>Yo Por Ti</b>	4
54	54	67	4	<b>LOS BUKIS</b> FONOVISA 6156 (8.98/12.98)	<b>Greatest Hits</b>	54
55	46	55	10	<b>GISSELLE</b> ARIOLA 88762/BMG LATIN (8.98/13.98)	<b>8</b>	23
56	50	40	14	<b>ALICIA VILLARREAL</b> ○ UNIVERSAL LATINO 014824 (8.98/13.98)	<b>Soy Lo Prohibido</b>	15
57	45	33	4	<b>VARIOUS ARTISTS</b> CRESCENT MOON/EPIC 86226/SONY DISCOS (10.98 EQ CD)	<b>El Ultimo Adios/The Last Goodbye (EP)</b>	3
58	64	66	34	<b>GILBERTO SANTA ROSA</b> ○ SONY DISCOS 84291 (10.98 EQ/17.98) #	<b>Intenso</b>	13
59	67	60	5	<b>LOS MISMOS</b> UNIVISION 310032 (9.98/13.98)	<b>Perdon Por Extranarte</b>	59
60	58	56	27	<b>PEPE AGUILAR</b> ○ MUSART 2503/BALBOA (8.98/12.98)	<b>Lo Mejor De Nosotros</b>	10
61	55	44	7	<b>MICHAEL SALGADO</b> SONY DISCOS 84630 (8.98 EQ/13.98)	<b>Sangre De Rey</b>	26
62	56	43	10	<b>MARCO ANTONIO SOLIS</b> FONOVISA 528 (10.98/16.98)	<b>En Concierto Vol. 2</b>	27
63	69	65	66	<b>CHRISTINA AGUILERA</b> ● RCA 69323/BMG LATIN (10.98/16.98)	<b>Mi Reflejo</b>	1
64	47	36	8	<b>LOS ACOSTA</b> FONOVISA 6159 (8.98/12.98)	<b>Enfermos De Amor</b>	17
65	70	64	35	<b>RICARDO ARJONA</b> ▲ SONY DISCOS 84503 (10.98 EQ/17.98) #	<b>Galeria Caribe</b>	1
66	59	50	7	<b>VARIOUS ARTISTS</b> FONOVISA 6137 (8.98/12.98)	<b>El Mas Grande Homenaje A Los Tigres Del Norte</b>	29
67	57	63	23	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79006/BMG LATIN (18.98 CD)	<b>Las 100 Clasicas Vol. 2</b>	39
68	72	—	58	<b>GIPSY KINGS</b> NONESUCH 79541/AG (16.98/24.98)	<b>Volare! The Very Best Of The Gipsy Kings</b>	3
69	62	54	21	<b>VICENTE FERNANDEZ</b> ▲ SONY DISCOS 84445 (10.98 EQ/15.98) #	<b>Mas Con El Numero Uno</b>	3
70	63	58	8	<b>VARIOUS ARTISTS</b> DISA 72902 (9.98 CD)	<b>Siempre Romanticos</b>	45
71	RE-ENTRY	40		<b>RICKY MARTIN</b> ▲ <sup>2</sup> SONY DISCOS 84300 (11.98 EQ/18.98)	<b>La Historia</b>	1
72	60	45	6	<b>BANDA MACHOS</b> WEAMEX 41856/WEA LATINA (8.98/13.98)	<b>Prueba De Balas</b>	16
73	68	53	8	<b>LOS RAZOS</b> ARIOLA 89296/BMG LATIN (9.98/12.98)	<b>Con El Polvo Hasta La Muerte</b>	23
74	RE-ENTRY	15		<b>LOS ORIGINALES DE SAN JUAN</b> ○ EMI LATIN 33330 (8.98/12.98)	<b>Recado De Mi Madre</b>	9
75	71	69	42	<b>INTOCABLE</b> EMI LATIN 31412 (8.98/12.98)	<b>14 Grandes Exitos</b>	15

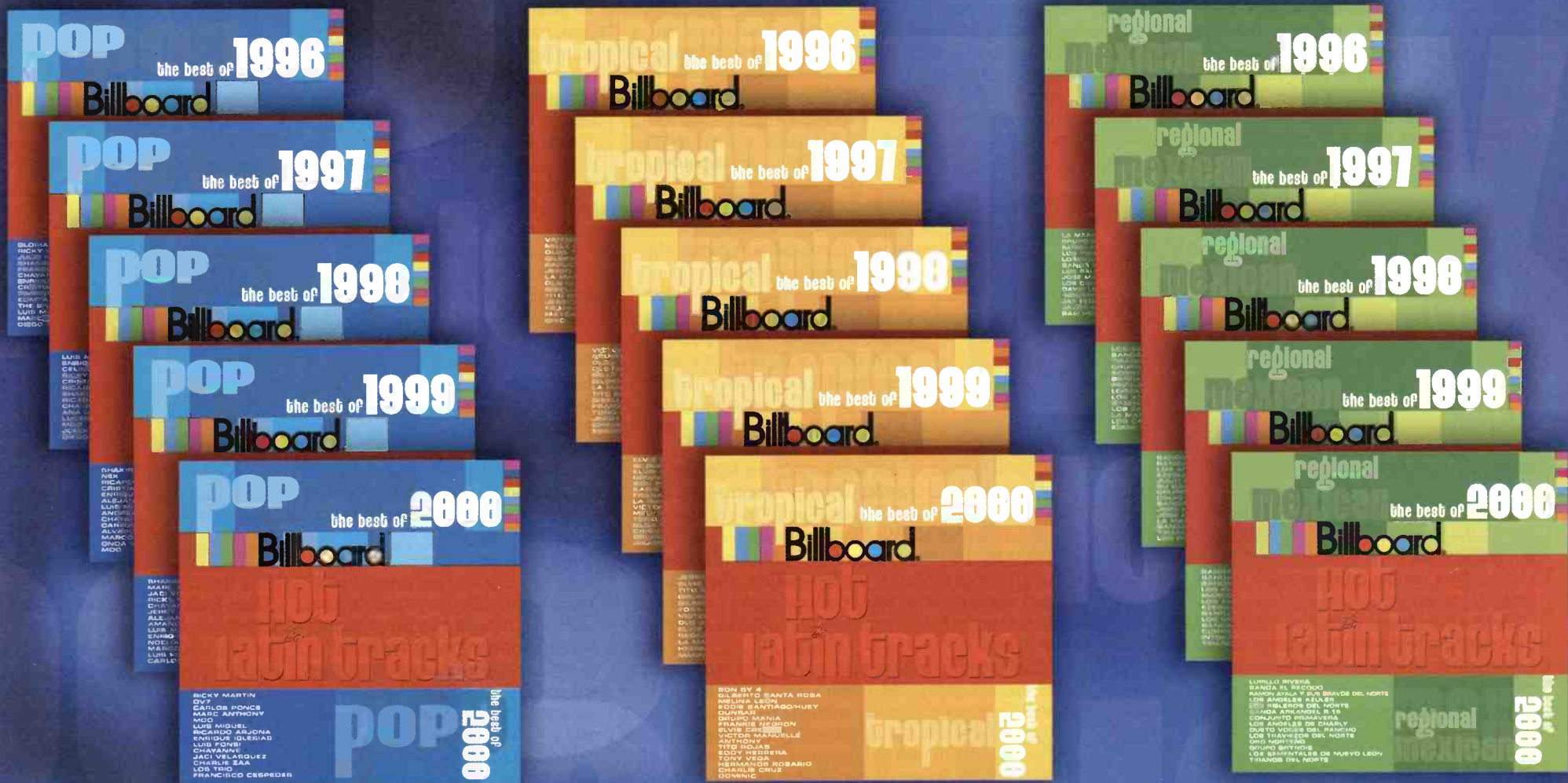
LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WEA LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WEA LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	3 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
5 ROBI ROSA LIBERTAD DEL ALMA (SONY DISCOS)	5 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	5 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6 LIMI-T 21 CALLE SABOR ESQUINA AMOR (EMI LATIN)	6 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
7 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	7 OLGA TANON YO POR TI (WEA LATINA)	7 LIBERACION AHORA Y SIEMPRE (DISA)
8 KING AFRICA PACHANGA (MELODY/FONOVISA)	8 GISSELLE 8 (ARIOLA/BMG LATIN)	8 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
9 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
10 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	10 DJ BLASS SANDUNGUERO (PINA)	10 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
11 JACI VELASQUEZ CHRISTMAS (SPANISH) (SONY DISCOS)	11 VARIOUS ARTISTS BACHATA HITS 2001 (J&N/SONY DISCOS)	11 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERES)
12 WISIN Y YANDEL DE NUEVOS A VIEJOS (BM)	12 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	12 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
13 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	13 VARIOUS ARTISTS BOMBAMO NAVIENDO-MERENGUE (ARIOLA/BMG LATIN)	13 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
14 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	14 JOSEPH FONSECA JOSEPH FONSECA (KAREN/UNIVERSAL LATINO)	14 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
15 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	15 JULIANITO AMERICANIZADO (CUTTING)	15 JESSIE MORALES EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS (UNIVISION)
16 CRISTIAN AZUL (ARIOLA/BMG LATIN)	16 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	16 JESSIE MORALES EL ORIGINAL DE LA SIERRA: LOCO (UNIVISION)
17 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	17 JUAN LUIS GUERRA 440 CDELECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	17 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
18 RICARDO MONTANER SUENO REPETIDO (WEA LATINA)	18 INDIA THE BEST... (RMM)	18 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
19 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	19 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	19 PALOMO FUERZA MUSICAL (DISA)
20 JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	20 VARIOUS ARTISTS 2002 AND DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATINO)	20 LOS BUKIS GREATEST HITS (FONOVISA)

● Albums with the greatest sales gains this week. ● 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 of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dol.). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, 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 growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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# Polarity

Continued from page 41

Willy Chirino launched his own label, Latinum Music.

## LEGALESE

The most-talked-about lawsuit of the year was filed by producer/songwriter Kike Santander against former mentor Emilio Estefan Jr., which sought a termination date for his songwriting and production deals and which alleged breach of

contract. The suit is pending. In another case, a series of suits and countersuits regarding the ownership of the Son by Four name was settled. The new group features singer Luis Damón as the successor to Angel López.

## A LACKLUSTER YEAR

Summing up, the worst part of the year for Latin music wasn't bad sales. After all, while net shipments of Latin music in the U.S. decreased slightly, shipments of CDs rose, and overall performance, according to Recording Industry Assn. of Amer-

ica figures, was superior to that of the market as a whole.

Rather, the problem with Latin music was the music—which was mostly fabricated in intent, timid in results, and musically inconsequential. Without going into the exceptions—and there were exceptions—the mostly lackluster sales are at the very least an indication that what *radio* considers appealing (since this is the driving force behind major Latin releases) is not necessarily synonymous with what *consumers* consider appealing.

# América Latina...

## ★ 2001 IN REVIEW ★

**In Argentina:** Concert promoter Pop Art organized a series of major outdoor rock, pop, and electronica music festivals featuring such acts as Beck and Oasis. With the economic crisis, Pop Art later switched focus to its new labels, Tocka Discos and Pop Art, and enjoyed success with releases by Rata Blanca, Ratonés Paranoicos, and Babasónicos.

EMI folk quartet Los Nocheros topped sales charts with their quintuple platinum *Señal de Amor*, which sold 226,000 units and was the launch pad for shows around the country.

Musimundo, the largest retail store in Argentina, filed for Chapter 11 bankruptcy protection Aug. 29. With 95 stores throughout the country, 1,923 employees, and an estimated market share of 68% of record sales in Argentina, the chain's financial problems had a deep impact on the industry, which is still searching for alternative outlets in supermarkets, bookstores, and newsstands.

MARCELO FERNANDEZ BITAR

**In Puerto Rico:** Puerto Rican radio programming underwent a drastic change, as tropical music lost ground to Latin rock and pop. Top 40 station WKAQ (KQ 105) reduced its airtime for salsa and merengue, while WXYX (La X) completely dropped it from its playlist. In March, a third top 40 station, WCOM (Cosmos 94), changed its programming to 24 hours of *rock en español* and pop.

Singer Tito Auger and guitarist Ricky Laureario of pop/rock group Fiel a la Vega recruited an all-star cast to sing on "Canción Para Vieques." The track protests the U.S. Marines' use of the island of Vieques for military exercises.

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

RANDY LUNA

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

Local artists became the primary selling force in some companies. Warner Music Chile released *antologías* for both Víctor Jara and Inti Illimani. In turn, BMG rereleased every album by rock/folk band Los Blops, while Sony Music reissued *El Volantín*, a progressive and experimental first album by Los Jaivas originally issued in 1969.

The reunion of rock act Los Prisioneros drew more than 120,000 people to their two shows at Santiago's Estadio Nacional, making it the most-attended musical event by any Chilean artist.

SERGIO FORTUNO

**In Colombia:** Pop singer Shakira became the most successful Colombian artist ever at an international level with the release of *Laundry Service*, which debuted at No. 3 on The Billboard 200 and to date

has sold more than 1 million copies.

Juanes, former member of Medellín band Ekhyosis, became the year's revelation at the Latin Grammys, garnering seven nominations and three awards for his solo debut, *Fijate Bien* (Universal).

Although Colombia does not officially name a new artist of the year, the title could well go to singer Cabas, who fused traditional Colombian rhythms with pop on his EMI debut produced by Chucho Merchan.

GUSTAVO GOMEZ

**In Mexico:** Former Buki Marco Antonio Solís achieved a major crossover hit with his song "Si No te Hubieras Ido," which was featured on the soundtrack to the film

*Y Tu Mamá También* and subsequently won airplay across all formats. A second crossover success came in the form of *cumbia* accordionist Celso Piña, who broadened his audience with *Barrio Bravo* (WEA), an album that

featured collaborations with such rock acts as Control Machete and Café Tacuba.

In business, media giant Televisa launched En Vivo, its concert promotion division. Shows promoted included those by Elton John and 'N Sync. For 2002, En Vivo will promote Luis Miguel's Mis Romances tour.

Spain's Grupo Prisa acquired 50% of the radio operations of Televisa of Mexico for \$60 million. The Televisa division will be modeled after Prisa's successful radio operation and run by both companies.

TERESA AGUILERA

**In Brazil:** For the first time, an indie label topped the sales charts compiled by the Brazilian Assn. of Record Companies for the month of October. Abril Music's roster includes Maurício Manieri, Harmonia do Samba, and Bruno & Marrone. Other successful indies include Trama Music, Indie Records, Deckdisc, Som Livre, and Velas.

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

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

TOM GOMES



Grupo PRISA

# Jazz Notes

by Steve Graybow



## ★ 2001 IN REVIEW ★

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

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

Guess what? The public-at-large does enjoy jazz!

The problem, it seems, is that they don't know they like jazz. Because no matter how large the crowd, no matter how varied the cultural and generational mix, no matter how many

contributions are made when the musicians pass the hat, one has to surmise that most of these people have never purchased a jazz CD or paid to enter a jazz club. Possibly, the only time they have supported jazz is when they are confronted with it during their commute home. Most of them are probably not even thinking of the music they are hearing as "jazz"; they are just reacting to something that touches them deeply enough to make them stop and take notice.

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

Perhaps the key is not selling "jazz" as a concept to a public that is determined to keep its distance from the unknown. Just as the most genre-

defying artists in popular music often transcend such boundaries as "country singer" or "blues guitarist," jazz could benefit from less selling of the "jazz concept" and more emphasis on the merits of individual artists, who could become public focal points for the music we love so dearly.

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

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

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

**Joshua Redman Quartet, *Passage of Time*** (Warner Bros.)—Redman continues to develop as a composer, with saxophone technique to match.

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

**Charles Lloyd, *Hyperion With Higgins*** (ECM)—Infinitely oblique, yet earthy. In other

words, hear the message, or just enjoy the music.

**E.S.T. (Esbjorn Svensson Trio), *Somewhere Else Before*** (Columbia)—Traditional jazz presented with the futurism of a cutting-edge rock band.

**Andy Bey, *Tuesdays in Chinatown*** (N-Coded/Warlock)—Moving, riveting—whatever you want to call it—Bey can wrap his voice around a lyric like no one else.

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

**Henry Threadgill, *Up Popped the Two Lips and Everybodys Mouth's a Book*** (Pi Recordings)—One new recorded work by the composer is reason enough to celebrate, but two is a rare and rewarding treat.

**Avishai Cohen & the International Vamp Band, *Unity*** (Stretch/Concord)—Because jazz is, at its heart, about everyone getting along and working together. Cohen told Jazz Notes in August: "I united this band to show the world that people from different backgrounds can come together and work together."

That said, there are no better words to round out the year than these... Peace on Earth.



COHEN

## Patriotism And Publishing In An Abnormal Year

BY JIM BESSMAN

NEW YORK—In any other year, the year-end music publishing wrap-up would focus on the continually evolving issues pertaining to copyright ownership in the new online music distribution era, especially the plethora of copyright-infringement challenges that steadily came to the forefront.

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

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

Irving Berlin's "God Bless America" naturally led the way, with unforgettable renditions turned in by the likes of Celine Dion at the *A Tribute to Heroes* telethon and Diana Ross at the resumption of New York Mets baseball at Shea Stadium. Lee Greenwood crawled



WILLIAMS

out of the wreckage with his martial anthem "God Bless the USA." But a few contemporary tunesmiths truly rose to the occasion. Richard Thompson, the renowned English singer/songwriter/guitarist, turned in the powerful "The Outside of the Inside"—intensified, no doubt, by Thompson's unique perspective as a Muslim.

Alan Jackson stunned the Country Music Assn. Awards show in Nashville with his deeply personal "Where Were You (When the World Stopped Turning)," while fellow country superstar Hank Williams Jr. stopped the Country Freedom Concert benefit with a fresh rewrite of his self-reliant 1982 classic "A Country Boy Can Survive." Retitled "America Will Survive," Williams eschewed the original version's anti-New York City stance in effectively evoking a unified America.

"I'm not a city guy, but after what happened Sept. 11, it's not 'New York City' anymore in that sense of the term," Williams observed. "There's no Democrats, no liberals—that's all out the window. The whole country's all together, and it don't matter where those buildings

were: You're watching your people go down, and it leaves this ache in the pit of your stomach."

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

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

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

The NMPA and the Recording Industry Assn. of America (RIAA) then reached a licensing agreement for online music that involved the other new subscription services, including Pressplay and MusicNet. Yet the labels advanced only \$1 million for two years, pending determination of a fair royalty structure for digital streams, downloads, and copied downloads. Herein, of course, lies the germ of contention for 2002 at the very least—though the agreement appeared to serve as a template, when the NMPA's licensing arm the Harry Fox Agency (HFA) cut a similar deal with the Listen.com online music service.

Still to be determined, too, is the resolution of the nettlesome controlled-composition clause, which allows the label to limit or reduce the number of songs on an album for which a singer/songwriter is entitled to the full mechanical royalty. And changes to the Digital Millennium Copyright Act also remained in dispute: The NMPA, HFA, ASCAP, and BMI, together with the RIAA, oppose the Digital Media

### THE TOP STORIES

- Sept. 11 brings back old songs, inspires new ones.
- National Music Publishers' Assn. (NMPA) and Songwriters' Guild settle with Napster.
- NMPA and Recording Industry Assn. of America strike licensing agreements with subscription services.
- Universal Music Group's Farmclub.com judged in violation of copyright.
- Publishers cite ringtones as new revenue source.

### ★ 2001 IN REVIEW

Assn., which sided with last summer's Copyright Office report that incidental copies of digital performances—such as the temporary buffer copies of music made during digital music streaming—aren't of significant commercial value and should not require royalty payments.

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

The power of the songwriter, too, was underscored Nov. 29, when George Harrison lost his long battle with cancer. Fittingly, the man whose life was devoted to songs of peace, love, and understanding at least shared the front-page headlines with the awful alternative that forever marked the waning year.

### RECALLING CHRISTMAS IN JULY

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

The Songwriters Hall of Famer—who died in 1975—is the focus of a

PBS documentary, *Once Upon a Sleigh Ride*, which is also available on video through Kultur International Films. The program won the Gold Camera Award in the Performing Arts—Music category at the 34th annual U.S. International Film and Video Festival.

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

### NOVELLO VISITS GOSFORD

*Gosford Park*, Robert Altman's intriguing "upstairs, downstairs" social study of English aristocracy in the period immediately prior to World War II, stars Jeremy Northam as the legendary Ivor Novel-

lo, the British matinee idol, playwright, screenwriter, and—of course—songwriter, whose name lives on in the annual Ivor Novello Awards for British songwriters, composers, and music publishers presented by the British Academy of Composers & Songwriters.

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

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



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



**Peters Starts Second Decade at Sony/ATV Tree.** Hit country songwriter Gretchen Peters has signed a new multimillion-dollar songwriting and co-publishing contract with Sony/ATV Tree in Nashville. Peters has penned hits for Trisha Yearwood, Martina McBride, George Strait, and Patty Loveless and is currently represented on the charts by "Inside Out," which Yearwood recorded with Don Henley. The signing marks Peters' 10th anniversary with Sony/ATV Tree. Pictured, from left, are Peters' manager and husband Green Daniel, Sony/ATV Tree president/CEO Donna Hilley, Peters, Bass Berry and Sims attorney Mike Milom, and Sony/ATV Tree's Woody Bomar.

## Studio Monitor™

by Christopher Walsh



### 2001 IN REVIEW

**NEW YORK, NEW YORK:** The horror of the sunny morning of Sept. 11 brought a violent and premature halt to what had been a challenging yet thrilling year in the music and recording businesses here in New York City. Occurring just 10 days prior to the scheduled date for the 111th Audio Engineering Society (AES) Conven-

### 111th AES Convention

tion, the terrorist attacks forced that convention's postponement and dealt an especially heavy blow to local commercial facilities. Nationally, the recording industry suffered as well; for manufacturers of professional audio equipment, an already static year grew worse. Obviously, Sept. 11 overshadowed all else in this eventful year.

But as with the theme at the delayed-but-rescheduled-and-eventually-successful AES convention, held Nov. 30-Dec. 3 in New York, 2001 was dedicated to advancing the art of sound. Early this year, the Super Audio CD (SACD) went multi-channel with **Mike Oldfield's Tubular Bells**, the first of many classic recordings to be released in the high-resolution surround sound format. More popular titles, spread across the musical spectrum, followed.

Meanwhile, the DVD-Audio format grew as original masters were revisited, transferred, and remixed by the industry's top engineers, often veterans who had recorded or mixed them years before. Today, more than 200 high-resolution, multichannel offerings exist on DVD-A or SACD, including revered recordings by artists as diverse as **Fleetwood Mac, Miles Davis, Metallica, Grateful Dead, and Alice in Chains**. Many more are on the way.

In 2001, the pro audio marketplace quickly filled with new hard-disk recorders, as Mackie and Alesis, which years earlier had launched a revolution with the ADAT, joined Tascam, iZ Technology, and others in introducing 24-track recorders at an almost-impossibly low price. The emergence of the digital audio workstation (DAW) as not just a professional, versatile, and convenient recording and mixing environment but also the primary and increasingly vital tool in production only continued. Yet in these conflicting times, most of these products were

not displayed at the AES convention. Digidesign's Pro Tools—the most popular DAW-based system in music production—was only one of many exhibits absent at the AES show.

Regionally, the Los Angeles market stayed strong, with newcomers Greenwood Place and Chalice joining multi-room powerhouse studios like the Village, Record Plant, NRG, Conway, Capitol, Royaltone, and Henson. In Miami, New York's Hit Factory completed an acquisition and renovation of the legendary Criteria, while Record Plant seemed set to follow with a presence in South Beach. Pro audio equipment rental company Dreamhire also moved in, establishing a satellite operation to service the flourishing market.

Nashville continues to feel country music's downturn. Though sessions continue as always, Emerald Entertainment Group, operating one of the largest facilities in the Southeast, filed for Chapter 11 bankruptcy protection. And for many studios in New York, the year effectively ended in September.

And yet, like New York itself, the recording community is resilient. From Sept. 22 to Sept. 23, Avatar Studios, under the management of owner **Kirk Imamura**, was the site of a new recording of "We Are Family" led by producer **Nile Rodgers** to benefit Sept. 11 charities. On Oct. 8, Right Track Recording opened its 5,000-square-foot tracking room at 509 W. 38th St., hosting the 100-strong **CenturyMen** chorus.

And contrary to recent rumors, Magic Shop, a downtown fixture, is not closing. "I sat down with my staff here on about September 20th," says **Steve Rosenthal**, owner of the Soho studio, situated less than two miles from the World Trade Center. "We had a real heart-to-heart, and all decided we wanted to continue. The first six weeks were totally disastrous—there was almost nobody here. But in November, it started to get a little bit better. But it's all New York business. I'm assuming that right now the studio business is a local business. You can't count on people from L.A., or England, or Japan coming here."

For that reason, the AES convention, held 10 weeks later than intended, saw decreased attendance and activity, though under the circumstances it was a surprising and resounding success. "This was a really quiet one," Rosenthal says, "but it was fun. Because it was quieter, I could talk to people about stuff I might be interested in, and they had time to converse with me. But I think the audio business is in such a state of flux right now. It's as confused as the music business is in general."



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



**SPARING Partners.** The Society of Professional Audio Recording Services (SPARS) met Nov. 29 at Gallagher's Restaurant in New York City, prior to the 111th Audio Engineering Society Convention. Pictured in the photo below standing, from left, are Joe Macre, Dave Teig, Tim Butler, guest speakers Eddie Kramer and Bruce Swedien, Lynn Fuston, and Steve Davis. Seated, from left, are executive director Larry Lipman, Bill Dooley, Fred Guarino, and David Amlen. (Photo: David Goggin)

## DECEMBER 29 2001 Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (DECEMBER 22, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>HOW YOU REMIND ME</b> Nickelback/ R. Parashar, Nickelback (Roadrunner)	<b>U GOT IT BAO</b> Usher/ J. Dupri, B. M. Cox (Arista)	<b>I WANNA TALK ABOUT ME</b> Toby Keith/ J. Stroud, T. Keith (DreamWorks)	<b>MY SACRIFICE</b> Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	<b>IN THE END</b> Linkin Park/ D. Gilmore (Warner Bros.)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>GREENHOUSE</b> (Burnaby, British Columbia) Joey Moi	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>OCEAN WAY</b> (Nashville) Julian King	<b>J. STANLEY PRODUCTIONS</b> (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	<b>NRG</b> (N. Hollywood, CA) Oon Gilmore, John Ewing Jr.
<b>CONSOLE(S)/ DAW(S)</b>	SSL 4048 E/G	SSL 4064 G+	Custom Ocean Way Neve 8078	Pro Control	Neve 8068
<b>RECORDER(S)</b>	Pro Tools	Sony PCM 3348 HR	Sony 3348 HR	Pro Tools	Studer A827
<b>RECORDING MEDIUM</b>	Pro Tools	BASF 931	BASF 931	Pro Tools	Quantegy 499
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>ARMOURY</b> (Vancouver, British Columbia) Randy Staub	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Dupri	<b>LOUD</b> (Nashville) Julian King	<b>J. STANLEY PRODUCTIONS</b> (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	<b>SOUNDTRACK</b> (New York) Andy Wallace, Steve Sisco
<b>CONSOLE(S)/DAW(S)</b>	SSL 4072 G+	SSL 4063 G+	Sony Oxford OXF-R3	Pro Control	SSL 4000 G Series w/ultimatiom/ Pro Tools
<b>RECORDER(S)</b>	Sony 3348, Tascam DA-88	Panasonic SV3800	Pro Tools	Pro Tools	Sony 3348 HR
<b>MIX DOWN MEDIUM</b>	Pro Tools, Quantegy DA8	BASF DAT	Pro Tools, Alesis Masterlink	Pro Tools	BASF 900 1/2"
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) George Marino	<b>HIT FACTORY</b> (New York) Herb Powers	<b>GEORGETOWN</b> (Nashville) Denny Purcell	<b>GATEWAY</b> (Portland, ME) Bon Ludwig	<b>BERNIE GRUNDMAN</b> (Hollywood, CA) Brian "Big Bass" Gardner
<b>CD/CASSETTE MANUFACTURER</b>	UNI	BMG	UNI	BMG	WEA

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# INTERNATIONAL

## Dido Rolls Snake Eyes In Europe's Year-End Charts

BY PAUL SEXTON

LONDON—The subtext of the 2001 European year-end charts tells how some musical tastes change gears at top speed—and some don't change at all.

The *Music & Media* year-end European Top 100 Albums survey, compiled from weekly sales data in the *Billboard* sister publication, is topped by *No Angel* (Cheeky/Arista) by Dido. The British singer also has a stake in Europe's biggest single of the year, Eminem's "Stan"



(Interscope), thanks to its use of a sample of her song "Thank You." Dido's success in Europe caps a remarkable year for an artist who 12 months ago was a hit in the U.S. but unproven internationally.

Conversely, Anastacia—a U.S. artist who, now as then, is a much bigger sales proposition in Europe than at home—is at No. 3 with a debut album that had already ranked No. 19 for 2000, *Not That Kind* (Epic).

### PLUS ÇA CHANGE

In between, and heading the *plus ça change* department, is the compilation that was rewriting the sales record books 12 months ago. The Beatles' *1* (Apple/Parlophone) has now advanced to worldwide sales of about 23 million, of which Europe accounts for 7 million.

Meanwhile, the *Music & Media*

Eurochart Hot 100 Singles of 2001 boasts a top three that freezes out European-born artists altogether. Eminem's "Stan" tops the list after spending 11 weeks at the helm of the weekly Pan-European survey, starting just before last Christmas. Its parent, *The Marshall Mathers LP*, holds a top five place for the second straight year. It is at No. 5, having been No. 4 for 2000.

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

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

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

But the difficulties in breaking such headline-grabbers outside their home territories are underlined by the fact that other such *Popstars* winners as the U.K.'s

### EUROPE: THE TOP STORIES

- Reports by the International Federation of the Phonographic Industry point to sales growth for domestic European repertoire during the past decade.

- Universal Music International chairman/CEO Jorgen Larsen reveals his ambition to take the company to a 30% market share.

- European politicians side—for the most part—with the music industry in drafting the European Copyright Directive.

- BMG and EMI dissolve merger talks after a frosty reception from the European Commission.

- Richard Griffiths is dismissed as BMG Europe president and replaced by Thomas Stein.

- The European Commission drops its CD-pricing investigation.

- The music industry mourns the loss of legendary business figures Leonard Wood and Maurice Oberstein.

- Vitaminic launches Europe's first online music subscription service.

- In Germany, the heads of four of the five major record labels are replaced.

- MTV Networks Europe's access breaks the 100-million-homes barrier.

### ★ 2001 IN REVIEW ★

Hear'Say (Polydor), Holland's Star-maker (Zomba), and Sweden's Excellence (Bonnier), who all had local No. 1 singles and/or albums, all fail to make the Pan-European top 100s of the year in either format.

The song that recently took the crown as Europe's longest-running No. 1 of the calendar year—"Can't Get You out of My Head" (Parlophone) by Australian-born, U.K.-signed Kylie Minogue—stands behind "Stan" at No. 2 for 2001, with 12 weeks on top at press time. And "It Wasn't Me" (MCA) by Jamaican-born Shaggy, featuring Ricardo "Rikrok" Ducent—which was on top of the Eurochart for 10 weeks between March and May—comes in at No. 3 for the year.

### UNIVERSAL LEADS CHART SHARE

Besides pop and rap, European tastes also leaned toward rock, adult contemporary, and R&B. Universal leads the way in chart share, with *Music & Media* figures giving the company a 31.7% share in singles

and 26.4% in albums. Its pre-eminence was evident across several genres. In rock, U2's *All That You Can't Leave Behind* (Island) made the final countdown for a second year. It comes in at No. 7, up from No. 29 last year.

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

### COSMOPOLITAN SINGLES TOP 10

Safri Duo, which also ranks at No. 47 with its *Episode II* album, is part of a cosmopolitan year-end singles top 10 that includes acts from six different countries. Eminem, LeAnn Rimes, Christina Aguilera, et al. represent the U.S., while the U.K. offers Geri Halliwell and Atomic Kitten. Shaggy and Kylie Minogue fly the Jamaican and Australian flags, respectively, and France produces the No. 6 single of the year with Daddy DJ's eponymous M6 Int./Sony release.

Last year's top 10 best-selling albums in Europe, led by an American triumvirate of Santana, Moby, and Britney Spears, were also notable for the absence of U.K. artists. Twelve months ago, Craig David was the best-placed Brit on the European sales graph with *Born to Do It* (Wildstar/Edel). Ranking No. 15 then, the debut set by the R&B/pop star goes top 20 again this year, at No. 17.

The chart-topping performance this year of Dido and the Beatles will provide some relief to observers of

the U.K. industry's foreign policy—even if the Republic of Ireland, with its population of 3.5 million (about 6% that of the U.K.), also manages two top 10 entries: Enya's *A Day Without Rain* (WEA) at No. 6 and the U2 set at No. 7.

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

American voices undoubtedly spoke the loudest in Europe this year, accounting for 10 of the top 20 singles and nine of the top 20 albums; one year ago, those figures were nine singles and 10 albums (or 10½ albums, including B.B. King's *Riding With the King* collaboration with Eric Clapton on Reprise).

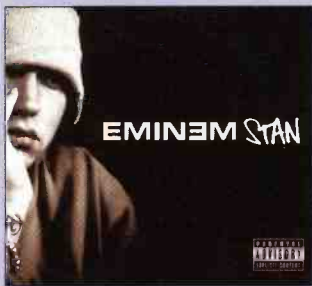
### LOCAL MUSIC DIALECTS

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

On the singles scene, too, France had a strong Pan-European year. Joining Daddy DJ among the top 20 for 2001 were French-Canadian Garou with "Seul" (Alone) at No. 18 (Columbia) and Daft Punk with "One More Time" (Labels/Virgin) at No. 20.

### Europe's Top Singles Of 2001

1. "Stan," Eminem, Interscope
2. "Can't Get You out of My Head," Kylie Minogue, Parlophone
3. "It Wasn't Me," Shaggy Featuring Ricardo "Rikrok" Ducent, MCA
4. "It's Raining Men," Geri Halliwell, EMI
5. "Can't Fight the Moonlight," LeAnn Rimes, Curb
6. "Daddy DJ," Daddy DJ, M6 Int./Sony
7. "Whole Again," Atomic Kitten, Innocent/Virgin
8. "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya & Pink, Interscope
9. "Angel," Shaggy Featuring Rayvon, MCA
10. "Played-A-Live (The Bongo Song)," Safri Duo, Universal



Data from Music & Media. Listings are based on the Music & Media Eurochart Hot 100 Singles weeks 1-50 and compiled from national sales charts in 16 European countries.

### Europe's Top Albums Of 2001

1. *No Angel*, Dido, Cheeky/Arista
2. *1*, The Beatles, Apple/EMI
3. *Not That Kind*, Anastacia, Epic
4. *Hybrid Theory*, Linkin Park, Warner Bros.
5. *The Marshall Mathers LP*, Eminem, Interscope
6. *A Day Without Rain*, Enya, WEA
7. *All That You Can't Leave Behind*, U2, Island
8. *Survivor*, Destiny's Child, Columbia
9. *Hotshot*, Shaggy, MCA
10. *Music*, Madonna, Maverick/Warner Bros.



Data from Music & Media. Listings are based on the Music & Media European Top 100 Albums weeks 1-50 and compiled from national sales charts in 18 European countries.

## Australian Record Business To Begin 2002 Under New Leadership

BY CHRISTIE ELIEZER

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

Candi had expected to spend five years in the job. Instead, he stayed for 13, dealing with some of the most vexing issues yet to hit the local music industry. Now the labels body is facing another challenge: the search for his successor. An announcement is expected mid-January 2002.

### GOOD POINT FOR TAKEOVER

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

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

In the week that Candi announced his resignation, ARIA won a lengthy battle with TV stations to pay for music they broadcast. Stations maintained that music included in movie soundtracks was part of the film, not a separate sound recording. Candi took the matter to the High Court in 1998. As a result, TV stations now pay ARIA \$600,000 Australian (\$312,000) per year, rather than \$30,000 Australian (\$15,600) per year.

### DIPLOMATIC FLAIR

Candi is highly regarded here for his substantial strategic and negotiating skills. His diplomatic flair and networking ability healed the longtime rift with major radio stations and won him friends among political circles. He was expected to return to his private law practice, utilizing his political contacts. But ARIA chairman Denis Handlin, who is also chairman/CEO at Sony Music Entertainment (Australia), offered him the job of GM of human resources and business strategy, effective Jan. 29, 2002.

Handlin says Candi "has an ability to talk to

politicians about complex copyright/industry issues, but in simple terms. Also, he has the ability to see an issue early and start planting seeds with the various bureaucrats and politicians."

Brett Cottle, CEO of the Australasian Performing Right Assn. and Australian Mechanical Copyright Owners Society—whose negotiations with Candi over mechanical rates for digital downloads have often been tense affairs—says, "He was invariably the voice of reason. We'll miss his calm, thoughtful perspective on difficult issues."

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

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

### A BRAND NAME

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

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

Candi's mentor, he says, has been International Federation of the Phonographic Industry president Jay Berman. "A month into my job here, it was suggested I fly to Washington [D.C.] to spend an afternoon with him [at the Recording Industry Assn. of America]," he says. "It was the best afternoon I've spent with anyone."

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

### 2001 IN REVIEW

#### AUSTRALIA: THE TOP STORIES

The low value of the Australian dollar keeps superstar tours away and makes life uneasy for festival promoters.

- Piracy continues to grow, earning counterfeiters an estimated \$65 million Australian (\$34 million) this year.

- New managing directors are appointed at Universal, Festival Mushroom Records, BMG Australia, and Zomba Australia.

- Domestic dance and indie sectors reach out to international audiences.

- ARIA executive director Emmanuel Candi announces his departure after 13 years.



CANDI

## Year Of Turmoil Leaves Canadian Music Biz Bruised

BY LARRY LeBLANC

TORONTO—Canada's music industry is still reeling after a chaotic year of plummeting record sales, bankruptcies, and the diminishing exchange value of the Canadian dollar, which is down 6% against the U.S. dollar since the start of the year.

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

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

### SAM INSOLVENCY

The insolvency of Canada's longtime retail giant, the Sam the Record Man chain, illustrates the harsh brutality of trading in Canada's music market. The Toronto-based firm filed for bankruptcy in October, owing about \$6.5 million Canadian (\$4.2 million) to major record labels. Eleven independently owned franchise stores across Canada still continue under the Sam banner, but 26 of the 30 stores operated by the Sniderman family across the country have since closed. Assets have yet to be finalized by the liquidator.

Poor market performance—a 64.5% decline in operating profits to \$6.2 million Canadian (\$4 million) despite a sales increase of 7.3% to \$447 million Canadian (\$284 million) for the year ended April 28—led to several purges at Toronto-based HMV North America in 2001. Other than its 12 U.S. outlets, the majority of HMV's 100-odd North American stores are in Canada. Among those pink-slipped were GM of U.S. operations Lesya McQueen, VP of distribution Roger Whiteman, VP of operations Bruce Helbein, creative manager Arthur Jelilyan, and joint directors of purchasing Sue Duck and Philippe Eloy.

Also rocking Canada's music industry was the bankruptcy of 2-year-old Toronto-based independent music group Song Corp. in May, with liabilities of \$8.2 million Canadian (\$5.3 million). Leading the list of more than 500 unsecured creditors was the Netherlands' Roadrunner Records, at \$356,400 Canadian (\$229,000). Assets of Song Corp. are yet to be negotiated for sale by the liquidator.

Meanwhile, extensive staff changes and layoffs amply reshaped the industry in 2001. There were surprising top-executive layoffs and turnovers at both Warner Music Canada and Sony Music Canada, and entertainment conglomerate Corus Entertainment trimmed its 3,500-employee work force in November by 100 positions. Among the departures were

Balmur Corus Music (BCM) president Tony Baylis in Toronto and BCM VP/GM Tinti Mofat in Nashville.

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

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

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

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

Furtado was the big winner at the Juno Awards, held March 4 in Hamilton, Ontario. On the strength of her DreamWorks debut, *Whoa, Nelly!*, the 23-year-old singer won awards for top new solo artist, top songwriter, and top producer (with Gerald Eaton and Brian West). She also earned top single for "I'm Like a Bird." Barenaked Ladies took home a trio of trophies—for top group, top album, and top pop album—for *Maroon* (Reprise).

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

Finally, after a lengthy battle with cancer, Canadian jazz patriarch Moe Koffman died March 28. In his five-decade career, Koffman released 30 albums, playing saxophone, clarinet, and flute. He is best-known for his 1958 international hit, "Swingin' Shepherd Blues."



### 2001 IN REVIEW

#### CANADA: THE TOP STORIES

- Music chain Sam the Record Man files for bankruptcy.

- HMV North America has a rocky year in a troubled market.

- Universal Canada president Randy Lennox adds CEO stripes.

- Music television choice expands as MTV enters Canada.

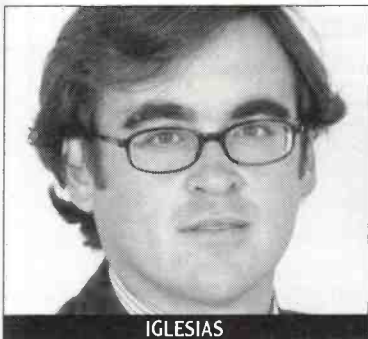
- Toronto indie music group Song Corp. goes bankrupt, owing more than \$5 million.

# Spanish Majors Look To Build On Flamenco's Success

BY HOWELL LLEWELLYN

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

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



IGLESIAS

flamenco. Now, they are embracing the ancient genre as the perception grows that flamenco is actually one of the pillars of world music. The latest examples of this new attitude are BMG's launch this fall of Madrid-based flamenco imprint Tablao and the recent licensing for worldwide

distribution by U.K.-based Virgin-affiliated Real World Records of a *cante jondo* album by 21-year-old Estrella Morente.

“Spain has long been ungrateful to flamenco, which until the 1980s was associated with the [1939-75] dictatorship of General Franco,” Tablao director Roberto Servert says. “But now there's a realization that while the best pop music in the world is in English, Spain has its own unique and rich music, which is flamenco. The labels know it's up to them to present flamenco not as archaic southern Spanish folklore music but as a crucial form of world music.”

## ATTITUDE SHIFT

Most of the majors have always had some flamenco repertoire but have featured only a handful of performers, such as the legendary “prince of flamenco” Camarón de la Isla (who died in 1992), guitarist Paco de Lucia, and a few female singers, such as Niña Pastori.

The big shift in attitude began in late 1999, when Universal Music Spain launched a sales campaign under the banner El Flamenco Es

## ★ 2001 IN REVIEW ★

flamenco artist in history, with more than 400,000 albums sold worldwide. Spanish music conglomerate Gran Vía Musical (GVM) also created a flamenco imprint called Palo Nuevo a year ago as part of its MuXXic label.



MORENTE

Mercé's latest album, *Aire*—on Virgin Spain world music imprint

Yerbabuena—sold more than 200,000 units this year worldwide, a sum that would have been unthinkable a few years ago. Mercé says that “flamenco has evolved, and so have the artists, the industry, and the public. We were all to blame for the apparent disinterest before—the flamenco community was too closed. But now we think a different way, and we've opened up.”

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

Real World's decision to internationally launch Morente's debut album is seen as a landmark. “We hardly ever license an artist worldwide while losing his or her major territory,” says label manager Amanda Jones, noting that the deal excludes Spain. “[Real World founder/owner] Peter Gabriel is a big fan, and we see the licensing of this album as a challenge. [Virgin Spain managing director] Lydia Fernández is keen to see how people take to a flamenco album on a non-Spanish international label.”



MERCÉ

*Mi Cante y un Poema* is released as *My Song and a Poem* Feb. 18, 2002, across Europe, March 12 in the U.S. and Canada, and later in the year in Australia and Japan.

Mutual Understanding

Key to recent developments was the emergence of New Flamenco in the early 1980s, when a post-Franco generation of younger gypsy musicians listened to rock, blues, and jazz for the first time. The pioneer independent label then was Nuevos Medios, whose founder, Mario Pacheco, signed Ketama and the highly influential Pata Negra in 1982.

Pacheco says, “I'm not surprised that the majors have finally seized upon flamenco and see it as common sense. I have always argued that flamenco is popular music and found it strange that young people's music interests had to be satisfied in English. Flamenco now has a mutual understanding with the majors, when before there was distrust.”

In an 1992 *Billboard* interview about New Flamenco, Pacheco said, “I sell more records in Boston than I do in Barcelona.” Asked if that is still the case, he now says, “No—selling 30,000 copies of a flamenco album in Spain then was amazing—now it's pretty common.”

He adds, “You know, to record a world music album, all I have to do is take the subway into town for 15 minutes . . . other world music labels have to fly to Senegal.”

## EMPHASIS ON ARCHIVES

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

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

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

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

There is also a desire to take traditional flamenco out of its usual environment of smoky, noisy caves or taverns to small, select theaters. In the words of Teddy Bautista, executive president of Spanish authors' and publishers' society SGAE, there has been a move from “whiskey-stained floors to refined surroundings.” Bautista has pledged that SGAE will help promote flamenco abroad.

## ANCESTRAL PAST, UNKNOWN FUTURE

Universal A&R director Nacho Sáenz de Tejada calls flamenco “one of the great examples of world music, or musi-

## ★ 2001 IN REVIEW ★

### ASIA: THE TOP STORIES

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

Aki Fuyu Dai Suki!” (I Love Spring Summer Fall Winter) (Zetima/Sony Music Entertainment Japan).

Vocal duo Chemistry placed three songs in the top 30: “Pieces of a Dream” (the act's debut single) at No. 2, “Point of No Return/Kimi wo Sagashita” (I Looked for You) at No. 16, and “You Go Your Way” at No. 29.

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

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

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

# Pop Queen Utada Reigns In Japan

Female Vocalist's Eastworld/Toshiba-EMI Single Is Japanese Chart's No. 1 in 2001

BY STEVE McCLURE

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

Utada had one other song on the 2001 top 30 listing, published by Japan's leading music trade magazine *Oricon*: “Final Distance,” which came in at No. 22. The year-end chart comprises singles released between Dec. 25, 2000, and Dec. 2, 2001. Overall, it shows how diverse Japanese pop music has become, with genres represented that include the “idol pop” of girl group Morning Musume (Zetima Records/Sony Music Entertainment Japan), the indie rock of Bump of Chicken (Toy's Factory), the pop/R&B fusion of male duo Chemistry (Defstar Records/Sony Music Entertainment Japan), and the reggae stylings of vocalist/DJ Mikidozan. His summer hit, “Lifetime Respect” (Tokuma Japan Communications), came in at No. 6 on the 2001 top 30 chart, a surprisingly strong showing for a reggae song.

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



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 12/19/01		(Official UK Charts Co.) 12/17/01		(Media Control) 12/18/01		(SNEP/FOP/TITE-LIVE) 12/18/01	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	1	1	1
ANGEL'S TALE HYDE K/ODN/SONY		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS		I BELIEVE BROSIS POLYDOR		LA MUSIQUE STAR ACADEMY ISLAND	
2	NEW	2	1	2	2	2	2
A SONG IS BORN AYUMI HAMASAKI & KEIKO AVEV TRAX		GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS		FROM SARAH WITH LOVE SARAH CONNOR EPIC		TOUTES LES FEMMES DE TA VIE L5 MERCURY	
3	4	3	2	3	3	3	3
AI NO UTA STRAWBERRY FLOWER TOSHIBA/EMI		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		WIR KIFFEN STEFAN RAAB EDEL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
4	1	4	4	4	NEW	4	4
TRAVELING HIKARU UTADA TOSHIBA/EMI		HUSBANDS & GLADRAGS STEREOPHONICS V2		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI		SOUS LE VENT GAROU & CELINE DION COLUMBIA	
5	NEW	5	NEW	5	7	5	5
ONE MORE DREAM SPEED TOY'S FACTORY		WILL I IAN VAN DAHL NULIFE/ARISTA		WONDERFUL DREAM MELANIE THORNTON EPIC		ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6 INT/UNIVERSAL	
6	NEW	6	NEW	6	5	6	6
12GATU NO LOVE SONG GACKT NIPPON CROWN		LATELY SAMANTHA MUMBA POLYDOR		ATLANTIS NO ANGELS & DONOVAN POLYDOR		JE SERAI (TA MEILLEURE AMI) LORIE EGP/SONY	
7	NEW	7	3	7	6	7	8
SAWATTE SAWATTE SPITZ UNIVERSAL		HAVE YOU EVER S CLUB 7 POLYDOR		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		TRACKIN' BILLY CRAWFORD V2	
8	3	8	6	8	4	8	7
STARS MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS		RESURRECTION PPK PERFECTO		BECAUSE I GOT HIGH AFROMAN UNIVERSAL		LES MOTS MYLENE FARMER & SEAL POLYDOR	
9	7	9	9	9	10	9	NEW
SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR		I BELIEVE IN CHRISTMAS TWEENIES BBC		WHAT IF KATE WINSLET EMI		J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY	
10	2	10	7	10	9	10	NEW
MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETIMA		COUNTRY ROADS HERMES HOUSE BAND LIBERTY/EMI		MOI ... LOLITA ALIZEE POLYDOR		K.K.O.Q.O. CHARLI BEBE EGP/SONY	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
14	NEW	12	NEW	16	NEW	12	20
STYLE EXILE RHYTHM ZONE		JUST A DAY EP FEEDER ECHO		RAMP! THE LOGICAL SONG SCOTTER EDEL		AVOIR UNE FILLE SEBASTIEN CHATO & CECILIA CARA MERCURY	
15	NEW	13	NEW	28	42	18	21
ALL THIS LOVE FUMIYA FUJII SMEJ ASSOCIATED		SON OF A GUN (BETCHA THINK THIS SONG IS ABOUT YOU) JANET JACKSON & MISSY ELLIOTT VIRGIN		FORGIVEN SYLVER BYTE		COMME JE T'AIME LOANA M6 INT/SONY	
16	NEW	15	NEW	33	NEW	19	23
KANARIYA NAKU SORA TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE		CATCH KOSHEEN MOKSHA/ARISTA		MAGIC FORTUNA HIGHLAND EAST WEST		UNITE NUTTEA DELABEL/VIRGIN	
17	NEW	20	NEW	34	38	24	30
FEEL THE WIND JANNE DA ARC CUTTING EDGE		WE'RE NOT GONNA SLEEP TONIGHT EMMA BUNTON VIRGIN		LOVESONG RIGHT SAID FRED KINGSIZE		LE VENT NOUS PORTERA NOIR DESIR BARCLAY	
25	NEW	25	NEW	35	47	29	32
ZETSUBO GOOD BUY TAKASHI FUJII ANTINOS		CRY MICHAEL JACKSON EPIC		LAST CHRISTMAS WHAM! EPIC		GOURMANDISES ALIZEE POLYDOR	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	NEW
MY LITTLE LOVER SINGLES TOY'S FACTORY		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI		L5 L5 MERCURY	
2	1	2	2	2	3	2	1
DREAMS COME TRUE MONKEY GIRL OODYSSEY TOSHIBA/EMI		GABRIELLE DREAMS CAN COME TRUE POLYDOR		SARAH CONNOR GREEN EYED SOUL EPIC		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
3	3	3	3	3	2	3	3
VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY		S CLUB 7 SUNSHINE POLYDOR		ANASTACIA FREAK OF NATURE EPIC		LAURENT VOULZY AVRIL RCA	
4	2	4	5	4	4	4	2
EVERY LITTLE THING EVERY BALLAD SONGS AVEV TRAX		BLUE ALL RISE INNOCENT/VIRGIN		LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY POLYDOR		LORIE PRES DE TOI EGP/SONY	
5	NEW	5	6	5	6	5	6
MARIAH CAREY GREATEST HITS COLUMBIA		WESTLIFE WORLD OF OUR OWN RCA		NO ANGELS ELLEMENTS POLYDOR		ANDRE RIEU AIMER PHILIPS	
6	5	6	4	6	7	6	9
TAKAKO MATSU FIVE YEARS—SINGLES UNIVERSAL		STEPS GOLD—THE GREATEST HITS JIVE		ENYA A DAY WITHOUT RAIN WEA		DE PALMAS MARCHER DANS LA SABLE POLYDOR	
7	10	7	7	7	RE	7	7
ENYA THEMES FROM CALMI CUORI APPASSIONATI WARNER MUSIC JAPAN		RUSSELL WATSON ENCORE DECCA		ANDRE RIEU MUSIK ZUM TRAUMEN POLYDOR		GAROU SEUL ... AVEC VOUS (LIVE) COLUMBIA	
8	8	8	10	8	5	8	5
CHEMISTRY THE WAY WE ARE DEFSTAR		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		MICHAEL JACKSON INVINCIBLE EPIC	
9	4	9	14	9	9	9	4
STEADY & CO. CHAMBERS WARNER MUSIC JAPAN		DIDO NO ANGEL CHEEKY/ARISTA		MELANIE THORNTON READY TO FLY EPIC		PASCAL OBISPO MILLESIME (LIVE 00/01) EPIC	
10	7	10	12	10	NEW	10	8
YUMI MATSUTOUYA SWEET, BITTER SWEET YUMING BALLAD BEST TOSHIBA/EMI		THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOLD/SONY/UNIVERSAL		ANDREA BOCELLI CIELI DI TOSCANA POLYDOR		ZAZIE LA ZIZANIE MERCURY	
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
(SOUNDSCAN) 12/29/01		(AFYVE) 12/19/01		(ARIA) 12/17/01		(FIMI) 12/17/01	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	3	1	1	1	1
ONLY TIME ENYA REPRISE/WARNER		AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN		SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
2	2	2	1	2	NEW	2	2
I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI-ODED		GET THE PARTY STARTED PINK ARISTA		PAID MY DUES ANASTACIA EPIC	
3	NEW	3	4	3	8	3	3
REVOLUTION STONE TEMPLE PILOTS ATLANTIC/WARNER		CHICAS MALAS REMIXES MONICA NARANJO EPIC		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		FALLIN' ALICIA KEYS BMG RICORDI	
4	3	4	2	4	3	4	7
HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		SUERTE SHAKIRA COLUMBIA/SONY		HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY		IN THE END LINKIN PARK WARNER BROS.	
5	4	5	9	5	4	5	10
PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG		SPACE MELODY LUJAN PARK BLANCO Y NEGRO		MAMBO NO. 5 BOB THE BUILDER UNIVERSAL		XDONO TIZIANO FERRO EMI	
6	6	6	5	6	2	6	6
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		SEXY FRENCH AFFAIR VALE MUSIC		WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL		ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI	
7	5	7	8	7	6	7	5
STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL		WALK ON U2 ISLAND/UNIVERSAL		I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC		Y YO SIGO AQUI PAULINA RUBIO UNIVERSAL	
8	7	8	7	8	5	8	4
RAPTURE (TASTES SO SWEET) HIO MINISTRY OF SOUND/SPG		PAID MY DUES ANASTACIA EPIC		MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER		WALK ON U2 ISLAND/UNIVERSAL	
9	8	9	10	9	11	9	11
CHRISTMAS BLUES HOLLY COLE TRIO A&S		WIDE AWAKE MILK INC. VALE MUSIC		RAPTURE HIO EMI		E RITORNO DA TE LAURA PAUSINI CGO	
10	RE	10	NEW	10	7	10	17
RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL		BAYA BAYA SAFRI OUD POLYDOR/UNIVERSAL		TOO CLOSE BLUE VIOLET		I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	17	13	17	13	16	12	NEW
KNIVES OUT RADIOHEAD CAPITOL/EMI		HERO ENRIQUE IGLESIAS POLYDOR/UNIVERSAL		BETTER MAN ROBBIE WILLIAMS CHRYSALIS		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI	
18	NEW	14	20	14	NEW	15	NEW
IN THE AIR TONIGHT LIL KIM & PHIL COLLINS WARNER		FREELOVE DEPECHE MODE VIRGIN		OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA		POINT OF VIEW DB BOUTLEARD WEA	
22	RE	15	NEW	17	22	17	29
IN A BEAUTIFUL PLACE OUT IN THE COUNTRY BOARDS OF CANADA WARP		RAPTURE HIO VALE MUSIC		IN THE END LINKIN PARK WARNER BROS.		WHEN THE RAIN LOLLIPOPS WEA	
23	RE	19	NEW	25	29	19	28
I'M A SLAVE 4 U BRITNEY SPEARS JIVE/BMG		I BELIEVE DA EDGE UP TEMPO		ONE NIGHT STAND MIS-TEED SHOCK		SEXUAL GUARANTEE ALCAZAR ARIOLA/BMG	
25	RE			28	NEW	24	49
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER				HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL		THE FEEL GOOD VIBE FEEL GOOD PRODUCTIONS NUN	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	1	1	1
VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL		OPERACION TRIUNFO ALBUM VALE MUSIC		THE 12TH MAN THE FINAL DIG? EMI		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	
2	2	2	NEW	2	2	2	2
VARIOUS ARTISTS MUCHDANCE 2002 BMG		OPERACION TRIUNFO SINGLES GALA 6 VALE MUSIC		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO	
3	7	3	4	3	4	3	5
VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER		ESTOPA OESTRANGIS ARIOLA/BMG		BOB THE BUILDER THE ALBUM UNIVERSAL		POOH BEST OF THE BEST CGO	
4	4	4	2	4	3	4	NEW
PINK FLOYD ECHOES—THE BEST OF PINK FLOYD CAPITOL/EMI		OPERACION TRIUNFO SINGLES GALA 4 VALE MUSIC		KYLIE MINOGUE FEVER FESTIVAL		ADRIANO CELENTANO IL CUORE LA VOCE CLAN/SONY	
5	3	5	3	5	5	5	11
CREED WEATHERED EPIC/SONY		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		CREED WEATHERED EPIC		ZUCCHERO SHAKE POLYDOR	
6	5	6	5	6	8	6	4
ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE		LUIS MIGUEL MIS ROMANCES WARNER		ANDREA BOCELLI CIELI DI TOSCANA POLYDOR		RENATO ZERO LA CURVA DELL'ANGELO EPIC	
7	10	7	1	7	6	7	3
DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		OPERACION TRIUNFO SINGLES GALA 5 VALE MUSIC		THE CORRS THE BEST OF THE CORRS 143/LAVA/ATLANTIC/WARNER		ANASTACIA FREAK OF NATURE EPIC	
8	6	8	6	8	7	8	6
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		LOS PITUFOS FIESTA PITUFA DIVCSA		HI-FIVE IT'S A HI-FIVE CHRISTMAS SONY		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI	
9	RE	9	8	9	9	9	8
ALICIA KEYS SONGS IN A MINOR J/BMG		OPERACION TRIUNFO SINGLES GALA 3 VALE MUSIC		SOUNDTRACK SHREK MCA/UNIVERSAL		ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR	
10	9	10	10	10	10	10	21
NICKELBACK SILVER SIDE UP EMI		OPERACION TRIUNFO SINGLES GALA 2 VALE MUSIC		MADONNA GHV2 MAVERICK/WARNER BROS.		WHITNEY HOUSTON LOVE WHITNEY ARISTA/BMG	

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 12/19/01
<b>SINGLES</b>		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	NEW	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
3	6	LA MUSIQUE STAR ACADEMY ISLAND
4	15	I BELIEVE BRO'SIS POLYDOR
5	14	TOUTES LES FEMMES DE TA VIE LE MERCURY
6	3	HERO ENRIQUE IGLESIAS INTERSCOPE
7	4	FALLIN' ALICIA KEYS J
8	13	SOUS LE VENT GAROU & CELINE DION COLUMBIA
9	5	FROM SARAH WITH LOVE SARAH CONNOR X-CELL/EPIC
10	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
<b>HOT MOVER SINGLES</b>		
12	17	WIR KIFFEN STEFAN RAAB EDEL
15	24	ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6INT/UNIVERSAL
17	32	JE SERAI (TA MEILLEURE AMI) LORIE EGG/SONY
19	44	TRACKIN' BILLY CRAWFORD V2
21	31	LES MOTS MYLENE FARMER POLYDOR
<b>ALBUMS</b>		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	2	ANASTACIA FREAK OF NATURE EPIC
3	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
4	RE	CIELI DI TOSCANA ANDREA BOCELLI SUGAR/POLYDOR
5	6	MADONNA GHVZ MAVERICK/WARNER BROS.
6	5	STING ...ALL THIS TIME A&M
7	NEW	WESTLIFE WORLD OF OUR OWN RCA
8	7	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
9	10	GABRIELLE DREAMS CAN COME TRUE GO!BEAT/POLYDOR
10	9	SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 12/17/01
<b>SINGLES</b>		
1	1	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
2	2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
3	3	HAPPY SITA JIVE/ZOMBA
4	4	ZIJ MAAKT HET VERSCHIL POEMA'S SM/SONY
5	NEW	RESURRECTION PPK PIAS
<b>ALBUMS</b>		
1	1	ANASTACIA FREAK OF NATURE EPIC
2	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	4	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
4	2	K3 TELE-ROMED ARIOLA
5	5	QUEEN THE PLATINUM COLLECTION PARLOPHONE

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 12/14/01
<b>SINGLES</b>		
1	2	ROCKA PA! MARKOOLIO V.S. THE BOPPERS BONNIER
2	1	LIFE E-TYPE STOCKHOLM/UNIVERSAL
3	3	HEY BABY (UUH AAH) OJ OTZI EMI
4	4	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	NEW	QUEEN OF MY HEART WESTLIFE RCA/BMG
<b>ALBUMS</b>		
1	1	MARKOOLIO TJOCK OCH LYCKLIG BONNIER
2	NEW	AINBUSK (MIDVINTER)—EN JUL PA GOTLAND STOCKHOLM/UNIVERSAL
3	5	WESTLIFE WORLD OF OUR OWN RCA
4	4	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
5	2	ANASTACIA FREAK OF NATURE EPIC

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 12/14/01
<b>SINGLES</b>		
1	1	I WANT WHAT SHE'S GOT EYEO EMI-MEDLEY
2	3	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	5	LUCKY STAR PRIMA DONNA EMI
4	2	TILBAGE TIL HVOR VI VAR CHRISTIAN/PATRICK ISAKSSON SPIN/DEFL
5	NEW	SNAPS HARSKE HUBBI UNIVERSAL
<b>ALBUMS</b>		
1	1	KIM LARSEN & KJUKKEN SANGE FRA GLEMMEBOGEN EMI
2	2	EYEO LET IT SPIN EMI-MEDLEY
3	3	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
4	4	SISSSEL KYRKJEBO SISSSEL IN SYMPHONY MERCURY
5	7	SAFRI DUO EPISODE II UNIVERSAL

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 12/18/01
<b>SINGLES</b>		
1	1	PAID MY DUES ANASTACIA EPIC
2	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	NEW	HERO ENRIQUE IGLESIAS INTERSCOPE
4	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
5	5	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
<b>ALBUMS</b>		
1	1	MORTEN ABEL I'LL COME BACK & LOVE YOU FOREVER VIRGIN
2	3	ANASTACIA FREAK OF NATURE EPIC
3	2	SISSSEL KYRKJEBO SISSSEL IN SYMPHONY MERCURY
4	4	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
5	5	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 12/02/01
<b>SINGLES</b>		
1	1	TOO CLOSE BLUE INNOCENT/VIRGIN
2	3	FALLIN' ALICIA KEYS J/BMG
3	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE FMR
4	NEW	SMOOTH CRIMINAL ALIEN ANT FARM UNIVERSAL
5	5	EMOTION DESTINY'S CHILD COLUMBIA
<b>ALBUMS</b>		
1	1	SWING WHEN YOU'RE WINNING ROBBIE WILLIAMS EMI
2	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	NEW	WESTLIFE WORLD OF OUR OWN BMG
4	NEW	THE BEE GEES THEIR GREATEST HITS—THE RECORD UNIVERSAL
5	NEW	THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/APP) 12/04/01
<b>SINGLES</b>		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	NEW	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
3	NEW	ESPIRITOS DA MONTANHA ANDRE CORREIA DE ALMEIDA VIDISCO
4	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
5	4	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL
<b>ALBUMS</b>		
1	1	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
2	2	THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN
3	3	BACKSTREET BOYS GREATEST HITS—CHAPTER ONE JIVE/ZOMBA
4	4	STING ...ALL THIS TIME A&M/UNIVERSAL
5	5	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 11/30/01
<b>ALBUMS</b>		
1	NEW	LUIS MIGUEL MIS ROMANCES WARNER
2	NEW	BANDANA BANDANA BMG
3	NEW	SHAKIRA SERVICIO DE LAVANDERIA SONY
4	NEW	ALEJANDRO SANZ MTV UNPLUGGED WARNER
5	4	CHICHI PERALTA PA OTRO LAO UNIVERSAL
6	NEW	DIEGO TORRES UN MONDO DIFFERENTE BMG
7	2	SOLEDAD LIBRE SONY
8	NEW	BRITNEY SPEARS BRITNEY JIVE/EMI
9	7	LAURA PAUSINI VOLVERE JUNTO A TI WARNER
10	NEW	MICHAEL JACKSON INVINCIBLE SONY

# Global Music Pulse

by Nigel Williamson

## 2001 IN REVIEW

**JANUARY:** Virgin's French "moogmeister" duo **Air** completes the follow-up to its 1998 debut, *Moon Safari*. New Zealander **Neil Finn** (ex-Crowded House), announces that his sophomore set, *One Nil*, will appear in April on Parlophone. The world's most remote music festival—the Festival du Desert—takes place in Saharan eastern Mali.

**FEBRUARY:** Rumors surface of a **Roxy Music** reunion—the first in almost 20 years. In Berlin, X-Cell Records says it is hoping for great things from Atlanta-based vocalist **Melanie Thornton**, but before the year is out, she dies in a plane crash. A mid-price re-promotion of Virgin France's global beat maverick **Manu Chao's** *Clandestino* sees it top the albums chart there, setting up April's *Proxima Estacion: Esperanza* (Next Station: Hope).

**MARCH:** **Paul McCartney** and **Sinead O'Connor** are revealed as contributors to a forthcoming multi-artist tribute album to U.K. pub-rock/new wave legend **Ian Dury**. Welsh alternative rock act **Manic Street Preachers** follows up a ground-breaking concert in Havana, Cuba, with the release of its sixth Epic album, *Know Your Enemy*. From South Africa, Pulse reports the suicide of talented young pianist **Moses Molelekwa**.

**APRIL:** The U.K.'s foot-and-mouth epidemic forces the cancellation of the Bishopstock festival in the south of England; among the acts due to appear were **Ray Charles** and **Buddy Guy**. The new solo album by **Buena Vista Social Club** sideman "Cachaïto" **Lopez** is hailed as a bold development in Cuban music. The publication of the book *This Is Serbia Calling* marks the resurgence of rock music in a newly democratic Serbia.

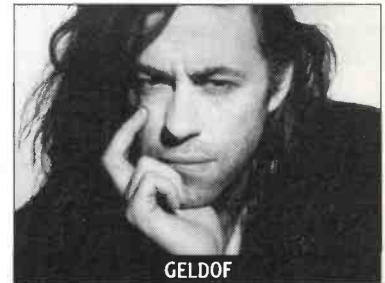
**MAY:** Three charity concerts in Spain featuring top local artists celebrate the 25th anniversary of the country's top-selling newspaper, *El Pais*. The group **Mabulu** emerges from Mozambique, in defiance of devastating floods and famine in that country. **Johnny Depp**-endorsed Romanian gypsy troupe **Taraf de Haidouks** issues its fourth album across Europe through Belgian label Crammed.

**JUNE:** Swedish-based jazz vocalist **Viktorija Tolstoy**, a descendant of the author of *War and Peace*, releases her third album, *Blame It on My Youth*, on EMI Sweden. Pakistani rockers **Junoon**, *rai* singer **Cheb Mami**, and Japanese female duo **Puffy** all reveal plans for tackling the North American market. Jamaica's emerging reggae gospel movement is documented on a double-CD set, *Called to Serve* (Judy M Music).

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

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

**SEPTEMBER:** **Bob Geldof** unveils an album about the tragic events in his recent life, including the deaths of his



GELDOF

divorced wife **Paula Yates** and her boyfriend, **INXS** singer **Michael Hutchence**. He says, "Musically, it couldn't have sounded anything but exhausted and weary, because that's the place I was in." Pulse also reports on the rise of neo-Nazi bands in the Czech Republic and on Greece's first Dance & Electronic Festival.

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

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

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

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ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>ANASTACIA</b> Freak of Nature (S)				3					7	1
<b>ANDREA BOCELLI</b> Ciel di Toscana (U)				10				6	9	3
<b>CREED</b> Weathered (S)	1						5	5		
<b>ENYA</b> A Day Without Rain (W)	8			6			6			9
<b>PINK FLOYD</b> Echoes—The Best of Pink Floyd (E)			8	8		4			1	
<b>ROBBIE WILLIAMS</b> Swing When You're Winning (E)			1	1					8	2

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**UPDATE**

**Events Calendar**

**JANUARY**

Jan. 7-8, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-661-2065.

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

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

Jan. 11, **North Florida Music Assn. Second Annual Showcase**, Marquee Theater, Jacksonville, Fla. 904-386-4196.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 26, **Music Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

**FEBRUARY**

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.

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

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

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

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference**, Regent Beverly Wilshire

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

**MARCH**

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 377-93-25-43-69.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

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

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell

Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 14, **Heston Hoston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

**APRIL**

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation,

Nashville Shores, Nashville. 615-256-2002.

**MAY**

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

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

**JUNE**

June 24-26, **M3 REPLiTech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [jesselnick@billboard.com](mailto:jesselnick@billboard.com).

**Good Works**

**SECOND HARVEST BENEFIT: The Big Wu, Little Feat, Derek Trucks, Sam Bush, All Mighty Senators, and Sweet Potato Project** are aiming for a world record food donation at Wu Year's Eves, Dec. 30-31 at the Roy Wilkins Auditorium in St. Paul, Minn. Each night, food-donation areas will be set up to benefit Second Harvest Heartland, a food bank that distributes donations to 61 counties across Minnesota and Wisconsin. Attendees are asked to bring four cans of non-perishable food. Tickets are available for individual nights (Sunday, \$30; Monday, \$35), or a special two-night admission ticket can be purchased for \$50. Contact: **Randy Alexander** at 856-596-1411.

**ACADEMY PARTNERSHIP:** The National Academy of Recording Arts

and Sciences, in conjunction with its MusiCares Foundation and Grammy Foundation, has partnered with the American Music Therapy Assn., the New York Mentoring Partnership, and the New York Board of Education to provide financial, educational, and therapeutic outreach to the New York City music community in the aftermath of Sept. 11. Through this partnership, more than \$360,000 has been raised to provide increased financial assistance to musicians in need and music-therapy interventions for case workers who have assisted in the relief efforts, students, senior citizens, and victims' families. Contact: **Ron Roecker** at 310-392-3777.

**FREEDOM PROJECT TEAM:** A group of producers, artists, and industry executives have joined together to form the Freedom Project Team in response to Sept. 11. The team, whose goal is to reinforce the notion of freedom among America's youth, will be

releasing the "United We Stand" single in early January 2002. The project features artists **Nuance** and **Blaze** and was produced by **Carlos "C-Los Beats" Stephens**. A full-CD release that is in the works will include different versions of the single and a Caribbean remix called "Freedom," which features **Maxi Priest**, **Freddie McGregor**, and **TOK**. The Freedom Project Team is also developing a Freedom tour and a syndicated awards show. Contact: **Tracey La'Stell Slaters** at 212-830-0353.

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

**MAKE-A-WISH:** After the release of **Stacie Orrico's** latest album, *Christmas Wish*, the teen artist went on an 11-city Christmas Wish mall tour to benefit the Make-a-Wish Foundation. At each stop, Orrico presented a \$5,000 donation to a local Make-a-Wish chapter. In total, \$55,000 was awarded to the organization. Contact: **Lanie Miller** at 615-771-4533.

**Life Lines**

**BIRTHS**

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

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

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

Girl, Mary Claire, to **Becca** and **Dale Wiley**, Dec. 10 in Springfield,

Mo. Father is president of Slewfoot Records.

**DEATHS**

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

**Bianca Halstead**, 36, in a car accident, Dec. 15 in New Orleans. Halstead, the

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

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

**Solution to this week's puzzle (page 84).**

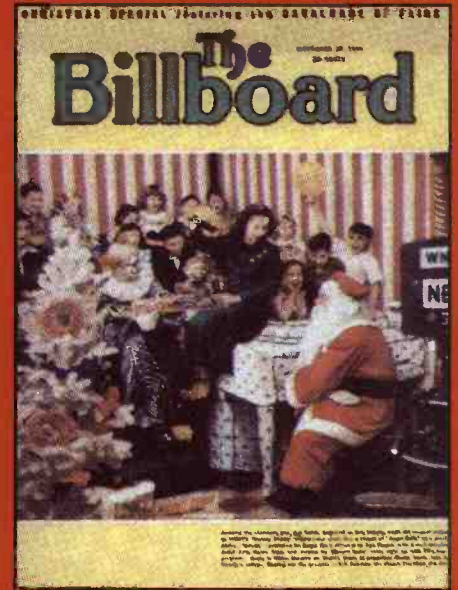
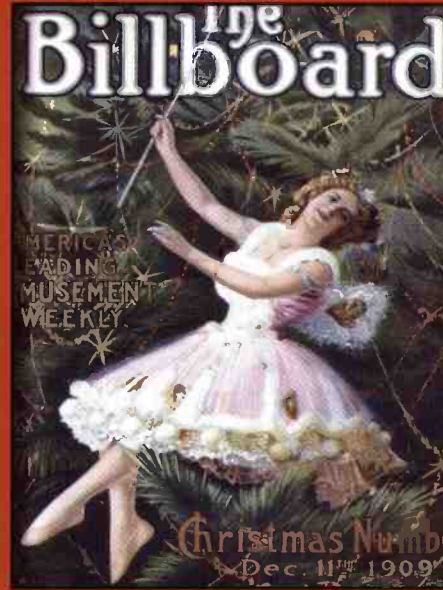
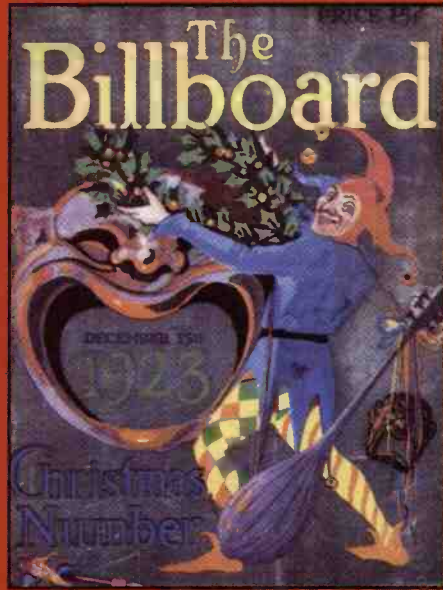
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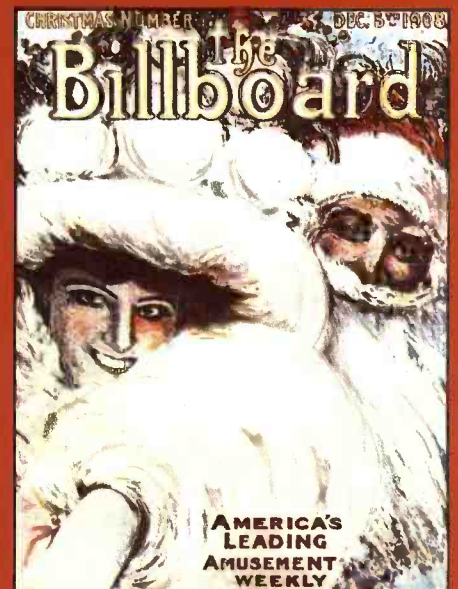
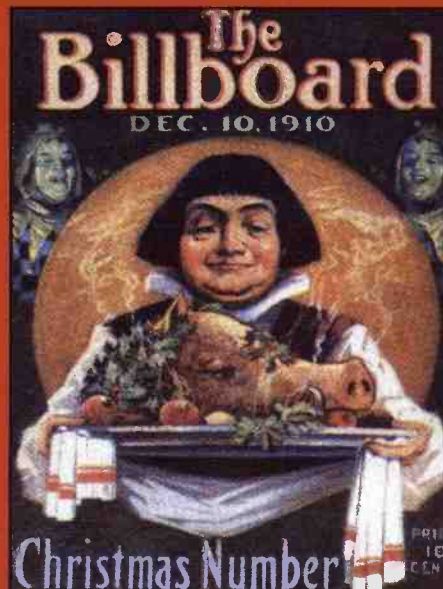
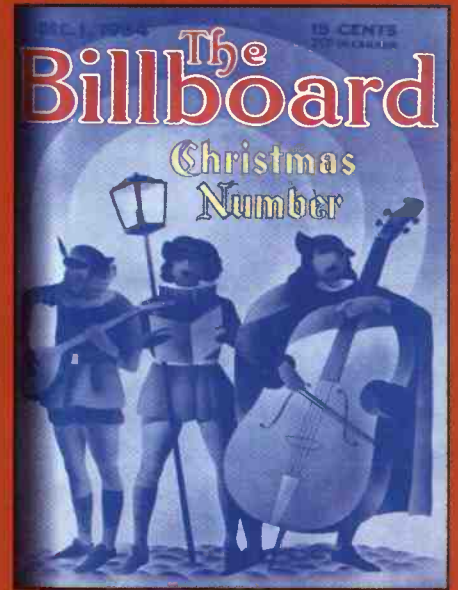
# 2001

Billboard®

## The Year In Music

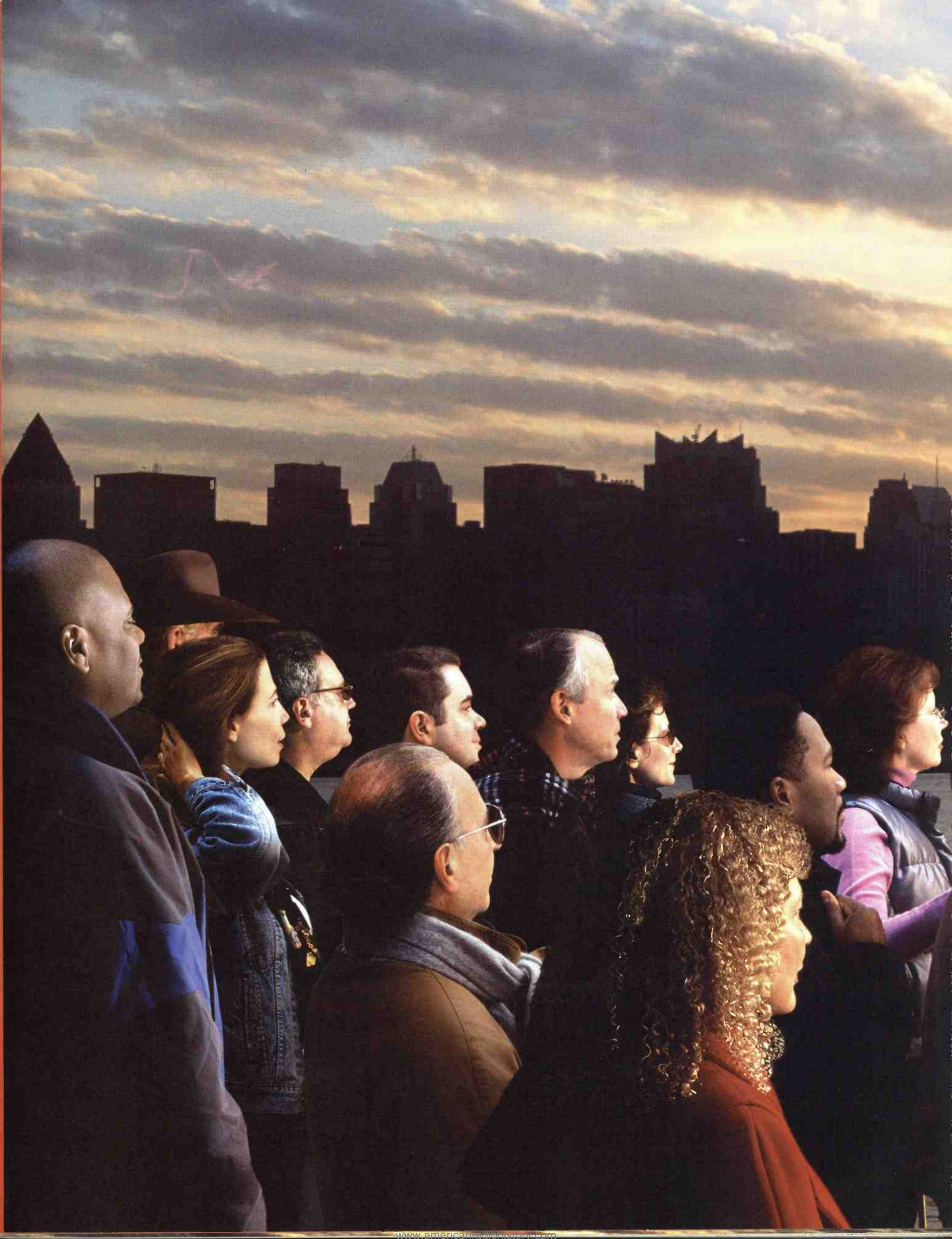


A BILLBOARD SUPERSECTION  
The Critics' Poll  
Over 200 Year-End Charts  
The Year In Business  
International Highlights  
Passings And More





We'll make a brand new start of it...



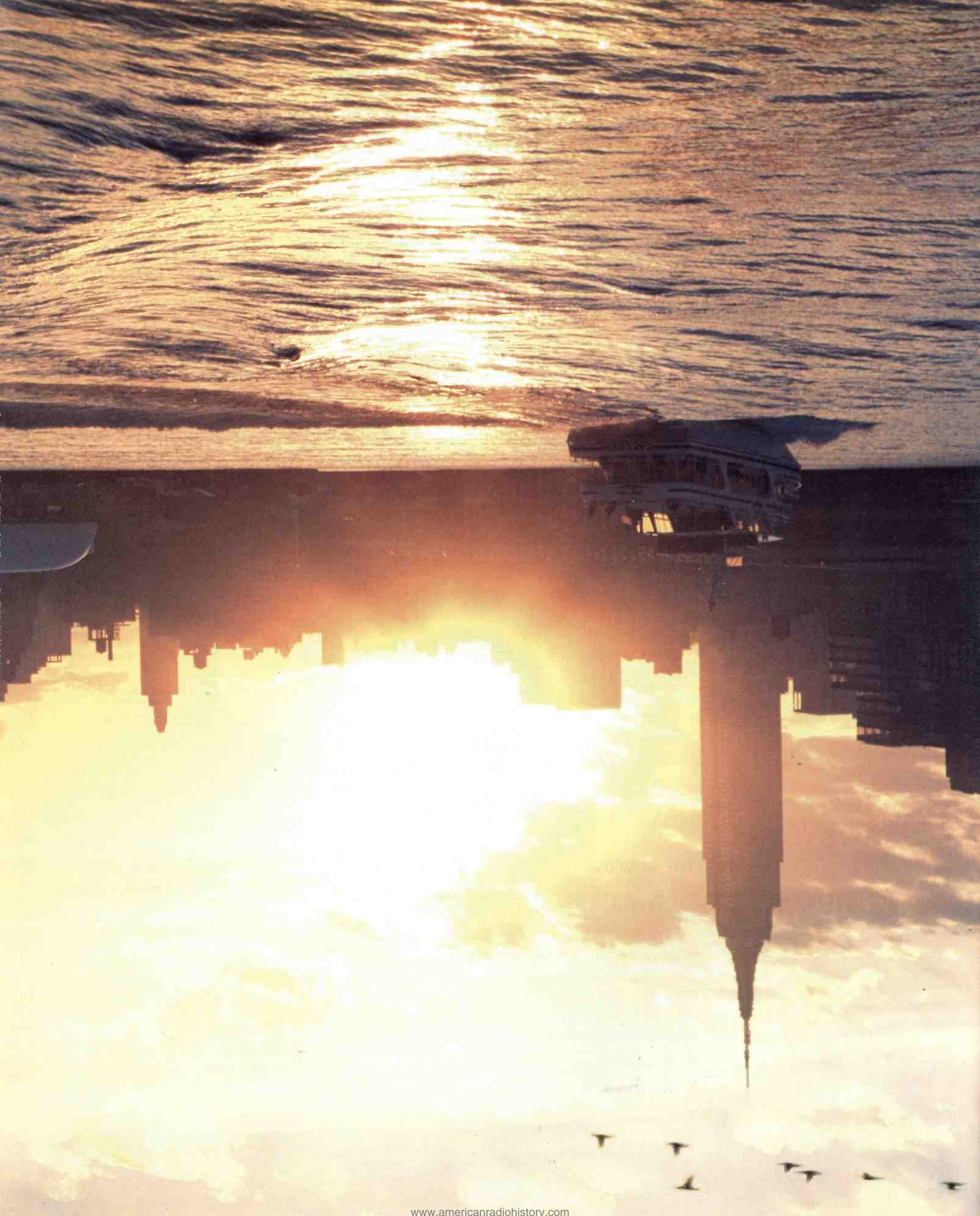


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# THE CRITICS' CHOICE

BILLBOARD WRITERS AND EDITORS PICK THE YEAR'S BEST ALBUMS

COMPILED BY MICHAEL PAOLETTA

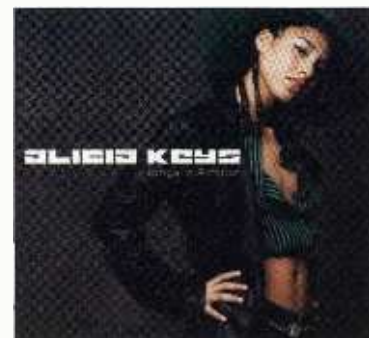


Unlike previous years, the voting deadline for this year's Critics' Choice poll arrived in the wake of much sorrow, despair, reflection and defiance. With the tragic events of Sept. 11 indelibly etched in the mind, thoughts of picking and choosing our favorite recordings of the year seemed, at best, rather frivolous. That is, until we realized the true power of music. Along with family, friends and time, music proved to be an incredible healer.

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

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

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

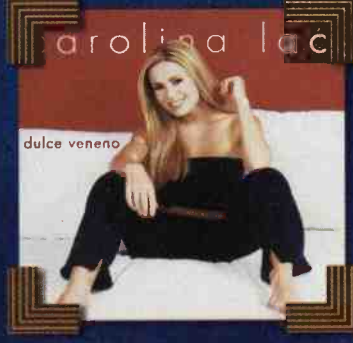
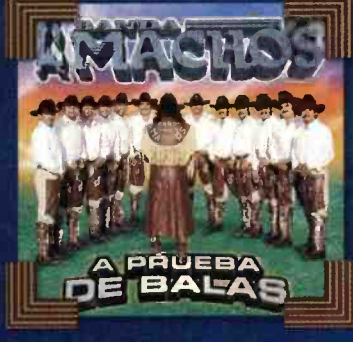
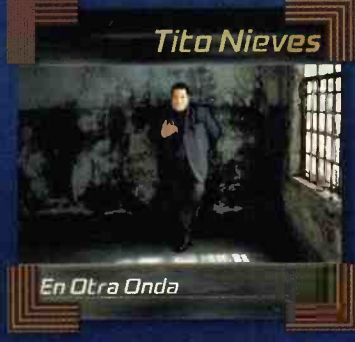
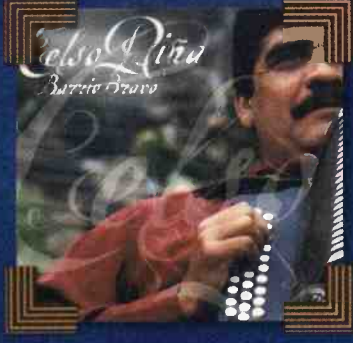


Ryan Adams' *Gold* (Lost Highway), the *O Brother Where Art Thou?* soundtrack (Mercury Nashville), Weezer's *Weezer* (Geffen/Interscope) and Missy "Misdemeanor" Elliott's *Miss E...So Addictive* (The Gold Mind/Elektra) garnered five votes each. And, earning four votes apiece are the Avalanches' *Since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

This year, 57 Billboard writers and editors contributed Critics' Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.

Continued on page YE-8

# Our Proud Family



# the year in music 2001

## CRITICS' CHOICE

Continued from page YE-6



**BRADLEY BAMBARGER**  
Contributor

1. **Bob Dylan**, *Love and Theft* (Columbia).
2. **Chris Whitley**, *Rocket House* (ATO).
3. **Kaija Saariaho**, *Graal Theatre/Chateau de l'Ames/Amers* (Sony Classical) and

*Private Gardens/Prisma* (Naïve).

4. **Hans Werner Henze**, *Three Symphonic Etudes/Nachstücke und Arien/Quattro Poemi/La Selva Incantata* (Wergo).

5. **Vassilis Tsabropoulos/Arild Andersen/John Marshall**, *Achirana* (ECM).

6. **Keith Richards, Bob Dylan, Ryan Adams, Emmylou Harris, et al.**, *Hank Williams: Timeless* (Lost Highway).

7. Boxed set: **Charley Patton**, *Screamin' and Hollerin' the Blues* (Revenant).

8. Reissues (Tie): **The Band**, *Rock of Ages* (Capitol) and **Mahalia Jackson**, *Sunday Morning Prayer Meeting* (Columbia/Legacy).

9. Real live: **Bardo Pond**, new-millennium psychedelic rock in fullest flower at a Brooklyn party.

10. Singles goin' steady: **Daryll-Ann**, "Everybody's Cool" (Excelsior Recordings); the **Strokes**, "Barely Legal" (RCA); **Buddy Guy**, "Tramp" (Silvertone); **Blind Boys of Alabama**, "Just Want to See His Face" (Real World); **Anne Sofie von Otter/Elvis Costello**, "Rope" (Decca); **Radiohead**, "Dollars & Cents" (Capitol).



**RHONDA BARAKA**  
Contributor

1. **Gerald Levert**, *Gerald's World* (Elektra).
2. **Janet**, *All For You* (Virgin).
3. **Jay-Z**, *The Blueprint* (Roc-A-Fella/Def

Jam).

4. **Macy Gray**, *The Id* (Epic).

5. **Michael Jackson**, *Invincible* (Epic).

6. **Various Artists**, *Red Star Sounds Vol. 1: Soul Searching* (Red Star/Epic).

7. **Maxwell**, *Now* (Columbia).

8. **Angie Stone**, *Mahogany Soul* (J).

9. **India.Arie**, *Acoustic Soul* (Motown).

10. **Various Artists**, *Hidden Beach Recordings Presents: Unwrapped Vol. 1* (Hidden Beach/Epic).



**MATTHEW BENZ**  
Staff Writer

1. **Bob Dylan**, *Love and Theft* (Columbia).
2. **Tenacious D**, *Tenacious D* (Epic).
3. **Radiohead**, *Amnesiac* (Capitol).
4. **Ryan Adams**, *Gold* (Lost Highway).

5. **Gorillaz**, *Gorillaz* (Parlophone/Virgin).

6. **The Strokes**, *Is This It* (RCA).

7. **Actual Tigers**, *Gravelled and Green* (Nettwerk America).

8. **Sade**, *Lovers Rock* (Epic).

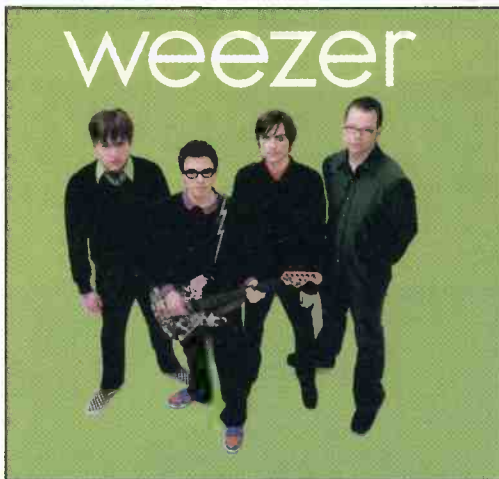
9. **Soundtrack**, *O Brother, Where Art Thou?* (Mercury Nashville).

10. Coolest use of music in a play: Writer/director Neil LaBute's blasting of various Smashing Pumpkins songs between the acts of the off-Broadway production, *The Shape of Things*. Yes, it's loud, but it's also pitch-perfect. The music sets the tone for the proceedings beautifully.



**JIM BESSMAN**  
Special Correspondent/Music Publishing Editor

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



2. **Graham Parker**, *Deepcut to Nowhere* (Razor & Tie).

Twenty-five years after G.P.'s groundbreaking 1976 debut album, *Howlin' Wind*, he remains the most consistently brilliant singer/songwriter in rock.

3. **Alicia Keys**, *Songs in A Minor* (J). So good it sounds like a throwback.

4. Tie: **Mary Chapin Carpenter**, *Time\*Sex\*Love\** (Columbia) and **Loudon Wainwright III**, *The Last Man on Earth* (Red House). Beautifully realized adult singer/songwriter sensitivity elevates Carpenter to veteran Wainwright's established level of excellence.

5. **Laurie Anderson**, *Life on a String* (Nonesuch). Enchanting and entrancing blend of beauty and sadness.

6. **Rod Piazza & The Mighty Flyers**, *Beyond the Source* (Tone-Cool/Island Def Jam). Together since 1980, harmonica ace Piazza and his mighty blues 'n' boogie quintet have never flown higher.

7. Tie: **Tony Bennett**, *Playin' With My Friends: Bennett Sings the Blues* (RPM/Columbia) and **Ralph Sharon Quartet**, *The Ralph Sharon Quartet Plays the Ralph Blane Songbook* (DRG). Bennett's spectacular blues-duet collection complemented by a jazz gem from his longtime backup group.

8. **Zydeco Joe**, *Jack Rabbit* (Maison de Soul). Originally self-released, smokin' back-porch barbecue from Lafayette's Joseph Mouton.

9. **Sheryl Crow**, May 29 at New York City's Shine. One of several unannounced live Crow club gigs, this one lacked the "surprise guests" of others like Kid Rock and Keith Richards and was all the better for it.

10. **Puffy Ami Yumi**, *Spike* (Sony Music Imports). Japan's charming pop chicks Yumi Yoshimura and Ami Onuk score domestically with delightful debut U.S. disc featuring brassy single/video "Boogie Woogie No. 5."



**DALET BRADY**  
Special Sections Associate Director

1. **U2**, April 26 at Anaheim Pond in Anaheim, Calif.

2. **Joe Jackson**, April 16 at John Anson Ford Theatre in Los Angeles and *Stepping*

*Out: The Very Best of Joe Jackson* (A&M Records/Universal).

3. **Elvis Costello**, reissues and added tracks for *My Ann Is True*, *Spike* and *All This Useless Beauty* (Rhino).

4. **Minibar**, *Road Movies* (Universal).

5. **k.d. lang and Tony Bennett**, Sept. 15 at the Greek Theater in Los Angeles.

6. **Weezer**, *Weezer* (Geffen/Interscope).

7. **Enya**, *A Day Without Rain* (Reprise/Warner Bros.).

8. **Gaelic Storm**, *Tree* (Om Town Music/Higher Octave Music).

9. **The Strokes**, *Is This It* (RCA).

10. **Gigi**, *Gigi* (Palm).



**LARS BRANDLE**  
Billboard Bulletin International Editor

1. **Powderfinger**, *Odyssey Number 5* (Universal). Like the sunshine, I can't live without it.

2. **Zero 7**, *Simple Things* (Ultimate Dilemma). My pick for the Mercury Music Prize. A potent debut oozing with class.

3. **St. Germain** (Blue Note). Relentlessly enjoyable.

4. **The Avalanches**, *Since I Left You* (Modular Recordings/XL Recordings). The Melbourneian deck-heads forge a masterpiece with tunes from your mother's collection.

5. **Richie Hawtin**, *DE9: Closer to the Edit* (NovaMute).

Hawtin digitally splices hundreds of minimalist-techno samples into an opus. Dr. Frankenstein on decks.

6. **The Strokes**, *Is This It* (Rough Trade). Hype aside, this is it.

7. **Ed Harcourt**, *Here Be Monsters* (Heavenly/EMI). Straight in there.

8. **Lifeshouse**, *No Name Face* (DreamWorks/Interscope).

Epic—albeit overproduced—rock anthems.

9. **cLOUDDEAD**, *cLOUDDEAD* (Big Dada/Ninja Tune). Implausible? Uh huh. Offbeat? Oh yeah. Peerless? Without a shadow of a doubt!

10. **The Charlatans U.K.**, *Wonderland* (Universal). The indie lads continue to deliver where it counts.



**FRED BRONSON**  
Contributor

1. **Standfast**, *Standfast* (EMI Sweden).

2. **Craig David**, *Born to Do It* (Wildstar/Atlantic).

3. **Barbados**, *Collection 1994-2001* (Mariann Grammofon Sweden).

4. **Abba**, *Ring Ring*, *Waterloo*, *Abba*, *Arrival*, *The Album*, *Voulez-Vous*, *Super Trouper*, *The Visitors* (Polar/Universal).

5. **Kylie Minogue**, *Fever* (Parlophone U.K.).

6. **Roy Orbison**, *Orbison 1955-1965* (Bear Family Germany).

7. **Roxette**, *Room Service* (Roxette Recordings/EMI Sweden).

8. **Olsen Brothers**, *Walk Right Back* (CMC/EMI Denmark).

9. **Fabrizio Faniello**, *While I'm Dreamin'* (Koch Malta).

10. **The Rocky Fellers**, *Look at Killer Joe Go!* (Westside U.K.).



**TROY CARPENTER**  
Billboard Bulletin Assistant Editor

1. **Red House Painters**, *Old Ramon* (Sub Pop).

2. **Super Furry Animals**, *Rings Around the World* (Epic U.K.).

3. **Radiohead**, *Amnesiac* (Capitol).

4. **The Strokes**, *Is This It* (RCA).

5. **Guided by Voices**, *Isolation Drills* (TVT).

6. **Frank Black And The Catholics**, *Dog in the Sand* (What Are Records?).

7. **Weezer**, *Weezer* (Geffen/Interscope).

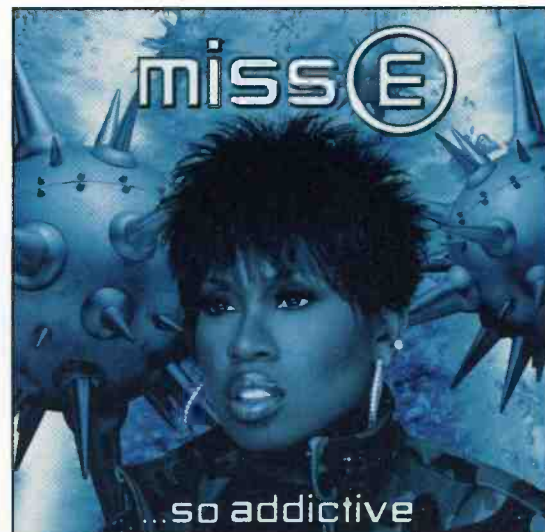
8. **Wilco**, *Yankee Hotel Foxtrot* (Internet only: wilcoworld.net).

9. **Spoon**, *Girls Can Tell* (Merge).

10. **Dismemberment Plan**, *Change* (DeSoto).

The pastoral, Autumn-infused *Old Ramon* tops my list in a wonderful year for music. But it's a shame that two albums

Continued on page YE-14





# PICTURE YOURSELF AT THE

**MOLSON**  
**CENTRE**  
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# THE YEAR IN CHARTS

BY FRED BRONSON

**T**he biggest shock of the chart year 2001 is that the No. 1 album of the year is by the Beatles. But wait—there's a bigger shock. This is the first time in chart history that the Beatles have the No. 1 album of the year.

What? Is that possible?

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

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

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

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

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

Here's a closer look at the top formats:

## POP

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



Backstreet Boys

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

Only two acts who had top-10 hits on last year's recap repeat this year: in 2000,

Destiny's Child had the No. 6 song, "Say My Name," and matchbox twenty was No. 9 with "Bent."

"Hangin' by a Moment" was good to Lifehouse, but also good to the band's label, DreamWorks, which has its first No. 1 song of the year on a Hot 100 recap. Lifehouse is the first male pop or rock group to have the Hot 100's top song of the year since 1988, when Chicago placed first with "Look Away." "Hangin' by a Moment" is also the No. 1 airplay title of 2001, followed by Lopez's "I'm Real" and Keys' "Fallin'." The No. 1 sales title is "Loverboy" (Virgin), the first single from Mariah Carey's *Glitter* soundtrack. Joe and Mystikal place second with "Stutter" (Jive). The influence of television was felt on the sales chart, where *Popstars* finalists Eden's Crush have the No. 3 single, "Get Over Yourself" (143/London/Sire) and the *Making the Band* band O-Town has the No. 4 single, "Liquid Dreams."

A close examination of this year's Hot 100 sales and airplay recaps is proof enough that the gap between what consumers buy and what radio plays has never been wider. The No. 1 sales track, "Loverboy," is the No. 80 song of the year on the recap of the main Hot 100. The Eden's Crush single, "Get Over Yourself," is No. 92 on the Hot 100 recap, and O-Town's "Liquid Dreams" doesn't even register on the Hot 100 recap. With single sales declining and the



Janet

number of singles released by the major record corporations on the wane, sales have never been more irrelevant in determining the most popular pop songs of the year.

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

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

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

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

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

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

The top Billboard 200 artist is the Beatles, followed by Shaggy and the Backstreet Boys. The top group is Destiny's Child, and the top solo female artist is Enya. The top label is Columbia, sending last year's champ, Jive, to second place. Interscope repeats as the top label, and Universal repeats as the top distributor.

Combining the Hot 100 and The Billboard 200, the top pop artist is once again Destiny's Child. The top solo males are Shaggy, Nelly and Ja Rule. The top solo females are Jennifer Lopez, Janet Jackson and Alicia Keys. The top new artists are Lifehouse, Alicia Keys and Dream. Columbia is the top imprint and label, as it was last year.

## R&B

R. Kelly has written and produced the No. 1 R&B single of the year before. The difference between 1999 and 2001 is that in '99 the song was "Fortunate," recorded by Maxwell. This year, the song written and produced by Kelly is one he kept for himself. "Fiesta" (Jive), featuring guest star Jay-Z, takes top honors.

It's a very male-dominated year-end top 10, although by one degree less than last year. In 2000, the only song by a female artist in the top 10 was "Hot Boyz" by Missy "Missdeemeanor" Elliott at No. 4. This year, Alicia Keys is No. 9 with "Fallin'" (J), and Sunshine Anderson is No. 10 with "Heard It All Before" (Soulife/Atlantic). Both are first chart entries. The other men in the top 10 include Def Soul

Continued on page YE-26



# THERE IS STRENGTH IN NUMBERS!

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# THE YEAR IN BUSINESS:

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

BY BRIAN GARRITY

**H**ere's to 2002. That may be the attitude of many in the music industry when looking back on the events of the last 12 months. Amid a backdrop of the economy slipping into recession in response to the Internet bubble bursting on Wall Street and the fallout from the events of Sept. 11, the music business found itself in a state of pronounced turmoil and transition in 2001.

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

## MAJORS IN TURMOIL

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

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

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

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

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

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

management. EMI also experienced a backlash when merger talks with BMG were scrapped. In October, EMI Recorded Music chief executive Ken Berry was sacked and replaced with former PolyGram president Alain Levy. Berry's wife Nancy, vice chairman of the Virgin Music Group, was also fired. The company subsequently announced plans to restructure its business in November with the disclosure of a pre-tax loss of \$2.8 million for the first half of its current fiscal year, down from a profit of \$85 million in the same period the year before.

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

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

## MANUFACTURING CONSOLIDATING

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

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

## INTERNET ACQUISITIONS

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

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

Most active on the acquisition front was Vivendi Universal,

home to Universal Music Group (UMG), which acquired former rival MP3.com for more than \$300 million in May. The company also acquired EMusic.com, home to digital-music retailer EMusic and RollingStone.com; and, from BMG, it added the 50% in GetMusic that it didn't already own. In November, the company rolled up all its Internet properties into a single operating unit called Vivendi Universal Net USA and put MP3.com CEO Robin Richards in charge of the operation.

Bertelsmann, meanwhile, acquired digital locker service myplay.com and created its own Internet music operating unit called BeMusic, a division that also includes online retailer CDnow and BMG's music-club business.

Elsewhere, Web portal Yahoo! acquired streaming-radio and video company Launch.com. And AOL acquired new executive talent, landing former BMG new-media chief Kevin Conroy to head up its online music business.

However, financial success on the Internet is easier said than done. In November, Bertelsmann scrapped e-commerce as a stand-alone business, eliminating Bertelsmann E-commerce Group and folding BeMusic into



Vivendi Universal's Richards



its direct-to-customer business, DirectGroup Bertelsmann. Andreas Schmidt, BeCG's CEO, bolted the company as a result. Likewise, Viacom pulled the plug on its MTVi Internet division as a separate entity, folding it back into MTV Networks.

## SUBSCRIPTION SERVICES IN DEVELOPMENT

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

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

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

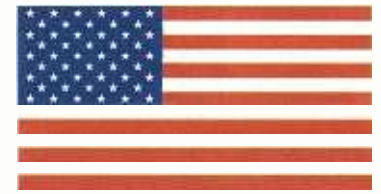
The rollout of such services, though, was stymied for much of the year by hesitancy by the major labels to license their content to services other than their own joint ventures; and an ongoing fight between subscription-service developers on one side and songwriters and publishers on the other over how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

Continued on page YE-14



AOL's Conroy

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**MAYA ANGELOU** Reach Out and Touch (Somebody's Hand) **DIANA ROSS** Ain't Nothing Like the Real Thing **THE BOSS**  
 Your Precious Love **TAMMI TERRELL** **MARVIN GAYE** **WHITNEY HOUSTON** I'm Every Woman **CHAKA KHAN**  
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**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)  
**DISTANT LOVER** After The Dance **GOT TO GIVE IT UP (PT.1)** Ego Tripping Out **LET'S GET IT ON**

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## YEAR IN BUSINESS

Continued from page YE-12

digital music services while royalty rates are hammered out.

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

## FILE-SWAPPING PROLIFERATES

The services are an attempt by the majors to compete with free file-swapping networks that are growing in popularity to the dismay of the industry.

The RIAA continued its copyright-infringement court fight with Napster in 2001—a case that remains ongoing. While a resolution is yet to be reached, the court action managed to shut down the peer-to-peer network until a legitimate secure service can be launched. However, a wave of Napster clones followed in its wake, creating new challenges for the industry.

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

Such services, however, are proving hard to police, leading the majors to announce that they will begin testing copy-proof CDs in the marketplace. At the same time, the industry continues to develop a number of new physical formats—including DVD-Audio, Super Audio and DataPlay—

that offer consumer enhancements in sound quality and/or storage capacity but cannot be copied.

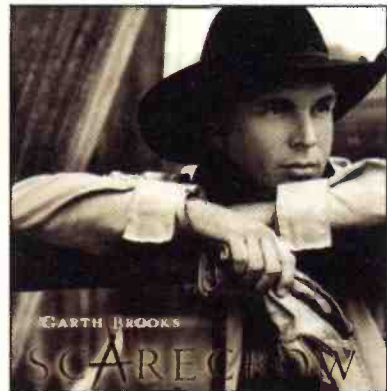
## IN SEARCH OF HITS

Meanwhile, the industry faced tough comparables in music sales from the year before. Whereas 'N Sync, Backstreet Boys, Britney Spears,

Eminem and Limp Bizkit all posted debut week numbers of more than 1 million units, only one act—'N Sync—has managed the feat in 2001, with opening-week sales of 1.88 million for its Jive set *Celebrity*. New albums from Spears and the Backstreet Boys failed to match 2000 sales marks. And new albums from established acts like Michael Jackson, Garth Brooks, Madonna and Jewel, while posting solid sales, did not prove to be break-out hits.

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

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



## CRITICS' CHOICE

Continued from page YE-8

on this list haven't been properly released in the U.S.: *The Super Furry Animals* and *Wilco*. I would also be remiss to not mention **Tenacious D's** eponymous album (Epic) as one of the year's great rock records. Being the self-proclaimed "best band in the world," the D doesn't really lend itself to comparisons with "mortal" bands.



### KEITH CAULFIELD

Pop Catalog, Soundtracks, Production Credits Chart Manager

1. **Nikka Costa**, *Everybody Got Their Something* (Cheeba Sound/Virgin).
2. **Daft Punk**, *Discovery* (Virgin).
3. **Missy "Misdemeanor" Elliott**, *Miss E... So Addictive* (The Gold Mind/Elektra).
4. **Kylie Minogue**, *Fever* (Parlophone U.K.).
5. **Stevie Nicks**, *Trouble in Shangri-La* (Reprise/Warner Bros.).
6. **Mary J. Blige**, *No More Drama* (MCA).
7. **David Byrne**, *Look Into the Eyeball* (Luaka Bop/Virgin).
8. **Melissa Etheridge**, *Skin* (Island).
9. Tie: **Depeche Mode**, *Exciter* (Warner Bros.) and **Binocular**, *Binocular* (Maverick/Warner Bros.).
10. Tie: **INXS**, *Shine Like it Does: The Anthology (1979-1997)* (Atlantic/Rhino); **Billy Idol**, *Greatest Hits* (Chrysalis/Capitol); **Olivia Newton-John**, *Magic—The Very Best Of* (UTV).

### LEILA COBO

Latin/Caribbean Bureau Chief



1. **Carlos Vives**, *Déjame Entrar* (EMI). Yes, he could equal and often top *El Amor de Mi Tierra*.
2. **Marco Antonio Solís**, *Más de Mi Alma* (Fonovisa). Consistently good songs and an emotive voice have defined his crossover from grupo to pop.
3. **Bebo Valdés Trio**, *El Arte del Sabor* (Blue Note). Sets a new bar for Cuban standards.
4. **Gilberto Gil**, *As Canções De Eu, Tu, Eles* (WEA Music Brazil).
5. **Bersuit Vergarabat**, *Hijos del Culo* (Surco/Universal). Folk and rock in perfect harmony. Too bad it was largely overlooked in the U.S.
6. Best Tropical Song: **Celia Cruz**, "La Negra Tiene Tumbao" (Sony Discos). Old son meets New York street. Irresistible.
7. **Andrés Cepeda**, *El Carpintero* (FM/Sony Discos). A poet full of promise.
8. **Various Artists**, *Duetos* (WEA Latina).
9. **Ana Belén**, *Peces de Ciudad* (BMG U.S. Latin).
10. Best Regional Mexican Album: Tie: **Banda el Recodo**, *Contigo por Siempre* (Fonovisa). Nobody does it better; and **Joan Sebastian**, *En Vivo Desde la Plaza el Progreso de Guadalajara* (Musart/Balboa).



### JONATHAN COHEN

Billboard.com News/Reviews Editor

1. **Dismemberment Plan**, *Change* (DeSoto). Dynamic, danceable and downright amazing genre-benders who take pop to an entirely new level.
2. **Guided by Voices**, *Isolation Drills* (TVT). Arena-sized rock assaults with a rare undercurrent of introspection.
3. **Fugazi**, *The Argument* (Dischord). D.C. punk pioneers offer a fascinating marriage of gritty rock and daring sonic experiments.
4. **Chris Clark**, *Clarence Park* (Warp). Ambient mini-masterpieces butt up against clanging beat workouts on Clark's stellar debut.

5. **Mercury Rev**, *All Is Dream* (V2). Lush, string-tinged psychedelia that lives up to its title.

6. **Weezer**, *Weezer* (Geffen/Interscope). Twenty-eight minutes of power-pop perfection, including "Hash Pipe," one of the year's best rock singles.

7. **Jim O'Rourke**, *Insignificance* (Drag City). Chicago producer extraordinaire beams his morbid wit through juicy rockers and Beach Boys-style sunny pop.

8. **Spoon**, *Girls Can Tell* (Merge). One has to wonder why Elektra dropped these guys. Their loss is indie rock's gain.

9. **Red House Painters**, *Old Ramon* (Sub Pop). Five years of label-wrangling haven't dulled Mark Kozelek's nakedly anguished lyrics or the power of his band's glacially unfolding compositions.

10. **Ghosts And Vodka**, *Precious Blood* (Sixgunlover). Frenetic instrumental rock with a surprising abundance of melodic hooks.



### THOM DUFFY

International Deputy Editor

1. "This Land Is Your Land," as sung impromptu by my 6-year-old son, Liam, on his walk home from school on Sept. 11.
2. **Bob Dylan**, "All Along the Watchtower," and the rest of Vin Scelsa's life-affirming playlist for *Idiot's Delight*, WFUV-FM, New York, Sept. 15.
3. **Bruce Springsteen**, "My City of Ruins," as performed during the *America: A Tribute to Heroes* concert, televised Sept. 21.
4. **Emmylou Harris'** benefit performance, Aug. 7, for the Celebrate Brooklyn Festival, Prospect Park, Brooklyn.
5. **Thirty Odd Foot of Grunts**, *Bastard Life or Clarity* (Artemis). Brilliant Australian rock 'n' roll.
6. **Mary Chapin Carpenter**, *Time\*Sex\*Love\** (Columbia).
7. **Lúnasa**, *The Merry Sisters of Fate* (Green Linnet).
8. **Baaba Maal**, Aug. 19, at the Celebrate Brooklyn Festival, Prospect Park, Brooklyn.
9. **Simon & Garfunkel**, *The Columbia Studio Recordings 1964-1970* (Columbia/Legacy).
10. **Enya**, "Only Time" (Reprise/Warner Bros.).



### CHRISTIE ELIEZER

Australasian Bureau Chief

1. **Something for Kate**, *Echolalia* (Epic). Forceful yet seductive indie rock.
2. **Powderfinger**, *Odyssey Number Five* (Universal). Hottest Oz act locks in with strongest set of songs.
3. **John Butler Trio**, *Three* (JBT). Fiery guitar blues-rock that crossed into the mainstream.
4. **Wendy Matthews**, *Beautiful View* (BMG). Canadian expatriate celebrates joys of finding adulthood.
5. **Gerling**, *When Young Terrorists Chase the Sun* (FMR). Seamless and adventurous mix of ambient pop, hardcore dance, punk and hip-hop.
6. **Primary**, *Watching the World* (Warner). Electronica-rock alchemists.
7. **Karma County**, *Happy Birthday Dear Customer* (Shock). Slight jazz overtones to country-blues-rock that celebrates spirit of '70s AM radio.
8. **Alex Lloyd**, *Watching Angels Mend* (EMI). Sophomore set with greater melody skills.
9. **Various Artists**, *AC/DC Hometown Tribute* (GOH/Seeing Ear). Twelve young acts from the city of Perth, which gave us AC/DC's original singer, Bon Scott.
10. **Invertigo**, *Forum* (Standard/FMR). Classy pop with set-for-FM airplay.

Continued on page YE-34

CONGRATULATIONS

# GODSMACK

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# THE YEAR IN EUROPE:

SHAKEN CONFIDENCE, SHIFTING EXECS AND BURNING ISSUES

BY GORDON MASSON

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

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

Numerous European tours involving U.S. artists were cancelled in the wake of the attacks (*Billboard*, Sept. 29), and, with artists reluctant to journey across the Atlantic, promo appearances also fell victim. One European concert promoter tells *Billboard* that the industry relies "about 40%" on U.S. acts for touring in Europe. "In the wake of Sept. 11, we tried to come up with a list of European artists that could replace the U.S. acts in the touring arena, but, quite simply, there are not that many acts that sell cross-border in Europe," he says.

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

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

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

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

The October exit of Ken Berry at EMI Recorded Music allowed Alain Levy to take the reigns as CEO, and the Frenchman soon brought in David Munns to reunite what many in the industry see as a formidable partnership. Levy and Munns must tackle the company's U.S. business head-on if they are to make any significant impact, but in Europe their plans remain less obvious. In July, Berry promoted Emmanuel de Buretel to lead the company's European operations; de Buretel, in turn, said he would appoint Euro heads of EMI and Virgin. Those appointments have yet to be announced, but with the new guard now in place at the

most senior of levels, expect 2002 to bring about label consolidation at EMI, as part of a series of cost-cutting measures.

One such cost-cutting measure would have been the group's merger with BMG—a move initiated by Bertelsmann chairman Thomas Middelhoff but never really endorsed by his opposite number, EMI's Eric Nicoli.

Middelhoff famously predicted that his company would become No. 1 in recorded music during 2001, but the failed merger, coupled with a controversial investment in enfant terrible Napster, failed to deliver on that promise. The dismissal of BMG Europe president Richard Griffiths and his subsequent replacement by Thomas Stein also raised a few eyebrows. And the company welcomed a new BMG president/CEO, Rolf Schmidt-Holtz, who was brought in after the death of Rudi Gassner.



BMG's Schmidt-Holtz

One of Schmidt-Holtz's initial impacts on the company was the decision to cut 600 employees at BMG, mostly in the U.S., but with around 100 job cuts in Germany.

Warner Music Group also announced plans to cut approximately 600 jobs worldwide in its efforts to trim down.

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

And, with home piracy spiraling thanks to the continuing proliferation of CD burners, the work of lobbying



GmbH's Renner

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

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

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

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

# The Year In South Africa:

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

BY DIANE COETZER

**JOHANNESBURG**—The South African music industry, like markets elsewhere during 2001, was marked by a significant slowdown. In the first six months of the year, according to figures from the IFPI, shipments fell 14.5% in value to \$51.6 million, despite a modest 0.6% rise in unit sales.

Yet, in spite of this, homegrown product continued to sparkle and several key developments hold the promise of invigorating the industry to a significant degree come 2002.

The first of these is the Music Industry Task Team (MITT) report, which, after several years in the making, brought forth several key recommendations that could dramatically alter the face of the business here. The report's suggestions range from introducing broadcast-performance royalties and boosting anti-piracy measures to improving artist/label relations, and it has been hailed as a potential blueprint for the African continent.

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



Ernie Smith

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

On a purely music front, 2001 saw several key developments—the most notable being the impact on the South African scene of independent record companies.

Sheer Sound has, in many ways, spurred an explosion of recorded works by the country's new and established Afro-jazz artists—which include Ernie Smith on Sheer, Judith Sephuma on BMG and Themba Mhize on Sony. The interest has led several of the country's major labels to create jazz imprints.

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

This doesn't mean stalwarts of the scene have been forgotten. Brenda Fassie released her *Greatest Hits* compilation this year, as well as the more recent *Mina Nawe* (Yours and Mine), which, according to her record company (CCP, a division of EMI SA), shipped platinum on release and is on the fast track to multi-platinum status.

With a national airplay chart due out early next year (based on BDS technology), to be followed by a SoundScan sales chart, all signs are that South Africa in 2002 will see a revitalized domestic market. ■



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# THE YEAR IN AUSTRALIA:

A W A K E N I N G F R O M A N I G H T M A R E

BY CHRISTIE ELIEZER

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

Since 1998, almost every key record company in Australia has undergone a change at the top, as turmoil in the executive suites mirrored the tough state of the market.

This year was no different. George Ash took over as MD of Universal Music Australia, Ed St. John as MD of BMG Australia, Michael Parisi in the chair at Festival Mushroom Records (FMR) and Paul Paoliello as GM of Zomba Records Australia.

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

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

## ON THE GOOD SIDE

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

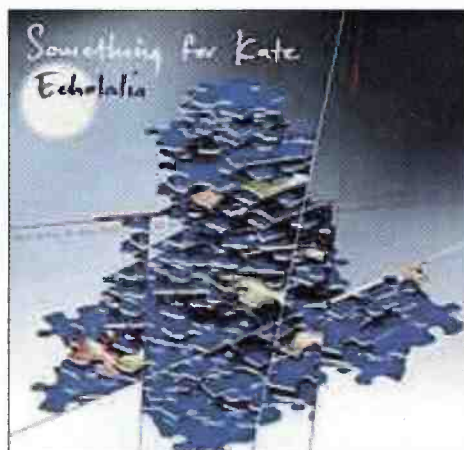
This was the year that Kylie Minogue (FMR) and Powderfinger (Universal) became superstars and Paulmac (Eleven/EMI), Something for Kate (Sony), John Butler Trio (JBT/Shock) and Superheist (Shock) broke into the mainstream.

The new faces who made chart debuts spanned all genres. Pop arrivals included Mishelle Bradford Jones on Warner, Nikki Webster on Gotham/BMG, Aneiki on Meridienmusik/Roadshow, Delta on Sony and Hayley on Zomba. R&B breakthroughs included Selwyn and X3 on Sony and Tali on Liberation. Rock success came to Lash on FMR, Sick Puppies on Transistor/BMG and Eskimo Joe on Modular/EMI. Electronica-rock drove Gerling on FMR and Resin Dogs on HydrFunk/EMI. Dance debuts included Infusion on Thunk Records, Hive on its own Hive label and Love Tattoo on HydrFunk/EMI. Brendon Walmsley was a country success for Compass/FMR.

Continued strong label A&R focus and consumer support for new acts was aided by the auction of the first metropolitan commercial FM licenses in 20 years around the country.



Sick Puppies



Britain's DMG network, which has a 61-station regional outlet, spent nearly \$150 million (Australian \$287 million)—well over the price expected—to grab radio licenses in Sydney, Melbourne and Brisbane for stations under the brand name Nova. Nova's adventurous playlist, including R&B and dance, immediately landed 7% of the Sydney market after its April 2001 launch, forcing the Austereo and Australian Radio Networks to shake up their musical mix of predominantly pop, rock and alternative. DMG's Brisbane station launched in October, and Melbourne is expected by Christmas.

"Nova has made a significant change," says Denis Handlin, CEO and chairman of Sony Music Australia.

Adds Peter Bond, president of Universal Music Australia, "Its exposure of R&B was particularly helpful, as UMA moves away from being a label that just signs rock and alternative acts."

## RAVE ON

With 100,000 people estimated to attend a rave over any

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

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

Pay-TV's market penetration reached 20%, enough for labels to consider it an effective marketing tool. Channel [V], with a subscriber list of 1.2 million and a strong profile in the marketplace, is deemed most influential. Channel [V]'s second network, MusicMax, launched in December 2000, reaches 750,000 viewers in the 30-plus demographic with back catalog and new AC, while MusicCountry, which abandoned a straight country format to widen to pop and R&B, claims similar viewer figures. MTV is planning a relaunch in 2002 after a quiet two years.

Mid-year IFPI figures reported a unit sales increase of 26.3%, which helped drive up the market value by 10.8%. But the increase was due to a bounce-back from 2000's low consumer spending. Also, the weak Australian dollar (which floated between 52 and 47 cents to the U.S. dollar) saw many labels export stock to overseas markets.

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

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

With the music-retail market tightening, its two biggest retail chains took different approaches. Sanity (with a 29% share) entered the U.K. market in October by taking over 77 outlets of the Our Price chain. It expects to double its sales in two years as a result. HMV Australia

secured a 10.1% sales rise through back catalog and expanding its DVD range.

## WRITE-UP

Publishers continued to be aggressive A&R sources. On its seventh anniversary, the Australasian Performing Rights Association announced a 9% rise in collections to \$50.44 million (\$97 million Australian), with a 23% rise worth \$1.56 million (\$3 million Australian) in foreign income. But, aside from the sales of a handful of such big acts as Savage Garden, Madison Avenue, the Avalanches, Tina Arena, Natalie Imbruglia and Kylie Minogue, most of that came from the export of films and TV series.

The challenge for 2002 is to secure global success. There were direct signings to U.S. labels (Crash Palace and Noogie signing to independent Trauma) and global tours by such rising acts as Invertigo, Killing Heidi, Powderfinger, 28 Days, Alex Lloyd and David Bridie. But memories still linger of an Australian heyday just four years ago, when no less than 48 Australian acts were making their mark somewhere on the globe. ■



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# THE YEAR IN JAPAN:

RINGING CHANGES, DEMO SHIFTS, FOREIGN INVESTMENT

BY STEVE McCLURE

**TOKYO**—For the Japanese music industry, 2001 was not one of its better years, to put it mildly.

Music sales continued to decline, a trend that began after the boom years of the early '90s ended and the Japanese music biz finally woke up to the fact that it is a mature market. Make that rapidly maturing, given the radical demographic changes taking place in Japanese society.

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

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

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

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

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

## BELLS ARE RINGING

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



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

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

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

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

## OUTSIDE FORCES

Another interesting development in the Japanese

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

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

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

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

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

FTC, explaining its decision, says a "national consensus" on abolition of *saihan* has yet to be reached, citing what it claims is widespread public support for resale-price maintenance.

What was perhaps the most surreal note sounded during the year came in August, when Prime Minister Junichiro Koizumi lent his name to a collection of his favorite Elvis recordings. *Junichiro Koizumi Presents My Favorite Elvis Songs* was released by BMG Funhouse. Proceeds from the album's sales went to various charities. ■



Nippon Columbia's Matsumura



Keitai mobile phone

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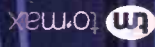
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# THE YEAR IN ASIA:

## PIRACY AND A SHRINKING PIE HAVE REGION HOPING FOR RECOVERY

BY WINNIE CHUNG

**HONG KONG**—If there is one thing that Asian record executives can tell for certain it is that times are bad—and things are likely to get worse before they get better.

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

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

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

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

### PIRATING ARTISTS

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

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

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

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



DJ Tommy



Sammi Cheng

action has halved piracy numbers to 25%.

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

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

Perhaps it is the lack of quality that has led to some of the demand for pirated products. Hong Kong, which has

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

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

### VORACIOUS VIDEO APPETITE

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

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



Urban Exchange

hip-hop outfit Urban Exchange.

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

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

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

Despite the promise of better things to come, Giouw at the IFPI warns that things are likely to be bleak in the first half of 2002. "Things look very bad for the first half in South East Asia and Taiwan, but, hopefully, things will get better in China and maybe Korea," he says. "We're praying for a small recovery in the second half." ■

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# THE YEAR IN LATIN MUSIC:

MEXICAN ON TOP, SALES DROP, LABELS OPEN SHOP

BY LEILA COBO

**I**t was the year of regional Mexican. That, at least, was the case for Latin music in the U.S., where popular Mexican music saw a surge in visibility and recognition after the RIAA's first breakdown of Latin numbers by genre showed regional Mexican outselling everything else by a long shot.

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

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

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

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

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

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

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

## SEARCHING FOR GOLD

"For the past four, five years, we had the lead in pop and tropical," says Sony Discos chairman Oscar Llord. "And the weak link in our operation had been regional Mexican. We've taken several steps toward improving that, and they're starting to really produce results. Our goal is to get the Triple Crown."

Sony is not the only label in search of the gold. Virtually

all the majors have been refocusing their attention on regional Mexican, and, at the same time, indie labels like Disa, Univision Music Group (which purchased 50% of Disa's operation) and Balboa have upped their profile, thanks to the success of artists like Grupo Bryndis (Disa), Joan Sebastian and Pepe Aguilar (Balboa) and Jesse Morales (Univision). Last year, regional Mexican music barely made it into the Latin Grammy telecast. This year, Los Tigres del Norte are hip.

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

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

And, according to the census, Latinos of Mexican descent make up approximately 60% of the Latino population in the U.S. "The industry has looked at itself as being a pop/tropical industry," says José Rosario, Fonovisa's director of marketing, who is also in charge of the label's central U.S. operation. "All of a sudden, they wake up and say, 'Wow, we're in a regional Mexican industry.' For regional Mexican, this year has improved. And it's

improved because there's a lot more traffic and acceptance from the major buyers. Before, they were mesmerized by the glamour of the Latin pop artists, when in reality they really don't sell that much."

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

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

And just who else sold this year?

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

On the Top Latin Albums chart, the girls rule, with Paulina Rubio (who got airplay on regional Mexican sta-

tions) at the top, followed by Christina Aguilera. Two new artists, Azul Azul and Lupillo Rivera, both on Sony Discos, also made the top 10.

## LACK OF ARTISTS

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

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

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

In the Latin region, as a whole, labels are struggling to adapt. The bad news is: the numbers are abysmal.

Sales of recorded music in Latin America fell by 24.5%

in units for the first half of 2001—more than in any other region in the world—according to midyear numbers released by IFPI. The dramatic slide, which includes a 20.2% drop in value, reflects the region's widespread economic woes and the devaluation of local currency, the proliferation of CD-Rs and an unprecedented surge in piracy, as governments have lent their attention to more pressing problems.

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

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

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

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

## ALTERNATIVE DISTRIBUTION

"There isn't a new artist that has broken in many markets," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "And there are no strong musical movements. But we're very optimistic. We've come from a hard stage, and now there's great security [within the company], and we're already seeing positive changes, especially in Argentina and Chile."

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

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



Sony's Llord



Lupillo Rivera



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## THE YEAR IN CHARTS

Continued from page YE-10

artists Case (No. 2 with "Missing You") and Musiq Soulchild (No. 3 with "Love"). The only groups in the top 10 are Jagged Edge and 112. The former had the No. 1 song of 2000 with "Let's Get Married." This year, Jagged Edge has two songs on the So So Def imprint in this upper echelon: "Where the Party At," featuring Nelly, at No. 4 and "Promise" at No. 8. "Peaches & Cream" (Bad Boy/Arista) is the 112 song in the top 10, at No. 8. Also in the top 10 are Joe and Mystikal at No. 5 with "Stutter" (Jive) and Usher with "U Remind Me" (Arista) at No. 6. Joe is the only act aside from Jagged Edge who also had a top-10 hit in 2000: "I Wanna Know" was the No. 2 song of last year.

As in pop, there's a gap between what R&B radio stations are playing and what consumers are buying. This is best illustrated by taking a closer look at the top 10 sales and airplay titles of 2001. No song shows up in both top 10s. The most-played track of the year is "Love" by Musiq Soulchild, followed by "Peaches & Cream" by

112 and "Fallin'" by Alicia Keys. The best-selling single is "Could It Be" (Divine Mill/Warner Bros.) by Jaheim, followed by "All for You" (Virgin) by Janet Jackson and "Loverboy" by Mariah Carey featuring Da Brat & Ludacris. That means the No. 1 sales and No. 1 airplay titles are both by new artists—Jaheim and Musiq Soulchild, respectively.

With eight charted entries, Jay-Z is the No. 1 artist on the Hot R&B/Hip-Hop Singles & Tracks recap. R. Kelly is second, followed by 112 and Jagged Edge. The highest-ranked solo female artist is Missy "Misdemeanor" Elliott at No. 7. The top group is Destiny's Child at No. 8.

R. Kelly is the top songwriter, recapturing the crown he earned in 1999 after falling to seventh place last year. Timothy Mosley (aka Timbaland) is second, and Pharrell Williams, one-half of the production team known as the Neptunes, is third, with an amazing 22 chart titles—more than any other songwriter. Speaking of the Neptunes, the duo is sitting on top of the producers' recap, based on an also-impressive 21 chart titles. Timbaland is second, and R. Kelly is third. Jive is the No. 1 imprint, while the Island Def Jam Music Group is the leading label and Universal the top distributor. Repeating their order from the Hot 100 recap, EMI April and EMI Blackwood are the top two publishers, and EMI is the leading publishing corporation.

The parent album of the No. 1 single, "Fiesta," is the No. 1 R&B album of 2001. R. Kelly's *TP-2.com* (Jive) leads Shaggy's *Hotshot* (MCA) and Alicia Keys' *Songs in A Minor* (J). The highest-ranked soundtrack is *Save the Last Dance* (Hollywood) at No. 47.

R. Kelly is the top albums artist, followed by three other solo males: Jay-Z, Ja Rule and Shaggy. The top females are Alicia Keys, Sade and Jill Scott. The top duos or groups are OutKast, Destiny's Child and Jagged Edge. Def Jam is the top albums imprint, Island Def Jam Music Group the leading label, and Universal the No. 1 distributor.

Combining singles and albums, the top R&B/Hip-Hop artist is R. Kelly, followed by three other solo male artists: Jay-Z, Musiq Soulchild and Ja Rule. Jagged Edge ranks No. 5, followed by 112 and Jill Scott. The top male artists are R. Kelly, Jay-Z and Musiq Soulchild. The top females are Jill Scott, Missy "Misdemeanor" Elliott and Alicia Keys. The top duos or groups are Jagged Edge, 112 and Destiny's Child. Musiq Soulchild is the top new artist, followed by Ludacris and Jaheim. Jive is the top imprint, Island Def Jam Music Group leads the labels list, and Universal is the No. 1 distributor.

## COUNTRY

After performing so well in 2000, the distaff side suffers a setback this year. Half of the top 10 songs of last year were by female artists; in 2001, Jessica Andrews' "Who I Am"

(DreamWorks) at No. 8 and Cyndi Thomson's "What I Really Meant to Say" (Capitol) at No. 10 were the only titles by women in the top 10. The No. 1 song of the year is "Ain't Nothing 'Bout You" (Arista) by Brooks & Dunn. The pair last had the No. 1 song of the year in 1996, when their remake of B. W. Stevenson's "My Maria" ranked first.

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

The highest-ranked song by a group is "I'm Already There" (BNA) by Lonestar. Last year, the group had the No. 3 song, "What About Now," and in 1999 Lonestar had the No. 1 song, "Amazed."

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

Urban is No. 9, and the Dixie Chicks come in at No. 10.

The top solo male artists are Tim McGraw, Toby Keith and Travis Tritt. The top females are Jamie O'Neal, Jo Dee Messina and Sara Evans. The top duos or groups are Lonestar, Brooks & Dunn and Dixie Chicks. The top new artist is Jamie O'Neal.

The top two songwriters of 2001 didn't appear on last year's recap. Alan Jackson, who has a good excuse for not making last year's list (he released an album of cover versions, relying on songs written by others), is No. 1. Darrell Scott, whose credits include Travis Tritt's "It's a Great Day to Be Alive" and Sara Evans' "Born to Fly," is No. 2. Last year's top songwriter, Toby Keith, places third this year, followed by the woman who shines in all formats: Diane Warren moves up from No. 17 last year.

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

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

Last year, LeAnn Rimes' "Can't Fight the Moonlight" (Curb), an international pop hit, was the sixth-best-selling country single. This year, as a two-sided hit with "But I Do Love You" as the A-side, the pair of songs from the *Coyote Ugly* soundtrack help Rimes collect the year's best-selling single. Faith Hill's "The Way You Love Me" (Warner Bros.), No. 8 on the 2000 recap, ranks second. Billy Gilman's double-sided "Oklahoma"/"Warm & Fuzzy" is No. 3, and Lee Ann Womack's Grammy-winning "I Hope You Dance" (MCA), recorded with the Sons of the Desert, is No. 4, followed by Blake Shelton's debut release, "Austin" (Giant). A couple of patriotic songs that found favor after the tragic events of Sept. 11 are included in the year's best-selling singles: Lee

Greenwood's "God Bless the USA," issued on the Curb label, is No. 6, while Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly" (Lyric Street/Hollywood) is No. 9.

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

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

The husband-and-wife team of McGraw-Hill are No. 1 and No. 2 on the albums artists list. After McGraw, the top males are Billy Gilman, Kenny Chesney and Toby Keith. After Hill, the top females are Lee Ann Womack, Sara Evans and LeAnn Rimes. The top duos or groups are the Dixie Chicks, Lonestar and SheDaisy.

Curb, the No. 4 albums imprint last year, moves into first place. After not appearing in the top five last year, Curb is the top albums label. WEA moves up from second place to become the No. 1 albums distributor.

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

## ADULT CONTEMPORARY / ADULT TOP 40

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

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

The situation is almost reversed this year. There are only three international acts in the top 10. Britain's Dido is No. 4 with "Thank You" (Arista), Ireland's Enya is No. 6 with "Only Time" (Reprise), and Savage Garden's "I Knew I Loved You" repeats, this year at No. 9.

Boy bands continue to be popular at the AC format. 'N Sync has the No. 2 song, "This I Promise You" (Jive), while label-mates the Backstreet Boys place eighth with "Shape of My Heart." Country acts also remain popular at AC, with three leading ladies of country in the top 10. After Womack's triumph, Faith Hill is No. 5 with "The Way You Love Me" (Warner Bros.), and LeAnn Rimes is No. 7 with the still-popular "I Need You" (Sparrow/Capitol/Curb) from the *Jesus* TV miniseries that seems from so long ago.

One surprise in the top 10: Huey Lewis and actress Gwyneth Paltrow are in 10th place with "Cruisin'" (Hollywood), their remake of the Smokey Robinson hit from their film *Duets*.

Faith Hill is the No. 1 AC artist. In second place, for the fourth year in a row, are the Backstreet Boys. The top females after Hill are Lee Ann Womack, LeAnn Rimes and Dido. The only solo male artist in the top 10 is Don Henley. The top groups after the Backstreet Boys are 'N Sync and matchbox twenty. The latter made chart history by taking the longest amount of time to reach No. 1 on the AC chart. "If You're Gone" (Lava/Atlantic) took 42 weeks to make pole position



Toby Keith



Dido

# the year in music 2001

and is the No. 3 AC song of 2001. Jive is the No. 1 imprint, and Warner Bros. the No. 1 label.

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

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

## ROCK

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

Last year, Incubus had the No. 3 song on the Modern Rock Tracks recap with "Pardon Me." This year, Incubus lands on top, with the pop crossover hit "Drive" (Immortal/Epic). Staind's "It's Been Awhile," No. 1 at mainstream, is No. 2 on the modern list. Lifehouse is No. 3 with "Hanging by a

Moment." Linkin Park is the No. 1 modern rock artist, followed by Staind and Incubus. Island, which didn't appear in last year's top 10, is the No. 1 imprint, and Interscope moves up from No. 2 to be the top label.

## RAP

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

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

## DANCE MUSIC

In 1999 and 2000, the same song ruled both the Club Play and Maxi-Singles Sales recaps. Cher's "Believe" topped both charts two years ago, and Madonna's "Music" did the same thing last year. In 2001, the charts couldn't be more divergent. The top club-play track, "Keep Control" (Groovilicious/



O-Town

Strictly Rhythm) by Sono, doesn't appear anywhere on the Maxi-Singles Sales tally, and the No. 1 sales title, "Independent Women Part I" (Columbia) by Destiny's Child, is similarly absent from the club-play list.

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

groups are Depeche Mode, Destiny's Child and Daft Punk. Groovilicious moves up from No. 4 last year to become the top club-play imprint, and Strictly Rhythm encores as the top label.

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

Continued on page YE-85

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# THE YEARS IN MUSIC:

CHART BEAT COLUMNIST FRED BRONSON TAKES HIS CUSTOMARY LOOK BACK AT THE ANNUAL RECAPS OF 40, 30, 20 AND 10 YEARS AGO.

## 1961

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

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

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

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

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

Consumers just couldn't get enough of the bouncing ball in 1961: Mitch Miller had 10 sing-along albums in the top 100, led by the original *Sing Along With Mitch* LP at No. 8.



Rod Stewart

## 1971

The singer/songwriter was king (and queen) of the charts in 1971. Carole King, James Taylor and Cat Stevens had LPs among the top 10 albums of the year, and King's lead single from *Tapestry*, the double-sided "It's Too Late"/"I Feel the Earth Move," was No. 3 on the annual recap. King also wrote the No. 7 single, Donny Osmond's remake of Steve Lawrence's 1963 hit "Go Away Little Girl" and the No. 17 single, Taylor's version of another *Tapestry* track, "You've Got a Friend." John Denver had a top 10 single: "Take Me Home, Country Roads" was No. 8 for 1971. Carly Simon made her first year-end appearance, at No. 47 with "That's the Way I've Always Heard It Should Be." Janis Joplin turned a Kris Kristofferson tune into a hit single: "Me and Bobby McGee" was No. 11 for the year. Rod Stewart's take on Tim Hardin's "Reason to Believe" was No. 2, as half of the double-sided single that also featured "Maggie May." And a song Hoyt Axton originally wrote for a children's program was the No. 1 single of the year—Three Dog Night's version of "Joy to the World."

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

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

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

Elton John made his first appearance on an annual recap by placing three of his first four chart LPs on the list. *Tumbleweed Connection*, his second chart entry, was No. 24, while its eponymously titled predecessor ranked No. 30. The



Carole King

live album *11-17-70* came in at No. 83.

## 1981

Two of the rock era's longest-running No. 1 singles led the list for 1981. Outside of Debby Boone's 10-week reign with "You Light Up My Life" in 1977, no single had been on top for nine weeks or more since the Beatles' "Hey Jude" in 1968. Kim Carnes' "Bette Davis Eyes" and Diana Ross & Lionel Richie's "Endless Love" both had nine-week runs in pole position. Carnes had the top single of the year with her remake of a song originally recorded by co-writer Jackie DeShannon. Ross and Richie placed second with a single that, at the time, was the most successful Motown 45 of the rock era, the most successful duet and the most successful soundtrack single.

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

John Lennon, murdered in the closing days of 1980, had his highest year-end placing with a solo single. The 45 that was on the chart at the time of his death, "(Just Like) Starting Over," was No. 4. He was also No. 21 with the follow-up, "Woman."

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

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

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

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

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

## 1991

Two soundtrack singles dominated the 1991 recap. Bryan Adams wasn't the first choice to sing the title tune from *Robin Hood: Prince of Thieves*, but he proved to be a wise choice. "(Everything I Do) I Do It for You" remained in pole position for seven weeks, the same run enjoyed by Bobby Lewis in 1961 with "Tossin' and Turnin'," which also turned into the No. 1 single of the year. Adams was the first Canadian to have a No. 1 song of the year since 1960, when Percy Faith had the top single with "The Theme From *A Summer Place*."

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

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

# Passings

BY MICHAEL AMICONE

This year marked the tragic passing of another Beatle—George Harrison—and many other greats, including consummate bluesman John Lee Hooker, country gentleman Chet Atkins, country queen Dale Evans and punk pioneer Joey Ramone. There were also those artists like R&B diva Aaliyah who had yet to explore their full potential. Here are some of the many key musicians and industry personnel who have left their mark on the music business.

## TALENT

R&B singer/actress **Aaliyah**, in Marsh Harbour, Bahamas. Born Aaliyah Dana Haughton in 1979, this budding diva became an overnight sensation, establishing herself as a proven hitmaker and successfully branching out into films with her role in *Romeo Must Die*.

Musician **Larry Adler**, in London. A top harmonica player, he performed with George Gershwin, Django Reinhardt and Sting.

Jazz composer/arranger **Manny Albam**, in Croton-on-Hudson, N.Y. This saxophonist, who was a force in jazz education, worked with Dizzy Gillespie and Count Basie.

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

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

Guitarist **Sandy Bull**, in Nashville. Bull recorded a series of notable, genre-bending albums for Vanguard in the '60s.

Italian singer **Renato Carosone**, in Rome. A key figure in Italian music, Carosone recorded the 1958 hit "Torero."

Soul singer **James Carr**, in Memphis. Carr was a top exponent of Southern soul, cutting a cache of classics in the '60s, including "The Dark End of the Street."

Zydeco pioneer **Boozoo Chavis**, in Austin, Texas. Born Wilson Anthony Chavis, he recorded the 1954 hit "Paper in My Shoes."

R&B singer **Judy Clay**, in Fayetteville, N.C. She recorded hit duets with Billy Vera and William Bell in the '60s.

Veteran pop crooner **Perry Como**, in Jupiter Inlet Beach



George Harrison



Chet Atkins



Perry Como

Colony, Fla. Known for his relaxed vocals, this Italian-American charted more than 100 singles, including "Prisoner of Love" and "It's Impossible."

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

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

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

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

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

Drummer **David "Panama" Francis**, in Orlando, Fla. He performed on classic rock and R&B recordings by Buddy Holly, Ray Charles, Dion and James Brown.

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

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

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

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

Ex-Beatle **George Harrison**, in Los Angeles. As one-fourth of a musical and cultural phenomenon, Harrison's inventive guitar parts, songwriting skills (including penning the pop

standard "Something") and mystical musings have influenced generations of fans and musicians. Following the Beatles' breakup, Harrison embarked on a successful solo career that included the 1970 hit single "My Sweet Lord" and the comeback hit album *Cloud Nine* in 1987. In addition to his formidable musical accomplishments, this 1992 Billboard Century Award honoree was also at the forefront of rock's humanitarian efforts with the Concert for Bangladesh in 1971.

Country artist **John Hartford**, in Nashville. A renowned country/bluegrass multi-instrumentalist, this singer/songwriter penned the oft-covered Glen Campbell 1967 hit "Gentle on My Mind."

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

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

Jazz drummer **Billy Higgins**, in Inglewood, Calif. Higgins was a member of Ornette Coleman's band in the '50s.

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

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

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

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

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

R&B vocalist **Ernie K-Doe**, in New Orleans. Born Ernest Kador Jr., he scored a No. 1 pop hit in 1961 with "Mother-in-Law."

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

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

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

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

Jazz pianist/composer **John Lewis**, in New York. Lewis was the musical director of one of the greatest jazz ensembles, the Modern Jazz Quartet, which he co-founded in the early 1950s.

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

Continued on page YE-86



Aaliyah



Dale Evans



Les Brown

Week by week. That's how Billboard's charts department builds the vast array of annual recaps that appear in each year's Year In Music spotlight.

Most of the artist, title, imprint, label and distributor categories simply reflect accumulations of the actual points—including those derived from SoundScan sales data or monitored information from Broadcast Data Systems (BDS)—that determined the weekly charts that appeared throughout the tracking period.

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

Several title recaps have been lengthened this year, reflecting the expanded depth that some of our weekly

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).

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

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

## HOW WE CHART THE YEAR

By GEOFF MAYFIELD

charts saw when the magazine was redesigned in July. At greater depths are Top Latin Albums, Hot Latin Tracks (and the related Latin genre sales and airplay charts), Hot Adult Top 40 Singles & Tracks, Hot Adult Contemporary Singles & Tracks, Top Internet Albums and Top Soundtrack Albums. Likewise, a few, including Hot Country Singles & Tracks, have been shortened to match revised weekly chart depths. Top Electronic Albums did not join Billboard's lineup until July, and thus will not be added to the Year In Music spotlight until 2002.

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. If only one label appears on a chart listing, that company will be tallied as both an "imprint" and a "label" for that title.

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

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts (including Hot Rap Singles) and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age, Internet, independent and kid audio

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

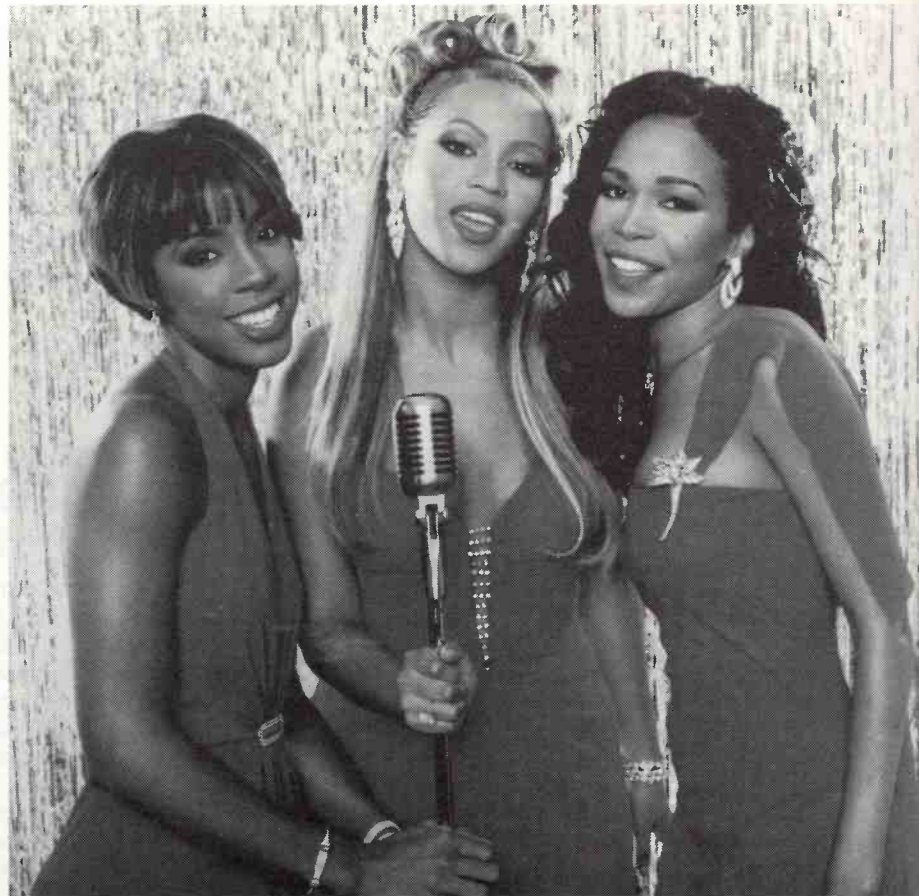
The new-artist categories in pop, country and R&B/hip-hop are acts who did not have an album on the market prior to October 2000. Charting a single prior to October 2000 does not disqualify an artist, unless that act received enough chart points to show up in a new artist list in a previous Year In Music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

The above-mentioned inverse-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.

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

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



Destiny's Child

### Top Pop Artists

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

- 1 **DESTINY'S CHILD** (5) Columbia  
(2) Columbia/CRG  
(1) Music World/Columbia/CRG
- 2 **SHAGGY** (3) MCA
- 3 **JENNIFER LOPEZ** (4) Epic
- 4 **NELLY** (4) Fo' Reel/Universal  
(1) So So Def/Columbia  
(1) Priority/Capitol
- 5 **LIFEHOUSE** (1) DreamWorks  
(1) DreamWorks/Interscope
- 6 **JANET** (4) Virgin
- 7 **JA RULE** (7) Murder Inc./Def Jam/IDJMG  
(1) Epic
- 8 **LENNY KRAVITZ** (4) Virgin
- 9 **ALICIA KEYS** (3) J
- 10 **DIDO** (2) Arista  
(1) Web/Aftermath/Interscope
- 11 **USHER** (3) Arista  
(1) LaFace/Arista
- 12 **TRAIN** (1) Columbia  
(1) Columbia/CRG
- 13 **112** (4) Bad Boy/Arista
- 14 **STAINED** (4) Flip/Elektra/EEG
- 15 **OUTKAST** (3) LaFace/Arista
- 16 **'N SYNC** (3) Jive  
(2) Jive/Zomba
- 17 **JAY-Z** (9) Roc-A-Fella/Def Jam/IDJMG  
(1) Jive
- 18 **JAGGED EDGE** (4) So So Def/Columbia  
(2) So So Def/Columbia/CRG
- 19 **FAITH HILL** (2) Warner Bros. (Nashville)/WRN  
(1) Warner Bros.  
(1) Hollywood/Warner Bros.  
(1) Interscope
- 20 **CREED** (4) Wind-up
- 21 **MATCHBOX TWENTY** (3) Lava/Atlantic  
(1) Lava/Atlantic/AG
- 22 **EVE** (3) Ruff Ryders/Interscope  
(1) Booga Basement/Interscope
- 23 **ENYA** (1) Reprise/Warner Bros.  
(1) Reprise
- 24 **DREAM** (3) Bad Boy/Arista
- 25 **TIM MCGRAW** (6) Curb
- 26 **LINKIN PARK** (4) Warner Bros.
- 27 **BLU CANTRELL** (2) RedZone/Arista
- 28 **UNCLE KRACKER** (1) Top Dog/Lava/Atlantic  
(1) Top Dog/Lava/Atlantic/AG
- 29 **R. KELLY** (3) Jive  
(1) Jive/Zomba  
(1) Terror Squad/Atlantic  
(1) Roc-A-Fella/Def Jam/IDJMG
- 30 **NELLY FURTADO** (2) DreamWorks  
(1) DreamWorks/Interscope
- 31 **MISSY "MISDEMEANOR" ELLIOTT** (3) The Gold Mind/Elektra/EEG  
(1) Roc-A-Fella/Def Jam/IDJMG  
(1) Virgin
- 32 **LIMP BIZKIT** (4) Flip/Interscope
- 33 **MADONNA** (4) Maverick/Warner Bros.
- 34 **O-TOWN** (3) J
- 35 **CRAZY TOWN** (1) Columbia  
(1) Columbia/CRG
- 36 **MYA** (2) University/Interscope  
(1) Interscope  
(1) University/Ruffnation/Interscope/Warner Bros.  
(1) Shocking Vibes/VP/Virgin
- 37 **3 DOORS DOWN** (4) Republic/Universal
- 38 **LUDACRIS** (4) Disturbing Tha Peace/Def Jam South/IDJMG  
(1) Disturbing Tha Peace/Def Jam/IDJMG  
(1) FB/Universal  
(1) BME/TVT
- 39 **MARY J. BLIGE** (2) MCA  
(1) Columbia
- 40 **BACKSTREET BOYS** (4) Jive  
(2) Jive/Zomba
- 41 **INCUBUS** (4) Immortal/Epic
- 42 **DAVE MATTHEWS BAND** (3) RCA  
(1) Bama Rags/RCA
- 43 **U2** (2) Interscope  
(1) Island/Interscope
- 44 **THE BEATLES** (1) Apple/Capitol
- 45 **GINUWINE** (3) Epic
- 46 **LEE ANN WOMACK** (3) MCA Nashville  
(1) MCA Nashville/Universal
- 47 **AARON CARTER** (2) Jive/Zomba  
(2) Jive

- 48 **PINK** (3) LaFace/Arista  
(1) Interscope  
(1) Arista
- 49 **CITY HIGH** (3) Booga Basement/Interscope
- 50 **MYSTIKAL** (3) Jive  
(1) Jive/Zomba

- 9 **CREED** (4) Wind-up
- 10 **MATCHBOX TWENTY** (3) Lava/Atlantic  
(1) Lava/Atlantic/AG

## Top Pop Artists — Female

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

- 1 **JENNIFER LOPEZ** (4) Epic
- 2 **JANET** (4) Virgin
- 3 **ALICIA KEYS** (3) J
- 4 **DIDO** (2) Arista  
(1) Web/Aftermath/Interscope
- 5 **FAITH HILL** (2) Warner Bros. (Nashville)/WRN  
(1) Warner Bros.  
(1) Hollywood/Warner Bros.
- 6 **EVE** (3) Ruff Ryders/Interscope  
(1) Booga Basement/Interscope
- 7 **ENYA** (1) Reprise/Warner Bros.  
(1) Reprise
- 8 **BLU CANTRELL** (2) RedZone/Arista
- 9 **NELLY FURTADO** (2) DreamWorks  
(1) DreamWorks/Interscope
- 10 **MISSY "MISDEMEANOR" ELLIOTT** (3) The Gold  
Mind/Elektra/EEG  
(1) Roc-A-Fella/Def Jam/IDJMG  
(1) Virgin

- 9 **R. KELLY** (3) Jive  
(1) Jive/Zomba  
(1) Terror Squad/Atlantic  
(1) Roc-A-Fella/Def Jam/IDJMG
- 10 **LUDACRIS** (4) Disturbing Tha Peace/Def Jam South/IDJMG  
(1) Disturbing Tha Peace/Def Jam/IDJMG  
(1) FB/Universal  
(1) BME/TVT

## Top Pop Imprints

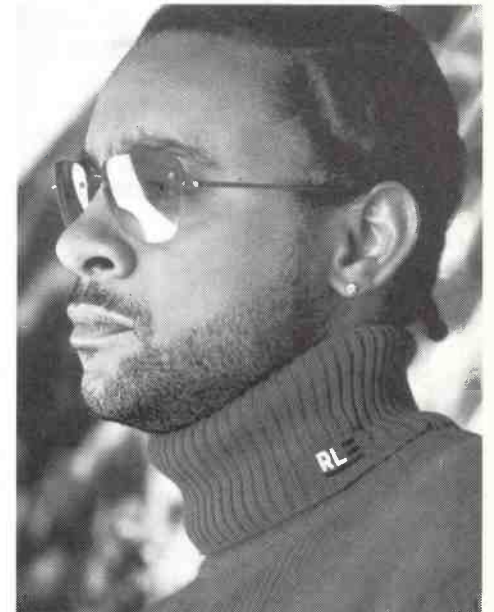
Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (93)
- 2 **JIVE** (39)
- 3 **EPIC** (45)
- 4 **MCA** (23)
- 5 **DREAMWORKS** (21)
- 6 **VIRGIN** (22)
- 7 **ARISTA** (23)
- 8 **J** (21)
- 9 **BAD BOY** (19)
- 10 **ELEKTRA** (52)
- 11 **DEF JAM** (34)
- 12 **WARNER BROS.** (26)
- 13 **INTERSCOPE** (14)
- 14 **CURB** (17)
- 15 **FO' REEL** (6)

## Top Pop Labels

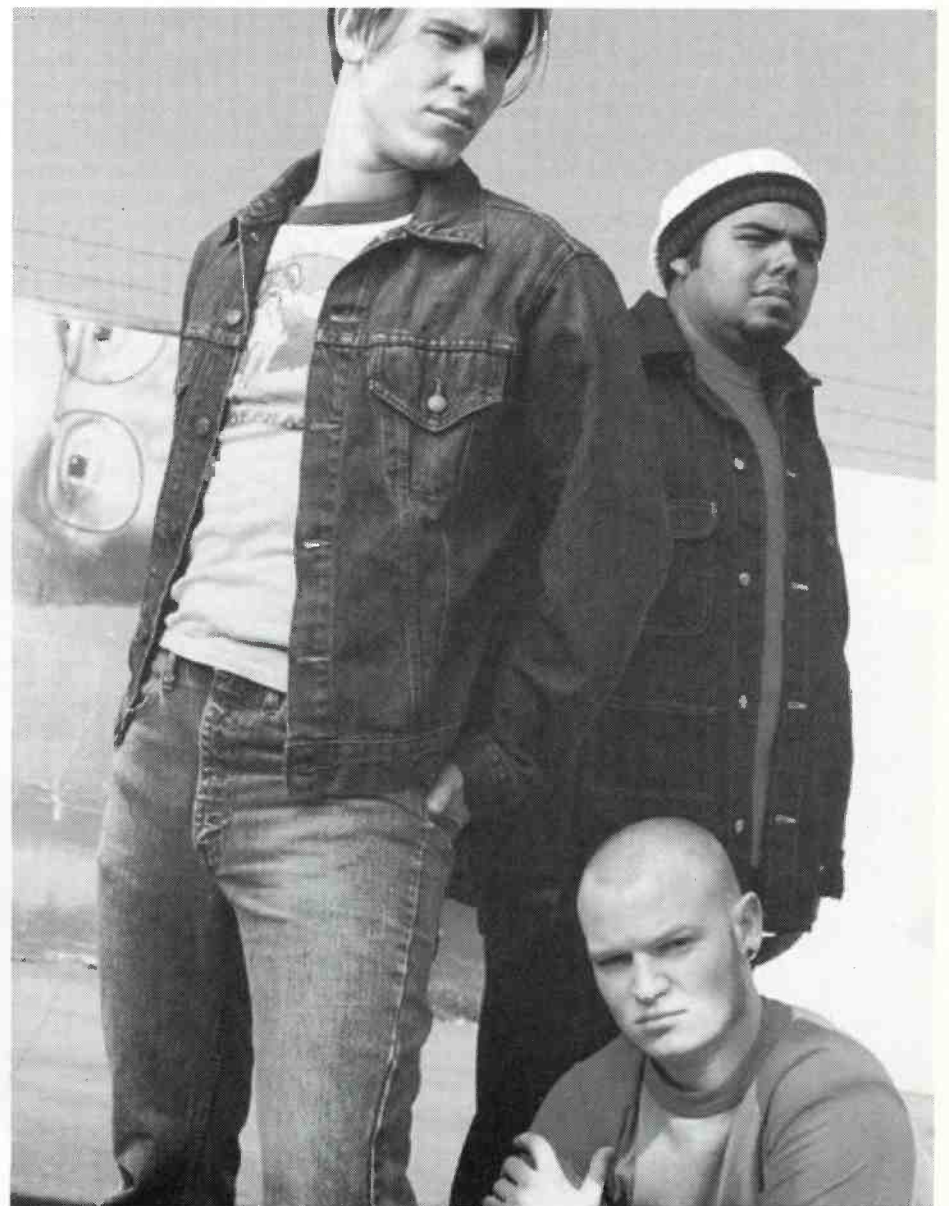
Pos. LABEL (No. of Charted Titles)

- 1 **COLUMBIA RECORDS GROUP** (111)
- 2 **INTERSCOPE** (93)
- 3 **ARISTA** (61)
- 4 **EPIC** (90)
- 5 **ISLAND DEF JAM MUSIC GROUP** (80)



Shaggy

## COLUMBIA



Lifehouse

## Top New Pop Artists

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

- 1 **LIFEHOUSE** (1) DreamWorks  
(1) DreamWorks/Interscope
- 2 **ALICIA KEYS** (3) J
- 3 **DREAM** (3) Bad Boy/Arista
- 4 **LINKIN PARK** (4) Warner Bros.
- 5 **BLU CANTRELL** (2) RedZone/Arista
- 6 **NELLY FURTADO** (2) DreamWorks  
(1) DreamWorks/Interscope
- 7 **O-TOWN** (3) J
- 8 **CRAZY TOWN** (1) Columbia  
(1) Columbia/CRG
- 9 **LUDACRIS** (4) Disturbing Tha Peace/Def Jam South/IDJMG  
(1) Disturbing Tha Peace/Def Jam/IDJMG  
(1) FB/Universal  
(1) BME/TVT
- 10 **AARON CARTER** (2) Jive/Zomba  
(2) Jive

## Top Pop Artists — Duo/Group

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

- 1 **DESTINY'S CHILD** (5) Columbia  
(2) Columbia/CRG  
(1) Music World/Columbia/CRG
- 2 **LIFEHOUSE** (1) DreamWorks  
(1) DreamWorks/Interscope
- 3 **TRAIN** (1) Columbia  
(1) Aware/Columbia/CRG
- 4 **112** (4) Bad Boy/Arista
- 5 **STAINED** (4) Flip/Elektra/EEG
- 6 **OUTKAST** (3) LaFace/Arista
- 7 **'N SYNC** (3) Jive  
(2) Jive/Zomba
- 8 **JAGGED EDGE** (4) So So Def/Columbia  
(2) So So Def/Columbia/CRG

## Top Pop Artists — Male

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

- 1 **SHAGGY** (3) MCA
- 2 **NELLY** (4) Fo' Reel/Universal  
(1) So So Def/Columbia  
(1) Priority/Capitol
- 3 **JA RULE** (7) Murder Inc./Def Jam/IDJMG  
(1) Epic
- 4 **LENNY KRAVITZ** (4) Virgin
- 5 **USHER** (3) Arista  
(1) LaFace/Arista
- 6 **JAY-Z** (9) Roc-A-Fella/Def Jam/IDJMG  
(1) Jive
- 7 **TIM MCGRAW** (6) Curb
- 8 **UNCLE KRACKER** (1) Top Dog/Lava/Atlantic  
(1) Top Dog/Lava/Atlantic/AG



Jennifer Lopez

# the year in music 2001

## the billboard 200

### Top Billboard 200 Artists

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

- 1 THE BEATLES (1) Apple/Capitol
- 2 SHAGGY (1) MCA
- 3 BACKSTREET BOYS (3) Jive/Zomba
- 4 'N SYNC (2) Jive/Zomba
- 5 LIMP BIZKIT (2) Flip/Interscope
- 6 DESTINY'S CHILD (2) Columbia/CRG  
(1) Music World/Columbia/CRG
- 7 TIM MCGRAW (3) Curb
- 8 LINKIN PARK (1) Warner Bros.
- 9 STAINED (2) Flip/Elektra/EEG
- 10 ENYA (1) Reprise/Warner Bros.
- 11 NELLY (1) Fo' Reel/Universal
- 12 CREED (1) Wind-up
- 13 JA RULE (2) Murder Inc./Def Jam/IDJMG
- 14 ALICIA KEYS (1) J
- 15 BRITNEY SPEARS (3) Jive/Zomba
- 16 SADE (1) Epic
- 17 DAVE MATTHEWS BAND (1) RCA  
(1) Bama Rags/RCA
- 18 LENNY KRAVITZ (2) Virgin
- 19 OUTKAST (1) LaFace/Arista
- 20 JAY-Z (3) Roc-A-Fella/Def Jam/IDJMG
- 21 DIDO (1) Arista
- 22 R. KELLY (1) Jive/Zomba
- 23 JENNIFER LOPEZ (1) Epic
- 24 AARON CARTER (2) Jive/Zomba
- 25 JANET (1) Virgin
- 26 U2 (1) Interscope
- 27 LUDACRIS (1) Disturbing Tha Peace/Def Jam South/IDJMG
- 28 SNOOP DOGG (1) No Limit/Priority/Capitol  
(1) Death Row/Doggystyle/Priority/Capitol  
(1)TVT  
(1) D3/Death Row
- 29 BLINK-182 (3) MCA
- 30 LIFEHOUSE (1) DreamWorks/Interscope
- 31 FAITH HILL (1) Warner Bros. (Nashville)/WRN
- 32 LIL BOW WOW (1) So So Def/Columbia/CRG
- 33 BAHAMEN (1) S-Curve/Artemis
- 34 TOOL (2) Tool Dissection/Volcano/Zomba
- 35 2PAC (1) Amaru/Death Row/Interscope  
(1) Amaru/Interscope

- 36 CHRISTINA AGUILERA (2) RCA  
(1) RCA/BMG Latin  
(1) Platinum/JFB
- 37 D12 (1) Shady/Interscope
- 38 TRAIN (1) Aware/Columbia/CRG
- 39 DIXIE CHICKS (1) Monument/Sony (Nashville)
- 40 3 DOORS DOWN (1) Republic/Universal
- 41 RICKY MARTIN (1) Columbia/CRG  
(1) Sony Discos
- 42 JAGGED EDGE (2) So So Def/Columbia/CRG
- 43 JILL SCOTT (1) Hidden Beach/Epic
- 44 112 (1) Bad Boy/Arista
- 45 MATCHBOX TWENTY (1) Lava/Atlantic/AG
- 46 MADONNA (1) Maverick/Warner Bros.
- 47 INCUBUS (2) Immortal/Epic
- 48 AALIYAH (1) Blackground
- 49 CHARLOTTE CHURCH (3) Sony Classical  
(1) Columbia/CRG
- 50 UNCLE KRACKER (1) Top Dog/Lava/Atlantic/AG
- 51 NELLY FURTADO (1) DreamWorks/Interscope
- 52 GODSMACK (1) Republic/Universal
- 53 MUSIQ SOULCHILD (1) Def Soul/IDJMG
- 54 DREAM (1) Bad Boy/Arista
- 55 EVE (1) Ruff Ryders/Interscope
- 56 USHER (1) Arista
- 57 MISSY "MISDEMEANOR" ELLIOTT (1) The Gold  
Mind/Elektra/EEG
- 58 CRAZY TOWN (1) Columbia/CRG
- 59 FUEL (1) 550 Music/Epic
- 60 EMINEM (2) Web/Aftermath/Interscope
- 61 LEE ANN WOMACK (1) MCA Nashville
- 62 O-TOWN (1) J
- 63 DAVID GRAY (2) ATO/RCA
- 64 KENNY CHESNEY (1) BNA/RLG
- 65 DISTURBED (1) Giant/Warner Bros.
- 66 TOBY KEITH (2) DreamWorks (Nashville)/Interscope
- 67 K-CI & JOJO (1) MCA
- 68 TRICK DADDY (1) Slip-N-Slide/Atlantic/AG
- 69 BILLY GILMAN (3) Epic (Nashville)/Sony (Nashville)
- 70 NICKELBACK (1) Roadrunner/IDJMG  
(1) Roadrunner
- 71 SUM 41 (1) Island/IDJMG  
(1) Big Rig/Island/IDJMG
- 72 3LW (1) Nine Lives/Epic
- 73 XZIBIT (1) Loud/Columbia/CRG

- 74 ST. LUNATICS (1) Fo' Reel/Universal
- 75 ALIEN ANT FARM (1) New Noize/DreamWorks/  
Interscope
- 76 DMX (2) Ruff Ryders/Def Jam/IDJMG
- 77 WEEZER (1) Geffen/Interscope
- 78 MYSTIKAL (1) Jive/Zomba
- 79 MARY J. BLIGE (1) MCA
- 80 ERYKAH BADU (1) Motown/Universal
- 81 MAXWELL (1) Columbia/CRG
- 82 AEROSMITH (1) Columbia/CRG
- 83 GINUWINE (1) Epic
- 84 BON JOVI (2) Island/IDJMG
- 85 GORILLAZ (1) Parlophone/Virgin
- 86 THE OFFSPRING (1) Columbia/CRG
- 87 WU-TANG CLAN (1) Wu-Tang/Loud/Columbia/CRG
- 88 RADIOHEAD (2) Capitol
- 89 INDIA.ARIE (1) Motown/Universal
- 90 LONESTAR (3) BNA/RLG
- 91 PINK (1) LaFace/Arista
- 92 THE ISLEY BROTHERS FEATURING RONALD ISLEY  
AKA MR. BIGGS (1) DreamWorks/Interscope
- 93 JAHEIM (1) Divine Mill/Warner Bros.
- 94 SYSTEM OF A DOWN (1) American/Columbia/CRG
- 95 DROWNING POOL (1) Wind-up
- 96 P. DIDDY (1) Bad Boy/Arista
- 97 98 DEGREES (1) Universal
- 98 COLDPLAY (1) Nettwerk/Capitol
- 99 SARA EVANS (1) RCA (Nashville)/RLG
- 100 LUTHER VANDROSS (1) J

- 9 CELEBRITY — 'N Sync — Jive/Zomba
- 10 COUNTRY GRAMMAR — Nelly — Fo' Reel/Universal
- 11 HUMAN CLAY — Creed — Wind-up
- 12 SURVIVOR — Destiny's Child — Columbia/CRG
- 13 SONGS IN A MINOR — Alicia Keys — J
- 14 LOVERS ROCK — Sade — Epic
- 15 NOW 6 — Various Artists — Sony/Zomba/Universal/  
EMI/Epic
- 16 STANKONIA — OutKast — LaFace/Arista
- 17 NO ANGEL — Dido — Arista
- 18 GREATEST HITS — Lenny Kravitz — Virgin
- 19 TP-2.COM — R. Kelly — Jive/Zomba
- 20 EVERYDAY — Dave Matthews Band — RCA
- 21 GREATEST HITS — Tim McGraw — Curb
- 22 J.LO — Jennifer Lopez — Epic
- 23 O BROTHER, WHERE ART THOU? — Soundtrack —  
Mercury (Nashville)
- 24 NOW 7 — Various Artists — EMI/Universal/Sony/  
Zomba/Virgin
- 25 ALL FOR YOU — Janet — Virgin
- 26 ALL THAT YOU CAN'T LEAVE BEHIND — U2 —  
Interscope
- 27 RULE 3:36 — Ja Rule — Murder Inc./Def Jam/IDJMG
- 28 OOPS!...I DID IT AGAIN — Britney Spears — Jive/Zomba
- 29 BACK FOR THE FIRST TIME — Ludacris — Disturbing Tha  
Peace/Def Jam South/IDJMG
- 30 NO STRINGS ATTACHED — 'N Sync — Jive/Zomba
- 31 COYOTE UGLY — Soundtrack — Curb
- 32 NO NAME FACE — Lifehouse — DreamWorks/Interscope
- 33 SAVE THE LAST DANCE — Soundtrack — Hollywood
- 34 BREATHE — Faith Hill — Warner Bros. (Nashville)/WRN
- 35 AARON'S PARTY (COME GET IT) — Aaron Carter —  
Jive/Zomba
- 36 BEWARE OF DOG — Lil Bow Wow — So So Def/  
Columbia/CRG
- 37 THA LAST MEAL — Snoop Dogg — No Limit/Priority/  
Capitol
- 38 WHO LET THE DOGS OUT — Baha Men — S-Curve/  
Artemis
- 39 DEVIL'S NIGHT — D12 — Shady/Interscope
- 40 UNTIL THE END OF TIME — 2Pac — Amaru/Death  
Row/Interscope
- 41 DROPS OF JUPITER — Train — Columbia/CRG
- 42 FLY — Dixie Chicks — Monument/Sony (Nashville)
- 43 THE BETTER LIFE — 3 Doors Down — Republic/Universal

### Top Billboard 200 Albums

Pos. TITLE — Artist — Imprint/Label

- 1 1 — The Beatles — Apple/Capitol
- 2 HOTSHOT — Shaggy — MCA
- 3 BLACK & BLUE — Backstreet Boys — Jive/Zomba
- 4 NOW 5 — Various Artists — Sony/Zomba/Universal/  
EMI/CRG
- 5 CHOCOLATE STARFISH AND THE HOT DOG  
FLAVORED WATER — Limp Bizkit — Flip/Interscope
- 6 [HYBRID THEORY] — Linkin Park — Warner Bros.
- 7 BREAK THE CYCLE — Staind — Flip/Elektra/EEG
- 8 A DAY WITHOUT RAIN — Enya — Reprise/Warner Bros.



The Beatles





Enya

- 44 **WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1** — Jill Scott — Hidden Beach/Epic
- 45 **PART III** — 112 — Bad Boy/Arista
- 46 **MAD SEASON** — matchbox twenty — Lava/Atlantic/AG
- 47 **LATERALUS** — Tool — Tool Dissectional/Volcano/Zomba
- 48 **SOUND LOADED** — Ricky Martin — Columbia/CRG
- 49 **MUSIC** — Madonna — Maverick/Warner Bros.
- 50 **MOULIN ROUGE** — Soundtrack — Interscope
- 51 **AALIYAH** — Aaliyah — Blackground
- 52 **THE BLUEPRINT** — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- 53 **DOUBLE WIDE** — Uncle Kracker — Top Dog/Lava/Atlantic/AG
- 54 **WHOA, NELLY!** — Nelly/Furtado — DreamWorks/Interscope
- 55 **AWAKE** — Godsmack — Republic/Universal
- 56 **AJUSWANASEING (I JUST WANT TO SING)** — Musiq Soulchild — Def Soul/IDJMG
- 57 **IT WAS ALL A DREAM** — Dream — Bad Boy/Arista
- 58 **THE DYNASTY ROC LA FAMILIA (2000-)** — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- 59 **SCORPION** — Eve — Ruff Ryders/Interscope
- 60 **8701** — Usher — Arista
- 61 **MISS E...SO ADDICTIVE** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG
- 62 **TAKE OFF YOUR PANTS AND JACKET** — Blink-182 — MCA
- 63 **THE GIFT OF GAME** — Crazy Town — Columbia/CRG
- 64 **SOMETHING LIKE HUMAN** — Fuel — 550 Music/Epic
- 65 **I HOPE YOU DANCE** — Lee Ann Womack — MCA Nashville
- 66 **O-TOWN** — O-Town — J
- 67 **WHITE LADDER** — David Gray — ATO/RCA
- 68 **CHARLIE'S ANGELS** — Soundtrack — Columbia/CRG
- 69 **GREATEST HITS** — Kenny Chesney — BNA/RLG
- 70 **THE SICKNESS** — Disturbed — Giant/Warner Bros.
- 71 **X** — K-Ci & JoJo — MCA
- 72 **THE MARSHALL MATHERS LP** — Eminem — Web/Aftermath/Interscope
- 73 **THUGS ARE US** — Trick Daddy — Slip-N-Slide/Atlantic/AG
- 74 **SET THIS CIRCUS DOWN** — Tim McGraw — Curb
- 75 **ALL KILLER NO FILLER** — Sum 41 — Island/IDJMG
- 76 **3LW** — 3LW — Nine Lives/Epic
- 77 **RESTLESS** — Xzibit — Loud/Columbia/CRG
- 78 **FREE CITY** — St. Lunatics — Fo' Reel/Universal
- 79 **ANTHOLOGY** — Alien Ant Farm — New Noize/DreamWorks/Interscope
- 80 **SILVER SIDE UP** — Nickelback — Roadrunner/IDJMG
- 81 **JAGGED LITTLE THRILL** — Jagged Edge — So So Def/Columbia/CRG
- 82 **PAIN IS LOVE** — Ja Rule — Murder Inc./Def Jam/IDJMG
- 83 **WEEZER** — Weezer — Geffen/Interscope
- 84 **LET'S GET READY** — Mystikal — Jive/Zomba
- 85 **NO MORE DRAMA** — Mary J. Blige — MCA
- 86 **MAMA'S GUN** — Erykah Badu — Motown/Universal
- 87 **THE WRITING'S ON THE WALL** — Destiny's Child — Columbia/CRG
- 88 **NOW** — Maxwell — Columbia/CRG
- 89 **JUST PUSH PLAY** — Aerosmith — Columbia/CRG
- 90 **MAKE YOURSELF** — Incubus — Immortal/Epic
- 91 **THE LIFE** — Ginuwine — Epic
- 92 **DREAM A DREAM** — Charlotte Church — Sony Classical
- 93 **GORILLAZ** — Gorillaz — Parlophone/Virgin
- 94 **CONSPIRACY OF ONE** — The Offspring — Columbia/CRG
- 95 **THE W** — Wu-Tang Clan — Wu-Tang/Loud/Columbia/CRG
- 96 **CHRISTINA AGUILERA** — Christina Aguilera — RCA
- 97 **ACOUSTIC SOUL** — India.Arie — Motown/Universal
- 98 **CAN'T TAKE ME HOME** — Pink — LaFace/Arista
- 99 **ETERNAL** — The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs — DreamWorks/Interscope
- 100 **[GHETTO LOVE]** — Jaheim — Divine Mill/Warner Bros.
- 101 **TOXICITY** — System of a Down — American/Columbia/CRG
- 102 **SINNER** — Drowning Pool — Wind-up
- 103 **THE SAGA CONTINUES...** — P. Diddy & The Bad Boy Family — Bad Boy/Arista
- 104 **REVELATION** — 98 Degrees — Universal
- 105 **PARACHUTES** — Coldplay — Nettwerk/Capitol
- 106 **THE FAST AND THE FURIOUS** — Soundtrack — Murder Inc./Def Jam/IDJMG
- 107 **BORN TO FLY** — Sara Evans — RCA (Nashville)/RLG
- 108 **LUTHER VANDROSS** — Luther Vandross — J

- 109 **THE GREAT DEPRESSION** — DMX — Ruff Ryders/Def Jam/IDJMG
- 110 **MISTA DON'T PLAY EVERYTHANGS WORKIN'** — Project Pat — Hypnotize Minds/Loud/CRG
- 111 **PLAY** — Moby — V2
- 112 **DJ CLUE? THE PROFESSIONAL 2** — DJ Clue — Roc-A-Fella/Def Jam/IDJMG
- 113 **CRUSH** — Bon Jovi — Island/IDJMG
- 114 **TOTALLY HITS 3** — Various Artists — Arista/Warner Bros./Elektra/Atlantic/AG
- 115 **SONGS 4 WORSHIP—SHOUT TO THE LORD** — Various Artists — Integrity/Time Life
- 116 **INFEST** — Papa Roach — DreamWorks/Interscope
- 117 **SATELLITE** — P.O.D. — Atlantic/AG
- 118 **BRITNEY** — Britney Spears — Jive/Zomba
- 119 **IN BLUE** — The Corrs — 143/Lava/Atlantic/AG
- 120 **TOTALLY HITS 2001** — Various Artists — Warner Bros./Elektra/Atlantic/Arista
- 121 **RENEGADES** — Rage Against the Machine — Epic
- 122 **ONE VOICE** — Billy Gilman — Epic (Nashville)/Sony (Nashville)
- 123 **WHEN SOMEBODY LOVES YOU** — Alan Jackson — Arista Nashville/RLG
- 124 **THE UNDERSTANDING** — Memphis Bleek — Roc-A-Fella/Def Jam/IDJMG
- 125 **FORCE OF NATURE** — Tank — Blackground
- 126 **WINGSPAN: HITS AND HISTORY** — Paul McCartney — MPL/Capitol
- 127 **KISS THA GAME GOODBYE** — Jadakiss — Ruff Ryders/Interscope
- 128 **WOW—2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS** — Various Artists — Sparrow
- 129 **PROJECT ENGLISH** — Juvenile — Cash Money/Universal
- 130 **MY KIND OF CHRISTMAS** — Christina Aguilera — RCA
- 131 **HOW DO YOU LIKE ME NOW?!** — Toby Keith — DreamWorks (Nashville)/Interscope
- 132 **LIGHTS OUT** — Lil' Wayne — Cash Money/Universal
- 133 **LIVE IN LONDON AND MORE...** — Donnie McClurkin — Verity/Zomba
- 134 **SHREK** — Soundtrack — DreamWorks/Interscope
- 135 **GOIN' SOUTH** — Various Artists — Razor & Tie
- 136 **CITY HIGH** — City High — Booga Basement/Interscope
- 137 **MALPRACTICE** — Redman — Def Jam/IDJMG

- 138 **PULL MY CHAIN** — Toby Keith — DreamWorks (Nashville)/Interscope
- 139 **AMNESIAC** — Radiohead — Capitol
- 140 **BRAND NEW DAY** — Sting — A&M/Interscope
- 141 **DOWN THE ROAD I GO** — Travis Tritt — Columbia (Nashville)/Sony (Nashville)
- 142 **SUGAR RAY** — Sugar Ray — Lava/Atlantic/AG
- 143 **I NEED YOU** — LeAnn Rimes — Curb
- 144 **THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)** — Blink-182 — MCA
- 145 **STEEPS & STRIPES** — Brooks & Dunn — Arista Nashville/RLG
- 146 **CHICAGO '85...THE MOVIE** — Dave Hollister — Def Squad/DreamWorks/Interscope
- 147 **LIL' ROMEO** — Lil' Romeo — Soulja/Priority/Capitol
- 148 **INVINCIBLE** — Michael Jackson — Epic
- 149 **SUPERHERO** — Brian McKnight — Motown/Universal
- 150 **IOWA** — Slipknot — Roadrunner/IDJMG
- 151 **WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5** — Jim Johnston — Smack Down!/Koch
- 152 **I'M ALREADY THERE** — Lonestar — BNA/RLG
- 153 **OH AARON** — Aaron Carter — Jive/Zomba
- 154 **DR. DRE—2001** — Dr. Dre — Aftermath/Interscope
- 155 **COME CLEAN** — Puddle of Mudd — Flawless/Geffen/Interscope
- 156 **DIDN'T SEE ME COMING** — Keith Sweat — Elektra/EEG
- 157 **FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE** — Funkmaster Flex — Loud
- 158 **GHETTO FABOLOUS** — Fabolous — Desert Storm/Elektra/EEG
- 159 **GOD BLESS AMERICA** — Various Artists — Columbia/CRG
- 160 **WHAT WOMEN WANT** — Soundtrack — Columbia/CRG
- 161 **EVERY SIX SECONDS** — Saliva — Island/IDJMG
- 162 **TROUBLE IN SHANGRI-LA** — Stevie Nicks — Reprise/Warner Bros.
- 163 **NOW 4** — Various Artists — EMI/Sony/Zomba/UME
- 164 **WHO I AM** — Jessica Andrews — DreamWorks (Nashville)/Interscope
- 165 **BORN TO DO IT** — Craig David — Wildstar/Atlantic/AG
- 166 **NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM** — QB Finest — Ill Will/Columbia/CRG

- 167 **THE GOOD TIMES** — Afroman — Universal
- 168 **REMEMBER THE TITANS** — Soundtrack — Walt Disney
- 169 **J.E. HEARTBREAK** — Jagged Edge — So So Def/Columbia/CRG
- 170 **2000 WATTS** — Tyrese — RCA
- 171 **IRRESISTIBLE** — Jessica Simpson — Columbia/CRG
- 172 **THE FAMILY VALUES TOUR 1999** — Various Artists — Flawless/Geffen/Interscope
- 173 **GHETTO POSTAGE** — Master P — No Limit/Priority
- 174 **THE SOURCE—HIP-HOP HITS VOL. 4** — Various Artists — Def Jam/IDJMG
- 175 **SO BLU** — Blu Cantrell — RedZone/Arista
- 176 **RUGRATS IN PARIS: THE MOVIE** — Soundtrack — Maverick/Warner Bros.
- 177 **A NU DAY** — Tamia — Elektra/EEG
- 178 **FEAR OF FLYING** — Mya — University/Interscope
- 179 **OPEN LETTER** — Case — Def Soul/IDJMG
- 180 **CALIFORNICATION** — Red Hot Chili Peppers — Warner Bros.
- 181 **AMERICAN PIE 2** — Soundtrack — Republic/Universal
- 182 **PLATINUM CHRISTMAS** — Various Artists — Arista/RCA/Jive/Zomba
- 183 **MORNING VIEW** — Incubus — Immortal/Epic
- 184 **REPTILE** — Eric Clapton — Duck/Reprise/Warner Bros.
- 185 **CHECKMATE** — B.G. — Cash Money/Universal
- 186 **ESCAPE** — Enrique Iglesias — Interscope
- 187 **PEARL HARBOR** — Soundtrack — Hollywood/Warner Bros.
- 188 **BROKEN SILENCE** — Foxy Brown — Def Jam/IDJMG
- 189 **THE REASON** — Beanie Sigel — Roc-A-Fella/Def Jam/IDJMG
- 190 **7** — S Club 7 — Polydor/A&M/Interscope
- 191 **DUCES 'N TRAYZ—THE OLD FASHIONED WAY** — Snoop Dagg Presents Tha Eastsidaz —TVT
- 192 **SIGNIFICANT OTHER** — Limp Bizkit — Flip/Interscope
- 193 **EXIT WOUNDS—THE ALBUM** — Soundtrack — Blackground
- 194 **MAROON** — Barenaked Ladies — Reprise/Warner Bros.
- 195 **THE LOOK OF LOVE** — Diana Krall — Verve/VG
- 196 **DREAM STREET** — Dream Street — UEG/Edel
- 197 **WARNING** — Green Day — Reprise/Warner Bros.
- 198 **ALL THE WAY...A DECADE OF SONG** — Celine Dion — 550 Music/Epic
- 199 **TANTRIC** — Tantric — Maverick/Warner Bros.
- 200 **LOVE AND THEFT** — Bob Dylan — Columbia/CRG

### Top Billboard 200 Artists — Duo/Group

- | Pos. | ARTIST (No. of Charted Titles) | Imprint/Label                             |
|------|--------------------------------|---|
| 1    | <b>THE BEATLES</b> (1)         | Apple/Capitol                             |
| 2    | <b>BACKSTREET BOYS</b> (3)     | Jive/Zomba                                |
| 3    | <b>'N SYNC</b> (2)             | Jive/Zomba                                |
| 4    | <b>LIMP BIZKIT</b> (2)         | Flip/Interscope                           |
| 5    | <b>DESTINY'S CHILD</b> (2)     | Columbia/CRG (1) Music World/Columbia/CRG |
| 6    | <b>LINKIN PARK</b> (1)         | Warner Bros.                              |
| 7    | <b>STAIN'D</b> (2)             | Flip/Elektra/EEG                          |
| 8    | <b>CREED</b> (1)               | Wind-up                                   |
| 9    | <b>DAVE MATTHEWS BAND</b> (1)  | RCA (1) Bama Rags/RCA                     |
| 10   | <b>OUTKAST</b> (1)             | LaFace/Arista                             |

### Top Billboard 200 Artists — Female

- | Pos. | ARTIST (No. of Charted Titles) | Imprint/Label                |
|------|--------------------------------|------------------------------|
| 1    | <b>ENYA</b> (1)                | Reprise/Warner Bros.         |
| 2    | <b>ALICIA KEYS</b> (1)         | J                            |
| 3    | <b>BRITNEY SPEARS</b> (3)      | Jive/Zomba                   |
| 4    | <b>SADE</b> (1)                | Epic                         |
| 5    | <b>DIDO</b> (1)                | Arista                       |
| 6    | <b>JENNIFER LOPEZ</b> (1)      | Epic                         |
| 7    | <b>JANET</b> (1)               | Virgin                       |
| 8    | <b>FAITH HILL</b> (1)          | Warner Bros. (Nashville)/WRN |
| 9    | <b>CHRISTINA AGUILERA</b> (2)  | RCA                          |

Continued on page YE-34

## the billboard 200 and heatseekers

### THE BILLBOARD 200

Continued from page YE-33

(1) RCA/BMG Latin

(1) Platinum/JFB

**10 JILL SCOTT** (1) *Hidden Beach*/Epic

### Top Billboard 200 Artists — Male

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

- 1 SHAGGY** (1) MCA
- 2 TIM MCGRAW** (3) *Curb*
- 3 NELLY** (1) *Fo' Reel*/Universal
- 4 JA RULE** (2) *Murder Inc.*/Def Jam/IDJMG
- 5 LENNY KRAVITZ** (2) Virgin
- 6 JAY-Z** (3) *Roc-A-Fella*/Def Jam/IDJMG
- 7 R. KELLY** (1) *Jive/Zomba*
- 8 AARON CARTER** (2) *Jive/Zomba*
- 9 LUDACRIS** (1) *Disturbing Tha Peace*/Def Jam South/IDJMG
- 10 SNOOP DOGG** (1) *No Limit*/Priority/Capitol  
(1) *Death Row/Doggystyle*/Priority/Capitol  
(1) TVT  
(1) *D3*/Death Row

### Top Billboard 200 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA** (74)
- 2 JIVE** (20)
- 3 MCA** (16)
- 4 EPIC** (32)
- 5 APPLE** (1)
- 6 ELEKTRA** (42)
- 7 DEF JAM** (19)
- 8 VIRGIN** (14)
- 9 DREAMWORKS** (14)
- 10 CURB** (9)
- 11 WARNER BROS.** (19)
- 12 FLIP** (7)
- 13 ATLANTIC** (35)
- 14 RCA** (15)
- 15 J** (10)

COLUMBIA



### Top Billboard 200 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE** (66)
- 2 COLUMBIA RECORDS GROUP** (79)
- 3 ZOMBA** (42)
- 4 ISLAND DEF JAM MUSIC GROUP** (49)
- 5 EPIC** (68)



Shaggy

### Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL** (256)
- 2 BMG** (146)
- 3 SONY** (175)
- 4 WEA** (144)
- 5 EMD** (112)
- 6 INDEPENDENTS** (103)

### Top Heatseeker Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA** (7)
- 2 ELEKTRA** (6)
- 3 DREAMWORKS** (5)
- 4 ATLANTIC** (5)
- 5 RCA** (5)

### Top Heatseeker Labels

Pos. LABEL (No. of Charted Titles)

- 1 EPIC** (12)
- 2 INTERSCOPE** (11)
- 3 ZOMBA** (9)
- 4 COLUMBIA RECORDS GROUP** (7)
- 5 RCA** (6)



### CRITICS' CHOICE

Continued from page YE-14



**TOM FERGUSON**  
International Editor

- 1. Nick Lowe, *The Convincer*** (Proper). Maybe his best yet; poignant, funny and utterly essential.
- 2. Sparklehorse, *It's a Wonderful Life*** (Capitol). Extraordinary third album by Mark Linkous. What would Jimmy Stewart have made of this?
- 3. Jim White, *No Such Place*** (Luaka Bop/Virgin). A daring, surreal, sophomore set of country trip-hop.
- 4. Joe Henry, *Scar*** (Mammoth). Henry moves into uncharted, jazzy waters. Dark and haunting stuff.
- 5. Nick Cave & The Bad Seeds, *No More Shall We Part*** (Mute). Cave is maturing—not mellowing—magnificently.
- 6. The Good Sons, *Happiness*** (Floating World). One of the U.K.'s best-kept secrets. Gorgeous, country-hued songs.
- 7. John Hammond, *Wicked Grin*** (Pointblank/Virgin). Hammond's gritty Tom Waits interpretations almost compensated for the lack of a new Waits album.
- 8. Captain Soul, *Beat Your Crazy Head Against the Sky*** (Poptones). Bright, Byrds-ish and British. Why wasn't "T-Shirt 69" No. 1 all year?
- 9. The Strokes, *Is This It*** (Rough Trade). Yes it is. Spirit of '76, N.Y.-style.
- 10. Joe Strummer & The Mescaleros, *Global A Go Go*** (Hellcat/Epitaph). Joe's still got it. An astoundingly diverse set.



**LARRY FLICK**  
Senior Talent Editor

- 1. Travis, *The Invisible Band*** (Epic).
- 2. Stevie Nicks, *Trouble in Shangri-La*** (Reprise/Warner Bros.).
- 3. Rufus Wainwright, *Poses*** (DreamWorks).
- 4. 'N Sync, *Celebrity*** (Jive).
- 5. P.O.D., *Satellite*** (Atlantic).
- 6. Britney Spears, *Britney*** (Jive).
- 7. Natalie Merchant, *Motherland*** (Elektra).
- 8. Ultra Naté, *Stranger Than Fiction*** (Strictly Rhythm).
- 9. Ploughmond, *Shift*** (Wigglesnout).
- 10. Dream Jukebox of Singles: Alicia Keys, "Fallin'"** (J); **Puddle of Mudd, "Control"** (Flawless/Geffen); **Robbie Williams, "Eternity"** (Chrysalis U.K.); **Jennifer Paige, "These Days"** (Hollywood); **Mandy Moore, "In My Pocket"** (Epic); **Dave Navarro, "Rexall"** (Capitol); **Kylie Minogue, "Can't Get You Outta My Head"** (Parlophone U.K.); **Mary J. Blige, "Family Affair"** (MCA); and **Sugar Ray, "When It's Over"** (Lava/Atlantic).



**BRIAN GARRITY**  
Associate Editor, Merchants & Marketing/New Media

- Best Album: **The Strokes, *Is This It*** (RCA).  
Best Album You're Not Listening To: **The Shins, *Oh, Inverted World*** (Sub Pop).  
Best Album You Can't Buy: **Wilco, *Yankee***

*Hotel Foxtrot* (Internet only: wilcoworld.net).

Best Import-Only: **Super Furry Animals, *Rings Around the World*** (Epic U.K.).

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

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

Best Albums I Should've Been Listening to Last Year: **Clinic, *Internal Wrangler*** (Domino); **Sigur Ros, *Ágætis Byrjun*** (PIAS America); **Doves, *Lost Souls*** (Heavenly/Astralwerks).

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

Crunktastic Singles: **Missy "Misdemeanor" Elliott, "Get Ur Freak On"** (The Gold Mind/Elektra); **Mary J. Blige, "Family Affair"** (MCA); **Jennifer Lopez Featuring Ja Rule, "I'm Real"** (Epic); **Alicia Keys, "Fallin'"** (J); **Weezer, "Hash Pipe"** (Geffen); **Jay-Z, "Izzo (H.O.V.A.)"** (Roc-A-Fella/DefJam); **Gorillaz, "Clint Eastwood"** (Parlophone/Virgin); **Destiny's Child, "Bootylicious"** (Columbia); **Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind"** (Ruff Ryders/Interscope); the **Avalanches, "Since I Left You"** (Modular Recordings/Sire).



**JON GUYNN**  
Airplay Monitor Publisher

- 1. Krazy Bone, *Thug on da Line*** (Loud/Columbia). A great showcase for one of rap's most talented artists.
- 2. Radiohead, *Amnesiac*** (Capitol). More satisfying than *Kid A*.
- 3. Snoop Dogg, *Tha Last Meal*** (Priority). Kept me laughing all year.
- 4. Bilal, *1st Born Second*** (Moyo/Interscope). Gave me the same feeling as my first listen to Prince's *For You*: an emerging talent.
- 5. Tool, *Lateralus*** (Volcano). One great rock suite.
- 6. Over the Rhine, *Films for Radio*** (Virgin). A lushly textured, haunting set.
- 7. Jim White, *No Such Place*** (Luaka Bop/Virgin). A quirky and fulfilling romp.
- 8. Stevie Nicks, *Trouble in Shangri-La*** (Reprise/Warner Bros.). My favorite since *The Wild Heart*. Fantastic writing.
- 9. Dwight Yoakam, *Tomorrow's Sounds Today*** (Reprise Nashville). Dwight rocks. Admit it, you love it.
- 10. Releases from 2000 that impacted me this year: Jay Jay Johanson, *Poison*** (RCA Sweden); **U2, *All That You Can't Leave Behind*** (Interscope); **Coldplay, *Parachutes*** (Capitol).



**RASHAUN HALL**  
Staff Writer

- 1. Nikka Costa, *Everybody Got Their Something*** (Cheeba Sound/Virgin).
- 2. India.Arie, *Acoustic Soul*** (Motown).

Continued on page YE-48



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\* Source: SoundScan 10/1/99 - 9/30/00

\*\* Source: SoundScan 10/1/00 - 9/30/01

# the year in music 2001

## independent albums and internet albums

### Top Independent Artists

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

- 1 BAHAMEN (1) S-Curve/Artemis
- 2 FUNKMASTER FLEX (1) Loud
- 3 JIM JOHNSTON (1) Smack Down!/Koch
- 4 LOUIE DEVITO (1) E-Lastik (1) Dee Vee/Musicrama
- 5 LIL JON & THE EAST SIDE BOYZ (1) BME/TVT
- 6 DREAM STREET (1) UEG/Edel
- 7 CAPONE-N-NOREAGA (1) Tommy Boy
- 8 THA EASTSIDAZ (1) TVT (1) Dogg House/TVT
- 9 PRODIGY OF MOBB DEEP (1) Infamous/Violator/Loud
- 10 KURUPT (1) Antra/Artemis
- 11 NICKEL CREEK (1) Sugar Hill
- 12 THREE 6 MAFIA (1) Hypnotize Minds/Loud (1) Smoked Out/Street Level
- 13 SLIPKNOT (1) I AM/Roadrunner
- 14 RZA AS BOBBY DIGITAL (1) Wu-Tang/In the Paint/Koch
- 15 SNOOP DOGG (1) D3/Death Row (1) TVT (1) Dogg House/TVT
- 16 EVERLAST (1) Tommy Boy
- 17 MANNHEIM STEAMROLLER (2) American Gramophone
- 18 THA DOGG POUND (1) Death Row/D3
- 19 PAUL OAKENFOLD (1) London-Sire (1) Perfecto/Mushroom (1) Dragonfly/Hypnotic
- 20 MARCO ANTONIO SOLIS (2) Fonovisa

### Top Independent Albums

Pos. TITLE — Artist — Imprint/Label

- 1 WHO LET THE DOGS OUT — Bahamem — S-Curve/Artemis
- 2 FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE — Funkmaster Flex — Loud
- 3 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 — Jim Johnston — Smack Down!/Koch
- 4 DUCES 'N TRAYZ — THE OLD FASHIONED WAY — Snoop Dogg Presents Tha Eastsidaz — TVT
- 5 PUT YO HOOD UP — Lil Jon & The East Side Boyz — BME/TVT
- 6 DREAM STREET — Dream Street — UEG/Edel
- 7 THE REUNION — Capone-N-Noreaga — Tommy Boy
- 8 H-N-I-C — Prodigy of Mobb Deep — Infamous/Violator/Loud
- 9 N.Y.C. UNDERGROUND PARTY VOLUME 3 — Louie DeVito — E-Lastik
- 10 SPACE BOOGIE: SMOKE ODESSEY — Kurupt — Antra/Artemis
- 11 NICKEL CREEK — Nickel Creek — Sugar Hill
- 12 SLIPKNOT — Slipknot — I AM/Roadrunner
- 13 DIGITAL BULLET — RZA as Bobby Digital — Wu-Tang/In the Paint/Koch
- 14 EAT AT WHITEY'S — Everlast — Tommy Boy
- 15 LOVE & BASKETBALL — Soundtrack — Overbrook/New Line
- 16 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 — Three 6 Mafia — Hypnotize Minds/Loud
- 17 MTV: THE RETURN OF ROCK VOLUME 2 — Various Artists — Roadrunner
- 18 DEATH ROW PRESENTS: THA DOGG POUND 2002 — Tha Dogg Pound — Death Row/D3
- 19 PUNK O RAMA 2001 VOL. 6 — Various Artists — Epitaph
- 20 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — American Gramophone
- 21 REVELLING/RECKONING — Ani DiFranco — Righteous Babe
- 22 THE GIFT — Bizzy Bone — AMC
- 23 LITTLE SPARROW — Dolly Parton — Sugar Hill



Bahamem

- 24 MISTA DON'T PLAY EVERYTHANGS WORKIN — Project Pat — Hypnotize Minds/Loud
- 25 DIGIMORTAL — Fear Factory — Roadrunner
- 26 LAND OF THE FREE? — Pennywise — Epitaph
- 27 FIRESTARR — Fredro Starr — Other Peoples Money/In the Paint/Koch
- 28 DISTURBED — Coo Co Co — Infinite/Tommy Boy
- 29 THE SNEAK ATTACK — KRS-One — Front Page/In the Paint/Koch
- 30 MAS DE MI ALMA — Marco Antonio Solis — Fonovisa
- 31 BEFORE THE STORM — Darude — Groovilicious/Strictly Rhythm
- 32 DEAD MAN WALKIN — Snoop Dogg — D3/Death Row
- 33 ESSENTIAL SPRING BREAK—SUMMER 2001 — DJ Skribble — Big Beat/London-Sire
- 34 PERFECTO PRESENTS ANOTHER WORLD — Paul Oakenfold — London-Sire
- 35 PLEEZBALEEVIT! — Doggys Angels — Doggystyle/TVT
- 36 THE STATE — Nickelback — Roadrunner
- 37 TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION — Various Artists — Legit Ballin'
- 38 RIDE WIT US OR COLLIDE WIT US — Outlawz — Outlaw/Bayside
- 39 STABBING WESTWARD — Stabbing Westward — Koch
- 40 THE REALNESS — Cormega — Legal Hustle/Landspeed
- 41 COME DREAM WITH ME — Jane Monheit — N-Coded/Warlock
- 42 MARK MCGUINN — Mark McGuinn — VFR
- 43 DILLINGER & YOUNG GOTTI — D.P.G. — D.P.G.
- 44 PRIMITIVE — Soulfly — Roadrunner
- 45 MISS CONGENIALITY — Soundtrack — TVT Soundtrax/TVT
- 46 TIME AFTER TIME — Eva Cassidy — Blix Street
- 47 PROUD TO BE AMERICAN — The Hit Crew — Turn Up the Music
- 48 NOTHING PERSONAL — Delbert McClinton — New West
- 49 SHE RIDES WILD HORSES — Kenny Rogers — Dreamcatcher
- 50 SNATCH — Soundtrack — TVT Soundtrax/TVT

### Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 S-CURVE (1)
- 2 LOUD (2)
- 3 TOMMY BOY (6)
- 4 SMACK DOWN! (1)
- 5 ROADRUNNER (8)

- 6 TVT (8)
- 7 FONOVISA (13)
- 8 SUGAR HILL (3)
- 9 BME (1)
- 10 UEG (1)

### Top Independent Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARTEMIS (11)
- 2 TVT (19)
- 3 KOCH (19)
- 4 LOUD (5)
- 5 TOMMY BOY (13)



The Beatles

### Top Internet Artists

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

- 1 THE BEATLES (2) Apple/Capitol
- 2 ENYA (1) Reprise/Warner Bros.
- 3 EVA CASSIDY (4) Blix Street (1) CBD/Liaison (1) Renata
- 4 DAVE MATTHEWS BAND (1) RCA (1) Barna Rags/RCA
- 5 U2 (1) Interscope
- 6 BACKSTREET BOYS (2) Jive/Zomba
- 7 SADE (1) Epic
- 8 DIDO (1) Arista
- 9 'N SYNC (2) Jive/Zomba
- 10 LENNY KRAVITZ (2) Virgin

### Top Internet Albums

Pos. TITLE — Artist — Imprint/Label

- 1 1 — The Beatles — Apple/Capitol
- 2 A DAY WITHOUT RAIN — Enya — Reprise/Warner Bros.
- 3 O BROTHER, WHERE ART THOU? — Soundtrack — Mercury (Nashville)
- 4 ALL THAT YOU CAN'T LEAVE BEHIND — U2 — Interscope
- 5 EVERYDAY — Dave Matthews Band — RCA
- 6 SONGBIRD — Eva Cassidy — Blix Street
- 7 LOVERS ROCK — Sade — Epic
- 8 BLACK & BLUE — Backstreet Boys — Jive/Zomba
- 9 NO ANGEL — Dido — Arista
- 10 GREATEST HITS — Lenny Kravitz — Virgin
- 11 SONGS IN A MINOR — Alicia Keys — J
- 12 DROPS OF JUPITER — Train — Aware/Columbia/CRG
- 13 WHITE LADDER — David Gray — ATO/RCA
- 14 BREAK THE CYCLE — Staind — Flip/Elektra/EEG
- 15 HUMAN CLAY — Creed — Wind-up
- 16 THE LOOK OF LOVE — Diana Krall — Verve/VG
- 17 DREAM A DREAM — Charlotte Church — Sony Classical
- 18 LOVE AND THEFT — Bob Dylan — Columbia/CRG
- 19 CELEBRITY — 'N Sync — Jive/Zomba
- 20 NOW 5 — Various Artists — Sony/Zomba/Universal/EMI/CRG
- 21 ESSENCE — Lucinda Williams — Lost Highway/IDJMG
- 22 MOULIN ROUGE — Soundtrack — Interscope
- 23 NO STRINGS ATTACHED — 'N Sync — Jive/Zomba
- 24 WINGSPAN: HITS AND HISTORY — Paul McCartney — MPL/Capitol
- 25 AMNESIAC — Radiohead — Capitol

### Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (31)
- 2 REPRISE (8)
- 3 APPLE (3)
- 4 JIVE (9)
- 5 INTERSCOPE (3)

### Top Internet Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (31)
- 2 WARNER BROS. (17)
- 3 CAPITOL (12)
- 4 ZOMBA (17)
- 5 INTERSCOPE (21)

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# the year in music 2001

hot 100

## Hot 100 Artists

Pos. ARTIST (w. of/Class) (Times) (Imp./Label)

- 1 **DESTINY'S CHILD** (5) Columbia
- 2 **JENNIFER LOPEZ** (5) Epic
- 3 **JANET** (3) Virgin
- 4 **MATCHBOX TWENTY** (3) Lava/Atlantic
- 5 **LIFEWALKS** (3) DreamWorks
- 6 **112** (2) Bad Boy/Arista
- 7 **FAITH HILL** (1) Warner Bros.
- 8 **JA RULE** (5) Murder Inc./Def Jam/ADMG
- 9 **NELLY** (3) Fo' Real/Universal
- 10 **SHAGGY** (2) MCA
- 11 **JAY-Z** (6) Roc-A-Fella/Def Jam/ADMG
- 12 **USHER** (2) Arista
- 13 **JAGGED EDGE** (4) So So Def/Columbia
- 14 **AURICA KEYS** (2) J
- 15 **LENNY KRAVITZ** (2) Virgin
- 16 **MISSY "MISDEMEANOR" ELLIOTT** (2) The Gold Mind/Funkys/VEG
- 17 **DIDO** (1) Arista
- 18 **TRAIN** (1) Columbia
- 19 **OUTKAST** (2) LaFace/Arista
- 20 **MYA** (1) Universal/Interscope
- 21 **3 DOORS DOWN** (3) Republic/Universal
- 22 **STAINED** (2) Flip/Funkys/VEG
- 23 **MADONNA** (3) Maverick/Warner Bros.

- 24 **EVE** (2) Buff Ryders/Interscope
- 25 **BLU CANTRELL** (1) RoadCone/Arista
- 26 **DREAM** (2) Bad Boy/Arista
- 27 **LEE ANN WOMACK** (2) MCA Nashville
- 28 **INCUBUS** (2) Innovative/Epic
- 29 **N SYNC** (3) Jive
- 30 **R. KELLY** (3) Jive
- 31 **NELLY FURTADO** (2) DreamWorks
- 32 **UNCLE KRACKEER** (1) Tap Dog/Lava/Atlantic
- 33 **O-TOWN** (2) J
- 34 **CITY HIGH** (2) Stage Six/Benson/Interscope
- 35 **PINK** (2) LaFace/ADMG
- 36 **TIM MCGRAW** (2) Cub
- 37 **BACKSTREET BOYS** (4) Jive
- 38 **LUDACRIS** (3) Disturbing The Peace/Def Jam South/ADMG
- 39 **CREED** (3) Windup
- 40 **MARY J. BLIGE** (3) MCA
- 41 **TONY KEVIN** (3) DreamWorks (Nashville)
- 42 **CRAZY TOWN** (1) Columbia
- 43 **JOE** (1) Jive
- 44 **BROOKS & DUNN** (2) Arista Nashville
- 45 **MYSTICAL** (3) Jive
- 46 **MUSIQ SOULCHILD** (2) Def Soul/ADMG
- 47 **LOHENGAR** (3) BMG
- 48 **K-CI & JOJO** (1) MCA
- 49 **CRAIG DAVID** (1) Motown/Arista
- 50 **CASE** (1) Def Soul/ADMG
- 51 **TRAVIS TRITT** (2) Columbia (Nashville)
- 52 **GINUWINE** (2) Epic
- 53 **ALAN JACKSON** (4) Arista Nashville
- 54 **KEITH URBAN** (2) Capitol (Nashville)

- 55 **SUGAR RAY** (1) Love/Arista
- 56 **AEROSMITH** (1) Columbia
- 57 **JAMIE O'NEAL** (2) Mercury (Nashville)
- 58 **KENNY CHESNET** (2) JMI
- 59 **JAHEM** (2) Dream M8/Parade Bros.
- 60 **DAVE STEPHAN'S BAND** (2) RCA
- 61 **GWEN METAFIX** (1) Buff Ryders/Interscope
- 62 **LIL' MO** (2) Murder Inc./Def Jam/ADMG
- 63 **CHRISTINA AGUILERA** (1) Columbia
- 64 **TRICK DADDY** (2) Slip-N-Slide/Arista
- 65 **UZ** (1) Jive/Interscope
- 66 **SAMANTHA NUMBA** (2) Wild Card/A&M/Interscope
- 67 **SARA EVANS** (2) RCA (Nashville)
- 68 **FUEL** (1) 550 Music/Epic
- 69 **EVAN AND JARON** (1) Columbia
- 70 **MOBY** (1) VZ
- 71 **DIXIE CHICKS** (2) Monument
- 72 **HILL COUNTRY** (2) Hidden Beach/Epic
- 73 **3LW** (2) Nine Lives/Epic
- 74 **ENYA** (1) Repose
- 75 **JO DEE MESSINA** (2) Cub
- 76 **TOVA** (1) Arista
- 77 **S CLUB 7** (1) A&M/Interscope
- 78 **BRAID PAISLEY** (3) Arista Nashville
- 79 **TAMIA** (1) Elektra/VEG
- 80 **JESSICA SIMPSON** (1) Columbia
- 81 **SUNSHINE ANDERSON** (1) Southside/Arista
- 82 **RIK MARTIN** (3) Columbia
- 83 **ALIFIAN** (2) Background
- 84 **LIL' BOB WOOD** (4) So So Def/Columbia
- 85 **BRITNEY SPEARS** (2) Jive
- 86 **LIL' ROMEO** (1) SoReal/Phonix
- 87 **FABOLOUS** (1) Desert Storm/Elektra/VEG
- 88 **BLAKE SHELTON** (1) Giant (Nashville)/WGN
- 89 **GEORGE STRAIT** (3) MCA Nashville
- 90 **THE ISLEY BROTHERS FEATURING RONALD ISLEY**
- 91 **AKA.MR. BIGGS** (1) DreamWorks
- 92 **JESSICA ANDREWS** (1) DreamWorks (Nashville)
- 93 **WILLA FORD** (1) Love/Arista
- 94 **TRICK PONY** (2) Warner Bros. (Nashville)/WGN

- 94 **DIAMOND RIO** (1) Arista Nashville
- 95 **EVE** (6) RCA
- 96 **LIL' KIM** (1) Interscope
- 97 **EDEN'S CRUSH** (1) 143/London-Sire
- 98 **DEBBALIE MORGAN** (1) The DAS Label/Arista
- 99 **TYRESA** (2) RCA
- 100 **LINKIN PARK** (3) Warner Bros.

## Hot 100 Singles & Tracks

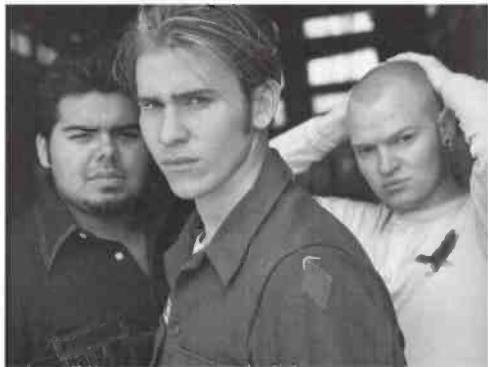
Pos. TITLE — Artist — Imp./Label

- 1 **HANGING BY A MOMENT** — Lifewalks — DreamWorks
- 2 **FALLIN'** — Alicia Keys — J
- 3 **ALL FOR YOU** — Janet — Virgin
- 4 **DROPS OF JUPITER (TELL ME)** — Train — Columbia
- 5 **I'M REAL** — Jennifer Lopez Featuring Ja Rule — Epic
- 6 **IF YOU'RE BLUE** — Matchbox Twenty — Lava/Arista
- 7 **LET ME BLOW YA MIND** — Eve Featuring Gwen Stefani — Buff Ryders/Interscope
- 8 **THANK YOU** — Dido — Arista
- 9 **AGAIN** — Lenny Kravitz — Virgin
- 10 **INDEPENDENT WOMEN PART I** — Destiny's Child — Jive
- 11 **HIT 'EM UP STYLE (OOPS!)** — Blu Cantrell — RoadCone/Arista
- 12 **IT WASN'T ME** — Shaggy Featuring Ricardo "RikBabi" Duran — MCA
- 13 **STUTTER** — Jon Featuring Mystikal — Jive
- 14 **IT'S BEEN AWHILE** — Staind — Flip/Funkys/VEG
- 15 **O REMIND ME** — Usher — Arista
- 16 **WHERE THE PARTY AT** — Jagged Edge With Kelly Rowland — So So Def/Columbia
- 17 **ANGEL** — Shaggy Featuring Rayvon — MCA
- 18 **RIDE WITH ME** — Nelly Featuring City Spud — Fo' Real/Universal
- 19 **FOLLOW ME** — Uncle Kracker — Tap Dog/Lava/Arista
- 20 **PEACHES & CREAM** — 112 — Bad Boy/Arista
- 21 **DRIVE** — Incubus — Innovative/Epic
- 22 **WHAT WOULD YOU DO?** — City High — Zoops Benson/Interscope

Continued on page YE-40



Destiny's Child



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\* Based on Hot 100 Singles & Tracks, R&B/Hip Hop Singles & Tracks, Hot Country Singles & Tracks, Hot Adult Contemporary Singles & Tracks, Hot Rap Singles, Hot Latin Tracks, Hot Mainstream Rock Tracks, Hot Adult Top 40 Singles & Tracks, Top Soundtrack Singles.

\*\* Based on Hot Latin Tracks, Regional Mexican Airplay, Latin Pop Airplay, Tropical/Salsa Airplay.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# the year in music 2001

hot 100

**HOT 100**

Continued from page YE 38

- 23 SURVIVOR — Destiny's Child — Columbia
- 24 LADY MARMALADE — Christina Aguilera, Lil' Kim, Mya & Pink — Interscope
- 25 M.S. JACKSON — DaVinci — LaFace/Arista
- 26 LOVE DON'T COST A THING — Jennifer Lopez — Epic
- 27 THE WAY YOU LOVE ME — Faith Hill — Warner Bros.
- 28 HE LOVES U NOW — Druova — Bad Boy/Arista
- 29 BUTTERFLY — Crazy Town — Columbia
- 30 PUT IT ON ME — Ja Rule Featuring Lil' Mo & Vita — Murder Inc./Def Jam/UMG
- 31 FAMILY AFFAIR — Mary J. Blige — MCA
- 32 I HOPE YOU DANCE — Ine Ana Wornock — MCA Nashville/Universal
- 33 SOUTH SIDE — Nelly Featuring Green Stencel — V2
- 34 DON'T TELL ME — No Doubt — Maverick/Warner Bros.
- 35 GET UR FREAK ON — Missy "Misdemeanor" Elliott — The Gold Mind/Finke/FEG
- 36 CRAZY — F4G & Jada — MCA
- 37 FILL ME IN — Craig David — Atlantic/Wikima/Atlantic
- 38 SOMEONE TO CALL MY LOVER — Janet — Virgin
- 39 WITH ARMS WIDE OPEN — Creed — Word-up
- 40 CASE OF THE EX (WHATCHA GONNA DO) — Mya — University/Interscope
- 41 ALL OR NOTHING — O-Town — J
- 42 BOOTYFLOUS — Destiny's Child — Columbia
- 43 I'M LIKE A BIRD — Holly Furbush — DreamWorks
- 44 KRYPTONITE — 3 Doors Down — Republic/Universal
- 45 FIESTA — Kelly Rowland — Jive
- 46 WHEN IT'S OVER — Sugar Ray — Lava/Atlantic
- 47 JADEO — Aerosmith — Columbia
- 48 PROMISE — Jagged Edge — So So Def/Columbia
- 49 MISSING YOU — Case — Def Soul/UMG
- 50 DIFFERENCES — Groove — Epic
- 51 THIS I PROMISE YOU — 98 Degrees — Jive
- 52 IZZO (H.O.V.A.) — Jay-Z — Roc-A-Fella/Def Jam/UMG
- 53 SUPERMAN PT. II — Lil' Mo Featuring Fatheadz — EastWest/FEG
- 54 CRAZY FOR THIS GIRL — Evan Dorian — Columbia
- 55 NOBODY WANTS TO BE LONELY — Ricky Martin Due To With Christina Aguilera — Columbia
- 56 I JUST WANNA LOVE U (GIVE IT 2 ME) — Jay-Z — Roc-A-Fella/Def Jam/UMG
- 57 ONE MINUTE MAN — Missy "Misdemeanor" Elliott — The Gold Mind/Finke/FEG
- 58 DANGER (BEEN SO LONG) — Mystikal Featuring Nivea — Jive

- 59 ONLY TIME — Enya — Reprise
- 60 I DIDI! — Taya — Arista
- 61 NEVER HAD A DREAM COME TRUE — S Club 7 — RCA/Interscope
- 62 STRANGER IN MY HOUSE — Tame — Elektra/FEG
- 63 IRRESISTIBLE — Jessica Simpson — Columbia
- 64 HEARD IT ALL BEFORE — Sunanda Anderson — SouthBe/Atlantic
- 65 THE SPACE BETWEEN — Dave Matthews Band — RCA
- 66 THERE YOU'LL BE — Faith Hill — Hollywood/Warner Bros.
- 67 LOVE — Mos Def Soothchild — Def Soul/UMG
- 68 IT'S OVER NOW — 112 — Bad Boy/Arista
- 69 NO MORE (BABY I'M DA RIGHT) — SLW — Nice 'n' Easy/Five
- 70 TURN OFF THE LIGHT — Nelly Furtado — DreamWorks
- 71 AIN'T NOTHING 'BOUT YOU — Brook & Duke — Arista Nashville
- 72 PLAY — Jennifer Lopez — Epic
- 73 I'M ALREADY THERE — Lonestar — BMG
- 74 MY BABY — LP — Rap — SoSoDef/Philly
- 75 BEAUTIFUL DAY — 02 — Island/Interscope
- 76 AUSTIN — Alicia Silverstone — Great Northwest/WGN
- 77 SOUTHERN HOSPITALITY — Lonestar — Dischord/The Peace/Def Jam South/UMG
- 78 GROWN MEN DON'T CRY — Tim McGraw — Curb
- 79 LIVIN' IT UP — Ja Rule Featuring Case — Murder Inc./Def Jam/UMG
- 80 LOVERBOY — Mariah Carey Featuring Cameo — Virgin
- 81 CONTAGIOUS — The Tinky Brothers Featuring Ronald Isley AKA M. Biggs — DreamWorks
- 82 WHO I AM — Jessica Andrews — DreamWorks (Nashville)
- 83 MUSIK — Rick Simon Featuring Marvin Gaye — NY LA/Def Squad/Interscope
- 84 I WANNA BE BAD — Wills Foad — Lava/Atlantic
- 85 DON'T HAPPEN TODAY — Kenny Chesney — BMG
- 86 ONE MORE DAY — Diamond Rio — Arista Nashville
- 87 I WISH — E. 404 — Jive
- 88 IT'S A GREAT DAY TO BE ALIVE — Travis Tritt — Columbia (Nashville)
- 89 I'M A THUG — Jack Dreddy — Slip-N-Slide/Atlantic (DreamWorks (Nashville))
- 90 GET OVER YOURSELF — Eden's Crush — 143/London/Sire
- 91 DANCE WITH ME — Deborah Morgan — The BMG Label/Atlantic
- 92 SO FRESH, SO CLEAN — OutKast — LaFace/Arista
- 93 E.I. — Holly — Fel' Real/Universal



Jennifer Lopez

- 96 BE LIKE THAT — 3 Doors Down — Republic/Universal
- 97 MOST GIRLS — Pink — LaFace/Arista
- 98 DOOCHIE WAG — QB Finca Featuring Nas & Brownstarrs — Hi Will/UMG
- 99 HERO — Enrique Iglesias — Interscope
- 100 HONOR RAGE (IN MY HANDS) — Fuel — 550 Music/Epic

**Hot 100 Artists — Duo/Group**

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

- 1 DESTINY'S CHILD (3) Columbia
- 2 MATCHBOX TWENTY (3) Lava/Atlantic
- 3 LIFEHOUSE (1) DreamWorks
- 4 112 (2) Bad Boy/Arista
- 5 JAGGED EDGE (4) So So Def/Columbia
- 6 TRAIN (1) Columbia
- 7 OUTRAGE (2) LaFace/Arista
- 8 3 DOORS DOWN (3) Republic/Universal
- 9 STAINED (2) Fly/Atlantic/FEG
- 10 DREAM (2) Bad Boy/Arista

**Hot 100 Artists — Female**

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

- 1 JENNIFER LOPEZ (3) Epic
- 2 JANET (3) Virgin
- 3 FAITH HILL (7) Warner Bros. (1) Hollywood/Warner Bros. (7) Warner Bros. (Nashville)/WGN (1) Interscope
- 4 ALICIA KEYS (2) J
- 5 MISSY "MISDEMANOR" ELLIOTT (2) The Gold Mind/Finke/FEG (1) Roc-A-Fella/Def Jam/UMG (1) Virgin
- 6 DIDO (1) Arista (1) Web/Alternative/Interscope
- 7 MYA (1) University/Interscope (1) University/Kulturaktion/Warner Bros. (1) Interscope (1) Shocking Vibes/PP Music
- 8 MADONNA (3) Maverick/Warner Bros.
- 9 EVE (2) BuFi Bytars/Interscope (1) Banga Basement/Interscope
- 10 BLUE ANTIRELL (1) Real Gone/Arista



Ja Rule

**Hot 100 Artists — Male**

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

- 1 JA RULE (5) Murder Inc./Def Jam/UMG (1) Epic
- 2 NELLY (3) Fel' Real/Universal (1) So So Def/Columbia (1) Priority/Capitol
- 3 SHAGGY (2) MCA
- 4 SPOD (6) Rock-A-Fella/Def Jam/UMG (1) Jive
- 5 USHER (2) Arista (1) LaFace/Arista
- 6 LENNY KRAVITZ (2) Virgin
- 7 R. KELLY (3) Jive (1) Tenor Square/Atlantic (1) Roc-A-Fella/Def Jam/UMG
- 8 UNCLE KRACKER (1) Top Dog/Lava/Atlantic
- 9 TIM MCGRAW (3) Curb
- 10 LUDACRIS (3) Dischord/The Peace/Def Jam South/UMG (1) Dischord/The Peace/Def Jam/UMG (1) FB/Universal (1) BMG/JVT

**Hot 100 Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (19)
- 2 JIVE (19)
- 3 EPIC (13)
- 4 VIRGIN (8)
- 5 MCA (7)
- 6 ARISTA (9)
- 7 BAD BOY (13)
- 8 J (11)
- 9 LAVA (7)
- 10 DREAMWORKS (7)
- 11 ARISTA NASHVILLE (15)
- 12 MCA NASHVILLE (11)
- 13 SO SO DEF (8)
- 14 ELEKTRA (10)
- 15 DEF JAM (15)

**Hot 100 Labels**

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA (32)
- 2 ARISTA (31)
- 3 INTERSCOPE (27)
- 4 ISLAND DEF JAM MUSIC GROUP (31)
- 5 EPIC (22)



Destiny's Child

COLUMBIA





Neptunes

Hot 100 Producers

1. PRODUCER (No. of Chart Hits)

- D THE NEPTUNES (11)
- 2 SHAUN "STING" PIZZONIA (12)
- 3 TIMBALAND (6)
- 4 BYRON GALLAGHER (14)
- 5 HATT SERLETTE (3)
- 6 RON ANIELLO (1)
- 7 JOSH ABRAHAM (4)
- 8 MARK WRIGHT (7)
- 9 OR. DRE (5)
- 10 BRYAN-MICHAEL COX (12)
- 11 JERMAINE DUPRI (1)
- 12 JASON "JAY E" EPPEKOFF (4)
- 13 BRENDAN O'BRIEN (2)
- 14 ALICIA KEYS (2)
- 15 LENNY KRAVITZ (2)
- 16 KEITH STEGALL (7)
- 17 BEYONCÉ KNOWLES (5)
- 18 DALLAS AUSTIN (1)
- 19 JIMMY JAM (6)
- 20 TERRY LEWIS (6)
- 21 MIKE CITY (3)
- 22 PAUL EBERSOLD (3)
- 23 R. KELLY (3)
- 24 TROY OLIVER (2)
- 25 RIC WACK (2)

Hot 100 Singles Sales

- 1. TITLE — Artist — Imp./Label
- D LOVERBOY — Mariah Carey Featuring Cannon — Virgin
- 2 STUTTER — Joe Featuring Mystikal — Jive
- 3 GET OVER YOURSELF — E-40's Cash — 143/London/Sire
- 4 LIQUID DREAMS — O-Town — J
- 5 MY BABY — DJ Jazzy Jeff — SoDef/Atlantic
- 6 ALL FOR YOU — Janet — Virgin
- 7 COULD IT BE — Johnson — Divine M8/Warner Bros.
- 8 WHAT WOULD YOU DO? — City High — Boogie Basement/Interscope
- 9 HE LOVES U NOT — Dream — Bad Boy/Arista
- 10 BIZOUQNE — DMX — J
- 11 SUPERWOMAN PT. II — Lil' Mo Featuring Fabolous — Atlantic/VEG
- 12 MISSING YOU — Cass — Def Soul/DMG
- 13 STRANGER IN MY HOUSE — Harris — Elektra/VEG
- 14 STRONGER — Whitney Houston — Jive
- 15 FILL ME IN — Craig David — Wildcatz/Arista
- 16 DON'T TELL ME — Madonna — Maverick/Warner Bros.

- 17 SOUTH SIDE — Macy Featuring Gwen Stefani — V2
- 18 BOOTYLOUCIOUS — Destiny's Child — Columbia
- 19 U REMIND ME — Usher — Arista
- 20 SO IN LOVE WITH TWO — Akaike — Island/Atlantic
- 21 THE STAR SPANGLED BANNER — Whitney Houston — Arista
- 22 CAN'T FIGHT THE MOONLIGHT — Lohan Rivers — Cash
- 23 BOW WOW (THAT'S MY NAME) — Lil' Bow Wow — So So Def/Columbia
- 24 CAST OF THE EX (WHATCHA GONNA DO) — Mya — University/Interscope
- 25 PURPLE HILLS — D12 — Shady/Interscope
- 26 DANCE WITH ME — Debralex Morgan — The DAS Label/Atlantic
- 27 FIESTA — R. Kelly Featuring Jay-Z — Jive
- 28 I DOH! — Teyo — Arista
- 29 IT'S OVER NOW — 112 — Bad Boy/Arista
- 30 I WANNA BE BAD — Willie Nile — Jive/Atlantic
- 31 THE ITCH — Vitamin C — Elektra/VEG
- 32 MS. JACKSON — DaKrest — LaFace/Arista
- 33 SOMEONE TO CALL MY LOVER — Janet — Virgin
- 34 SOUL SISTA — Biki — Mago/Interscope
- 35 HIT 'EM UP STYLE (OOPS!) — Blu Cantel — Real Gone/Arista

- 36 NEVER HAD A DREAM COME TRUE — S Club 7 — A&M/Interscope
- 37 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia
- 38 THE WAY YOU LOVE ME — Faith Hill — Warner Bros. (Nashville)/NRW
- 39 THERE SHE GOES — Babyface — Arista
- 40 IT WASN'T ME — Stagggy Featuring Ricardo "RikRik" Doucet — MCA
- 41 INDEPENDENT WOMEN PART I — Destiny's Child — Columbia
- 42 BUTTERFLY — Crazy Town — Columbia
- 43 LOOK AT US — Saini Pass — Playland/Priority
- 44 MAMACITA — Public Announcements — RCA
- 45 AM TO PM — Christina Milian — Def Soul/DMG
- 46 MUSIC — Madonna — Maverick/Warner Bros.
- 47 SHE'S ALL GOIN' — Trivly Carter — J
- 48 I HOPE YOU DANCE — Lee Ann Womack — MCA Nashville/Universal
- 49 RAISE UP — Princy Pablo — Jive
- 50 OKLAHOMA — Billy Gilman — Epic (Nashville)
- 51 TAKE YOU OUT — Luther Vandross — J
- 52 REQUEST LINE — Black Eyed Peas Featuring Macy Gray — Interscope
- 53 THIS IS ME — Dream — Bad Boy/Arista
- 54 CRAZY FOR THIS GIRL — Evan Dora Jones — Columbia
- 55 GOTTA TELL YOU — Samantha Mumba — Wild Card/Interscope
- 56 ALL OR NOTHING — O-Town — J
- 57 PROMISE — Jagged Edge — So So Def/Columbia
- 58 BAG LADY — Erykah Badu — Motown/Universal
- 59 BOUNCING OFF THE CEILING (UPSIDE DOWN) — Lil' Mo — So So Def/MCA
- 60 LIKE WOVU! — Leslie Carter — DreamWorks
- 61 AUSTIN — Blake Shelton — Giant (Nashville)/NRW
- 62 THAT'S HOW I BEAT SHAO — Aaron Carter — Jive
- 63 ANGEL — Stagggy Featuring Raymon — MCA
- 64 SURVIVOR — Destiny's Child — Columbia
- 65 CROSS THE BORDER — Phyllis' Most Wanted — Atlantic
- 66 COME ON OVER BABY (ALL I WANT IS YOU) — Christina Aguilera — RCA
- 67 DON'T MESS WITH THE RADIO — Nivea — Jive
- 68 LA BOMBA — Anja Aguilar — Sony Discos
- 69 GOD BLESS THE USA — Lee Greenwood — Cash
- 70 WIN — Brian McKnight — Motown/Universal
- 71 WHAT IT FEELS LIKE FOR A GIRL — Madonna — Maverick/Warner Bros.
- 72 WHAT I REALLY MEANT TO SAY — Cyndi Lauper — Capitol/Atlantic

- 73 ONE MORE TIME — Duff Punk — Virgin
- 74 DOESN'T REALLY MATTER — Janet — Def Jam/Def Soul/DMG
- 75 YOU ALL AT — Boke Mod with zana Coppola — S-Camp/Atlantic
- 76 HANGING BY A MOMENT — Lifehouse — DreamWorks
- 77 FALLIN' — Jennifer Lopez Featuring Ja Rule — Epic
- 78 DROPS OF JUPITER (TELL ME) — Train — Columbia
- 79 LET ME BLOW YA MIND — Eve Featuring Gwen Stefani — J&B/VEG/Atlantic
- 80 IF YOU'RE GONE — Anastacia Twenty — Jive/Atlantic
- 81 THANK YOU — Dido — Arista
- 82 AGAIN — Lenny Kravitz — Virgin
- 83 IT'S BEEN AWHILE — Stead — Flip/VEG/Cash
- 84 RIDE WITH ME — Nelly Featuring City Spac — In' Red/Interscope
- 85 ANGEL — Stagggy Featuring MCA
- 86 PEACHES & CREAM — 112 — Bad Boy/Arista
- 87 INDEPENDENT WOMEN PART I — Destiny's Child — Columbia
- 88 IT WASN'T ME — Stagggy Featuring Ricardo "RikRik" Doucet — MCA
- 89 ALL FOR YOU — Janet — Virgin
- 90 FOLLOW ME — Uncle Kracker — Tap Day/Lava/Atlantic
- 91 DRIVE — Incubus — Interscope/VEG
- 92 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia
- 93 HIT 'EM UP STYLE (OOPS!) — Blu Cantel — Real Gone/Arista
- 94 U REMIND ME — Usher — Arista
- 95 LIT LIT MARMALADE — Christina Aguilera, Lil' Kim, Mya & Fikri — Interscope
- 96 PUT IT ON ME — In' Red Featuring Lil' Mo & Vito — Murder Inc./Def Soul/DMG
- 97 STUTTER — Joe Featuring Mystikal — Jive
- 98 LOVE DON'T COST A THING — Jennifer Lopez — Epic
- 99 FAMILY AFFAIR — Henry J. Blip — MCA
- 100 SURVIVOR — Destiny's Child — Columbia
- 101 GET UP FREAK ON — Macy "MadameXan" Elliott — The Gold Mind/VEG
- 102 MS. JACKSON — DaKrest — LaFace/Arista
- 103 THE WAY YOU LOVE ME — Faith Hill — Warner Bros.
- 104 CRAZY — E-40 & Jala — MCA
- 105 WITH ARMS WIDE OPEN — Creed — Wind-up
- 106 BUTTERFLY — Crazy Town — Columbia
- 107 I HOPE YOU DANCE — Lee Ann Womack — MCA Nashville/Universal
- 108 KRYPTONITE — 3 Doors Down — Republic/Universal
- 109 I'M LIKE A BIRD — Holly Furbush — DreamWorks
- 110 WHAT WOULD YOU DO? — City High — Boogie Basement/Interscope
- 111 DIFFERENCES — Ginuwine — Jive
- 112 WHEN IT'S OVER — Sugar Ray — Lava/Atlantic
- 113 HE LOVES U NOT — Dream — Bad Boy/Arista



Mariah Carey

Hot 100 Airplay

Pos. TITLE — Artist — Imp./Label

- 1 HANGING BY A MOMENT — Lifehouse — DreamWorks
- 2 I'M REAL — Jennifer Lopez Featuring Ja Rule — Epic
- 3 FALLIN' — Alicia Keys — J
- 4 DROPS OF JUPITER (TELL ME) — Train — Columbia
- 5 LET ME BLOW YA MIND — Eve Featuring Gwen Stefani — J&B/VEG/Atlantic
- 6 IF YOU'RE GONE — Anastacia Twenty — Jive/Atlantic
- 7 THANK YOU — Dido — Arista
- 8 AGAIN — Lenny Kravitz — Virgin
- 9 IT'S BEEN AWHILE — Stead — Flip/VEG/Cash
- 10 RIDE WITH ME — Nelly Featuring City Spac — In' Red/Interscope
- 11 ANGEL — Stagggy Featuring MCA
- 12 PEACHES & CREAM — 112 — Bad Boy/Arista
- 13 INDEPENDENT WOMEN PART I — Destiny's Child — Columbia
- 14 IT WASN'T ME — Stagggy Featuring Ricardo "RikRik" Doucet — MCA
- 15 ALL FOR YOU — Janet — Virgin
- 16 FOLLOW ME — Uncle Kracker — Tap Day/Lava/Atlantic
- 17 DRIVE — Incubus — Interscope/VEG
- 18 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia
- 19 HIT 'EM UP STYLE (OOPS!) — Blu Cantel — Real Gone/Arista
- 20 U REMIND ME — Usher — Arista
- 21 LIT LIT MARMALADE — Christina Aguilera, Lil' Kim, Mya & Fikri — Interscope
- 22 PUT IT ON ME — In' Red Featuring Lil' Mo & Vito — Murder Inc./Def Soul/DMG
- 23 STUTTER — Joe Featuring Mystikal — Jive
- 24 LOVE DON'T COST A THING — Jennifer Lopez — Epic
- 25 FAMILY AFFAIR — Henry J. Blip — MCA
- 26 SURVIVOR — Destiny's Child — Columbia
- 27 GET UP FREAK ON — Macy "MadameXan" Elliott — The Gold Mind/VEG
- 28 MS. JACKSON — DaKrest — LaFace/Arista
- 29 THE WAY YOU LOVE ME — Faith Hill — Warner Bros.
- 30 CRAZY — E-40 & Jala — MCA
- 31 WITH ARMS WIDE OPEN — Creed — Wind-up
- 32 BUTTERFLY — Crazy Town — Columbia
- 33 I HOPE YOU DANCE — Lee Ann Womack — MCA Nashville/Universal
- 34 KRYPTONITE — 3 Doors Down — Republic/Universal
- 35 I'M LIKE A BIRD — Holly Furbush — DreamWorks
- 36 WHAT WOULD YOU DO? — City High — Boogie Basement/Interscope
- 37 DIFFERENCES — Ginuwine — Jive
- 38 WHEN IT'S OVER — Sugar Ray — Lava/Atlantic
- 39 HE LOVES U NOT — Dream — Bad Boy/Arista

- 40 SOMEONE TO CALL MY LOVER — Janet — Virgin
- 41 IZZO (H.O.V.A.) — Jay-Z — Roc-A-Fella/Def Jam/DMG
- 42 ALL OR NOTHING — O-Town — J
- 43 DON'T TELL ME — Madonna — Maverick/Warner Bros.
- 44 THIS I PROMISE YOU — Mya — Jive
- 45 JADE — Anoushka — Columbia
- 46 CAST OF THE EX (WHATCHA GONNA DO) — Mya — University/Interscope
- 47 PROMISE — Ingrid Ego — So So Def/Columbia
- 48 I JUST WANNA LOVE U (GIVE IT 2 ME) — Jay-Z — Roc-A-Fella/Def Jam/DMG
- 49 SOUTH SIDE — Macy Featuring Gwen Stefani — V2
- 50 ONE MINUTE MAN — Macy "MadameXan" Elliott — The Gold Mind/VEG
- 51 FIESTA — R. Kelly Featuring Jay-Z — Jive
- 52 DANGER (REBEL YOUTH) — Mystikal Featuring Nivea — Jive
- 53 NOBODY WANTS TO BE LOVELY — Ricky Martin With Christina Aguilera — Columbia
- 54 ONLY TIME — Eryk — Reprise
- 55 FILL ME IN — Craig David — Wildcatz/Arista
- 56 HEARD IT ALL BEFORE — Samantha Armstrong — Soulfly/Atlantic
- 57 LOVE — Macy Soudthill — Def Soul/DMG
- 58 CRAZY FOR THIS GIRL — Evan Dora Jones — Columbia
- 59 AIN'T NOTHING 'BOUT YOU — Brooks & Dunn — Arista Nashville
- 60 THERE YOU'LL BE — Faith Hill — Hollywood/Warner Bros.
- 61 NO MORE (BABY I'M DO RIGHT) — 3LW — Jive
- 62 IRRESISTIBLE — Jessica Simpson — Columbia
- 63 THE SPACE BETWEEN — One Million Dead — RCA
- 64 I'M ALREADY THERE — Josselyn — BMG
- 65 BOOTYLOUCIOUS — Destiny's Child — Columbia
- 66 TURN OUT THE LIGHT — Holly Furbush — DreamWorks
- 67 GROWN MEN DON'T CRY — Tia Mowry — Cash
- 68 WHO I AM — Jessica Andrews — DreamWorks (Nashville)
- 69 BEAUTIFUL DAY — U2 — Island/Atlantic
- 70 DON'T HAPPEN TWICE — Kenny Chesney — BMG
- 71 LIVIN' IT UP — In' Red Featuring Cass — Murder Inc./Def Soul/DMG
- 72 ONE MORE DAY — Diamond Rio — Arista Nashville
- 73 IT'S A GREAT DAY TO BE ALIVE — Jenesi Fitt — Columbia (Nashville)
- 74 SOUTHERN HOSPITALITY — Ludacris — Debuting The Piece/Def Jam Soul/DMG
- 75 YOU SHOULDN'T KISS ME LIKE THIS — Toly Keith — DreamWorks (Nashville)



Lifehouse

# the year in music 2001

r+b/hip-hop

## Top R&B/Hip-Hop Artists

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

- R. KELLY** (6) *Jive*  
(1) *Jive/Zomba*  
(1) *Terror Squad/Atlantic*  
(1) *Roc-A-Fella/Def Jam/IDJMG*
- JAY-Z** (11) *Roc-A-Fella/Def Jam/IDJMG*  
(1) *Jive*  
(1) *EastWest/VEG*  
(1) *Def Jam/Def Soul/IDJMG*  
(1) *University/Interscope/IDJMG*
- MUSIQ SOULCHILD** (3) *Def Soul/IDJMG*  
(1) *Def Jam/Def Soul/IDJMG*
- JA RULE** (7) *Monde Inc./Def Jam/IDJMG*  
(1) *Epic*  
(1) *Loosd/Monster Inc./Def Jam/IDJMG*
- JAGGED EDGE** (5) *So So Def/Columbia*  
(2) *So So Def/Columbia/CRG*
- 112** (3) *Real Gone/Arista*
- JILL SCOTT** (4) *Hidden Beach/Epic*
- DESTINY'S CHILD** (4) *Columbia*  
(2) *Columbia/CRG*  
(1) *Mass World/Columbia/CRG*
- OUTKAST** (4) *LaFace/Arista*
- LUDACRIS** (4) *Distributing The Peace/Def Jam South/IDJMG*  
(1) *Distributing The Peace/Def Jam/IDJMG*  
(1) *Virgin*  
(1) *FB/Universal*  
(1) *BME/TVT*  
(1) *So So Def/Columbia*
- JAHMIEH** (3) *Divine Hit/Warner Bros.*
- MISSY "MISDEMEANOR" ELLIOTT** (5) *The Gold Mind/Elektra/VEG*  
(1) *Roc-A-Fella/Def Jam/IDJMG*
- GINUWINE** (3) *Epic*  
(1) *The Gold Mind/Elektra/VEG*
- NELLY** (4) *Fa' Real/Universal*  
(1) *So So Def/Columbia*  
(1) *Priority/Capitol*
- ALICIA KEYS** (4) *J*
- USHER** (3) *Arista*  
(1) *Real Gone/Arista*
- SHAGGY** (3) *MCA*  
(1) *Big Yard/MCA*
- MYSTICAL** (3) *Jive*  
(1) *Jive/Zomba*  
(1) *Virgin*
- SNOOP DOGG** (3) *No Limit/Priority*  
(2) *Doggystyle/TVT*  
(1) *No Limit/Priority/Capitol*  
(1) *Universal*
- Death Row/Doggystyle/Priority/Capitol**  
(1) *TVT*  
(1) *BS/Death Row*  
(1) *J*  
(1) *Alternately/Doggystyle/Interscope*  
(1) *Doggystyle/Priority*  
(1) *TVT/No Limit/Priority*  
(1) *Priority/Death Row/Interscope*
- CASE** (3) *Def Soul/IDJMG*  
(1) *Monde Inc./Def Jam/IDJMG*
- EVE** (4) *Ruff Ryders/Interscope*  
(1) *Beacon Movement/Interscope*
- TANK** (3) *Blackground*
- TRICK DADDY** (2) *Sip-A-Ski/Arista*  
(1) *Sip-A-Ski/Arista/ARJ*
- AALIYAH** (4) *Blackground*
- LIL BOW WOW** (5) *So So Def/Columbia*  
(1) *So So Def/Columbia/CRG*
- JANET** (4) *Virgin*
- JENNIFER LOPEZ** (3) *Epic*
- TAMIA** (4) *Elektra/VEG*
- MARY J. BLIGE** (4) *MCA*  
(1) *Columbia*  
(1) *Roc-A-Fella/Def Jam/IDJMG*



R. Kelly

- INDIARIE** (3) *Motown*  
(1) *Motown/Universal*
- SUNSHINE ANDERSON** (2) *Soulful/Arista*  
(1) *Soulful/Arista/ARJ*
- DAVE HOLISTER** (2) *Def Squad/DreamWorks*  
(1) *Def Squad/DreamWorks/Interscope*
- ERTYKAH BADU** (3) *Motown*  
(1) *Motown/Universal*
- MAXWELL** (3) *Columbia*  
(1) *Columbia/CRG*
- SADÉ** (2) *Epic*
- THE ISLEY BROTHERS FEATURING RONALD ISLEY**  
**AKA MR. DIGGS** (2) *DreamWorks/Interscope*  
(1) *DreamWorks*
- 3PAC** (4) *Arrested/Death Row/Interscope*  
(1) *Arrested/Interscope*
- LUTHER VANDROSS** (3) *J*
- LIL' MO** (3) *Elektra/VEG*  
(2) *Monde Inc./Def Jam/IDJMG*  
(1) *EastWest/VEG*
- CARL THOMAS** (4) *Real Gone/Arista*  
(1) *Real Gone/Arista/Def Jam/Arista*  
(1) *Wu-Long/Real Gone/Shady/Epic*
- PROJECT PAT** (2) *Hypnotize Minds/Loosd/Columbia*  
(1) *Hypnotize Minds/Loosd/CRG*
- TYRESE** (3) *RCA*  
(1) *Universal*  
(1) *So So Def/Columbia*
- FABOLOUS** (3) *Desant Storm/Elektra/VEG*  
(1) *EastWest/VEG*
- ABYFACÉ** (3) *Arista*  
(2) *Epic*
- JAY-Z** (3) *Jive*  
(1) *Jive/Zomba*  
(1) *Motown*
- LIL' ROMEO** (2) *Souls/Priority*  
(1) *Souls/Priority/Capitol*
- DONNIE McCURKIN** (1) *Wentz/Zomba*  
(1) *Wentz/Blue*
- MARY J. BLIGE** (5) *Roc-A-Fella/Def Jam/IDJMG*  
(1) *Epic*
- YOLANDA ADAMS** (4) *Elektra/VEG*
- OB FINEST** (2) *BB World/Columbia*  
(1) *BB World/Columbia/CRG*

## Top New R&B/Hip-Hop Artists

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

- MUSIQ SOULCHILD** (3) *Def Soul/IDJMG*  
(1) *Def Jam/Def Soul/IDJMG*
- LUDACRIS** (4) *Distributing The Peace/Def Jam South/IDJMG*  
(1) *Distributing The Peace/Def Jam/IDJMG*



Musiq Soulchild

- Virgin*  
(1) *FB/Universal*  
(1) *BME/TVT*  
(1) *So So Def/Columbia*
- JAHMIEH** (3) *Divine Hit/Warner Bros.*
- ALICIA KEYS** (4) *J*
- TANK** (3) *Blackground*
- LIL BOW WOW** (5) *So So Def/Columbia*  
(1) *So So Def/Columbia/CRG*
- INDIARIE** (3) *Motown*  
(1) *Motown/Universal*
- SUNSHINE ANDERSON** (2) *Soulful/Arista*  
(1) *Soulful/Arista/ARJ*
- LIL' MO** (3) *Elektra/VEG*  
(2) *Monde Inc./Def Jam/IDJMG*  
(1) *EastWest/VEG*
- FABOLOUS** (3) *Desant Storm/Elektra/VEG*  
(1) *EastWest/VEG*

## Top R&B/Hip-Hop Artists—Duo/Group

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

- JAGGED EDGE** (5) *So So Def/Columbia*  
(2) *So So Def/Columbia/CRG*  
(2) *112* (5) *Real Gone/Arista*
- DESTINY'S CHILD** (4) *Columbia*  
(2) *Columbia/CRG*  
(1) *Mass World/Columbia/CRG*
- OUTKAST** (4) *LaFace/Arista*
- THE ISLEY BROTHERS FEATURING RONALD ISLEY**  
**AKA MR. DIGGS** (2) *DreamWorks/Interscope*  
(1) *DreamWorks*  
(1) *BB World/Columbia*  
(1) *BB World/Columbia/CRG*
- K-CI JOJO** (3) *MCA*
- KOFFEE BROWN** (3) *Divine Hit/Arista*
- D12** (2) *Shady/Interscope*
- SHEDY DRINKS/Interscope  
(1) *Shady/Drinks/Interscope***
- PUBLIC ANNOUNCEMENT** (4) *RCA*

## Top R&B/Hip-Hop Artists—Female

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

- JILL SCOTT** (4) *Hidden Beach/Epic*
- MISSY "MISDEMEANOR" ELLIOTT** (5) *The Gold Mind/Elektra/VEG*  
(1) *Roc-A-Fella/Def Jam/IDJMG*  
(1) *Virgin*
- ALICIA KEYS** (4) *J*
- EVE** (4) *Ruff Ryders/Interscope*  
(1) *Beacon Movement/Interscope*



Jagged Edge

- AALIYAH** (4) *Blackground*
- JANET** (4) *Virgin*
- JENNIFER LOPEZ** (3) *Epic*
- TAMIA** (4) *Elektra/VEG*
- MARY J. BLIGE** (4) *MCA*  
(1) *Roc-A-Fella/Def Jam/IDJMG*  
(1) *Motown/Universal*
- INDIARIE** (3) *Motown*  
(1) *Motown/Universal*

## Top R&B/Hip-Hop Artists—Male

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

- R. KELLY** (6) *Jive*  
(1) *Jive/Zomba*  
(1) *Terror Squad/Atlantic*  
(1) *Roc-A-Fella/Def Jam/IDJMG*
- JAY-Z** (11) *Roc-A-Fella/Def Jam/IDJMG*  
(1) *Jive*  
(1) *EastWest/VEG*  
(1) *Def Jam/Def Soul/IDJMG*  
(1) *University/Interscope/IDJMG*
- MUSIQ SOULCHILD** (3) *Def Soul/IDJMG*  
(1) *Def Jam/Def Soul/IDJMG*
- JA RULE** (7) *Monde Inc./Def Jam/IDJMG*  
(1) *Jive*  
(1) *EastWest/VEG*  
(1) *Def Jam/Def Soul/IDJMG*  
(1) *University/Interscope/IDJMG*
- MUSIQ SOULCHILD** (3) *Def Soul/IDJMG*  
(1) *Def Jam/Def Soul/IDJMG*
- JA RULE** (7) *Monde Inc./Def Jam/IDJMG*  
(1) *Jive*  
(1) *EastWest/VEG*  
(1) *Def Jam/Def Soul/IDJMG*  
(1) *University/Interscope/IDJMG*
- GINUWINE** (3) *Epic*  
(1) *The Gold Mind/Elektra/VEG*
- NELLY** (4) *Fa' Real/Universal*  
(1) *So So Def/Columbia*  
(1) *Priority/Capitol*
- USHER** (3) *Arista*  
(2) *LaFace/Arista*
- SHAGGY** (3) *MCA*  
(1) *Big Yard/MCA*

## Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. of Charted Titles)

- JIVE** (26)
- DEF JAM** (5)
- BAD RYD** (23)
- COLUMBIA** (9)





Bill Scott

- 5 EPIC (22)
- 6 ELEKTRA (25)
- 7 MCA (25)
- 8 DEF SOUL (18)
- 9 J (18)
- 10 MOTOWN (26)
- 11 SO SO DEF (17)
- 12 BACKGROUND (11)
- 13 LAFACE (14)
- 14 DIVINE MILL (6)
- 15 ARISTA (20)

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

Pos. LABEL (No. of Chart Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (71)
- 2 ARISTA (63)
- 3 COLUMBIA RECORDS GROUP (67)
- 4 INTERSCOPE (65)
- 5 EPIC (40)

**Top R&B/Hip-Hop Album Artists**

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

- 1 R. KELLY (1) *Jive/Zomba*
- 2 JAY-Z (3) *Roc-A-Fella/Def Jam/UMG*
- 3 JA RULE (2) *Murder Inc./Def Jam/UMG*
- 4 SHAGGY (1) *MCA*
- 5 ALICIA KEYS (1)
- 6 MUSIQ SOULCHILD (1) *Def Soul/UMG*
- 7 SMOOG DOGS (1) *No Limit/Priority/Capitol (1) VY (1) Death Row/Diggystyle/Priority/Capitol (1) 313/Death Row*
- 8 SADE (1) *Epic*
- 9 OUTKAST (1) *Laface/Arista*
- 10 JILL SCOTT (1) *Hidden Beach/EPIC*
- 11 2PAC (2) *Ameno/Death Row/Interscope (1) Ameno/Interscope*
- 12 LUDACRIS (1) *Outstanding The Peace/Def Jam South/UMG*
- 13 DESTINY'S CHILD (2) *Columbia/EPIC (1) Music World/Columbia/EPIC*
- 14 NELY (1) *Fa' Real/Universal*
- 15 AALIYAH (1) *Background*
- 16 JANET (1) *Virgin*
- 17 JAGGED EDGE (2) *So So Def/Columbia/EPIC*
- 18 112 (1) *Bad Boy/Arista*
- 19 LL BOYB WOVW (1) *So So Def/Columbia/EPIC*
- 20 ERTYKAH BADU (1) *Motown/Universal*
- 21 JAEHUR (1) *Divine Mill/Warner Bros.*

- 22 MISSY "MISDEMEANOR" ELLIOTT (1) *The Gold Mind/Elektra/EPIC*
- 23 MAXWELL (1) *Columbia/EPIC*
- 24 GINUWINE (1) *EPIC*
- 25 THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS (1) *BeareWorks/Interscope*
- 26 D12 (1) *Shady/Interscope*
- 27 MYSTRAL (1) *Jive/Zomba*
- 28 EVE (1) *Ruff Ryders/Interscope*
- 29 MARY J. BLIGE (2) *MCA*
- 30 USHER (1) *Arista*
- 31 K-CI & JOJO (1) *MCA*
- 32 TANK (1) *Background*
- 33 MEMPHIS BLEEK (1) *Roc-A-Fella/Def Jam/UMG*
- 34 PROJECT PAT (1) *Hypnotize Minds/Loud/EPIC*
- 35 TRICK DADDY (1) *Stip/Skip/Arise/EPIC*
- 36 XZIBIT (1) *Loud/Columbia/EPIC*
- 37 DJ CLUE (2) *Roc-A-Fella/Def Jam/UMG*
- 38 JENNIFER LOPEZ (1) *EPIC*
- 39 INDIARIE (1) *Motown/Universal*
- 40 ST. LUHATICS (1) *Fa' Real/Universal*
- 41 DAVE HOLLISTER (1) *Def Soul/DreamWorks/Interscope*
- 42 LUTHER VANDROSS (1)
- 43 LUC WYATT (1) *Cash Money/Universal*
- 44 P. DIDDY (1) *Bad Boy/Arista*
- 45 DMX (2) *Ruff Ryders/Def Jam/UMG*
- 46 JADARISS (1) *Ruff Ryders/Interscope*
- 47 TANMIA (1) *Elektra/EPIC*
- 48 WU-TANG CLAN (1) *Wu-Tang/Loud/Columbia/EPIC*
- 49 YOLANDA ADAMS (3) *Elektra/EPIC*
- 50 DONNIE MCCLURKIN (1) *Vehly/Zomba*

**Top R&B/Hip-Hop Albums**

Pos. TITLE — Artist — Imp./Label

- 1 TP-2.COM — R. Kelly — *Jive/Zomba*
- 2 HOTTSHOT — Shaggy — *EPIC*
- 3 SONGS IN A MINOR — Aaliyah — *Jive*
- 4 ALIUSWANENSE (I JUST WANT TO SING) — Music Southchild — *Def Soul/UMG*
- 5 LOVERS ROCK — Soledad — *EPIC*
- 6 STANKONKA — DJ-Kick — *Laface/Arista*
- 7 THE LAST MEAL — Snoop Dogg — *No Limit/Priority/Capitol*
- 8 WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 — Jill Scott — *Hidden Beach/EPIC*
- 9 UNTIL THE END OF TIME — 2Pac — *Amenzo/Death Row/Interscope*
- 10 RULE 3-36 — Ja Rule — *Murder Inc./Def Jam/UMG*
- 11 BACK FOR THE FIRST TIME — Ludacris — *Outstanding The Peace/Def Jam South/UMG*
- 12 THE BLUEPRINT — Jay-Z — *Roc-A-Fella/Def Jam/UMG*
- 13 COUNTRY GRABBER — Aaliyah — *Fa' Real/Universal*
- 14 THE DYNASTY ROX LA FAMILIA (2000-1) — Jay-Z — *Roc-A-Fella/Def Jam/UMG*
- 15 AALIYAH — Aaliyah — *Background*
- 16 SURVIVOR — Destiny's Child — *Columbia/EPIC*
- 17 ALL FOR YOU — Janet — *Virgin*
- 18 PART III — 112 — *Bad Boy/Arista*
- 19 BEWARE OF DOG — LL Cool J — *So So Def/Columbia/EPIC*
- 20 MEXICO'S GUIN — English Babes — *Motown/Universal*
- 21 [Ghetto Love] — Jada — *Divine Mill/Warner Bros.*
- 22 MISS L...SO ADDICTIVE — Missy "Misdemeanor" Elliott — *The Gold Mind/Elektra/EPIC*
- 23 NOW — Maxwell — *Columbia/EPIC*
- 24 THE LIFE — Ginuwine — *EPIC*
- 25 ETERNAL — The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs — *BeareWorks/Interscope*
- 26 DEVIL'S NIGHT — D12 — *Shady/Interscope*
- 27 LET'S GET READY — Mykell — *Jive/Zomba*
- 28 SCORPION — Eve — *Ruff Ryders/Interscope*
- 29 8701 — Usher — *Arista*
- 30 X — K-CI & JoJo — *MCA*
- 31 FORCE OF NATURE — Tank — *Background*
- 32 NO MORE DRAMA — Mary J. Blige — *MCA*

- 33 THE UNDERSTANDING — Memphis Bleek — *Roc-A-Fella/Def Jam/UMG*
- 34 MISTA DON'T PLAY EVERYTHINGS WORKIN' — Project Pat — *Hypnotize Minds/Loud/EPIC*
- 35 THUGS ARE US — Trick Daddy — *Stip/Skip/Arise/EPIC*
- 36 RESTLESS — Xzibit — *Loud/Columbia/EPIC*
- 37 JAZZ LIKE THE PROFESSIONAL 2 — DJ Clue — *Roc-A-Fella/Def Jam/UMG*
- 38 ACUSTIC SOUL — India.Arie — *Motown/Universal*
- 39 FREE CITY — St. Lunatics — *Fa' Real/Universal*
- 40 CHICAGO '85... THE MOVIE — Dave Hollister — *Def Soul/DreamWorks/Interscope*
- 41 LIGHTS OUT — Ife Wayne — *Cash Money/Universal*
- 42 JAGGED LITTLE THRILL — Jagged Edge — *So So Def/Columbia/EPIC*
- 43 THE SAGA CONTINUES... — P. Diddy & The Bad Boy Family — *Bad Boy/Arista*
- 44 KISS THE GAME GOODBYE — Jadakiss — *Ruff Ryders/Interscope*
- 45 SAVE THE LAST DANCE — Soundtrack — *Hollywood*
- 46 A NU DAY — Janie — *Elektra/EPIC*
- 47 PAIN IS LOVE — Ja Rule — *Murder Inc./Def Jam/UMG*
- 48 THE W — Wu-Tang Clan — *Wu-Tang/Loud/Columbia/EPIC*
- 49 LIVE IN LONDON AND MORE... — Donnie McClurkin — *Vehly/Zomba*
- 50 PROFFY ENGLISH — Aventura — *Cash Money/Universal*
- 51 DIDN'T SEE ME COMING — Keith Sweat — *Elektra/EPIC*
- 52 GHOST POSTAGE — Master P — *No Limit/Priority*
- 53 HAS & ILL WILL RECORDS PRESENTS QUEENSBEE THE ALBUM — QB Finesse — *Ill Will/Columbia/EPIC*
- 54 THE REASON — Brandy Seale — *Roc-A-Fella/Def Jam/UMG*
- 55 MALPRACTICE — Redman — *Def Jam/UMG*
- 56 CHECKMATE — B.G. — *Cash Money/Universal*
- 57 OPEN LETTER — One — *Def Soul/UMG*
- 58 THE GREAT DEPRESSION — DMX — *Ruff Ryders/Def Jam/UMG*
- 59 PAINT IS LOVE — Ja Rule — *Murder Inc./Def Jam/UMG*
- 60 SPACE AGE EVA — Allie & Brett — *ICD/Interscope*
- 61 BROKEN SILENCE — Feary Brown — *Def Jam/UMG*
- 62 CHA-CHA SLIDE — Mr. C (The Side Man) — *Universal*
- 63 THE MARSHALL MATHERS LP — Immuno — *Webb/Atlantic/Interscope*
- 64 SUPERHERO — Brian McKnight — *Motown/Universal*
- 65 Ghetto Fabionous — Fabolous — *Desert Storm/Elektra/EPIC*
- 66 THE REUNION — Cayenne Hunsford — *Tamony Bay*
- 67 PUT YU HOOD UP — DJ Jaz & The East Side Boyz — *BMG/TVT*
- 68 THE FAST AND THE FURIOUS — Soundtrack — *Murder Inc./Def Jam/UMG*
- 69 DUCES 'N TRAYZ — THE OLD FASHIONED WAY — Sugar Baby Persuits The Strippers — *VY*
- 70 FUNKMASTER FLEX: 40 MILES OF FUNK, VOLUME IV: THE MIXTAPE — Funkmaster Flex — *Loud*
- 71 YOUR WOMAN — Sandra Anderson — *SocStar/Laface/EPIC*
- 72 LYRICIST LOUNGE VOL. 2 — Various Artists — *Rankcut/Priority*
- 73 J.E. HEARTBREAK — Jagged Edge — *So So Def/Columbia/EPIC*
- 74 W+K+C — Prodigy of Multi Dops — *Interscope/Violator/Loud*
- 75 EMOTIONAL — Carl Thomas — *Bad Boy/Arista*
- 76 PLEASURES U LIKE — Jon B. — *Edmonds/EPIC*
- 77 INVINCIBLE — Michael Jackson — *EPIC*
- 80 EXIT WOUNDS — THE ALBUM — *Soundtrack — Background*
- 81 LUT POWERS — Lil' Romeo — *Soleil/Priority/Capitol*
- 82 LOVE SESSIONS — Silk — *Elektra/EPIC*
- 83 GERALD'S WORLD — Gerald Lavent — *Elektra/EPIC*
- 84 2000 WATTS — Inessa — *EPIC*
- 85 MOUNTAIN HIGH...VALLEY LOW — Yolanda Adams — *Elektra/EPIC*
- 86 MY WORLD, MY WAY — Silk & The Shockaz — *No Limit/Priority*

- 87 THE BROTHERS — Soundtrack — *Warner Bros*
- 88 BASED ON A TRUE STORY — Lil' Mo — *Elektra/EPIC*
- 89 MY THOUGHTS — Aretha — *Mo'Nique Johnson/MCA*
- 90 CHARLIE'S ANGELS — Soundtrack — *Columbia/EPIC*
- 91 THE PIMP & DANGSTAN — Dirty — *Nerdy/Universal*
- 92 SHYNE — Shyne — *Bad Boy/Arista*
- 93 TYING & THUGGIN' — Funk — *Cash Money/Universal*
- 94 RETURN OF DRAGON — Funk — *Dregory/Def Soul/UMG*
- 95 SO BILLS — Billie Costello — *RedTone/Arista*
- 96 IT WAS ALL A DREAM — Jaason — *Bad Boy/Arista*
- 97 EXPOSED — Cheate Moore — *Silva/MCA*
- 98 FACEFACE — Babyface — *Arista*
- 99 MARKS/VENUS — Koffee Brown — *Divine Mill/Arista*
- 100 OZ — Soundtrack — *Juarez*

**Top R&B/Hip-Hop Album Impriests**

Pos. IMPRINT (No. of Chart Titles)

- 1 DEF JAM (21)
- 2 COLUMBIA (22)
- 3 EPIC (19)
- 4 MCA (12)
- 5 JIVE (11)
- 6 ELEKTRA (16)
- 7 J (7)
- 8 MOTOWN (15)
- 9 BAD BOY (6)
- 10 DEF SOUL (7)
- 11 NO LIMIT (5)
- 12 CASH MONEY (7)
- 13 BACKGROUND (4)
- 14 ROC-A-FELLA (7)
- 15 LAFACE (4)



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

Pos. LABEL (No. of Chart Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (28)
- 2 UNIVERSAL (36)
- 3 COLUMBIA RECORDS GROUP (27)
- 4 INTERSCOPE (31)
- 5 EPIC (19)



**Top R&B/Hip-Hop Album Distributors**

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 UNIVERSAL (115)
- 2 SONY (49)
- 3 BMG (50)
- 4 EMI (49)
- 5 WEA (37)
- 6 INDEPENDENTS (114)



# the year in music 2001

r=Whip-Hop

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

Pos. ARTIST (w/ Chart Weeks) Imp./Label

### 1 JAY-Z (3) Roc-A-Fella/Del Jam/DJMG

- (1) Live
- (1) EastWest/EEG
- (1) Del Jam/Del Soul/DJMG
- (1) University/Interscope/DJMG

### 2 R. KELLY (6) Jive

- (1) Roc-A-Fella/Del Jam/DJMG
- (1) Jive/Sony/Atlantic
- 3 112 (4) Bad Boy/Arctis

### 4 JAGGED EDGE (5) So So Def/Columbia

- 5 MUSIQ SOULCHILD (2) Def Soul/DJMG
- (1) Del Jam/Del Soul/DJMG

### 6 JA RULE (5) Murder Inc./Del Jam/DJMG

- (1) Epic
- (1) Good/Motown Inc./Del Jam/DJMG

### 7 MISSY "MISCHIEFMANOR" ELLIOTT (4) The Gold Mind/Elektra/EEG

- (1) Roc-A-Fella/Del Jam/DJMG
- (1) Virgin

### 8 DESTINY'S CHILD (4) Columbia

- 9 USHER (2) Arista
- (2) LaFace/Arctis

### 10 OUTRAGE (3) LaFace/Arctis

- 11 JAYHEM (2) Divine MII/Warner Bros
- 12 LUDACRIS (3) Disturbing The Peace/Del Jam South/DJMG

### (1) Disturbing The Peace/Del Jam/DJMG

- (1) Virgin
- (1) FB/Universal
- (1) BMG/TVT

### (1) So So Def/Columbia

### 13 CASE (2) Def Soul/DJMG

- (1) Murder Inc./Del Jam/DJMG
- 14 JILL SCOTT (3) Hidden Beach/Epic

### 15 GUNININE (2) Epic

- (1) The Gold Mind/Elektra/EEG
- 16 MYSTIKAL (3) Jive

### (1) Virgin

### 17 ALICIA KEYS (3) J

- 18 JANET (3) Virgin
- 19 SUNSHINE ANDERSON (2) Soulful/Atlantic

### 20 MARY J. BLIGE (2) MCA

- (1) Columbia
- (1) Roc-A-Fella/Del Jam/DJMG

### 21 MELLY (2) Fed. Inv./Universal

- (1) So So Def/Columbia
- (1) Priority/Capitol

### 22 LIL' MO (2) Murder Inc./Del Jam/DJMG

- (2) Elektra/EEG
- (1) EastWest/EEG

### 23 TANIA (3) Elektra/EEG

- 24 EVE (3) Ruff Ryders/Interscope
- (1) Boogs Bosenant/Interscope

### 25 TANK (2) Background

- 26 AALIYAH (3) Background
- 27 IOE (3) Jive

### (1) Motown

### 28 MAXWELL (3) Columbia

- 29 FAITH EVANS (2) Bad Boy/Arctis
- (1) Def/Motown Inc./Del Jam/DJMG

### 30 LIL' BOB WOOD (5) So So Def/Columbia

### 31 THE ISLEY BROTHERS FEATURING RONALD ISLEY

- AKA MR. BIGGS (1) DreamWorks
- (1) DreamWorks/Interscope

### 32 TRICK DADDY (2) Slip-N-Slide/Atlantic

- 33 DAVE HOLLISTER (2) Def Soul/DreamWorks
- 34 CARL THOMAS (3) Bad Boy/Arctis

### (1) Starline/Vision Bad Boy/Arctis

### (1) Wu-Tang/Arctis/Arctis/Epic

### 35 INDIALARIE (3) Motown

- 36 JENNIFER LOPEZ (2) Epic
- 37 SNOOP DOGG (3) No Limit/Priority

### (2) DoggyStyle/TVT

### (1) Universal

### (1) Atlantic/DoggyStyle/Interscope

### (1) DoggyStyle/Priority

### (1) Priority/Beyond/Hollywood

### (1) TRL/No Limit/Priority

### 38 LIL' ROMEO (2) Soudy/Priority

### 39 KOFFEE BROWN (2) Divine MII/Arctis

### 40 BRYTAN BOND (3) Motown

### 41 ARMY COZIER (1) J

### 42 LUTHER VANDROSS (2) J

### 43 FABOLOUS (2) Dream Stars/Elektra/EEG

### (1) EastWest/EEG

### 44 BABYFACE (2) Arista

### (1) Epic

### 45 PULP ANNOUNCEMENT (3) RCA

### 46 TRESÉ (2) RCA

### (1) Universal

### (1) So So Def/Columbia

### 47 ERICK SERMON (1) NYJA/Del Soul/Interscope/J

### (1) J

### 48 CITY HIGH (2) Boogs Bosenant/Interscope

### 49 SHAGGY (2) MCA

### (1) Big Youth/MCA



R. Kelly

### 50 HATE DOGG (1) Dream Stars/Elektra/EEG

### (1) Disturbing The Peace/Del Jam/DJMG

### (1) Rowland

### (1) Elektra/EEG

### (1) So So Def/Columbia

### (1) No Limit/Priority

### (1) Arctis

### (1) MCA

### (1) S&K 'Mid'/'Jive

### (1) Baby Face/London-Sire

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

Pos. Title — Artist — Imp./Label

### 1 FIESTA — R. Kelly Featuring Jay-Z — Jive

### 2 MISSING YOU — Case — Def Soul/DJMG

### 3 LOVE — Musiq Soulchild — Def Soul/DJMG

### 4 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia

### 5 STUTTER — Joe Featuring Mystikal — Jive

### 6 REMIND ME — Usher — Arctis

### 7 FEARLESS & CREAM — 112 — Bad Boy/Arctis

### 8 PROMISES — Jagged Edge — So So Def/Columbia

### 9 FALLIN' — Alicia Keys — J

### 10 HEARD IT ALL BEFORE — Sunshine Anderson — Soulful/Atlantic

### 11 GET UR FREAK ON — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG

### 12 PUT IT ON ME — Ja Rule Featuring Lil' Mo & Vito — Murder Inc./Del Jam/DJMG

### 13 DIFFERENCES — Cinematic — Epic

### 14 STRANGER IN MY HOUSE — Tania — Elektra/EEG

### 15 IT'S OVER NOW — 112 — Bad Boy/Arctis

### 16 COULD IT BE — Jzheini — Divine MII/Warner Bros.

### 17 FAMILY AFFAIR — Mary J. Blige — MCA

### 18 MS. JACKSON — Outkast — LaFace/Arctis

### 19 F.M. REAL — Jennifer Lopez Featuring Ja Rule — Epic

### 20 SUPERHEROIN PT. II — Lil' Mo Featuring Fabolous — EastWest/EEG

### 21 DANGER (BEEN SO LONG) — Mya/Del Featuring Nivea — Jive

### 22 ALL FOR YOU — Janel — Jive

### 23 I JUST WANNA LOVE U (GIVE IT 2 ME) — Jay-Z — Roc-A-Fella/Del Jam/DJMG

### 24 MUSIQ — Eric Sarmiento Featuring Marvin Gaye — NYJA/Del Soul/Interscope/J

### 25 SOUTHERN HOSPITALITY — Ludacris — Disturbing The Peace/Del Jam South/DJMG

### 26 A LONG WALK — Jill Scott — Hidden Beach/Epic

### 27 MAYBE I DESERVE — Tank — Background

### 28 CONTAGIOUS — The Bay Brothers Featuring Ronald Isley AKA Mr. Biggs — DreamWorks

### 29 LET ME BLOW YA MIND — Eric Featuring Gwen Stefani — Ruff Ryders/Interscope

### 30 IZZO (H.O.V.A.) — Jay-Z — Roc-A-Fella/Del Jam/DJMG

### 31 JUST FRIENDS (SUNNY) — Missy — Def Jam/Del Soul/DJMG

### 32 SO FRESH, SO CLEAN — Outkast — LaFace/Arctis

### 33 MY FIRST LOVE — Aesop Featuring Katrina Wyant — Magic Johnson/MCA

### 34 IT WASN'T ME — Shy Boy Featuring Ricardo "Rikiki" Rivera — MCA

### 35 FEELIN' ON YOU BOOTY — R. Kelly — Jive

### 36 SHE'S ALL I GOT — Jimmy Carter — J

### 37 AFTER PARTY — Kaffee Brown — Divine MII/Arctis

### 38 MY BABY — Lil' Romeo — Soudy/Priority

### 39 JUST IN CASE — Johnson — Divine MII/Warner Bros.

### 40 TAKE YOU UP — Luther Vandross — J

### 41 ROCK THE BOAT — Jadeday — Background

### 42 ONE MINUTE MAN — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG

### 43 THE UNDEPENDENT WOMEN PART I — Destiny's Child — Columbia

### 44 CAN'T BELIEVE — Faith Evans Featuring Carl Thomas — Bad Boy/Arctis

### 45 THE WAY I AM — Jill Scott — Hidden Beach/Epic

### 46 I'M A THUG — Jack Body — Divine MII/Arctis

### 47 SURVIVOR — Destiny's Child — Columbia

### 48 I WISH — R. Kelly — Jive

### 49 ONE WOMAN MAN — Dave Hollister — Def Soul/DJMG/Interscope

### 50 LIFETIME — Maxwell — Columbia

### 51 LEVIN' IT UP — Ja Rule Featuring Case — Murder Inc./Del Jam/DJMG

### 52 WHAT A MINUTE — Ray J Featuring Lil' Kim — Atlantic

### 53 EMOTIONAL — Carl Thomas — Bad Boy/Arctis

### 54 OOOHIE WALLY — Ob-Fee Featuring Ms. K. — Boveaux/Arctis — B.W.I./Columbia

### 55 VIDEO — Indo Air — Motown

### 56 CAN'T DENT IT — Fabolous Featuring Nogg Dogg — Dream Stars/Elektra/EEG

### 57 BOOTYLOUIS — Destiny's Child — Columbia

### 58 OVERHEAT — Monie Money Featuring Derl & Leekia — Jive

### 59 HIT 'EM UP STYLE (OOFS) — Blu Cantrell — Real Gone/Arctis

### 60 AREA CODES — Ludacris Featuring Busta Rhymes — Disturbing The Peace/Del Jam/DJMG

### 61 RAISE UP — Patsy Pablo — Jive

### 62 BOW WOW (WHAT'S MY NAME) — Lil' Bow Wow — So So Def/Columbia

### 63 BOUNCIN' — Chanie — J

### 64 GOT IT BAD — Usher — Arctis

### 65 UGLY — Bubba Sparxxx — Bad Club/Interscope

### 66 WHAT WOULD YOU DO? — City High — Boogs Bosenant/Interscope

### 67 LOVE OF MY LIFE — Brian McKnight — Motown

### 68 WE NEED A RESOLUTION — Aaliyah Featuring Eric Burdon — Background

### 69 I CRT — Ja Rule Featuring Lil' Mo — Murder Inc./Del Jam/DJMG

### 70 SET IT OFF — Jvonne — Cash Money/Universal

### 71 WHAT IT IS — Violator Featuring Busta Rhymes — Violator/Toad/Columbia/J

### 72 SOUL SISTA — Bilal — Moya/Interscope

### 73 IS THAT YOUR CHILL? — Memphis Bleek Featuring Jay-Z & Missy Elliott — Roc-A-Fella/Del Jam/DJMG

### 74 BAD BOY FOR LIFE — P. Diddy, Black Rob & Mack Daddy — Bad Boy/Arctis

### 75 THERE SHE GOES — Babyface — Arctis

### 76 LAY LOW — Snoop Dogg Featuring Master P, Stee Dugg, Bunz Cassidy & The Eastcoast — No Limit/Priority

### 77 BAG LADY — Enkai Bada — Jive

### 78 WHO'S THAT GIRL? — Jay-Z — Ruff Ryders/Interscope

### 79 THERE'S A PARTY — G-Unit — Epic

### 80 YOU ROCK MY WORLD — Michael Jackson — Epic

### 81 I'll Be — Mya/Del Featuring Mary J. Blige — Columbia

### 82 DANCE WITH ME — 112 — Bad Boy/Arctis



Jay-Z

# the year in music 2001

r+b/hip-hop

- 83 PROJECT CHICK — Cash Money Millionaires — Cash Money/Universal
- 84 DON'T TALK — Jay-Z — Edmans/Zeit
- 85 FILL ME IN — Craig David — Wristz/Atlantic
- 86 UNTIL THE END OF TIME — 2Pac — Arista/Death Row/Interscope
- 87 I LIKE THEM GIRLS — Lynese — RCA
- 88 YOU GET NO LOVE — Faith Evans — Bad Boy/UMG
- 89 LET'S GET IT — Three T's, G. Day, P. Fiddy & Black Rob — Bad Boy/Atlantic
- 90 DIDN'T CHA KNOW — Enkay Redz — Motown
- 91 MAMACITA — Public Announcement — RCA
- 92 E.I. — Nelly — Fo' Real/Universal
- 93 WHAT'S YOUR FANTASY — Ludacris Featuring Skena — Def Jam South/UMG
- 94 GIRLS, GIRLS, GIRLS — Jay-Z — Roc-A-Fella/Def Jam/UMG
- 95 TAKE IT TO DA HOUSE — Trick Daddy Featuring The SHS Legends — Slip-N-Slide/Atlantic
- 96 WHAT AM I GONNA DO — Lynese — RCA
- 97 GET TO KNOW YA — Maxwell — Columbia
- 98 BETWEEN ME AND YOU — In Role Featuring Christina Milian — Motown Inc./Def Jam/UMG
- 99 OH NO — Max Del & Pharosha March Featuring Nate Dogg — Rowks
- 100 OPEN MY HEART — Yolande Adams — Elektra/VEG

- 5 BRYAN-MICHAEL COX (14)
- 6 JERMAINE DUPRI (17)
- 7 DR. DRE (10)
- 8 ANDRE HARRIS (7)
- 9 TIM & BOB (3)
- 10 MARIO WINANS (6)
- 11 BR V GOTTI (9)
- 12 ANTHONY "SPHEM" CRAWFORD (4)
- 13 DAKSON JONES (2)
- 14 TROY OLIVER (2)
- 15 ALICIA KEYS (3)
- 16 ALLSTAR (3)
- 17 CARVIN HAGGINS (3)
- 18 POKE & TONE (7)
- 19 SEAN "P. DIDDY" COMBS (6)
- 20 MANNIE FRESH (8)
- 21 EARTHWINE III (3)
- 22 HARRY CAMPBELL (3)
- 123 JIMMY JAM (7)
- 123 TERRY LEWIS (7)
- 25 STEVE HUFF (8)



Joheim

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

Pos. TITLE — Artist — Inert/Label

- 1 COULD IT BE — Inebien — Diverse Mill/Warner Bros.
- 2 ALL FOR YOU — Janet — Virgin
- 3 LOVERBOY — Mariah Carey Featuring Da Brat & Ludacris — Virgin
- 4 MY BABY — U2 Romeo — Soulpy/Priority
- 5 MISSING YOU — Cash — Def Soul/UMG
- 6 STUTTER — Jay Featuring Mykael — Jive
- 7 SOUL SISTA — Bilal — MCA/Interscope
- 8 STRANGER IN MY HOUSE — Tania — Elektra/VEG
- 9 BIZONCE — Olivia — J
- 10 U REMIND ME — Usher — Arista
- 11 FIESTA — R. Kelly Featuring Jay-Z — Jive
- 12 IT'S OVER NOW — T12 — Bad Boy/Arista
- 13 SUPERWOMAN PT. II — U2 — MCA/Interscope
- 14 BOOTYICIOUS — Destiny's Child — Columbia
- 15 WHAT WOULD YOU DO? — City High — Boopz Basement/Interscope
- 16 MAMACITA — Public Announcement — RCA
- 17 THERE SHE GOES — Babyface — Arista
- 18 MS. JACKSON — DuRoi — LaFace/Arista
- 19 SHE'S ALL GOT — Jimmy Carter — J

- 20 BOW WOW (THAT'S MY NAME) — Lil Bow Wow — So So Def/Columbia
- 21 TAKE YOU OUT — Luther Vandross — J
- 22 FILL ME IN — Craig David — Wristz/Atlantic
- 23 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia
- 24 I DOB — Iyona — Arista
- 25 SOMEONE TO KISS MY LOVER — Janet — Virgin
- 26 HIT 'EM UP STYLE (OOPS!) — Blt Central — MCA/Interscope
- 27 PROMISE — Jagged Edge — So So Def/Columbia
- 28 IT WASN'T ME — Shaggy Featuring Ricardo "RikRik" Duran — MCA
- 29 INDEPENDENT WOMEN PART I — Destiny's Child — Columbia
- 30 RAISE UP — Patti LaBelle — Jive
- 31 CASE OF THE EX (WHATCHA GONNA DO) — Mya — Universal/Interscope
- 32 CROSS THE BORDER — Phyllis' Most Wanted — Atlantic
- 33 DANCE WITH ME — Inebien Morgan — The DMS Label/Atlantic
- 34 MY PROJECTS — Cao Cao Cal — Infinite/Tammy Bay
- 35 HE LOVES YOU NOT — Dream — Bad Boy/Arista
- 36 BAGY LADY — Enkay Redz — Motown
- 37 PURPLE HILLS — D12 — Shady/Timopex

- 38 I KNOW — Sunday — Better Party/Capitol
- 39 BABY IF YOU'RE READY — Sinead O'Connell — Jive
- 40 SURVIVE — Destiny's Child — Columbia
- 41 FAMILY AFFAIR — Mary J. Blige — MCA
- 42 KEEP IT REAL — Kelli Miller — Ewing HJ
- 43 DOLLAZ, DRANK & DANK — Mr. Short Kneep Featuring Tokana — Heavyweight/TVT
- 44 SHY ON YOU — D12 — Shady/Rawkus/Interscope
- 45 OOCHE WALLY — Gill Trane Featuring Nes B. Stoneham — Hi Mill/Columbia
- 46 WIN — Brian McKnight — Motown
- 47 REQUEST LINE — Black Eyed Peas Featuring Mary Gonyea — Interscope
- 48 THE STAR SPANGLED BANNER — Whitney Houston — Jive
- 49 CRY NO MORE — The Date — Heartless
- 50 BIGACTS LITTLEACTS — Alvin Frazier/Dea — DDB/In the Front/Fat Beats/Arca
- 51 WHERE I WANNA BE — Daniza Presents Stella Sheist Featuring Nate Dogg & Kungz — Baby Ray/London-Sire
- 52 AM TO PM — Christian Milton — Def Soul/UMG
- 53 THANK YOU IN ADVANCE — Boyz II Men — Universal
- 54 SOULJAZ — Master P — No Limit/Priority
- 55 HE DID THAT — Sid — The Slacker Featuring Master P and Nelly — No Limit/Priority
- 56 OH NO — Max Del & Pharosha March Featuring Nate Dogg — Rowks
- 57 THIS IS ME — Dream — Bad Boy/Arista
- 58 INCOMPLETE — Sleep — Oregon/Def Soul/UMG
- 59 WHO'S GONNA LOVE YA — Biggie Foggart — King B
- 60 BY YOUR SIDE — Sade — Jax
- 61 ALL I WANNA DO — The Young Millionaires Featuring Lil' One — The Young Millionaires — Urban Sprays/Urban Dreams
- 62 WITHOUT YOU — Cicarie Wilson — Master Hitz/Arca/Interscope
- 63 DOESN'T REALLY MATTER — Janet — Def Jam/Def Soul/UMG
- 64 SOUTHERN HOSPITALITY — Ludacris — Def Jam South/UMG
- 65 ENJOY YOURSELF — Akona — MCA
- 66 THE WOOD — Ross Smith — New Millennium/EMI
- 67 ANGEL — Shaggy Featuring Keyona — MCA
- 68 UHNNHHH — The Bad Seed — J/Gank/Drank
- 69 NONE TONIGHT — LL Cool J — Worldwide/Priority/Capitol
- 70 PO' PUNCH — R's White Trash and the Toilet Park Symphony — Pocket Change
- 71 USED TO LOVE — Kaka Mwan — MCA
- 72 CHILLIN' IN YOUR BENZ — Estro — Real Deal/Digides
- 73 CRAVE — Khasbe — Real Deal/Digides
- 74 TORTURE — Screwface Featuring M.O.P. — Hydra/Interscope
- 75 GET UR FREAK ON — Nitty "Misconnoance" Ellison — The Cold Mind/Elektra/VEG

## Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 JIVE (15)
- 2 BAD BOY (17)
- 3 DEF JAM (20)
- 4 SO SO DEF (12)
- 5 DEF SOUL (11)
- 6 J (11)
- 7 EPIC (12)
- 8 COLUMBIA (17)
- 9 ELECTRA (19)
- 10 ARISTA (11)
- 11 MCA (13)
- 12 DIVINE MILL (4)
- 13 MOTOWN (14)
- 14 BACKGROUND (7)
- 15 LAFACE (10)



## Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (43)
- 2 ARISTA (47)
- 3 COLUMBIA (40)
- 4 JIVE (18)
- 5 EPIC (21)



## Hot R&B/Hip-Hop Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 THE NEPTUNES (21)
- 2 TIMBALAND (14)
- 3 R. KELLY (8)
- 4 MIKE CITY (5)



The Neptunes

# the year in music 2001

## r+b/hip-hop and rap

### Hot R&B/Hip-Hop Airplay

Pos. TITLE — Artist — Imp./Label

- LOVE — Musiq Soulchild — Def Soul/IDJMG
- PEACHES & CREAM — 112 — Bad Boy/Arista
- FALLIN' — Alicia Keys — J
- WHERE THE PARTY AT — Jagged Edge With Kelly — So So Def/Columbia
- FIESTA — R. Kelly Featuring Jay-Z — Jive
- HEARD IT ALL BEFORE — Sunshine Anderson — Soulful Intent
- GET UP FREAK ON — Missy "MadameX" Elliott — The Gold Mind/Elektra/EGG
- DIFFERENCES — Ginuwine — Epic
- PROMISES — Jagged Edge — So So Def/Columbia
- PUT IT ON ME — Ja Rule Featuring Lil' Mo & Vibe — Murder Inc./Def Jam/IDJMG
- I'M REAL — Jennifer Lopez Featuring Ja Rule — Epic
- DANGER (BEEM SO LONG) — Mykell Featuring Mike — Jive
- U REMIND ME — Usher — Arista
- MISSING YOU — Lene — Def Soul/IDJMG
- FAMILY AFFAIR — Mary J. Blige — MCA
- STUITER — Ice Featuring Mystikal — Jive
- I JUST WANNA LOVE U (GIVE IT 2 ME) — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- MUSIC — Erik Sorensen Featuring Marvin Gaye — NY 14/Def Soul/Interscope/J
- MAYBE I DESERVE — Frank — Blackground
- A LONG WALK — Jill Scott — Hickson Beach/Epic
- CONTAGIOUS — The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs — DreamWorks
- SOUTHERN HOSPITALITY — Ludacris — Disturbing The Peace/Def Jam/IDJMG
- LET ME BLOW YA MIND — Eve Featuring Gwen Stefani — Fall Factory/Interscope
- MS. JACKSON — DaYc — LaFace/Arista
- IZZO (H.O.V.A.) — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- JUST FRIENDS (SUNNY) — Musiq Soulchild — Def Jam/Def Soul/IDJMG
- IT'S OVER NOW — 112 — Bad Boy/Arista
- MY FIRST LOVE — Jazay Featuring Keane Wyatt — Magic Johnson/MCA
- SO FRESH, SO CLEAN — Outkast — LaFace/Arista
- FEELIN' ON YO BOOTY — R. Kelly — Jive
- STRANGER IN MY HOUSE — Fava — Elektra/EGG
- JUST IN CASE — Jazay — Divine Hit/Warner Bros.
- ROCK THE BOAT — Aaliyah — Blackground
- ONE MINUTE MAN — Missy "MadameX" Elliott — The Gold Mind/Elektra/EGG
- AFTER PARTY — Kellie Bowan — Divine Hit/Arista
- SPERMINOMAN PT. II — Lil' Mo Featuring Fabolous — EastWest/EGG
- THE WAY — Jill Scott — Hickson Beach/Epic

- I'M A THUG — Trick Daddy — Slip-A-Slide/Arista
- CAN'T BELIEVE — Faith Evans Featuring Carl Thomas — Bad Boy/Arista
- I WISH — R. Kelly — Jive
- LIFETIME — Maxwell — Columbia
- ONE WOMAN MAN — Dave Hollister — Def Squad/DreamWorks
- LIVIN' IT UP — Ja Rule Featuring Cozi — Murder Inc./Def Jam/IDJMG
- EMOTIONAL — Carl Thomas — Bad Boy/Arista
- VIDEO — Isis Arie — Motown
- IT WASN'T ME — Shaggy Featuring Ricardo "RikRik" Ruiz — MCA
- WAIT A MINUTE — Jay J Featuring Lil' Kim — Arista
- CAN'T DENY IT — Fabolous Featuring Nate Dogg — Desert Storm/Elektra/EGG
- SURVIVOR — Destiny's Child — Columbia
- AREA CODES — Ludacris Featuring Nate Dogg — Disturbing The Peace/Def Jam/IDJMG
- OOCHIE WALLY — Ob Tron Featuring Ms & Brownies — Ill Will/Columbia
- ALL FOR YOU — Janet — Virgin
- SHE'S ALL I GOT — Jimmy Carter — J
- U GOT IT BAD — Usher — Arista
- INDEPENDENT WOMEN PART I — Destiny's Child — Columbia
- TAKE YOU OUT — Luther Vandross — J
- LOVE OF MY LIFE — Brian McKnight — Motown
- UGLY — Ruben Studdard — Bad City/Interscope
- ICRY — Ja Rule Featuring Lil' Mo — Murder Inc./Def Jam/IDJMG
- WE MADE A RESOLUTION — Aaliyah Featuring Timberland — Blackground
- SET IT OFF — Jazay — Cash Money/Universal
- WHAT IT IS — Violator Featuring Boyz n the Bunch — Hickson Beach/Epic
- IS THAT YOUR CHECK? — Memphis Bleek Featuring Jay Z & Missy Elliott — Bad City/Def Jam/IDJMG
- YOU ROCK MY WORLD — Michael Jackson — Epic
- COULD IT BE — Jazay — Divine Hit/Warner Bros.
- BAD BOY FOR LIFE — P. Diddy, Black Rob & Mack 109 — Bad Boy/Arista
- LAY LOW — Snuggs Dogg Featuring Master P, Nate Dogg, Ruth Crowley & The Co-Eds — No Limit/Priority
- DANCE WITH ME — 112 — Bad Boy/Arista
- HIT 'EM UP STYLE (OOPS) — Blu Cantrell — RedZone/Arista
- THERE IT IS — Ginuwine — Epic
- UNTIL THE END OF TIME — 2Pac — Arista/Death Row/Interscope
- 911 — Mykel Jean Featuring Mary J. Blige — Columbia
- WHO'S THAT GIRL? — Eve — Ruf Records/Interscope
- PROJECT CHICK — Cash Money Milleniumz — Cash Money/Universal
- YOU GETS NO LOVE — Faith Evans — Bad Boy/Arista



Lil' Romeo

### Hot Rap Artists

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

- LIL' ROMEO (1) Soulfly/Priority
- CITY HIGH (1) Boyz n the Bunch/Interscope
- LIL BOW WOW (3) So So Def/Columbia/EGG
- OUTKAST (2) LaFace/Arista
- DIZ (1) Shady/Rawkus/Interscope
- PETEY PARLO (1) Jive/Jordan
- SHAGGY (2) MCA
- PHILLY'S MOST WANTED (2) Atlantic/AG
- COO COO CAL (1) Infinity/Tommy Boy
- OB FINEST (2) Ill Will/Columbia/EGG

### Hot Rap Singles

Pos. TITLE — Artist — Imp./Label

- MY BABY — Lil' Romeo — Soulfly/Priority
- WHAT WOULD YOU DO? — City High — Boyz n the Bunch/Interscope
- MS. JACKSON — DaYc — LaFace/Arista

- BOW WOW (THAT'S MY NAME) — Lil' Bow Wow — So So Def/Columbia/EGG
- IT WASN'T ME — Shaggy Featuring Ricardo "RikRik" Ruiz — MCA
- RAISE UP — Pezzy Public — Jive/Tombia
- CROSS THE BORDER — Philly's Most Wanted — Atlantic/AG
- MY PROJECTS — Coc Coc — Infinity/Tommy Boy
- PURPLE HILLS — D12 — Shady/Interscope
- BABY IF YOU'RE READY — Snuggs Dogg Presents Doggs Aquila Featuring Jay-Z — Doggs/PTI
- 100% DUNK & A DANK — Mr. Short Krap Featuring Kokane — HoneyWing/PTI
- OOCHIE WALLY — Ob Tron Featuring Ms & Brownies — Ill Will/Columbia/EGG
- REQUEST LINE — Black Eyed Peas Featuring Macy Gray — Interscope
- SH! ON YOU — D12 — Shady/Rawkus/Interscope
- BIGCATS LITTLECATS — Aaliyah Featuring GZA — D&D/In the Party/Fall Factory/EGG
- WHERE I WANNA BE — Damizza Featuring Shado Sheist Featuring Nitty Gritty & Kung' — Baby Ray/London/Sire
- WHO'S GONNA LOVE YA? — Biggie Fizzzzz — King B
- HE DID THAT — Silk the Shockaz Featuring Master P and Mac — No Limit/Priority
- OH NO — Mes Del & Pharoah Mo'Nch Featuring Nate Dogg — Rankin
- ALL I WANNA DO — The Young Milleniumz Featuring Lil' One — The Young Milleniumz — Urban Spoons/Urban Dreams
- THE WOOD — Pigeon Saville — Urban Spoons/KM
- SOUJIA — Master P — No Limit/Priority
- UNHINH — The Bad Seed — J Grand/Rawkus
- NONE TONIGHT — Lil' Zane — Worldwide/Priority/Capitol
- PO' DRUNK — Po' White Trash and the Trailer Park Symphony — Pocket Garage

### Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- SOUJIA (1)
- BOOGA BASEMENT (1)
- RAWKUS (3)
- LAFACE (2)
- MCA (2)
- JIVE (4)
- COLUMBIA (14)
- ATLANTIC (6)
- SHADY (2)
- DEF JAM (22)

**SME**  
WORLDWIDE MUSIC ENTERTAINMENT

### Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- INTERSCOPE (13)
- PRIORITY (7)
- COLUMBIA RECORDS GROUP (14)
- ARISTA (8)
- RAWKUS (13)



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# the year in music 2001

## dance

### CRITICS' CHOICE

Continued from page YE-34

- Alicia Keys, *Songs in a Minor* (J)
- Jay-Z, *The Blackprint* (Roc-A-Fella/Def Jam)
- Ike Armitage Stone, *Mahogany Soul* (J) and Bilal, *1st Born Second* (Moyo/Interscope)
- Hi-Tek, *11:Technology* (Rawkus)
- Dave Hollister, *Chicago '85...The Movie* (Def Squad/DreamWorks)
- Aaliyah, *Aaliyah* (Background/Virgin)
- Dilated Peoples, *Empirion* (Capitol)
- Destiny's Child, *Survivor* (Columbia). Honorable Mention: Beanie Sigel, *The Reason* (Roc-A-Fella/Def Jam); City High, *City High* (Booga Basement/Interscope); Mystic, *Cuts for Luck and Scars for Freedom* (Goodvibe/Bark/COO); Missy "Misdemeanor" Elliott, *Mis-E...So Addictive* (The Gold Mind/Elektra); Eve, *Scorpion* (Ruff Ryders/Interscope).



**CARLA HAY**  
Associate Editor, Music  
Video/Headsetters

- Fatboy Slim, "Weapon of Choice" (Sire/Astralwerks). Director: Spike Jonze. This video is a unique classic and deserves all the accolades it has been getting.
- Divine Comedy, "Bad Ambassador" (Parlophone/EMI). Director: Mike Mills. The best underground video of the year.
- Goodie, "Cint Eastwood" (Parlophone/Virgin). Directors: Janie Hovelt & Pete Candeland. Excellent use of animation that presents this artist brilliantly.
- Missy "Misdemeanor" Elliott, "Get Ur Freak On" (The Gold Mind/Elektra). Director: Dave Meyers. The perfect video for this great song.
- Cake, "Short Skirt/Long Jacket" (Columbia). Director: John McCrea. A hilarious, self-effacing video that proves you don't need a fancy budget to make a great clip.
- U2, "Elevation" (Interscope & Elektra). Director: Joseph Kahn. The best movie-related music video of the year.
- R.E.M., "Imitation of Life" (Warner Bros.). Director: Garth Jennings of Hammer & Tongue. One of the most unusual videos of the year, with outstanding editing.
- Tool, "Schism" (Tool Dissectional/Volcano). Director: Adam Jones. An extremely effective and unforgettable video.
- Coldplay, "Trouble" (Netwerk/Capitol). Director: Tim Lince. An outstanding clip that perfectly visualizes this song.
- Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope). Director: Philip Atwell. A video with the right bounce and attitude.



**WAYNE HOFFMAN**  
Deputy Editor

- Aterciopelados, *Cozo Pederazo* (BMG U.S. Latin). Colombian band delivers the year's hippest album in any language.
  - Dan Funk, *Discovery* (Virgin). Retro funk groove meets beatbox electronics—nostalgic.
- Continued on page YE-49

### Hot Dance Club-Play Artists

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

- MADONNA (3) Maverick/Warner Bros.
- JANET (2) Virgin
- DEPECHE MODE (2) Mute/Reprise
- DESTINY'S CHILD (3) Columbia
- TAMIA (2) Elektra/VEG
- DAFT PUNK (3) Virgin
- CELEDA (2) Star 69
- THUNDERPUSS (2) Tommy Boy Silver Label/Tommy Boy
- INFORMATION SOCIETY (2) Tommy Boy Silver Label/Tommy Boy
- FAITHLESS (2) Chucky/Assta
- DARUDE (2) Grooveline/Sircky Rhythm
- AMBER (2) Tommy Boy
- JENNIFER LOPEZ (2) Epic
- SONO (1) Grooveline/Sircky Rhythm
- RIM ENGLISH (2) Nervous
- CHILI HI FLY (2) Prizm & Top
- MADISON AVENUE (2) Vicous Grooves/C2/Columbia
- U2 (1) Island/Nonesuch
- AUREBY (1) Grooveline/Sircky Rhythm
- MODJO (1) Barclay/AMCA
- DIDO (2) Assta
- JAMIROQUAI (1) Epic
- NEW ORDER (1) Reprise
- DEBORAH COX (1) Capitol
- BOOK OF LOVE (1) Reprise

### Hot Dance Club-Play Singles

Pos. TITLE—ARTIST Imp./Label

- KEEP CONTROL — Snow — Grooveline/Sircky Rhythm
- ONE MORE TIME — Daft Punk — Virgin
- ALL FOR YOU — Janet — Virgin
- ARE YOU SATISFIED — Victor Calderone Featuring Deborah Cooper — Tommy Boy Silver Label/Tommy Boy
- THE UNDERGROUND — Celda — Star 69
- STAND STILL — Audrey — Grooveline/Sircky Rhythm
- DON'T TELL ME — Madonna — Maverick/Warner Bros.
- LADY HEAR ME TONIGHT — Modjo — Barclay/AMCA
- LITTLE L — Jamiroquai — Epic
- CRYSTAL — New Order — Reprise
- PAPA'S GOT A BRAND NEW PIGBAG — Thunderpuss — Tommy Boy Silver Label/Tommy Boy
- ABSOLUTELY NOT — Deborah Cox — J
- BOY (REMIXES) — Book of Love — Reprise
- I FEEL LOVE — Depeche Mode — Mute/Reprise
- BY YOUR SIDE — Sono — Epic
- IT FEELS LIKE FOR A GIRL — Madonna — Maverick/Warner Bros.
- TELL ME WHO — Tania — Elektra/VEG
- WE COME 11 — Faithless — Chucky/Assta
- YOU'RE THE WORST THING FOR ME — Pascha Featuring Tim Aslett — Tommy Boy Silver Label/Tommy Boy
- SOMEONE TO CALL MY LOVER — Janet — Virgin
- NEEDIN' U — David Morales Presents The Face Featuring Jai Rodriguez — Debutay
- LIFETIME TO LOVE — CeCe Peniston — 4 Play/Moonshine
- LOOKING FOR LOVE — Karim Karimz — MCA
- WHO THE HELL ARE YOU? — Madonna Avenue — Vicous Grooves/C2/Columbia
- GET IT UP (THE FEELING) — Ultra Noted — Sircky Rhythm
- THE POWER OF ONE — Davina Summer — Atlantic
- LOVIN' U — Kristine W — BCL
- I GOT MY PRIDE — Barry Harris Featuring Popper — Tommy Boy Silver Label/Tommy Boy
- KEEP IT COMING — J Featuring Missi Monet — King Street



Sono



Madonna

- IT FEELS LIKE THIS 2001 — Robbie Rivera — Sircky Rhythm
- IS IT LOVE? — Chili Hi Fly — Eazy & Top
- HUSTY KUTTING ABOUT YOU — Gloria Gaynor — Logic
- BUMPIN' & JUMPIN' (THE MICHAEL T. DREAMFUL MIX) — Tim English — Nervous
- PLAY — Jennifer Lopez — Epic
- DAINTY DUTY — U2 — Island/Nonesuch
- DREAM ON — Depeche Mode — Mute/Reprise
- YES — Amber — Tommy Boy
- WHAT IT FEELS LIKE FOR A GIRL — Madonna — Maverick/Warner Bros.
- TELL ME WHO — Tania — Elektra/VEG
- WE COME 11 — Faithless — Chucky/Assta
- YOU'RE THE WORST THING FOR ME — Pascha Featuring Tim Aslett — Tommy Boy Silver Label/Tommy Boy
- SOMEONE TO CALL MY LOVER — Janet — Virgin
- NEEDIN' U — David Morales Presents The Face Featuring Jai Rodriguez — Debutay
- LIFETIME TO LOVE — CeCe Peniston — 4 Play/Moonshine
- LOOKING FOR LOVE — Karim Karimz — MCA
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- GET IT UP (THE FEELING) — Ultra Noted — Sircky Rhythm
- THE POWER OF ONE — Davina Summer — Atlantic
- LOVIN' U — Kristine W — BCL
- I GOT MY PRIDE — Barry Harris Featuring Popper — Tommy Boy Silver Label/Tommy Boy
- KEEP IT COMING — J Featuring Missi Monet — King Street

- IT REGAN IN AFRICA — The Chemical Brothers — Insecteye Dist./Atlantic/Warner
- BREAK A LOVE — Peter Dinklage & Pat Sharp Boys — The Collaboration — Star 69
- THANK YOU — Eido — Assta
- MINE TO GIVE — Phink Featuring Robert Owens — Islandwerks
- YOU SET ME FREE — Abigail — Grooveline/Sircky Rhythm
- NAIVE SONG — Mivava — Navee/Daitylight/Epic
- STRANGER IN MY HOUSE — Tania — Elektra/VEG
- HIDE U — Suzanne Palmer — Star 69
- THE POWER — Roscoe Featuring Janice Taylor — Tommy Boy Silver Label/Tommy Boy
- BURNING REMEMBERS — Information Society — Tommy Boy Silver Label/Tommy Boy
- LIVIN' FOR LOVE — Helle Kale — Elektra/VEG
- NEVER ENOUGH — Boss Diggus Featuring Rashin — MSU/Strictly Rhythm (10)
- PASS IT ON — Kooki — Moonshine

### Hot Dance Club-Play Imprints

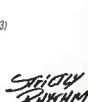
Pos. IMPRINT (No. of Charted Titles)

- GROOVILINE (22)
- TOMMY BOY SILVER LABEL (20)
- STAR 69 (10)
- VIRGIN (9)
- EPIC (6)
- STRICTLY RHYTHM (10)
- REPRISE (6)
- COLUMBIA (7)
- ELEKTRA (4)
- NERVOUS (3)
- MAVERICK (3)
- HELLBANK (11)
- ATLANTIC (3)
- VEG (6)
- MUTE (2)

### Hot Dance Club-Play Labels

Pos. LABEL (No. of Charted Titles)

- STRICTLY RHYTHM (43)
- TOMMY BOY (24)
- VIRGIN (13)
- REPRISE (11)
- EPIC (7)





**Hot Dance Maxi-Singles Sales Artists**
**Pop ARTIST** (No. of Charted Titles) *Impulse/Label*

- 1 **DESTINY'S CHILD** (5) Columbia/CRG
- 2 **MADONNA** (3) Homeless/Warner Bros.
- 3 **O-TOWN** (1)
- 4 **DAFT PUNK** (1) Virgin
- 5 **BRITNEY SPEARS** (2) Jive/Zomba
- 6 **PINK** (1) LaFace/Nestle
- 7 **JENNIFER LOPEZ** (2) Epic
- 8 **SADE** (1) Epic
- 9 **MODJO** (2) Bercley/MCA
- 10 **TAMIA** (1) Elektra/VEG

**Hot Dance Maxi-Singles Sales**
**Pop TITLE** — *Artist* — *Impulse/Label*

- 1 **INDEPENDENT WOMEN PART I** — Destiny's Child — Columbia/CRG
- 2 **ALL OR NOTHING** — O-Town — J
- 3 **SURVIVOR** — Destiny's Child — Columbia/CRG
- 4 **MUSIC** — Madonna — Homeless/Warner Bros.
- 5 **WHAT IT FEELS LIKE FOR A GIRL** — Madonna — Homeless/Warner Bros.
- 6 **ONE MORE TIME** — Daft Punk — Virgin
- 7 **STRONGER** — Britney Spears — Jive/Zomba
- 8 **MOST GIRLS** — Pink — LaFace/Nestle
- 9 **BY YOUR SIDE** — Sade — Epic
- 10 **STRANGER IN MY HOUSE** — Tamia — Elektra/VEG
- 11 **LADY (HEAR ME TONIGHT)** — Modjo — Bercley/MCA
- 12 **BOOYFULOUS** — Destiny's Child — Columbia/CRG
- 13 **LOVE DON'T COST A THING** — Jennifer Lopez — Epic
- 14 **DESERT ROSE** — Sting Featuring Cuba Martin — A&M/Interscope
- 15 **DON'T TELL ME** — Madonna — Maverick/Warner Bros.
- 16 **SOUTH SIDE** — Macy Featuring Gwen Stefani — V2
- 17 **WHERE THE PARTY AT** — Jagged Edge With Neke — So So Def/Columbia/CRG
- 18 **TILL ME IN** — Cassy Dand — Wicked/Atlantic/JG
- 19 **CANT FIGHT THE MOONLIGHT** — LeAnn Rimes — Cash
- 20 **JUMPIN', JUMPIN'** — Destiny's Child — Columbia/CRG
- 21 **DREAM ON** — Depeche Mode — Mute/Rapine/Casablanca/BMG
- 22 **SANDSTORM (THE REMIXES)** — Doreen — GoodLife/Starline/Rhyme
- 23 **LOVEBOY** — Frank Ocean Featuring Cameron — Virgin
- 24 **WHO LET THE DOGS OUT** — Bahamad Humanz — Truly Hope
- 25 **100%** — Taya — Arista

**Hot Dance Maxi-Singles Sales Labels**
**Pop LABEL** (No. of Charted Titles)

- 1 **COLUMBIA RECORDS GROUP** (14)
- 2 **WARNER BROS.** (11)
- 3 **EPIC** (7)
- 4 **VEG** (6)
- 5 **ARISTA** (7)


**Hot Dance Imprints**
**Pop IMPRINT** (No. of Charted Titles)

- 1 **COLUMBIA** (18)
- 2 **GROOVYCOLLECTIVE** (22)
- 3 **MAVERICK** (4)



Destiny's Child

- 4 **VIRGIN** (9)
- 5 **TOMMY BOY SILVER LABEL** (22)
- 6 **EPIC** (8)
- 7 **REPRISE** (9)
- 8 **ELEKTRA** (4)
- 9 **ATLANTIC** (11)
- 10 **STAR 69** (18)
- 11 **J** (2)
- 12 **BARCLAY** (2)
- 13 **ARISTA** (7)
- 14 **V2** (6)
- 15 **STRICTLY RHYTHM** (10)

**COLUMBIA**
**Hot Dance Labels**
**Pop LABEL** (No. of Charted Titles)

- 1 **STRICTLY RHYTHM** (44)
- 2 **WARNER BROS.** (12)
- 3 **COLUMBIA RECORDS GROUP** (24)
- 4 **VIRGIN** (13)
- 5 **TOMMY BOY** (26)

**Hot Dance Distributors**
**Pop DISTRIBUTOR** (No. of Charted Titles)

- 1 **SONY** (21)
- 2 **WEA** (23)
- 3 **BMG** (18)
- 4 **EMD** (19)
- 5 **INDEPENDENTS** (27)
- 6 **UNIVERSAL** (10)

Sony Music Entertainment Inc

**CRITICS' CHOICE**

Continues from page YE-48

yet present.

3. **Fluke, *Progressive History X*** (Astralwerks). Can you resist dancing to these techno gems? Only if your feet are nailed to the floor.

4. **A Class Act, *Original Cast Album*** (RCA Victor). Robbed of a posthumous Tony Award, Ed Kleban composed Broadway's best score of 2001.

5. **Kirsty MacColl, *Tropical Brainstorm*** (Instinct). She sings/writer's ambitious swan song blends very British lyricism with breezy Caribbean arrangements.

6. **Stephen Sondheim, *The Frogs/Excerpt Primeur*** (Onesuch). Long-overlooked score by Sondheim could always write scoring melodies when he wanted to.

7. **Marc Almond, *Stranger Things*** (Blue Star/XIII his Records U.K.). Modern rock's poet laureate or urban square lighters up, with equal parts irony and romance.

8. **Les DeLaria, *Play It Cool*** (Warner Bros.). DeLaria quiets skeptics by combining a masterful command of jazz with obvious respect for the show tunes he re-constructs.

9. **New Order, *Get Ready*** (Reprise/Warner Bros.). Album opener and first single, "Crystal," proves these British rockers are at the top of their game.

10. **Original Cast Recording, *Urinetown*** (RCA Victor). Inventive score from Broadway's weirdest offering of 2001 deserves to be taken seriously—once the laughter dies down.


**BILL HOLLAND**  
*Washington, D.C., Bureau Chief*

1. **Karrin Alston, *Ballads: Remembering John Coltrane*** (Concord). A terrific vocalist's take of the classic "Trane Ballads" album.

2. **Charlie Haden, *Nocturnes*** (Verve). Soulful boaters played by Haden, pianist Gonzalo Rubalcaba, and guests, including Joe Lovano.

3. **Dave Holland Quintet, *Not for Nothing*** (ECM).

4. **Ralph Stanley and the Clinch Mountain Boys, *Man of Constant Sorrow*** (Rebel).

5. **Billie Holiday, *The Complete Billie Holiday on Columbia*** (Columbia/Legacy). Finally, Legacy remastering makes up for the crummy-sounding '80s versions.

6. **Brother Jack McDuff, *Brotherly Love*** (Concord). Certainly among the best B-3 groove-jazz recordings in years and, sadly, his last.

7. **Bebo Valdés Trio, *El Arte del Sabor*** (Blue Note). A conversation between the elders: Valdés plus brass "Cachao" Lopez on bass, Carlos "Patato" Valdés on congas and guest Paquito D'Rivera.

8. **Mary Chapin Carpenter, *Time/Sec/Love*** (Columbia).

9. **Brad Mehldau Trio, *Progression: Art of the Trio, Volume 5*** (Warner Bros.).

10. **Diana Krall, *The Look of Love*** (Verve). La Krall's pop-jazz breakthrough album, complete with a string orchestra.


**CAROLYN HORWITZ**  
*Billboard Bulletin Managing Editor*

1. **The Strokes, *Is This It*** (RCA).

2. **Beta Band, *Hot Shots II*** (Astralwerks).

3. **Radiohead, *Amnesiac*** (Capitol).

4. **Björk, *Vespertine*** (Elektra).

5. **Alicia Keys, *Songs in A Minor*** (J).

6. **Built to Spill, *Ancient Melodies of the Future*** (Warner Bros.).

7. **Weezer, *Weezer (Geffen/Interscope)***.

8. **Nick Cave & The Bad Seeds, *No More Shall We Part*** (Reprise/Warner Bros.).

9. **The Mary J. Blige, "Family Affair"** (MCA) and **Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind"** (Ruff Ryters/Interscope).

10. **Björk, Oct. 4** at Radio City Music Hall in New York City.


**BARRY A. JEKELL**  
*Billboard.com Senior Editor*

1. **Soundtrack, *O Brother, Where Art Thou?*** (Mercury Nashville). My folks are so proud.

2. **Tori Amos, *Strange Little Girls*** (Atlantic). Concept albums can be cool.

3. **Pete Yorn, *Musicaltheatermaggie*** (Columbia). Darned good friends turned me on to a darned good album.

4. **Disemberment Plan, *Change*** (DeSoto). Imagine thinking...

5. **Guided by Voices, *Isolation Drills*** (TVT). Sticks in your noggin.

6. **Incredible Mosses Leroy, *Electric Pocket Radio*** (Ultimatum). Talk about (pauze) pop music.

7. **They Might Be Giants, *Mink Car*** (Restless). Not TMGB's best, but better than most.

8. **John Hammond, *Wicked Grin*** (Puntabank/Virgin). Hammond covers Waits, produced by Waits—what more could you want?

9. **Bruce Springsteen & The E Street Band, *Live in New York City*** (Columbia). Now you know what I've been going on about.

10. **Suzanne Vega, *Songs in Red & Gray*** (A&M). As stellar as ever.

Go find: **Scopelog Wax, *Overblow*** (Grand Royal), **Action Figure Party, *Action Figure Party*** (Verve), **Gordon Down, *Coke Machine Glow*** (Weiner Art/Zoo); **Diana Krall, *The Look of Love*** (Verve); **Beachwood Sparks, *Once We Were Trees*** (Sub Pop).


**WAIDE JESSEN**  
*Country Country Christian, Gospel Chart Manager*

1. **Patty Loveless, *Mountain Soul*** (Epic). The album that made all the forgettable pop-country records of the past 10 years worth suffering through. Stuningly beautiful.

2. **Alan Jackson, *When Somebody Loves You*** (Arista Nashville). Simply put, the most stylish country album of the year.

Continues on page YE-53

# the year in music 2001

## country

### Top Country Artists

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

- TIM MCGRAW (9) *Curb*
- TOBY KEITH (4) *DreamWorks*  
(2) *DreamWorks/Antescopa*
- KENNY CHESNEY (3) *BNA*  
(2) *BNA/RIG*
- TRAVIS TRITT (3) *Columbia*  
(1) *Columbia/Sony*  
(1) *Warner Bros./WBN*
- LONESTAR (4) *BNA*  
(3) *BNA/RIG*
- ALAN JACKSON (5) *Arista Nashville*  
(2) *Arista Nashville/RIG*
- DIXIE CHICKS (4) *Monument*  
(1) *Monument/Sony*
- BROOKS & DUNN (4) *MCA Nashville*  
(2) *Arista Nashville/RIG*
- SARA EVANS (3) *RCA*  
(1) *RCA/RIG*
- JAMIE O'NEAL (4) *Mercury*
- LEE ANN WOMACK (4) *MCA Nashville*
- JO DEE MESSINA (4) *Curb*
- FAITH HILL (5) *Warner Bros./WBN*  
(1) *Interscope/WRN*
- KEITH URBAN (3) *Capitol*
- GEORGE STRAIT (7) *MCA Nashville*
- BRAD PAISLEY (4) *Arista Nashville*  
(2) *Arista Nashville/RIG*
- JESSICA ANDREWS (2) *DreamWorks*  
(2) *DreamWorks/Antescopa*
- DIAMOND RIO (3) *Arista Nashville*  
(1) *Arista Nashville/RIG*
- MONTGOMERY GENTRY (4) *Columbia*  
(2) *Columbia/Sony*
- GARY ALLAN (4) *MCA Nashville*
- RASCAL FLATTS (3) *Lyric Street*  
(1) *Lyric Street/Hollywood*
- TRICK PONY (3) *Warner Bros./WBN*
- BILLY GILMAN (4) *Epic*  
(3) *Epic/Sony*
- PAUL YESSAR (4) *Arista Nashville*  
(1) *Arista Nashville/RIG*
- SHEDAISY (4) *Lyric Street*  
(3) *Lyric Street/Hollywood*
- BLAKE SHELTON (2) *Warner Bros./WBN*  
(1) *Geant/WBNS*
- CYNDI THOMSON (3) *Capitol*
- TRISHA YEARWOOD (3) *MCA Nashville*
- MARTINA MCBRIDE (5) *RCA*  
(2) *RCA/RIG*
- LEANN RIMES (5) *Curb*
- AARON TIPPIN (4) *Lyric Street*  
(2) *Lyric Street/Hollywood*
- CAROLYN DAWN JOHNSON (2) *Arista Nashville*  
(1) *Arista Nashville/RIG*
- CHRIS CAGLE (2) *Capitol*  
(1) *Virgin/Capitol*  
(1) *Virgin*
- REBA MCKENTIRE (4) *MCA Nashville*
- MARK MCGUINN (3) *YFR*
- DARRYL WORLEY (3) *DreamWorks*  
(1) *DreamWorks/Antescopa*
- TAMMY COCHRAN (2) *Epic*  
(1) *Epic/Sony*
- JOHN MICHAEL MONTGOMERY (2) *Atlantic/WRN*  
(2) *Atlantic*
- TIM RUSHLOW (1) *Atlantic*  
(1) *Atlantic/AG*  
(1) *Screen*
- ROY D. MERCEY (2) *Virgin/Capitol*  
(1) *Capitol*
- GARTH BROOKS (3) *Capitol*  
(1) *Bandit/BNA*
- NICKEL CREEK (2) *Sugar Hill*
- ALABAMA (2) *RCA*  
(1) *RCA/RIG*

- KENNY ROGERS (6) *Decca/Century*
- ANNE MURRAY (2) *SingleWing*
- BRIGHT YOUNG (5) *Republic/WRN*
- TERRI CLARK (4) *Mercury*
- PATTY LOVELESS (2) *Epic*  
(2) *Epic/Sony*
- MARK WILLIS (4) *Mercury*
- CLAY WALKER (2) *Geant/WRN*  
(1) *Warner Bros./WBN*  
(1) *Geant*  
(1) *Geant/Warner Bros.*

### Top New Country Artists

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

- JAMIE O'NEAL (4) *Mercury*
- TRICK PONY (3) *Warner Bros./WBN*
- BLAKE SHELTON (2) *Warner Bros./WBN*  
(1) *Geant/WRN*
- CYNDI THOMSON (3) *Capitol*
- CAROLYN DAWN JOHNSON (2) *Arista Nashville*  
(1) *Arista Nashville/RIG*
- CHRIS CAGLE (2) *Capitol*  
(1) *Virgin/Capitol*  
(1) *Virgin*
- MARK MCGUINN (3) *YFR*
- DARRYL WORLEY (3) *DreamWorks*  
(1) *DreamWorks/Antescopa*
- TIM RUSHLOW (1) *Atlantic/AG*  
(1) *Screen*
- NICKEL CREEK (2) *Sugar Hill*

### Top Country Artists—Duo/Group

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

- LONESTAR (4) *BNA*  
(3) *BNA/RIG*
- DIXIE CHICKS (4) *Monument*  
(1) *Monument/Sony*
- BROOKS & DUNN (3) *Arista Nashville*  
(2) *Arista Nashville/RIG*
- DIAMOND RIO (3) *Arista Nashville*  
(1) *Arista Nashville/RIG*
- MONTGOMERY GENTRY (4) *Columbia*  
(2) *Columbia/Sony*
- RASCAL FLATTS (3) *Lyric Street*  
(1) *Lyric Street/Hollywood*



Jamie O'Neal

- TRICK PONY (3) *Warner Bros./WBN*
- SHEDAISY (4) *Lyric Street*  
(3) *Lyric Street/Hollywood*
- NICKEL CREEK (2) *Sugar Hill*
- ALABAMA (2) *RCA*  
(1) *RCA/RIG*

### Top Country Artists—Female

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

- SARA EVANS (3) *RCA*  
(1) *RCA/RIG*
- JAMIE O'NEAL (4) *Mercury*
- LEE ANN WOMACK (4) *MCA Nashville*
- JO DEE MESSINA (4) *Curb*
- FAITH HILL (5) *Warner Bros./WBN*  
(1) *Interscope/WRN*
- JESSICA ANDREWS (2) *DreamWorks*  
(2) *DreamWorks/Antescopa*
- CYNDI THOMSON (3) *Capitol*
- TRISHA YEARWOOD (3) *MCA Nashville*
- MARTINA MCBRIDE (5) *RCA*  
(2) *RCA/RIG*
- LEANN RIMES (5) *Curb*

**ARISTA**



Lonestar



Sara Evans

### Top Country Artists—Male

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

- TIM MCGRAW (9) *Curb*
- TOBY KEITH (4) *DreamWorks*  
(2) *DreamWorks/Antescopa*
- KENNY CHESNEY (3) *BNA*  
(2) *BNA/RIG*
- TRAVIS TRITT (3) *Columbia*  
(1) *Columbia/Sony*  
(1) *Warner Bros./WBN*
- ALAN JACKSON (5) *Arista Nashville*  
(2) *Arista Nashville/RIG*
- KEITH URBAN (3) *Capitol*
- GEORGE STRAIT (7) *MCA Nashville*
- BRAD PAISLEY (4) *Arista Nashville*  
(2) *Arista Nashville/RIG*
- GARY ALLAN (4) *MCA Nashville*
- BILLY GILMAN (4) *Epic*  
(3) *Epic/Sony*

### Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- ARISTA NASHVILLE (33)
- CURB (38)
- MCA NASHVILLE (35)
- BNA (23)
- DREAMWORKS (20)
- RCA (29)
- CAPITOL (23)
- MERCURY (22)
- COLUMBIA (15)
- WARNER BROS. (21)
- LYRIC STREET (22)
- MONUMENT (16)
- EPIC (23)
- VERGIN (9)
- ATLANTIC (13)

### Top Country Labels

Pos. LABEL (No. of Charted Titles)

- CURB (37)
- MCA NASHVILLE (36)
- RCA LABEL GROUP (29)
- ARISTA NASHVILLE (22)
- WARNER BROS./REPRISE NASHVILLE (41)



# the year in music 2001

## COUNTRY

### Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Chart Weeks) *Imprint/Label*

- 1 TIM MCGRAW (4) *Curb*
- 2 TORY KEITH (4) *Decca/Warner*
- 3 TRAVIS TRITT (2) *Columbia*
- 4 LONESTAR (4) *BNA*
- 5 BROOKS & DUNN (2) *Arista Nashville*
- 6 ALAN JACKSON (5) *Arista Nashville*
- 7 KENNY CHESNEY (3) *BNA*
- 8 JAMIE O'NEAL (2) *Mercury*
- 9 KEITH URBAN (2) *Capitol*
- 10 DIXIE CHICKS (4) *Monument*
- 11 JO DIE MESSINA (3) *Curb*
- 12 SARA EVANS (3) *RCA*
- 13 DIAMOND RIO (3) *Arista Nashville*
- 14 BRAD PAISLEY (4) *Arista Nashville*
- 15 GEORGE STRAIT (4) *MCA Nashville*
- 16 MONTGOMERY GENTRY (4) *Columbia*
- 17 PHIL VASSAR (4) *Arista Nashville*
- 18 JESSICA ANDREWS (2) *Decca/Warner*
- 19 FAITH HILL (4) *Warner Bros./WGN*  
(1) *Interscope/WGN*
- 20 RASCAL FLATTS (3) *Lyric Street*
- 21 LEE ANN WOMACK (3) *MCA Nashville*
- 22 TRICK PONY (2) *Warner Bros./WGN*
- 23 BLAKE SHELTON (1) *Grand/WGN*  
(1) *Warner Bros./WGN*
- 24 GARY ALLAN (2) *MCA Nashville*
- 25 CYNDI THOMPSON (2) *Capitol*
- 26 CAROLYN DAWN JOHNSON (2) *Arista Nashville*
- 27 MARTINA MCBRIDE (5) *RCA*
- 28 TRISHA YEARWOOD (1) *MCA Nashville*
- 29 CHRIS CAGLE (1) *Virgin/Capitol*  
(1) *Virgin*  
(1) *Capitol*
- 30 DARRYL WORLEY (3) *Decca/Warner*
- 31 GARTH BROOKS (2) *Capitol*  
(1) *Bands/BNA*
- 32 AARON TIPPIN (4) *Lyric Street*
- 33 MARK McGUINN (2) *VFR*
- 34 SHEDDAYS (4) *Lyric Street*
- 35 REBA MCKENZIE (2) *MCA Nashville*
- 36 TIM RUSHLOW (1) *Atlantic*  
(1) *Sony*
- 37 TAMMY COCHRAN (2) *Epic*
- 38 ANDY GRIGGS (2) *RCA*
- 39 THE WARREN BROTHERS (2) *BNA*
- 40 STEVE HOLY (2) *Curb*
- 41 JEFF CARSON (1) *Curb*
- 42 TRACE ADKINS (2) *Capitol*
- 43 ALABAMA (2) *RCA*
- 44 MARK WILLS (2) *Mercury*
- 45 TERRI CLARK (3) *Mercury*
- 46 PATTY LOVELESS (2) *Epic*
- 47 CLAY DAVIDSON (1) *Virgin/Capitol*  
(1) *Virgin*
- 48 SONS OF THE DESERT (1) *MCA Nashville*
- 49 THE CLARK FAMILY EXPERIENCE (3) *Curb*
- 50 JOHN MICHAEL MONTGOMERY (2) *Atlantic*  
(1) *Atlantic/WB*



Tim McGraw

- 8 WHO I AM — Jessica Andrews — Decca/Warner
- 9 AUSTIN — Blake Shelton — Grand/WGN
- 10 WHAT I REALLY MEANT TO SAY — Cyndi Thompson — Capitol
- 11 WHEN I THINK ABOUT ANGELS — Jamie O'Neal — Mercury
- 12 GROWN MEN DON'T CRY — Tim McGraw — Curb
- 13 I'M JUST TALKIN' ABOUT TONIGHT — Toby Keith — Decca/Warner
- 14 ONLY IN AMERICA — Brooks & Dunn — Arista Nashville
- 15 WHO FOR THE BLACKTOP ENDS — Keith Urban — Capitol
- 16 BUT FOR THE GRACE OF GOD — Keith Urban — Capitol
- 17 I WOULD'VE LOVED YOU ANYWAY — Reba — Yearwood — MCA Nashville
- 18 I COULD NOT ASK FOR MORE — Sara Evans — RCA
- 19 MY NEXT THIRTY YEARS — Tim McGraw — Curb
- 20 IF I FALL YOU'RE GOING DOWN WITH ME — Dixie Chicks — Monument
- 21 BURN — Jai Dee Messina — Curb
- 22 COMPLICATED — Carolyn Dawn Johnson — Arista Nashville
- 23 ASHES BY NOW — Lee Ann Womack — MCA Nashville
- 24 WHERE I COME FROM — Alan Jackson — Arista Nashville
- 25 ON A NIGHT LIKE THIS — Trick Pony — Warner Bros./WGN
- 26 TWO PEOPLE FELL IN LOVE — Brad Paisley — Arista Nashville
- 27 ANGRY ALL THE TIME — Tim McGraw — Curb
- 28 RIGHT WHERE I NEED TO BE — Gary Allan — MCA Nashville

- 29 THERE IS NO ARIZONA — Jame O'Neal — Mercury
- 30 IF MY HEART HAD WINGS — Faith Hill — Warner Bros./WGN
- 31 DOWNTIME — Jai Dee Messina — Curb
- 32 IF YOU CAN'T DO ANYTHING ELSE — George Strait — MCA Nashville
- 33 WHEN SOMEBODY LOVES YOU — Alan Jackson — Arista Nashville
- 34 WITHOUT YOU — Dixie Chicks — Monument
- 35 LAREDO — Chris Cagle — Virgin/Capitol
- 36 TELL HER — Lonestar — BNA
- 37 LOVE OF A WOMAN — Trina Tritt — Columbia
- 38 WHILE YOU LOVED ME — Rascal Flatts — Lyric Street
- 39 BORN TO FLY — Sara Evans — RCA
- 40 WILD HORSES — Garth Brooks — Capitol
- 41 ANGELS IN WAITING — Tammy Cochran — Epic
- 42 SHE MISSES HIM — Tim Rushlow — Atlantic
- 43 I'M A SURVIVOR — Reba — MCA Nashville
- 44 WHEN GOD-FEARIN' WOMEN GET THE BLUES — Martina McBride — RCA
- 45 MRS. STEVER RUDY — Mark McGuinn — VFR
- 46 THIS EVERYDAY LOVE — Rascal Flatts — Lyric Street
- 47 REAL LIFE (I NEVER WAS THE SAME AGAIN) — Jeff Carson — Curb
- 48 BEST OF INTENTIONS — Travis Tait — Columbia
- 49 I LOST IT — Kenny Chesney — BNA
- 50 A GOOD DAY TO RUN — Darryl Worley — Decca/Warner
- 51 WWW.MEMORY — Alan Jackson — Arista Nashville
- 52 SIX-PACK SMILE — Phil Vassar — Arista Nashville
- 53 I'M TRYIN' — Trina Tritt — Capitol
- 54 WE DANCED — David Posley — Arista Nashville
- 55 LUCKY 4 YOU (TODAY I'M JUST ME) — Sherry — Lyric Street
- 56 POUER ME — Trick Pony — Warner Bros./WGN
- 57 WHEN IT ALL GOES SOUTH — Alabama — RCA
- 58 WHY THEY CALL IT FALLING — Lee Ann Womack — MCA Nashville
- 59 JUST ANOTHER DAY IN PARADISE — Phil Vassar — Arista Nashville
- 60 I WANNA TALK ABOUT ME — Toby Keith — Decca/Warner

- 7 CAPITOL (13)
- 8 COLUMBIA (10)
- 9 MERCURY (15)
- 10 LYRIC STREET (14)
- 11 WARNER BROS. (11)
- 12 MONUMENT (10)
- 13 EPIC (13)
- 14 GIANT (8)
- 15 VIRGIN (4)

### Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Chart Weeks)

- 1 ARISTA NASHVILLE (22)
- 2 CURB (21)
- 3 MCA NASHVILLE (18)
- 4 CAPITOL (15)
- 5 BNA (14)



### Hot Country Producers

Pos. PRODUCER (No. of Chart Weeks)

- 1 BYRON GALLIMORE (26)
- 2 KEITH STEGALL (12)
- 3 DANN HUFF (19)
- 4 PAUL WORLEY (15)
- 5 MARK WRITBY (9)
- 6 JAMES STROUD (19)
- 7 BILLY JOE WALKER, JR. (8)
- 8 TIM MCGRAW (11)
- 9 FRANK ROGERS (7)
- 10 TONY BROWN (10)
- 11 BLAKE CHANCEY (13)
- 12 JOE SCAIFE (5)
- 13 DAVID MALLOY (11)
- 14 TORY KEITH (4)
- 15 TRAVIS TRITT (2)
- 16 CHUCK BOWARD (3)
- 17 BOBBY BRADDOCK (2)
- 18 NORRIL WILSON (10)
- 19 MATT ROLLINGS (2)
- 21 KEITH URBAN (2)
- 21 ALLEN REYNOLDS (3)
- 22 BUDDY CANNON (9)
- 22 RONNIE DUNN (3)
- 22 KIX BROOKS (3)
- 25 MICHAEL D. CLUTE (4)

### Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 ARISTA NASHVILLE (22)
- 2 CURB (21)
- 3 MCA NASHVILLE (18)
- 4 BNA (14)
- 5 DREAMWORKS (14)
- 6 RCA (19)



Brooks & Dunn



Byron Gallimore

### Hot Country Singles & Tracks

Pos. TITLE — Artist — *Imprint/Label*

- 1 AIN'T NOTHING 'BOUT YOU — Brooks & Dunn — Arista Nashville
- 2 IT'S A GREAT DAY TO BE ALIVE — Travis Tait — Columbia
- 3 DON'T HAPPEN TWICE — Kenny Chesney — BNA
- 4 YOU SHOULDN'T KISS ME LIKE THIS — Toby Keith — Decca/Warner
- 5 I'M ALWAYS THERE — Lonestar — BNA
- 6 ONE MORE DAY — Diamond Rio — Arista Nashville
- 7 SHE COULDN'T CHANGE ME — Montgomery Gentry — Columbia



LeAnn Rimes

**Top Country Singles Sales Artists**

 Pts. **ARTIST** (No. of Charted Titles) **Imprint/Label**

- 1 **LEANN RIMES** (4) *Curb*  
(1) *Sawyer/Capitol/Curb*
- 2 **FATHI HILL** (2) *Warner Bros./WGN*
- 3 **BILLY GILMAN** (2) *Epic/Sony*
- 4 **TRICK PONY** (2) *Warner Bros./WGN*
- 5 **LEE ANN WORMACK** (1) *MCA Nashville*
- 6 **BLAKE SHELTON** (1) *Giant/WGN*
- 7 **LEG GREENWOOD** (1) *Curb*
- 8 **CYNDI THOMPSON** (1) *Capitol*
- 9 **ADRON TIPPIN** (1) *Lyric Street/Hollywood*
- 10 **MARK MCGLIMIN** (1) *WFR*

**Top Country Singles Sales**

 Pts. **TITLE** — **ARTIST** — **Imprint/Label**

- 1 **1 BUT I DO LOVE YOU / CAN'T FIGHT THE MOONLIGHT** — *LeAnn Rimes* — *Curb*
- 2 **THE WAY YOU LOVE ME** — *Faith Hill* — *Warner Bros./WGN*
- 3 **OKLAHOMA / WARM & FUZZY** — *Billy Gilman* — *Epic/Sony*
- 4 **I HOPE YOU DANCE** — *Lee Ann Wormack With Sons of the Desert* — *MCA Nashville*
- 5 **AUSTIN** — *Blake Shelton* — *Giant/WGN*
- 6 **GOD BLESS THE USA** — *Lee Greenwood* — *Curb*
- 7 **WHAT I REALLY MEAN TO SAY** — *Cyndi Thompson* — *Capitol*
- 8 **POUR ME** — *Trick Pony* — *Warner Bros./WGN*
- 9 **WHERE THE STARS AND STRIPES AND THE EAGLE FLY** — *Adron Tippin* — *Lyric Street/Hollywood*
- 10 **MRS. STEVEN RUDY / THAT'S A PLAN** — *Mark McGinnis* — *WFR*
- 11 **SHE COULDN'T CHANGE ME** — *Montgomery Gentry* — *Columbia/Sony*
- 12 **HOW DO YOU LIKE ME NOW?** — *Toby Keith* — *DreamWorks/Interscope*
- 13 **MEANWHILE BACK AT THE RANCH** — *The Clark Family* — *Epic/Sony*
- 14 **MY CLIMATE THINKS I'M SEXY** — *Claudia T. Judd* — *Mercury/Sony*
- 15 **ON A NIGHT LIKE THIS** — *Trick Pony* — *Warner Bros./WGN*
- 16 **GEORGIA** — *Carolyn Dawn Johnson* — *Arista Nashville/RG*
- 17 **BEST OF INTENTIONS** — *Leavis Tolt* — *Columbia/Sony*
- 18 **YOU WON'T BE LONELY NOW / SOUTHERN RAIN** — *Billy Ray Cyrus* — *Mercury/Sony*
- 19 **BREATHE** — *Faith Hill* — *Warner Bros./WGN*
- 20 **ALL NIGHT LONG / MERRY CHRISTMAS FROM THE FAMILY** — *Montgomery Gentry Featuring Chalk Daisies* — *Columbia/Sony*
- 21 **HOW DO I LIVE** — *LeAnn Rimes* — *Curb*
- 22 **I'M IN** — *The Kellys* — *Epic/Sony*

- 23 **LOVE IS ENOUGH** — *3 of Heavens* — *RCJ/RG*
- 24 **COME A LITTLE CLOSER** — *Lee McCann* — *Warner Bros./WGN*
- 25 **MY LOVE GOES ON AND ON** — *Chris Cagle* — *Wegiva/Capitol*

**Top Country Singles Sales Imprints**

 Pts. **IMPRINT** (No. of Charted Titles)

- 1 **CURB** (8)
- 2 **WARNER BROS.** (5)
- 3 **EPC** (4)
- 4 **MCA NASHVILLE** (2)
- 5 **COLUMBIA** (6)
- 6 **GIANT** (2)
- 7 **CAPITOL** (3)
- 8 **LYRIC STREET** (3)
- 9 **MONUMENTS** (5)
- 10 **VFR** (1)


**Top Country Singles Sales Labels**

 Pts. **LABEL** (No. of Charted Titles)

- 1 **WARNER BROS./REPRISE NASHVILLE** (7)
- 2 **CURB** (7)
- 3 **SONY** (17)
- 4 **MCA NASHVILLE** (3)
- 5 **CAPITOL** (5)


**Top Country Singles Sales Distributors**

 Pts. **DISTRIBUTOR** (No. of Charted Titles)

- 1 **WEA** (17)
- 2 **SONY** (17)
- 3 **UNIVERSAL** (13)
- 4 **EMD** (5)
- 5 **INDEPENDENTS** (4)
- 6 **BMG** (4)


**CRITICS' CHOICE**

Continued from page YE-49

The only flaw is that "The Thrill Is Back" wasn't selected as a single.

3. **George Jones, *The Rock: Stone Cold Country* 2001** (Bandit/BNA). The very heart and soul of country music still beats inside this man's chest. I lay my hillybilly heart at his feet—again. 4. **Carolyn Dawn Johnson, *Room With a View*** (Arista Nashville). Praise the Lord, the belly-button area in country music is officially over. This is the album that prompted the fat lady to clear her throat. Classy beyond description.

5. **Soundtrack, *O Brother, Where Art Thou?*** (Mercury Nashville). No hilly-mobes, no rhabdoses. Just real music from real people about real life. They built it and the masses came. What a concept.

6. **David Ball, *Amigo*** (Dualtone). As cool as it is to have him back on the radio, the best songs on Ball's album are yet to be heard. More singles, pretty please.

7. **Rhonda Vincent, *The Storm Still Rages*** (Rounder). Bluegrass and old-country claim much of the best traditional country music on the scene today, and here's one helluva good example. Mainstream country radio should sum the courage to make her a core artist.

8. **Jim Lauderdale, *The Other Sessions*** (Dualtone). See No. 7 above and raise a glass of JPC: Back to the gods of bluesy folk. 9. **The Del McCoury Band, *Del & The Boys*** (Skaggs Family). Easily the band's best work yet. And, for my money, the tightest bluegrass group out on the road.

10. **Ralph Stanley & Friends, *Clinch Mountain Savenights*** (Rebel). The good Dr. Ralph teams with 15 of his favorite ladies. His cover of Hank Williams' "You Win Again" with Melba Montgomery is the cherry crown of the assortment.


**MARIN JORGENSEN**  
Special Sections Coordinator

1. **Pete Yorn, *Musical-Heremitage*** (Columbia). 2. **The Srokes, *Is This It*** (Geffen). Believe the hype.

3. **Weezer, *Weezer*** (RCA/Interscope). Welcome back, boys. 4. **The Sheila Divine, *Where Have My Countrymen Gone*** (Co-op Pop). Great album by the best band in Boston. 5. **N Sync, *July 24*** at the Rose Bowl in Pasadena, Calif. Best live show since NKOTB. 6. **Jack Johnson, *Brushfire Fairytales*** (Envy). 7. **The Bill Janovitz, *Up Here*** (SpinART) and **Dragstrip Garage, *Actual Speech*** (Cave of the Earth).

8. **Blake Babies, *God Bless the Blake Babies*** (Zoë/Rounder). 9. **Live shows: Buffalo Tom, Dec. 1, 2000, at the Troubadour in Los Angeles; Evan Dando with Ben Kweller, April 22 at the Troubadour; the Sheila Divine, June 15 at the Troubadour; Pete Yorn and Ours; Sept. 4 at the Viper Room in Los Angeles; Goo! Punishment, Oct. 24 at the Knitting Factory in Los Angeles.**

10. **Bands on the Run** on VH-1. And they said Saravet was a riot.


**KATY KROLL**  
Special Sections Assistant Editor

1. **The Nine Inch Nails, *Things Falling Apart*** (Nothing/Interscope). I never expect anything less from the best; Michael Jackson, Sept. 7 at Madison Square Garden in New York City. Although panned by most, this was the event for the true fan.

2. **Green Day, *International Superhits*** (Reprise/Warner Bros.). This collection proves they still reign supreme in the pop-punk world.

3. **Tea, *King of the Schaal*** (Hollywood). Such a shame that no one's caught on yet...

4. **American Hi-Fi, "Flavor of the Weak"** (Island Dot Jam). What can I say? This song really grew on me.

5. **N Sync, *July 24*** at the Rose Bowl in Pasadena, Calif. One word: Wow!

6. **No Doubt, "Badwater"** (Trauma/Interscope). How can I not love Gwen's bouncy, boy-obsessed rant?

7. **Evan Dando, April 22** at the Troubadour in Los Angeles. It was great having him back in my town, even if only for a night.

8. **The Alien Ant Farm, "Movin'"** (New Noise/DreamWorks), **Adema, "Giving In"** (Arista). The only nu-metal songs I listen to on my own free will.

9. **Madonna, "Don't Tell Me"** (Maverick/Warner Bros.). She's coming up with such catchy tunes...

10. **Poison, *Greatest Hits*** (Capitol). Tons of fun, at one disc. It's definitely worth buying a DVD player.


**KWAKU**  
Contributor

1. **Nicole C. Mullen, "Redeemer"** (Sparrow).

The gorgeous, mellow stirring vocals stand out in the MWJW 2001 multi-genre Christian/gospel compilation.

2. **Sunshine Anderson, *Year Woman*** (Atlantic). The soul/R&B album of 2001?

3. **Rachelle Ferrell, *Intuition*** (Arista). A sublime three-hour concert at London's Jazz Cafe, July 9.

4. **Various Artists, *Heart of Worship: Urban*** (Word). Popular evangelical church songs by U.K. and U.S. artists.

5. **Michael Franti & Spearhead, *Stay Human*** (Parlophone). Musically and lyrically deep. Clever, and moving, radio segments.

6. **Craig David, "Walking Away"** (Wildstar). Displays charming pop songcraft.

7. **Nash, *The Chancer*** (Go Beat/Polydor).

Fine mix of pop, soul, funk and hip-hop, coupled with live and programmed musicianship—and good songs.

8. **Cathi Ogden, *Out There*** (Debut/Passion). Ace offering from Aussie soul/smooth-jazz chanteuse.

9. **Eyuphuro, *Yefela*** (Riversub/World Music Network). Vocally and musically enriching experience.

10. **Ty, *Jackson*** (Big Dada). Menu of quality British rap/hip-hop unaffected by foot-and-mouth disease.

Continued on page YE-59

# the year in music 2001

## songwriters + publishers

### Hot Country Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ALAN JACKSON (4)
- 2 DARRELL SCOTT (3)
- 3 TONY KEITH (2)
- 4 DIANE WARREN (2)
- 5 PHIL VASSAR (6)
- 6 TROY VERGES (7)
- 7 BRETT JAMES (8)
- 8 RIVERS RUTHERFORD (14)
- 9 TOM SHAPIRO (5)
- 10 CAROLYN DAVIN JOHNSON (3)
- 11 ANNIE ROBOFF (3)
- 12 NEIL THRASHER (4)
- 13 BOBBY TOMBERLIN (7)
- 14 CHRIS CAGLE (3)
- 15 RODNEY CROWELL (1)
- 16 BRUCE ROBISON (1)
- 17 SHAYE SMITH (5)
- 18 CRAIG WISSMAN (4)
- 19 KEVIN BRANDT (1)
- 20 TIM JOHNSON (2)
- 21 JAMIE O'NEAL (3)
- 22 CASEY BEATHARD (5)
- 23 THOM McHUGH (2)
- 24 CURTIS LANCE (1)
- 25 BRAD PAISLEY (3)

### Hot Country Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (28)
- 2 SONY/ATV TREE, BMI (29)
- 3 WB, ASCAP (26)
- 4 EMI BLACKWOOD, BMI (29)
- 5 SONY/ATV CROSS KEYS, ASCAP (22)
- 6 WARNER-TAMERLANE, BMI (19)
- 7 REALSONGS, ASCAP (3)
- 8 TOKECO TUNES, BMI (2)
- 9 ALMO, ASCAP (9)
- 10 SONGS OF UNIVERSAL, BMI (11)
- 11 YEE HAW, ASCAP (5)
- 12 TESSA, BMI (1)
- 13 BMG SONGS, ASCAP (1)
- 14 HOUSE OF BRAM, ASCAP (2)
- 15 PHIL VASSAR, ASCAP (6)
- 16 MARK HYBNER, ASCAP (1)
- 17 SONGS OF LASTRADA, BMI (1)
- 18 MIKE CURB, BMI (5)
- 19 WENONGA, BMI (5)
- 20 EMI FULL KEEL, ASCAP (5)
- 21 ZOMBA, ASCAP (4)
- 22 ACUFF-ROSE, BMI (8)
- T23 KIRSTISONGS, ASCAP (1)
- T23 TALBOT, BMI (1)
- 25 SEA GAYLE, ASCAP (3)
- 26 BIG YELLOW DOG, BMI (2)
- 27 IRVING, BMI (2)
- 28 POST OAK, BMI (1)
- 29 ENSIGN, BMI (4)
- 30 MAJOR BOB, ASCAP (7)
- T31 BUILT ON ROCK, ASCAP (1)
- T31 STEVE WARNER, BMI (1)
- 33 ANWA, ASCAP (3)
- 34 SONGS OF TERACEL, BMI (4)
- 35 UNIVERSAL, ASCAP (5)
- 36 MEMPHISTO, ASCAP (2)
- 37 BLANKENHORN AVENUE, ASCAP (3)
- 38 INSTINCT, ASCAP (1)
- T39 BRUCE ROBISON, BMI (1)
- T39 TILTAWHIRL, BMI (1)
- 41 SOUND ISLAND, ASCAP (1)
- 42 GARY NICHOLSON, ASCAP (1)
- 43 HATLEY CREEK, BMI (3)
- 44 MILENE, ASCAP (6)



Alan Jackson

- 45 COBURN, BMI (2)
- 146 SCARLETT RAIN, ASCAP (1)
- T46 LARGA VISTA, ASCAP (1)
- 48 TEN TEN, BMI (2)
- 49 TIM JOHNSON, BMI (2)
- 50 MURRAH, BMI (2)

### Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (45)
- 2 SONY/ATV MUSIC (67)
- 3 WARNER/CHAPPELL MUSIC (52)
- 4 UNIVERSAL MUSIC (52)
- 5 REALSONGS MUSIC (4)
- 6 TOKECO TUNES MUSIC (3)
- 7 BMG MUSIC (16)
- 8 FAMOUS MUSIC (9)
- 9 ZOMBA MUSIC (11)
- 10 ACUFF-ROSE MUSIC (10)
- 11 EMI MUSIC (82)
- 2 JASON WADE (1)
- 3 R. KELLY (4)
- 4 LENNY KRAVITZ (2)
- 5 ALICIA KEYS (2)
- 6 TRAIN (1)
- 7 STAIND (2)
- 8 DALLAS AUSTIN (1)
- 9 NELLY FURTADO (2)
- 10 TIMOTHY MOSLEY (8)
- 11 DIANE WARREN (4)
- 12 PHARRELL WILLIAMS (12)
- 13 MOBY (1)
- 14 BEYONCE KNOWLES (4)
- 15 BRYAN-MICHAEL COX (12)
- 16 MIKE CITY (3)
- T17 PAUL HERMAN (2)
- T17 DIDD ARMSTRONGS (2)
- 19 ALAN JACKSON (4)
- 20 JEROME DUPRI (1)
- 21 NELLY (4)
- 22 IRVING LORENZO (7)
- 23 JEFFREY ATKINS (6)
- 24 SHAWN CARTER (7)
- 25 MISSY ELLIOTT (3)

### Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ROB THOMAS (3)
- 2 JASON WADE (1)
- 3 R. KELLY (4)
- 4 LENNY KRAVITZ (2)
- 5 ALICIA KEYS (2)
- 6 TRAIN (1)
- 7 STAIND (2)
- 8 DALLAS AUSTIN (1)
- 9 NELLY FURTADO (2)
- 10 TIMOTHY MOSLEY (8)
- 11 DIANE WARREN (4)
- 12 PHARRELL WILLIAMS (12)
- 13 MOBY (1)
- 14 BEYONCE KNOWLES (4)
- 15 BRYAN-MICHAEL COX (12)
- 16 MIKE CITY (3)
- T17 PAUL HERMAN (2)
- T17 DIDD ARMSTRONGS (2)
- 19 ALAN JACKSON (4)
- 20 JEROME DUPRI (1)
- 21 NELLY (4)
- 22 IRVING LORENZO (7)
- 23 JEFFREY ATKINS (6)
- 24 SHAWN CARTER (7)
- 25 MISSY ELLIOTT (3)

### Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (118)
- 2 EMI BLACKWOOD, BMI (75)
- 3 WB, ASCAP (74)
- 4 WARNER-TAMERLANE, BMI (52)
- 5 ZOMBA, ASCAP (21)
- 6 SONGS OF UNIVERSAL, BMI (19)
- 7 MISS BESSIE, ASCAP (2)
- 8 ZOMBA, BMI (21)
- 9 UNIVERSAL, ASCAP (25)
- 10 JOBETE, ASCAP (9)
- 11 BMG SONGS, ASCAP (17)
- 12 NELSTAR, SOCAN (2)
- 13 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (19)
- 14 SONY/ATV SONGS, BMI (14)
- 15 SONY/ATV TREE, BMI (13)
- 16 SONGS OF DREAMWORKS, BMI (2)
- 17 SONY/ATV TUNES, ASCAP (14)
- 18 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI (9)

- 19 REALSONGS, ASCAP (4)
- 20 BIDNIS, BMI (3)
- 21 G-CHILLS, BMI (1)
- 22 LIVINGSTON, ASCAP (2)
- 23 MIKE CITY, BMI (5)
- 24 R. KELLY, BMI (6)
- 25 CHRYSALIS, ASCAP (8)
- 26 SONGS OF WINDSWEPT PACIFIC, BMI (4)
- 27 LELLOW, ASCAP (2)
- 28 WARNER CHAPPELL PRS (6)
- 29 FAMOUS, ASCAP (14)
- 30 ESCATAPPA, BMI (3)
- 31 VIRGINIA BEACH, ASCAP (8)
- 32 ENSIGN, BMI (10)
- 33 ALMO, ASCAP (9)
- 34 CYPTRON, BMI (1)
- 35 HUNGRIKEYORA, ASCAP (2)
- 36 UNIVERSAL-MCA, ASCAP (7)
- 37 MUSIC OF WINDSWEPT, ASCAP (6)
- 38 DJ IRV, BMI (7)
- 39 WHITE RHINO, BMI (5)
- 40 TOKECO TUNES, BMI (2)
- 41 LIL LILU, BMI (7)
- 42 BEYONCE, ASCAP (4)
- 43 FLYTE TYME, ASCAP (5)
- 44 THE WATERS OF NAZARETH, BMI (12)
- 45 MURLEY, ASCAP (8)
- 46 LUDACRIS, ASCAP (6)
- 47 LITTLE BOOTS, BMI (1)
- 48 MASS CONFUSION, ASCAP (3)
- 49 MONEY MACK, BMI (4)
- 50 BABYBOY'S LITTLE, SESAC (11)

### Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (182)
- 2 WARNER/CHAPPELL MUSIC (133)
- 3 UNIVERSAL MUSIC (98)
- 4 SONY/ATV MUSIC (54)
- 5 ZOMBA MUSIC (42)
- 6 WINDSWEPT HOLDINGS (20)
- 7 BMG MUSIC (28)
- 8 FAMOUS MUSIC (28)
- 9 CHRYSALIS MUSIC (15)
- 10 REALSONGS MUSIC (4)



Rob Thomas

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POS. PUBLISHING CORPORATION

1. EMI MUSIC
2. WARNER/CHAPPELL MUSIC
3. UNIVERSAL MUSIC
4. SONY/ATV MUSIC
5. ZOMBA MUSIC
6. **WINDSWEPT HOLDINGS**
7. BING MUSIC
8. FAMOUS MUSIC
9. CHRYSALIS MUSIC
10. REALSONGS MUSIC



WINDSWEPT

# the year in music 2001

## Songwriters + Publishers

### Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 R. KELLY (71)
- 2 TIMOTHY MOSLEY (13)
- 3 PHARRILL WILLIAMS (22)
- 4 MIKE CITY (6)
- 5 BRYAN-MICHAEL COX (15)
- 6 CHAD HUGO (19)
- 7 SHAWN CARTER (12)
- 8 ANDRE HARRIS (8)
- 9 ALICIA KEYS (3)
- 10 JERMAINE DUPRI (15)
- 11 MUSSY ELLIOTT (4)
- 12 DURELL "TANK" BARBS (2)
- 13 LUDACRIS (4)
- 14 JILL SCOTT (4)
- 15 IRVING LORENZO (10)
- 16 JEFFREY ATKINS (7)
- 17 ANTHONY "SHEP" CRAWFORD (4)
- 18 TROY OLYVER (2)
- T19 TALIB JOHNSON (3)
- T19 CARVIN HAGGINS (3)
- T21 EDMUND CLEMENT (1)
- T21 ANITA McCLOUD (1)
- 23 MUSZE (2)
- 24 BRANDON CASEY (6)
- 24 BRIAN CASEY (6)

### Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (156)
- 2 EMI BLACKWOOD, BMI (76)
- 3 WB, ASCAP (61)
- 4 ZOMBA, BMI (30)
- 5 MIKE CITY, BMI (6)
- 6 R. KELLY, BMI (11)
- 7 UNIVERSAL, ASCAP (28)
- 8 WARNER-TAMERLANE, BMI (13)
- 9 JOBETE, ASCAP (15)
- 10 ZOMBA, ASCAP (21)

- 11 SONY/ATV TUNES, ASCAP (18)
- 12 VIRGINIA BEACH, ASCAP (13)
- 13 MONEY BLACK, BMI (9)
- 14 SONY/ATV SONGS, BMI (21)
- 15 SONGS OF UNIVERSAL, BMI (17)
- 16 THE WATERS OF NAZARETH, BMI (22)
- 17 BMG SONGS, ASCAP (20)
- 18 LU LU LU, BMI (12)
- 19 JUSTIN COMBS, ASCAP (23)
- 20 CHASE CHAD, ASCAP (18)
- 21 BLACK FOUNTAIN, ASCAP (16)
- 22 BABYBOY'S LITTLE, SESAC (13)
- 23 JAYCAT, ASCAP (6)
- 24 MASS CONFUSION, ASCAP (7)
- 25 LUDACRIS, ASCAP (8)
- 26 LELLOW, ASCAP (3)
- 27 MUSIC OF WINDSWEEP, ASCAP (14)
- 28 DJ IRVY, BMI (9)
- 29 DIRTY DRE, ASCAP (7)
- 30 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (16)
- 31 WHITE RHINO, BMI (6)
- 32 SO SO DEF, ASCAP (15)
- 33 WRM, SESAC (13)
- 34 AIR CONTROL, ASCAP (14)
- 35 FAMOUS, ASCAP (18)
- 36 ENSIGN, BMI (15)
- 37 ALMO, ASCAP (6)
- 38 HUDSON-JORDAN, ASCAP (4)
- 39 DA TWELVE, ASCAP (3)
- 40 CHRYSALIS, ASCAP (9)
- 41 SONGS OF DREAMWORKS, BMI (3)
- 42 BLUE'S BABY, ASCAP (4)
- 43 NOONTIME SOUTH, SESAC (8)
- 44 LIVINGSTON, ASCAP (3)
- 45 GNAT BOOTY, ASCAP (5)
- 46 PIRREY'S PLATHOUSE, ASCAP (1)
- 47 FIRST W GOLD, BMI (7)
- 48 THEM DAMN TWINS, ASCAP (6)
- 49 TALLEST TREE, ASCAP (7)
- 50 SHAE SHAE, ASCAP (1)



Juan Gabriel

### Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATIONS (No. of Charted Titles)

- 1 EMI MUSIC (226)
- 2 WARNER/CHAPPPELL MUSIC (148)
- 3 UNIVERSAL MUSIC (97)
- 4 ZOMBA MUSIC (54)
- 5 SONY/ATV MUSIC (36)
- 6 WINDSWEEP HOLDINGS (36)
- 7 FAMOUS MUSIC (38)
- 8 R. KELLY MUSIC (11)
- 9 BMG MUSIC (14)
- 10 CHRYSALIS MUSIC (13)

### Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 JUAN GABRIEL (4)
- 2 OMAR ALFANZO (6)
- 3 ESTEFANO (7)
- 4 MARCO ANTONIO SOLIS (4)
- 5 MARIO QUINTERO LARA (4)
- 6 JOAN SEBASTIAN (4)
- 7 JORGE LUIS PILOTO (4)
- 8 FABIO ZAMBORINI MARCHETTI (1)
- 9 JUAN NAVARRETE CURIEL (1)
- 10 RUDY PEREZ (5)
- 11 NOE HERNANDEZ (1)
- 12 RAMON GONZALEZ MORA (1)
- 13 VICTOR YUNES CASTILLO (1)
- 14 FATO (1)
- 15 JOSE YACA FLORES (2)
- 16 YASMINI MARQUEZ (2)
- 17 KIKE SANTANDER (3)
- 18 VLADIMIR DOTEI (1)
- T19 ALEJANDRO MONTALBAN (3)
- T19 EDUARDO REYES (3)
- 21 RICARDO MONTANER (4)
- 22 GUSTAVO SANTANDER (1)
- 23 CARLOS BAUTE (1)
- 24 LUIS PADILLA (1)
- 25 FELIPE DE JESUS MARTINEZ JR. (3)

### Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 WB, ASCAP (22)
- 2 EMI APRIL, ASCAP (15)
- 3 EMI, ASCAP (4)
- 4 VANDER, ASCAP (5)
- 5 BMG SONGS, ASCAP (6)
- 6 SONY/ATV LATIN, BMI (11)
- 7 PEER INTERNATIONAL, BMI (9)
- 8 KRISMA, SESAC (3)
- 9 FLAMINGO, BMI (4)
- 10 UNIVERSAL MUSICA, ASCAP (9)
- 11 IGA, BMI (2)
- 12 EDMONSA, ASCAP (4)
- 13 SER-CA, BMI (6)
- 14 SAN ANGEL, ASCAP (3)
- 15 WORLD DEEP MUSIC, BMI (6)
- 16 SONY/ATV DISCOS, ASCAP (3)
- 17 TM EDCIONES, BMI (5)
- 18 E.A.P., BMI (7)
- 19 EMI BLACKWOOD, BMI (5)
- 20 SEG SON, BMI (2)
- 21 VENTURA, ASCAP (5)
- 22 LANFRANCO, ASCAP (4)
- 23 CLEAR MIND, ASCAP (2)
- 24 ARPA, BMI (3)
- 25 HUIKA, BMI (3)
- 26 P.M.C. ASCAP (1)
- 27 WARNER-TAMERLANE, BMI (6)
- 28 ELIAZ, BMI (2)
- 29 FONOMUSIC, SESAC (1)
- 30 ERAMI, ASCAP (1)
- 31 UNIVERSAL MUSICA, BMI (3)
- 32 EL CONQUISTADOR, BMI (1)
- 33 CARTAGENA, ASCAP (1)
- 34 EDMONSA, ASCAP (5)
- 35 NEGRELE, ASCAP (1)
- 36 CAREERS-BMG, BMI (3)
- 37 MAS MUSIC, ASCAP (2)
- 38 J&N, ASCAP (3)
- 39 SACM LATIN, ASCAP (1)
- 40 REALSONGS, ASCAP (1)
- 41 VLAICES, ASCAP (1)
- 42 SONGS OF PEER, ASCAP (2)
- 43 FONOMUSIC, ASCAP (5)
- T44 P.S.O, ASCAP (1)
- T44 ORUM, ASCAP (1)
- 46 RUBET, ASCAP (4)
- 47 CARIBBEAN WAVES, ASCAP (1)
- 48 HECHO A MANO, ASCAP (2)
- 49 AMBERNELL, BMI (1)
- 50 SONY/ATV TUNES, ASCAP (4)

### Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

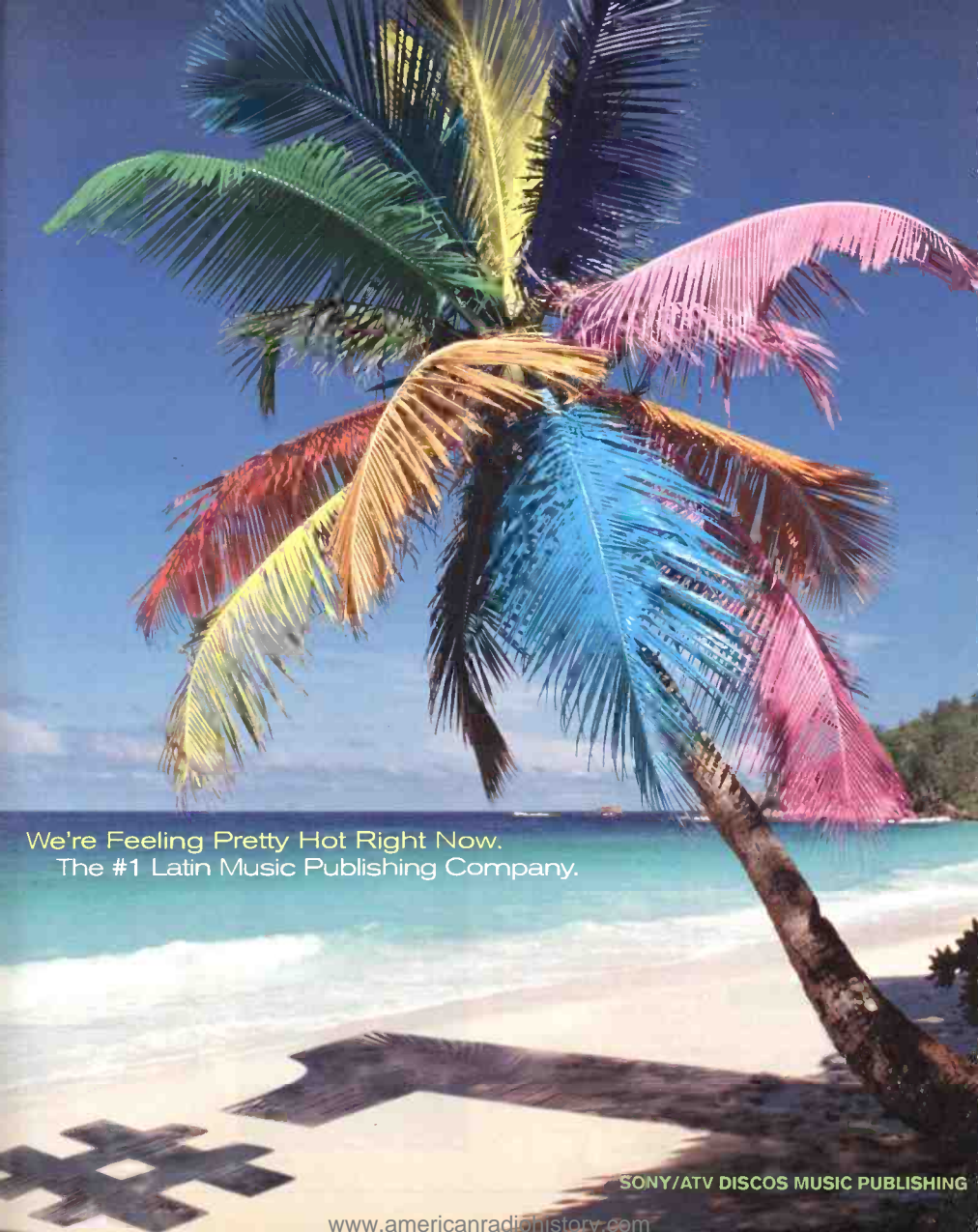
- 1 SONY/ATV MUSIC (31)
- 2 WARNER/CHAPPPELL MUSIC (31)
- 3 EMI MUSIC (30)
- 4 UNIVERSAL MUSIC (16)
- 5 BMG MUSIC (13)
- 6 PEERMUSIC (15)
- 7 VANDER MUSIC (5)
- 8 EMGO MUSIC (6)
- 9 KRISMA MUSIC (3)
- 10 EDMONSA MUSIC (4)



R. Kelly







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# the year in music 2001

## Latin Albums

### Top Latin Album Artists

Pop. ARTIST (No. of Charted Titles)/Label

- VICENTE FERNÁNDEZ (2) Sony Discos
- PAULINA RUBIO (1) Universal Latino
- A.B. QUINTANILLA Y LOS KUMBIA KINGS (2) EMI Latin
- CHRISTINA AGUILERA (1) RCA/BMG Latin
- MARCO ANTONIO SOLÍS (4) Fonovisa
- INTOCABLE (3) EMI Latin
- LUPILLO RIVERA (1) Sony Discos
- GRUPO BRYDYS (2) Isoa
- LOS TIKANES DE TLUJANA (2) Mercury/Universal Latino
- RICKY MARTÍN (1) Sony Discos
- CONJUNTO PRIMAVERA (3) Fonovisa
- LOS TIGRES DEL NORTE (2) Fonovisa
- AZUL AZUL (1) Sony Discos
- TRALLA (2) EMI Latin
- JUAN GABRIEL (3) Arista/BMG Latin
- LUIS MIGUEL (1) WEA Latin
- BANDA EL RECORDO (4) Fonovisa
- JOAN SEBASTIÁN (2) Muzart/Bohío
- SON BY FOUR (2) Sony Discos
- SELENA (2) EMI Latin
- CHAYANE (1) Sony Discos
- LOS ANGELES DE CHARLY (2) Fonovisa
- CRISTIAN (2) Arista/BMG Latin
- GYPSY KINGS (2) Honesoch/AG
- RAMÓN ATALÁ Y SUS BRAVOS DEL NORTE (1) Fradillo
- LOS ANGELES AZULES (1) Isoa
- ROCK ANTHONY (1) BMG/Sony Discos
- SHAKIRA (1) Sony Discos
- AGU VELASQUEZ (1) Sony Discos
- PEPE AGUILAR (2) Muzart/Bohío
- ELVIS CRESPO (1) Sony Discos
- JUAN LUIS GUERRA 440 (1) Karan/Universal Latino
- OV7 (1) Sony Discos
- OSCAR DE LA HOYA (1) EMI Latin
- ROCO DURCAL (2) Arista/BMG Latin
- JERRY RIVERA (1) Arista/BMG Latin
- ALEJANDRO SANZ (1) WEA Latin
- EL ORIGINAL DE LA SIERRA (1) Universal
- MANU CHAO (1) Radio Bang/Vegga
- BANDA MACHOS (3) WEAMex/WEA Latin
- IRAMA (1) WEA Latin
- VICTOR MANUELLE (1) Sony Discos
- GUARDIANES DEL AMOR (1) Arista/BMG Latin
- PALOMO (1) Isoa
- RICARDO MONTANER (1) WEA Latin
- EL CHICHICULOTE (2) Lódesa
- LOS TIGRILLOS (2) WEAMex/WEA Latin
- ANIL GABRIEL (2) Sony Discos
- RICARDO ARJONA (2) Sony Discos
- LOS TRI-O (1) Phonax/Arista/BMG Latin

### Top Latin Albums

Pop. TITLE—Artist—Impres./label

- PAULINA—Paulina Rubio—Universal Latino
- MI REFLEJO—Christina Aguilera—RCA/BMG Latin
- HISTORIA DE UN IDOLO VOL. 1—Vicente Fernández—Sony Discos
- SHHH!—A.B. Quintanilla y Los Kumbia Kings—EMI Latin
- DESPRECIADO—Lupillo Rivera—Sony Discos
- LA HISTORIA—Ricky Martin—Sony Discos
- EL SAPO—Ard Azul—Sony Discos



Vicente Fernández

- HISTORIA MUSICAL ROMANTICA—Grupo Brydys—Discos
- VIVO—Luis Miguel—WEA Latin
- MÁS DE MI ALMA—Marco Antonio Solís—Fonovisa
- ES PARA TI—Intocable—EMI Latin
- ABRAZAME MUY FUERTE—Juan Gabriel—Arista/BMG Latin
- ANSIA DE AMAR—Conjunta Primavera—Fonovisa
- SIMPLEMENTE—Chayane—Sony Discos
- BACHATAMITS 2001—Various Artists—J&M/Sony Discos
- CONTOGO POR SIEMPRE...—Banda el Recordo—Fonovisa
- UN SUEÑO—Los Angeles de Charly—Fonovisa
- SÓN BY FOUR—Son by Four—Sony Discos
- EN VIVO...EL HOMBRE Y SU MUSICA—Rocan Ayala y Sus Bravos del Norte—Fradillo
- DESDE UN PRINCIPIO—FROM THE BEGINNING—Rear Anthany—BMG/Sony Discos
- LIVE, THE LAST CONCERT—HOUSTON, TEXAS, FEBRUARY 26, 1995—Fonovisa—EMI Latin
- HISTORIA MUSICAL—Los Angeles Azules—Discos
- ARRASADO—Thalia—EMI Latin
- HO, 1 UN AÑO DE ÉXITOS—Various Artists—Sony Discos/WEA Latin
- AZUL—Cristian—Arista/BMG Latin
- MY UNPLUGGED—Shakira—Sony Discos
- UNIFUNDO FRONTERAS—Los Tigres del Norte—Fonovisa
- VOLARE! THE VERY BEST OF THE GYPSY KINGS—Gipsy Kings—Honesoch/AG
- MÍ CORAZÓN—Ricky Valdez—Sony Discos
- DE PAISANO A PAISANO—Los Tigres del Norte—Fonovisa
- SECRETO DE AMOR—Joan Sebastián—Muzart/Bohío
- EN VIVO—Marco Antonio Solís—Fonovisa
- ME GUSTA VIVIR DE NOCHE—Los Tucanes de Tijuana—Mercury/Universal Latino
- WOW FLASH!—Elvis Crespo—Sony Discos
- BERENHITS 2001—Various Artists—J&M/Sony Discos
- COLECCION ROMANTICA—Joan Luis Guerra 440—Sony/Universal Latino
- 14 GRANDES ÉXITOS—Intocable—EMI Latin
- CD00—OV7—Sony Discos
- OSCAR DE LA HOYA—Oscar de la Hoya—EMI Latin
- RIVERA—Jerry Rivera—Arista/BMG Latin
- EL ALMA AL AIRE—Alejandro Sanz—WEA Latin
- HOMENAJE A CHALINO SANCHEZ—El Original de la Sonora—Universal
- PROXIMA ESTACION...ESPERANZA—Mano Chao—Radio Bang/Vegga



Paulina Rubio

- SIEMPRE EN MI MENTE—Los Tro—Phonax/Arista/BMG Latin
- GALERIA CARIBE—Ricardo Arjona—Sony Discos
- MÁS CON EL NÚMERO UNO—Vicente Fernández—Sony Discos
- EN EL IDIOMA DEL AMOR—Grupo Brydys—Discos
- YO SI ME ENAMORO—Hay Dandor—Sony Discos
- SALISANTS 2001—Various Artists—J&M/Sony Discos
- 2000 LATIN GRAMMY NOMINEES—Various Artists—Epic/Sony Discos
- 12 CHICHICULOTAZOS CON BANDA—El Chichiculote—Lódesa
- EL MEJOR DE GUARDIANES DEL AMOR—Guardianes del Amor—Arista/BMG Latin
- 30 GRANDES ÉXITOS—Ara Cabral—Sony Discos
- AMOR, FAMILIA Y RESPETO...—A.B. Quintanilla y Los Kumbia Kings—EMI Latin
- SUBIR AL CIELO—MOO—Sony Discos
- EL GENERAL ES BACK—El General—Marc E. Pfiz/Latin
- EMBRACE THE CHAOS—Oceania—Intercopa
- CHANCHULLO—Ruben Gonzalez—World Circuit/Nonstop/AG
- ESTILO LIBRE—Eras Ramirez—Arista/BMG Latin
- BILLBOARD LATIN MUSIC AWARDS 2001—Various Artists—Arista/BMG Latin
- ENTRE TANGOS Y MARIACHI—Rocan Ayala—Arista/BMG Latin
- ORÍGENES—Alejandra Fernández—Sony Discos

### Top Latin Albums Impresoras

Pop. IMPRINT (No. of Charted Titles)

- SONY DISCOS (32)
- FONOVISA (33)
- EMI LATIN (24)
- ARIELA (24)
- WEA LATIN (8)
- UNIVERSAL LATINO (6)
- DISA (11)
- RCA (5)
- J&M (3)
- MUSART (5)

### Top Latin Album Labels

Pop. LABEL (No. of Charted Titles)

- SONY DISCOS (44)
- FONOVISA (40)
- EMI LATIN (27)
- BMG LATIN (28)
- WEA LATIN (19)

Sony  
DISCOS

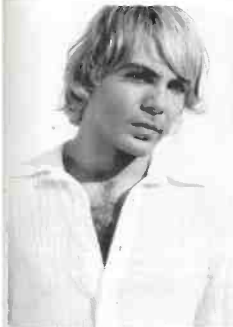
### Top Latin Album Distributors

Pop. DISTRIBUTOR (No. of Charted Titles)

- SONY (44)
- UNIVERSAL (44)
- INTERPRETS (55)
- EMD (29)
- BMG (29)
- WEA (26)

# the year in music 2001

## latin albums and hot latin tracks



Cristian



Juan Gabriel

### Hot Latin Tracks Artists

ARTIST (No. of Charted Titles) Impres./Label

- 1 **CRISTIAN** (3) *Arleky*/BMG Latin (1) Impres.
- 2 **JUAN GABRIEL** (2) *Arleky*/BMG Latin (1) Impres.
- 3 **BANDA EL RECODO** (3) *Fonovisa*
- 4 **CONJUNTO PRIMAVEA** (5) *Fonovisa*
- 5 **PAULINA RUBIO** (4) *Universal Latino*
- 6 **PEPE AGUILAR** (4) *Musart/Balboa*
- 7 **MARCO ANTONIO SOLÍS** (4) *Fonovisa*
- 8 **CHAYANNE** (2) *Sony Discos*
- 9 **SON BY FOUR** (1) *Sony Discos* (1) *Columbia/Sony Discos*
- 10 **LOS TUCANES DE TULUANA** (4) *Universal Latino*
- 11 **MOO** (2) *Sony Discos*
- 12 **LUPILLO RIVERA** (3) *Sony Discos*
- 13 **GIBERTO SANTA ROSA** (3) *Sony Discos*
- 14 **RICARDO MONTAÑA** (3) *WEA Latin*
- 15 **HUGO DUCAL** (2) *Arleky*/BMG Latin
- 16 **ERRY RIVERA** (2) *Arleky*/BMG Latin
- 17 **RICKY MARTIN** (2) *Columbia/Sony Discos*
- 18 **INTOCABLE** (3) *EMI Latin*
- 19 **JACI VELASQUEZ** (1) *Sony Discos*
- 20 **AZUL AZUL** (1) *Sony Discos*
- 21 **VICTOR MANUEL** (2) *Sony Discos*
- 22 **LOS TIIGRES DEL NORTE** (4) *Fonovisa*
- 23 **FALGONO** (1) *Impres.*
- 24 **ROGELIO MARTINEZ** (3) *Discos Cane*
- 25 **HUEY DUNBAR** (2) *Sony Discos*

### Hot Latin Tracks

TOP TITLE—Artist—Impres./Label

- 1 **ARRAZACA MUY FUERTE**—Juan Gabriel—*Arleky*/BMG Latin
- 2 **AZUL**—Cristian—*Arleky*/BMG Latin
- 3 **TE QUISE OLVIDAR**—MOO—*Sony Discos*
- 4 **D ME VOY O TE VAS**—Meca Antonio Solís—*Fonovisa*
- 5 **POR AMARTE ASÍ**—Cristian—*Arleky*/BMG Latin
- 6 **COMO SE CURA UNA HERIDA**—Jaci Velasquez—*Sony Discos*
- 7 **YO TE AMO**—Chayanne—*Sony Discos*
- 8 **LA BOMBA**—Azul Azul—*Sony Discos*
- 9 **DESPRECIADO**—Lupillo Rivera—*Sony Discos*
- 10 **NO ME CONOCES AUN**—Paloma—*Discos*
- 11 **SOLO QUERO AMARTE**—Erick Martin—*Columbia/Sony Discos*
- 12 **YO SIGO AQUÍ**—Pascual Rubio—*Universal Latino*



Bebu Silveira

- 13 **Y LLÉGASTE TU**—Banda El Recodo—*Fonovisa*
- 14 **NO TE PODIÁS QUEDAR**—Conjunto Primavera—*Fonovisa*
- 15 **INFIEL**—Roco Durán—*Arleky*/BMG Latin
- 16 **ME VAS A EXTRAÑAR**—Pepe Aguilar—*Musart/Balboa*
- 17 **A PUERO DOLOR**—Son by Four—*Sony Discos*
- 18 **QUIERO**—Jacy Rivera—*Arleky*/BMG Latin
- 19 **BESAME**—Rocío Montaña—*WEA Latin*
- 20 **CON CADA VEZ**—Huey Dunbar—*Sony Discos*
- 21 **PUEDEN DECIR**—Gilberto Santa Rosa—*Sony Discos*
- 22 **COMO OLVIDAR**—Olga Tañón—*WEA Latin*
- 23 **CUANDO SEAS MIA**—Son by Four—*Columbia/Sony Discos*
- 24 **TU RECUERDO**—Regis—*Arleky*/BMG Latin
- 25 **YO NO SOY ESA MUJER**—Pascual Rubio—*Universal Latino*
- 26 **EL AMOR SONADO**—Las Tuxanas de Tijuana—*Universal Latino*
- 27 **CANDELA**—Chayanne—*Sony Discos*
- 28 **ENSEÑAME A OLVIDARTE**—Intocable—*EMI Latin*
- 29 **PERO NO ME AMA**—Gilberto Santa Rosa—*Sony Discos*
- 30 **ARRAME**—Regis—*Arleky*/BMG Latin
- 31 **DEJA**—Banda El Recodo—*Fonovisa*
- 32 **SUERTE**—Shakira—*Epic/Sony Discos*
- 33 **UN SUENO**—Los Angeles de Charly—*Fonovisa*
- 34 **ME DA LO MISMO**—Victor Manuel—*Sony Discos*
- 35 **Y**—Luis Miguel—*WEA Latin*
- 36 **CADA VEZ TE EXTRAÑO MAS**—Banda El Recodo—*Fonovisa*

### Hot Latin Tracks Imprints

POS. IMPRINT (No. of Charted Titles)

- 1 **SONY DISCOS** (36)
- 2 **ARILIA** (15)
- 3 **FONOVISA** (30)
- 4 **UNIVERSAL LATINO** (17)
- 5 **WEA LATINA** (13)
- 6 **MUSART** (9)
- 7 **EMI LATIN** (15)
- 8 **COLUMBIA** (6)
- 9 **RECA** (9)
- 10 **DISA** (5)

### Hot Latin Tracks Labels

POS. LABEL (No. of Charted Titles)

- 1 **SONY DISCOS** (50)
- 2 **BMG LATIN** (23)
- 3 **FONOVISA** (31)
- 4 **UNIVERSAL LATINO** (27)
- 5 **WEA LATINA** (22)

### Hot Latin Tracks Producers

POS. PRODUCER (No. of Charted Titles)

- 1 **BEBU SILVEIRA** (10)
- 2 **ALEJANDRO JAIN** (8)
- 3 **EDUARDO MAGALLANES** (1)
- 4 **JESUS GUILLEN** (5)
- 5 **MARCELO AZEVEDO** (4)
- 6 **RUDY PEREZ** (7)
- 7 **KIKE SANTAMER** (4)
- 8 **PEPE AGUILAR** (4)
- 9 **GUSTAVO FELIX** (3)
- 10 **PEDRO RIVERA** (4)
- 11 **JOSE M. LUGO** (4)
- 12 **ESTEFANO** (2)
- 13 **SERGIO GEORGE** (3)
- 14 **GERMAN LIZBARRAGA** (3)
- 15 **DESMONDO CHARR** (3)
- 16 **ROBERTO SAAVEDRA** (1)
- 17 **PALOMO** (1)
- 18 **RIC WAKE** (2)
- 19 **JOAN SEBASTIAN** (4)
- 20 **PEDRO RAMIREZ** (2)
- 21 **HOMERO PATRON** (5)
- 22 **LUIS MIGUEL** (2)
- 23 **OMAR VALENZUELA** (4)
- 24 **ADOLFO VALENZUELA** (4)
- 25 **LESTER MENDEZ** (1)

### CRITICS' CHOICE

Continued from page YE 53



**LARRY LEBLANC**  
Contributor

1. **Macy Gray, *The Id*** (Epic) Gray's music is both achingly honest and compelling.
2. **Mary J. Blige, *No More Drama*** (MCA). The lady continues to evolve artistically.
3. **Alicia Keys, *Songs in a Minor*** (J). Breakthrough.
4. **Amanda Marshall, *Everybody's Got a Story*** (Columbia). The turnaround story of the year in Canada. This third album will flatten her detractors.
5. **Oh Susanna, *Sleepy New Sailor*** (Stella). Susie remains Canada's purest roots-music performer.
6. **Hawksley Workman, *Last Night We Were*** (The Delicious Wives) (Island). As compelling as its title.
7. **Ray Wylie Hubbard, *Eternal and Lonesome*** (Philo). Texas is the home of undiluted country music, right?
8. **Tom Wilson, *Planet Love*** (Columbia). Playful, exuberant and a joy to listen to from junkhouse frontman.
9. **Various Artists, *Ear Scroggs and Friends*** (MCA). Elton John fronting a crack bluesgrass band is reason enough to hail this recording.
10. **Cake, *Conform*** (Eagle/Columbia). On repeated listens, this recording grows in musical depth.



**KAI R. LOFTHUS**  
Nordic Bureau Chief

1. **Artist of the Year: Björk, *Vespertine*** (Universal). Art is not a mirror, it is a hammer with which to break it.
- No. 1 Album of the Year: **Babyface, *Face2Face*** (BMG). Hopefully, a reason why the market won't slump an additional 0.1% this year.

No. 1 Record of the Year: **Röyksopp, *Meiølay A.M.*** (Virgin). The essence of pure beauty.

No. 1 Artist We Appreciate That There Is a Place For: **Jim White, *No Such Place*** (Virgin). No. 1 Record to Listen to During the Scandinavian Winter: **Magnus Carlsson, *Allt Är Bann Du, Du, Du*** (Everything Is Just You, You, You) (Warner). Emotions are definitely in style again.

No. 1 Reason Why Norwegians Still Buy Records: **Kaada, *Thank You for Giving Me Your Valuable Time*** (EMI). The gospel of Harlem, progressive jazz and a nod to Scandinavian soul.

No. 1 Song of the Year: **Alicia Keys, "Fallin'"** (BMG).

No. 2 Song of the Year: **Roger Sanchez, "Another Chance"** (Sony).

No. 3 Song of the Year: **Faith Hill, "The Way You Love Me"** (Love to Infinity remix) (Warner).

No. 1 Hit Collective: **Anders Bagge, Arnthor Björnsson, Bloodshy** and the other producers at Murlyn in Stockholm for their R&B-induced pop candy.

Continued on page YE-62

# THESE ARE THE NUMBERS



**MARCO ANTONIO SOLÍS**  
"Trozos De Mi Alma" Over 1,000,000 Sold



**MARCO ANTONIO SOLÍS Y LOS BUKIS**  
"Por Amor A Mi Pueblo" Over 500,000 Sold



**LOS TIGRES DEL NORTE**  
"De Paisano A Paisano" Over 500,000 Sold



**MARCO ANTONIO SOLÍS**  
"Más De Mi Alma" Over 500,000 Sold



**MARCO ANTONIO SOLÍS**  
"En Pleno Vuelo" Over 500,000 Sold



**LOS TIGRES DEL NORTE**  
"Herencia De Familia" Over 500,000 Sold



**MARCO ANTONIO SOLÍS**  
"Marco" Over 500,000 Sold



**MARCO ANTONIO SOLÍS Y LOS BUKIS**  
"Inalcanzable" Over 500,000 Sold



**LOS TIGRES DEL NORTE**  
"Jefe De Jefes" Over 500,000 Sold



**MARCO ANTONIO SOLÍS Y LOS BUKIS**  
"20 Aniversario" Over 500,000 Sold



**LOS BUKIS**  
"Quiéreme" Over 500,000 Sold



**LOS TIGRES DEL NORTE**  
"Así Como Tú" Over 500,000 Sold

# EVERYTHING ELSE IS FI

# THAT REALLY MATTER...



**LOS TIGRES DEL NORTE**  
"El Ejemplo" Over 500,000 Sold



**LOS TEMERARIOS**  
"Como Te Recuerdo" Over 1,000,000 Sold



**ENRIQUE IGLESIAS**  
"Enrique Iglesias" Over 1,000,000 Sold



**LOS TIGRES DEL NORTE**  
"Los Dos Pueblos" Over 500,000 Sold



**LOS TEMERARIOS**  
"En La Madrugada Se Fue" Over 500,000 Sold



**CONJUNTO PRIMAVERA**  
"Morir De Amor" Over 500,000 Sold



**LOS TIGRES DEL NORTE**  
"Unidos Para Siempre" Over 500,000 Sold



**LOS TEMERARIOS**  
"15 Exitos Para Siempre" Over 500,000 Sold



**CONJUNTO PRIMAVERA**  
"Necesito Decirte" Over 500,000 Sold



**NOELIA**  
"Noelia" Over 500,000 Sold



**BANDA EL RECODO**  
"Lo Mejor De Mi Vida" Over 500,000 Sold

**RIAA**  
CERTIFIED SALES AWARD



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CTION !!!

# the year in music 2001

latin pop

## CRITICS' CHOICE

Continued from page YE-59

### TODD MARTENS

Billboard Bulletin Assistant Editor

1. Wilco, *Yankee Hotel Foxtrot* (Internet only: wilco-world.com). Currently available as a stream on Wilco's official Web site, *Yankee Hotel Foxtrot* is as musically expansive as it is emotionally gripping, thanks to Jeff Tweedy's quivering, honeyed vocals. From the epic "I Am Trying to Break Your Heart," with dissonant drum flourishes and irresistible key-board hymns, to the spiked guitars and bursting horns of "I'm the Man Who Loves You," Wilco is continuing to expand not only the boundaries of all-country, but pop music itself.

2. Ladytron, *6ft* (Empire Norton).  
 3. Michael Franti & Spearhead, *Sing My Heart (Six Degrees)*.  
 4. Monster Magnet, *God Says No* (Interscope).  
 5. Bob Dylan, *Love and Theft* (Columbia).  
 6. The EyeKings, *Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 7. Basement Jaxx, *Rooty* (XO). Recordings/Astralwerks.  
 8. Strokes, *Is This It* (RCA).  
 9. Dilated Peoples, *Expansion Team* (Capitol).  
 10. Spoon, *Giris Car Tell* (Merge).

11. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.  
 12. Strokes, *Is This It* (RCA).  
 13. Dilated Peoples, *Expansion Team* (Capitol).  
 14. Spoon, *Giris Car Tell* (Merge).

15. *Bob Dylan, Love and Theft* (Columbia).  
 16. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 17. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

18. *Strokes, Is This It* (RCA).  
 19. *Dilated Peoples, Expansion Team* (Capitol).  
 20. *Spoon, Giris Car Tell* (Merge).

21. *Wilco, Yankee Hotel Foxtrot* (Internet only: wilco-world.com). Currently available as a stream on Wilco's official Web site, *Yankee Hotel Foxtrot* is as musically expansive as it is emotionally gripping, thanks to Jeff Tweedy's quivering, honeyed vocals. From the epic "I Am Trying to Break Your Heart," with dissonant drum flourishes and irresistible key-board hymns, to the spiked guitars and bursting horns of "I'm the Man Who Loves You," Wilco is continuing to expand not only the boundaries of all-country, but pop music itself.

22. *Ladytron, 6ft* (Empire Norton).  
 23. *Michael Franti & Spearhead, Sing My Heart (Six Degrees)*.  
 24. *Monster Magnet, God Says No* (Interscope).  
 25. *Bob Dylan, Love and Theft* (Columbia).  
 26. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
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 44. *Monster Magnet, God Says No* (Interscope).  
 45. *Bob Dylan, Love and Theft* (Columbia).  
 46. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 47. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

48. *Strokes, Is This It* (RCA).  
 49. *Dilated Peoples, Expansion Team* (Capitol).  
 50. *Spoon, Giris Car Tell* (Merge).

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 55. *Bob Dylan, Love and Theft* (Columbia).  
 56. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 57. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

58. *Strokes, Is This It* (RCA).  
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 75. *Bob Dylan, Love and Theft* (Columbia).  
 76. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 77. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

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82. *Ladytron, 6ft* (Empire Norton).  
 83. *Michael Franti & Spearhead, Sing My Heart (Six Degrees)*.  
 84. *Monster Magnet, God Says No* (Interscope).  
 85. *Bob Dylan, Love and Theft* (Columbia).  
 86. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 87. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

88. *Strokes, Is This It* (RCA).  
 89. *Dilated Peoples, Expansion Team* (Capitol).  
 90. *Spoon, Giris Car Tell* (Merge).

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 94. *Monster Magnet, God Says No* (Interscope).  
 95. *Bob Dylan, Love and Theft* (Columbia).  
 96. *The EyeKings, Soul Wilt a Kiss* (Panix Butiro/Lookout!).  
 97. *Basement Jaxx, Rooty* (XO). Recordings/Astralwerks.

98. *Strokes, Is This It* (RCA).  
 99. *Dilated Peoples, Expansion Team* (Capitol).  
 100. *Spoon, Giris Car Tell* (Merge).

Continued on page YE-69

## Top Latin Pop Album Artists

Pos. ARTIST (No. of Chart Weeks) Impact/Label

1. PAULINA RUBIO (1) Universal Latin
2. A.B. QUINTANILLA Y LOS KUMBIA KINGS (2) EMI Latin
3. CHRISTINA AGUILERA (1) RCA/BMG Latin
4. MARCO ANTONIO SOLÍS (3) Fania/Discos
5. RICKY MARTIN (1) Sony Discos
6. AZUL AZUL (1) Sony Discos
7. LUIS MIGUEL (1) WEA Latin
8. JUAN GABRIEL (2) Arista/BMG Latin
9. CHAYANNE (1) Sony Discos
10. CRISTIAN (2) Arista/BMG Latin

## Top Latin Pop Albums

Pos. TITLE — Artist — Impact/Label

1. PAULINA — Paulina Rubio — Universal Latin
2. MI REFLEJO — Christian Aguilera — RCA/BMG Latin
3. SHIRI — A.B. Quintanilla y Los Kumbia Kings — EMI Latin
4. LA HISTORIA — Ricky Martin — Sony Discos
5. MAS DE MI ALMA — Marco Antonio Solís — Fania/Discos
6. EL SAPO — Azul Azul — Sony Discos
7. ABRAZAME MUY FUERTE — Juan Gabriel — Arista/BMG Latin

8. SIMPLEMENTE — Chayanne — Sony Discos
9. LIVE, THE LAST CONCERT — HOUSTON, TEXAS, FEBRUARY 26, 1995 — Selena — EMI Latin
10. NO. 1 UN AÑO DE ÉXITOS — Various Artists — Sony Discos/WEA Latin
11. AZUL — Cristian — Arista/BMG Latin
12. MI CORAZÓN — Luis Miguel — Sony Discos
13. ABRASANDO — Rubén — EMI Latin
14. OSCAR DE LA HOYA — Oscar de la Hoya — EMI Latin
15. EN VIVO — Marco Antonio Solís — Fania/Discos
16. PROXIMA ESTACION... ESPERANZA — Manu Chao — Radio Beas/Vergin
17. MTV UNPLUGGED — Shakira — Sony Discos
18. EL ALMA AL AIRE — Alejandra Sanchez — WEA Latin
19. SIEMPRE EN MI MENTE — Las Titi's — Fania/Arista/BMG Latin

## Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Chart Weeks)

1. SONY DISCOS (16)
2. EMI LATIN (6)
3. ARIOLA (13)
4. RCA (3)
5. UNIVERSAL LATINO (2)

## Top Latin Pop Album Labels

Pos. LABEL (No. of Chart Weeks)

1. SONY DISCOS (19)
2. BMG LATIN (15)
3. EMI LATIN (6)
4. UNIVERSAL LATINO (3)
5. WEA LATINA (9)

## Hot Latin Pop Airplay Artists

Pos. ARTIST (No. of Chart Weeks) Impact/Label

1. CRISTIAN (3) Arista/BMG Latin
2. PAULINA RUBIO (5) Universal Latin
3. CHAYANNE (8) Sony Discos
4. JUAN GABRIEL (1) Arista/BMG Latin
5. HOLLYWOOD (1) Hollywood



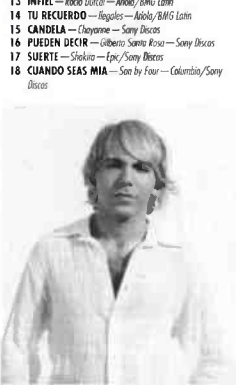
Paulina Rubio

5. RICARDO MONTAÑER (3) WEA Latin
6. MARCO ANTONIO SOLÍS (4) Fania/Discos
7. SON BY FOUR (1) Sony Discos
- (1) Columbia/Sony Discos
8. MDO (2) Sony Discos
9. ROCÍO DÚRCAL (2) Arista/BMG Latin
10. JACI VELASQUEZ (2) Sony Discos

## Hot Latin Pop Airplay

Pos. TITLE — Artist — Impact/Label

1. ABRAZAME MUY FUERTE — Juan Gabriel — Arista/BMG Latin
2. POR AMARTE ASÍ — Cristian — Arista/BMG Latin
3. YO TE AMO — Chayanne — Sony Discos
4. AZUL — Cristian — Arista/BMG Latin
5. TE QUISE OLVIDAR — MDO — Sony Discos
6. Y YO SIGO AQUÍ — Paulina Rubio — Universal Latin
7. COMO SE CURA UNA HERIDA — Jaxi Velásquez — Sony Discos
8. O ME VOY O TE VAS — Marco Antonio Solís — Fania/Discos
9. BESAME — Ricardo Montañer — WEA Latin
10. PIROO DECIR — Celso Solís/Rosy — Sony Discos
11. SOLO QUIERO AMARTE — Ricky Martin — Columbia/Sony Discos
12. YO NO SOY ESA MUJER — Paulina Rubio — Universal Latin
13. INFIEL — Rocío Dúrcal — Arista/BMG Latin
14. TU RECUERDO — Regalado — Arista/BMG Latin
15. CANGELA — Chayanne — Sony Discos
16. PUEDEN DECIR — Celso Solís/Rosy — Sony Discos
17. SUERTE — Shakira — Epic/Sony Discos
18. CUANDO SEAS MIA — Son by Four — Columbia/Sony Discos



Cristian



Juan Gabriel

19. QUIERO — Amy Bracco — Arista/BMG Latin
20. Y... Los Angeles — WEA Latin
21. COMO UN CANGELA — Olga Tóledo — WEA Latin
22. HERÓICO — Enrique Iglesias — Interscope/Universal Latin
23. ME CADA BESO — Huey Dourban — Mercury/Balboa
24. CON CADA BESO — Huey Dourban — Sony Discos
25. QUISIERA SER — Alejandro Sanz — WEA Latin
26. SIN TU AMOR — Pedro Fernández — Mercury/Universal Latin
27. DIMS CORAZÓN — Anacroy Gutiérrez — Universal Latin
28. PARA NO VERTE MAS — La Mosca Top Top — UMI Latin
29. ESCLAVO Y AMO — Pepe Aguilar — Musart/Balboa
30. PERO ME ACUERDO DE TI — Christian Aguilera — WEA/BMG Latin
31. SOBRAMOS...NADA MAS — Rocío Dúrcal — Arista/BMG Latin
32. TU MAYOR TENTACION — Yara — Liberman
33. USTED SE ME LLEVO LA VIDA — Alejandro Flores — Arista/BMG Latin
34. LA CLAVE DEL AMOR — Ricardo Montañer — WEA Latin
35. LA BOMBA — Ariel Cruz — Sony Discos
36. VUELVE JUNTO A MI — Pablo Montero — Arista/BMG Latin
37. CUANDO — Ricardo Aguilera — Sony Discos
38. DEVILHEIME — Edwin Hernández — Sony Discos
39. DOS CORAZONES, DOS HISTORIAS — Lulu Iglesias y Alejandro Fernández — Columbia/Sony Discos
40. COMO OLVIDAR — Tommy Torres — Sony Discos

## Hot Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Chart Weeks)

1. SONY DISCOS (38)
2. ARIOLA (18)
3. WEA LATINA (20)
4. UNIVERSAL LATINO (15)
5. COLUMBIA (11)
6. FONOVISA (8)
7. EMI LATIN (14)
8. MUSART (6)
9. EPIC (6)
10. LIORRES (5)

## Hot Latin Pop Airplay Labels

Pos. LABEL (No. of Chart Weeks)

1. SONY DISCOS (54)
2. BMG LATIN (23)
3. UNIVERSAL LATINO (22)
4. WEA LATINA (24)
5. FONOVISA (10)



# Numero Uno

It translates into another record-breaking year for Sony Discos.

#### SONY DISCOS

Top Latin Pop Album Label  
Top Latin Pop Album Imprints  
Top Latin Pop Airplay Label  
Top Latin Pop Airplay Imprints  
Top Latin Album Label  
Top Latin Album Imprints  
Top Latin Album Distributor  
Top Hot Latin Track Label  
Top Hot Latin Track Imprints  
Top Latin Tropical/Salsa Airplay Label  
Top Latin Tropical/Salsa Airplay Imprints  
Top Tropical/Salsa Album Label  
Top Tropical/Salsa Album Imprints

#### VICENTE FERNANDEZ

Top Latin Album Artist  
Top Regional Mexican Album Artist  
Top Regional Mexican Album Title:  
"Historia de un Idolo Vol. 1"

#### VICTOR MANUELLE

Top Latin Tropical/Salsa Airplay Artist  
Top Latin Tropical/Salsa Airplay Title: "Me da lo Mismo"

#### SON BY FOUR

Top Tropical/Salsa Album Artist  
Top Tropical/Salsa Album Title: "Son by Four"

Thanks to all our artists who made it possible.

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# the year in music 2001

## tropical/salsa

### Top Tropical/Salsa Album Artists

Pos. ARTIST (No. of Chart Titles) Impairt/Label

- 1 SON BY FOUR (2) Sony Discos
- 2 MARC ANTHONY (1) RHM/Sony Discos
- 3 ELVIS CRESPO (1) Sony Discos
- 4 JUAN LUIS GUERRA 440 (1) Karem/Universal Latino
- 5 VICTOR MANUELLE (1) Sony Discos
- 6 GILBERTO SANTA ROSA (1) Sony Discos
- 7 HUEY DUNBAR (1) Sony Discos
- 8 OLGA TANON (1) WEA Latina
- 9 CARLOS VIVES (2) EMI Latin
- 10 RUBEN GONZALEZ (1) World Circuit/Noneseuch/AG

### Top Tropical/Salsa Albums

Pos. TITLE — Artist — Impairt/Label

- 1 SON BY FOUR — Son by Four — Sony Discos
- 2 BACHATAHITS 2001 — Various Artists — J&M/Sony Discos
- 3 DISDE UN PRINCIPIO-FROM THE BEGINNING — Marc Anthony — RHM/Sony Discos
- 4 MERENHITS 2001 — Various Artists — J&M/Sony Discos
- 5 WOW FLASH! — Elvis Crespo — Sony Discos
- 6 COLECCION ROMANTICA — Juan Luis Guerra 440 — Karem/Universal Latino
- 7 INSTINTO Y DESEO — Victor Manuelle — Sony Discos
- 8 SALSASHTS 2001 — Various Artists — J&M/Sony Discos
- 9 INTERESO — Gilberto Santa Rosa — Sony Discos
- 10 YO SI ME ENAMORE — Huey Dunbar — Sony Discos
- 11 YO POR TI — Olga Tanon — WEA Latina
- 12 CHANCHULLO — Ruben Gonzalez — World Circuit/Noneseuch/AG
- 13 EL GENERAL IS BACK — El General — Rock & Roll/Adonis
- 14 EL AMOR DE MI TIERRA — Carlos Vives — EMI Latin
- 15 ALMA CARIBENA-CARIBBEAN SOUL — Eliara Gaudin — Sony Discos
- 16 MANIA 2050 — Gungahama — Universal Latino
- 17 CELIA CRUZ & FRIENDS: A NIGHT OF SALSA — Celia Cruz — RHM
- 18 CACHAITO — Cachaito Lopez — Noneseuch/AG
- 19 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER — Ibrahim Ferrer — World Circuit/Noneseuch/AG
- 20 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUENDO — Omara Portuendo — World Circuit/Noneseuch/AG

### Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 SONY DISCOS (12)
- 2 J&M (8)
- 3 RHM (3)
- 4 NONESUCH (5)
- 5 KAREN (2)

### Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Chart Titles)

- 1 SONY DISCOS (25)
- 2 ATLANTIC GROUP (5)
- 3 UNIVERSAL LATINO (5)
- 4 WEA LATINA (3)
- 5 LIDERES (4)

### Hot Tropical/Salsa Airplay Artists

Pos. ARTIST (No. of Chart Titles) Impairt/Label

- 1 VICTOR MANUELLE (6) Sony Discos
- 2 GILBERTO SANTA ROSA (2) Sony Discos



Son by Four

- 3 JERRY RIVERA (2) Arista/BMG Latin (1) Sony Discos
- 4 HUEY DUNBAR (2) Sony Discos
- 5 RICKY MARTIN (3) Columbia/Sony Discos
- 6 EDDY HERRERA (2) J&M/Sony Discos (1) J&M
- 7 ELVIS CRESPO (2) Sony Discos
- 8 EL GRAN COMBO (1) Comba
- 9 PAULINA RUBIO (4) Universal Latino
- 10 OLGA TANON (2) WEA Latina

### Hot Tropical/Salsa Airplay

Pos. TITLE — Artist — Impairt/Label

- 1 ME DA LO MISMO — Victor Manuelle — Sony Discos
- 2 FERO NO ME AMA — Gilberto Santa Rosa — Sony Discos
- 3 ME LIBERÉ — El Gran Combo — Comba
- 4 COMO SE LO EXPLICÓ AL CORAZON — Victor Manuelle — Sony Discos
- 5 QUIERO — Jerry Rivera — Arista/BMG Latin
- 6 PUEDEN DECIR — Gilberto Santa Rosa — Sony Discos
- 7 CON CADA BESO — Huey Dunbar — Sony Discos
- 8 COMO OLVIDAR — Olga Tanon — WEA Latina
- 9 SOLO QUIERO AMARTE — Ricky Martin — Columbia/Sony Discos
- 10 HISTORIA ENTRE TUS DEDOS — Mickey Towers — Sony/Universal Latino
- 11 LA BOMBA — Arzel Azed — Sony Discos
- 12 AZUL — Cristian — Arista/BMG Latin
- 13 MI PRIMER AMOR — Kevin Caballo — RHM
- 14 POR AMARTE ASI — Jay Lacortá — Universal Latino
- 15 TE QUISE OLVIDAR — MJD — Sony Discos
- 16 CUANDO SEAS MIA — Son by Four — Columbia/Sony Discos
- 17 TU ERES AJENA — Eddy Herrera — J&M/Sony Discos
- 18 Y YO SIGO AQUÍ — Paulina Rubio — Universal Latino
- 19 COMERTE A BESOS — Frankie Negron — WEA/Arca/WEA Latina
- 20 PEÑA DE AMOR — Puerto Rican Power — J&M/Sony Discos
- 21 PEGAME TU VICIO — Eddy Herrera — J&M
- 22 LA NOCHE — Elvis Crespo — Sony Discos



Victor Manuelle

- 23 SECRETO DE AMOR — Angeleto Vilabona — Latina/Sony Discos
- 24 CARACOLITO — Gungahama — Universal Latino
- 25 COMO SE CURA UNA HERIDA — Javi Velazquez — Sony Discos
- 26 TU ME PROVOCAS — Tony Tm Tan — Karem/Universal Latino
- 27 BESAME — Ricardo Montaner — WEA Latina
- 28 YO SI ME ENAMORE — Huey Dunbar — Sony Discos
- 29 MUELO — Jerry Rivera — Arista/BMG Latin

- 30 YO TE AMO — Chayenne — Sony Discos
- 31 ABRRAZAME MUY FUERTE — Juan Gabriel — Arista/BMG Latin
- 32 TU RECUERDO — Regines — Arca/WEA Latina
- 33 WOW FLASH! — Elvis Crespo — Sony Discos
- 34 UN AMOR ASI — The Nines — WEA/Arca/WEA Latina
- 35 TU VAS A VOLAR — Ruby Perez — Ice Team
- 36 DEVUELVEME — Eddy Herrera — Sony Discos
- 37 CANDELA — Chayenne — Sony Discos
- 38 QUE VUELVA — Alex Rivera — J&M/Sony Discos
- 39 LLORAN LAS ROSAS — Dominic — Phonyx/Sony Discos
- 40 SIERTE — Shakira — Epic/Sony Discos

### Hot Tropical/Salsa Airplay Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 SONY DISCOS (46)
- 2 ARIOLA (14)
- 3 UNIVERSAL LATINO (18)
- 4 J&M (14)
- 5 COLUMBIA (13)
- 6 WEA LATINA (14)
- 7 WEACARIBE (8)
- 8 KAREN (7)
- 9 COMBO (1)
- 10 RHM (4)

### Hot Tropical/Salsa Airplay Labels

Pos. LABEL (No. of Chart Titles)

- 1 SONY DISCOS (88)
- 2 UNIVERSAL LATINO (29)
- 3 WEA LATINA (24)
- 4 BMG LATIN (19)
- 5 COMBO (1)

Sony  
DISCOS



Victor Manuelle



### Top Regional Mexican Album Artists

Pos. ARTIST (No. of Charmed Titles) Impres./Label

- VICENTE FERNANDEZ (2) Sony Discos
- LUPILLO RIVERA (1) Sony Discos
- GRUPO BRYNDIS (2) Disa
- INTOCABLE (3) EMI Latin
- LOS TIGRES DEL NORTE (2) Fonovisa
- CONJUNTO PRIMAVERA (3) Fonovisa
- LOS TUGANES DE TIJUANA (2) Mercury/Universal Latino
- UNIVERSAL LATINO/Latina
- BANDA EL RECORDO (3) Fonovisa
- JOAN SEBASTIAN (2) Musart/Bohoo
- LOS ANGELES DE CHARLY (2) Fonovisa

### Hot Regional Mexican Airplay Artists

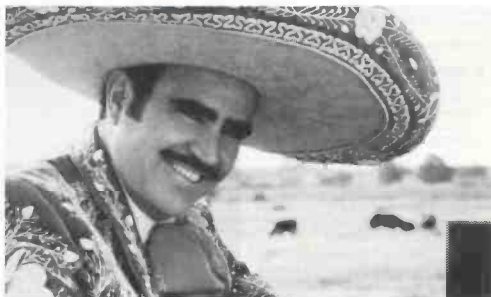
Pos. ARTIST (No. of Charmed Titles) Impres./Label

- BANDA EL RECORDO (4) Fonovisa
- CONJUNTO PRIMAVERA (6) Fonovisa
- ROGELIO MARTINEZ (3) Discos Casno
- LOS TUGANES DE TIJUANA (4) Universal Latino
- LUPILLO RIVERA (4) Sony Discos
- INTOCABLE (4) EMI Latin
- LOS TIGRES DEL NORTE (5) Fonovisa
- PALOMO (1) Disa
- PEPE AGUILAR (4) Musart/Bohoo
- VICENTE FERNANDEZ (3) Sony Discos

### Hot Regional Mexican Airplay

Pos. TITLE — Artist — Impres./Label

- Y LLEGASTE TU — Banda el Recordo — Fonovisa
- NO TE PODIAS QUEDAR — Conjunto Primavera — Fonovisa
- DESPRECIADO — Lupillo Rivera — Sony Discos
- NO ME CONOCES AUN — Palomo — Disa
- Y SIGUES SIENDO TU — Rogelio Martinez — Discos Casno
- EL AMOR SONADO — Los Tucanes de Tijuana — Universal Latino
- FANASMA A OLVIDARTI — Intocable — EMI Latin
- AMAME — Rogelio Martinez — Discos Casno
- DISCULPE USTED — Los Ramblers — RCA/BMG Latin
- LA GRAN NOCHE — Los Tucanes de Tijuana — Universal Latino
- O ME VOY O TE VAS — Marco Antonio Solis — Fonovisa
- UN SUEÑO — Los Angeles de Charly — Fonovisa
- UNIDINO FRONTERAS — Los Angeles de Charly — Disa
- CADA VEZ TE EXTRAÑO MAS — Banda el Recordo — Fonovisa
- DEJA — Banda el Recordo — Fonovisa
- DIME, DIME, DIME — Conjunto Primavera — Fonovisa
- EL AYUDANTE — Vicente Fernandez — Sony Discos
- ME VAS A EXTRAÑAR — Pepe Aguilar — Musart/Bohoo
- NI QUE VALIERAS TANTO — El Poder del Norte — Disa/EMI Latin
- QUE ME VAS A DAR — La Anarcidadora Banda el Limon de Rene Garza — Sony Discos
- TE HE PROMETIDO — El Original de la Sierra — Z
- DEJAME AMARTE — Intocable — EMI Latin
- BORRACHO TE RECUERDO — Vicente Fernandez — Sony Discos



Vicente Fernandez

### Top Regional Mexican Albums

Pos. TITLE — Artist — Impres./Label

- HISTORIA DE UN IDOLO VOL. 1 — Vicente Fernandez — Sony Discos
- DESPRECIADO — Lupillo Rivera — Sony Discos
- HISTORIA MUSICAL ROMANTICA — Grupo Bryndis — Disa
- ANSIA DE AMAR — Conjunto Primavera — Fonovisa
- ES PARA TI — Intocable — EMI Latin
- CONTIGO POR SIEMPRE... — Banda el Recordo — Fonovisa
- EN VIVO...EL HOMBRE Y SU MUSICA... — Ramon Ayala y Sus Bravos del Norte — Freddia
- UN SUEÑO — Los Angeles de Charly — Fonovisa
- HISTORIA MUSICAL... — Los Angeles de Charly — Disa
- UNIDINO FRONTERAS — Los Angeles de Charly — Fonovisa
- DE PAISANO A PAISANO — Los Tigres del Norte — Fonovisa
- SECRETO DE AMOR — Joan Sebastian — Musart/Bohoo
- 14 GRANDES EXITOS — Intocable — EMI Latin
- LO MEJOR DE NOSOTROS — Pepe Aguilar — Musart/Bohoo
- ROMENAJE A CHALINO SANCHEZ — El Original de la Sierra — Universal Latino
- ME GUSTA VIVIR DE NOCHE — Los Tucanes de Tijuana — Mercury/Universal Latino
- EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA — Joan Sebastian — Musart/Bohoo
- THALIA CON BANDA — GRANDES EXITOS — Thalia — EMI Latin
- FUERZA MUSICAL — Palomo — Disa
- 32 CORDIDOS LIDERES... — Los Tucanes de Tijuana — Universal Latino/Latina

### Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charmed Titles)

- FONOVISA (28)
- SONY DISCOS (6)
- DISA (8)
- EMI LATIN (9)
- MUSART (4)

### Top Regional Mexican Album Labels

Pos. LABEL (No. of Charmed Titles)

- FONOVISA (28)
- SONY DISCOS (6)
- DISA (8)
- EMI LATIN (12)
- BAHOO (4)



- AMORCITO MIO — Joan Sebastian — Musart/Bohoo
- ABRAZAME MUY FUERTE — Joan Gabriel — Ancho/BMG Latin
- LA CALANDRIA — Ramon Ayala y Sus Bravos del Norte — Freddia
- TE SONE — El Coyote y Sus Amigos Tierra Santa — EMI Latin
- ME DECLARO CULPABLE — Los Tigres del Norte — Fonovisa
- MI FANTASIA — Los Tigres del Norte — Fonovisa
- UN IDIOTA — Joan Sebastian — Musart/Bohoo
- POR AMAR ASI — Julio Preciado y Su Banda Pato del Pacifico — RCA/BMG Latin
- DERECHO A LA VIDA — Conjunto Primavera — Fonovisa
- SUERTE HE TENIDO — Mayra de la Sierra — Intobilly
- SUFRIENDO PENAS — Los Temerarios — Fonovisa
- CARTAS MARCADAS — Coelitas de Arturo Nolasco — Musart/Bohoo
- TE QUIERO MAS — Los Palominos — Fonovisa
- TU Y LAS NUBES — Lupillo Rivera — Sony Discos
- TOQUE DE AMOR — Lania — Universal Latino
- SERA PORQUE TE AMO — Las Tigüillas — WEA/Mer/WEA Latino
- DE PAISANO A PAISANO — Los Tigres del Norte — Fonovisa
- SUENO SU BANDA — Grupo Magada — Fonovisa

### Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charmed Titles)

- FONOVISA (54)
- SONY DISCOS (19)
- EMI LATIN (23)
- DISA (18)
- UNIVERSAL LATINO (8)
- MUSART (13)
- DISCOS CASNO (3)
- RCA (6)
- WEA/MER (9)
- FREDDIE (6)

### Hot Regional Mexican Airplay Labels

Pos. LABEL (No. of Charmed Titles)

- FONOVISA (60)
- EMI LATIN (34)
- SONY DISCOS (20)
- UNIVERSAL LATINO (12)
- BMG LATIN (13)



Banda el Recordo

# the year in music 2001

## classical

### Top Classical Artists

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

- ANDREA BOCELLI (2) Philips/Universal Classics Group  
(1) Decca/Universal Classics Group
- YO-YO MA (5) Sony Classical
- LUCIANO PAVAROTTI (2) Decca/Universal Classics Group  
(1) Sony Classical
- PLACIDO DOMINGO (2) DG/Universal Classics Group  
(1) Sony Classical
- JOSE CARRERAS (1) Sony Classical
- STEVEN MERCURIO (1) Sony Classical
- RENEE FLEMING (2) Decca/Universal Classics Group
- RICHARD JOO (1) Columbia/Sony Classical
- MURRAY PERAHIA (2) Sony Classical
- MARIA CALLAS (1) EMI Classics/Angel

### Top Classical Albums

Pos. TITLE — Artist — Impriet/Label

- VERDI — Andrea Bocelli — Philips/Universal Classics Group
- THE THREE CHRISTMAS — Consuelo Bonaguro  
Pavarotti (Maverick) — Sony Classical
- SACRED ARIAS — Andrea Bocelli — Philips/Universal  
Classics Group
- APPALACHIAN JOURNEY — Yo-Yo Ma/Elysa Mayes/  
Mark O'Connor — Sony Classical
- BILLY JOEL: FANTASIES & DELUSIONS — Richard  
Joo — Columbia/Sony Classical
- RENEE FLEMING — Renee Fleming — Decca/Universal  
Classics Group
- CLASSIC YO-YO — Yo-Yo Ma — Sony Classical
- FANTASIA 2000 — Chicago Symphony Orchestra  
(Live) — Walt Disney/Universal Classics Group
- PUCINI: LA BOHEME — Andrea Bocelli — Decca/  
Universal Classics Group
- LEGEND — Anna Carter — EMI Classics/Angel
- BACK: GOLDBERG VARIATIONS — Alwaya Pancher —  
Sony Classical
- SIMPLY BAROQUE II — Yo-Yo Ma — Sony Classical
- MUSIC OF HOPE — Various Artists — Tam Jovic Ensemble
- PLAYS BACK—THREE CERTOS — Murray Perahia —  
Sony Classical
- MORMON TABERNACLE CHRISTMAS — The Mormon  
Tabernacle Choir — Telarc

### Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- PHILIPS (6)
- SONY CLASSICAL (16)
- DECCA (15)
- COLUMBIA (1)
- EMI CLASSICS (8)

# PHILIPS

### Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- UNIVERSAL CLASSICS GROUP (30)
- SONY CLASSICAL (17)
- ANGEL (13)
- ATLANTIC GROUP (15)
- TELARC (7)



Andrea Bocelli

### Top Classical Crossover Artists

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

- CHARLOTTE CHURCH (4) Sony Classical  
(1) Columbia/EG
- SARAH BRIGHTEMAN (2) Memo Studio/Angel  
(2) Real Gone/Decca/Universal Classics Group
- RUSSELL WATSON (1) Decca/Universal Classics Group
- BOND (1) MBO/Decca/Universal Classics Group
- JOSHUA BELL (2) Sony Classical
- THREE MO' TENORS (1) RCA Victor/RCA
- JOHN WILLIAMS (4) Sony Classical
- LONDON SYMPHONY ORCHESTRA (2) Sony Classical
- ELVIS COSTELLO (1) DG/Universal Classics Group
- ANNE SOFIE VON OTTER (1) DG/Universal Classics  
Group

### Top Classical Crossover Albums

Pos. TITLE — Artist — Impriet/Label

- DREAM A DREAM — Charlotte Church — Sony Classical
- LA LUNA — Sarah Brightman — Memo Studio/Angel
- CROUCHING TIGER, HIDDEN DRAGON —  
Soundtrack — Sony Classical
- THE VOICE — Russell Watson — Decca/Universal Classics  
Group
- VOICE OF AN ANGEL — Chelone Church — Sony Classical
- ENCHANTMENT — Charlotte Church — Columbia/EG
- CHARLOTTE CHURCH — Charlotte Church — Sony  
Classical
- BORN — Bond — MBO/Decca/Universal Classics Group
- CLASSICAL HITS — Various Artists — Universal Classics  
Group/Sony Classical
- THE ANDREW LLOYD WEBBER COLLECTION — Sarah  
Brightman — Real Gone/Decca/Universal Classics Group
- WINTERBELL — Soundtrack — Decca/Universal Classics Group
- EDEN — Sarah Brightman — Memo Studio/Angel
- FOR THE STARS — Anne Sofie von Otter/Elvis Costello —  
DG/Universal Classics Group

- THREE MO' TENORS — Three Mo' Tenors — RCA  
Victory/RCA
- STAR WARS: THE PHANTOM MENACE  
ULTIMATE EDITION — London Symphony Orchestra  
(Williams) — Sony Classical

### Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- SONY CLASSICAL (14)
- DECCA (9)
- ANGEL (2)
- MEMO STUDIO (2)
- COLUMBIA (1)

### Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- SONY CLASSICAL (15)
- UNIVERSAL CLASSICS GROUP (12)
- ANGEL (4)
- COLUMBIA RECORDS GROUP (1)
- RCA (4)

### Top Combined Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- SONY CLASSICAL (29)
- DECCA (35)
- PHILIPS (6)
- ST. CLAIR (21)
- COLUMBIA (2)
- ANGEL (3)
- MEMO STUDIO (2)
- UNIVERSAL CLASSICS GROUP (1)
- DG (2)
- RCA VICTOR (15)

### Top Combined Classical Labels

Pos. LABEL (No. of Charted Titles)

- SONY CLASSICAL (21)
- UNIVERSAL CLASSICS GROUP (52)
- ANGEL (18)
- ST. CLAIR (20)
- COLUMBIA RECORDS GROUP (11)

### Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- SONY (32)
- UNIVERSAL (51)
- INDEPENDENTS (17)
- EMD (19)
- BMG (17)
- WEA (13)



Charlotte Church

### Top Midline Classical Artists

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

- THE BOSTON POPS ORCHESTRA** (3) *RCA Victor/RCA*
- MICHAEL AMANTE** (1) *Medallist*
- ANDRE RIEU** (1) *Rompage*
- LUCIANO PAVAROTTI** (4) *Sony Classical*
- PLACIDO DOMINGO** (4) *Sony Classical*
- JOSE CARRERAS** (4) *Sony Classical*

### Top Midline Classical Albums

Pos. **TITLE** — *Artist* — *Imprint/Label*

- BEST OF THE MILLENNIUM** — *Various Artists* — *DG/Universal Classics Group*
- MOZART FOR YOUR MIND** — *Various Artists* — *Polys/Universal Classics Group*
- ONLY CLASSICAL CD YOU NEED** — *Various Artists* — *ECA Victor/RCA*
- THE #1 OPERA ALBUM** — *Various Artists* — *Decca/Universal Classics Group*
- A TENOR'S CHRISTMAS** — *Carerros/Domingo/Pavarotti* — *Sony Classical*
- PACHELBEL CANON** — *Various Artists* — *RCA Victor/RCA*
- ROMANTIC ADAGIOS** — *Various Artists* — *Decca/Universal Classics Group*
- VIOLIN ADAGIOS** — *Various Artists* — *Decca/Universal Classics Group*
- ESSENTIAL MOZART** — *Various Artists* — *Decca/Universal Classics Group*
- MICHAEL AMANTE** — *Michael Amante* — *Medallist*
- MERRY CHRISTMAS** — *Andra Rieu* — *Rompage*
- CHRISTMAS FESTIVAL** — *Boston Pops Orchestra* — *RCA Victor/RCA*
- MOST FABULOUS CLASSICAL CHRISTMAS** — *Various Artists* — *RCA Victor/RCA*
- COPLAND: APPALACHIAN SPRING** — *New York Philharmonic* — *Sony Classical*
- BEETHOVEN FOR RELAXATION** — *Various Artists* — *RCA Victor/RCA*

### Top Midline Classical Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- RCA VICTOR** (19)
- DECCA** (13)
- SONY CLASSICAL** (16)
- DG** (12)
- PHILIPS** (5)

### Top Midline Classical Labels

Pos. **LABEL** (No. of Charted Titles)

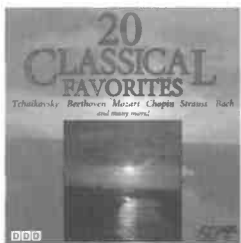
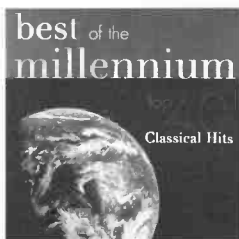
- UNIVERSAL CLASSICS GROUP** (22)
- RCA** (26)
- SONY CLASSICAL** (16)
- ATLANTIC GROUP** (4)
- MEGALIST** (1)

**RCA VICTOR**

UNIVERSAL CLASSICS



The Boston Pops Orchestra



- ROMANTIC CLASSICS** — *Various Artists* — *St. Clair*
- PORTRAIT OF BACH** — *Various Artists* — *Sony Classical*
- BEST OF BEETHOVEN: VOL. 1** — *Various Artists* — *St. Clair*
- GERSHWIN: AN AMERICAN IN PARIS** — *Various Artists* — *Medley*
- BEST OF MOZART: VOL. 1** — *Various Artists* — *St. Clair*
- NUTCRACKER HIGHLIGHTS** — *Peter Walker/Berlin Symphony Orchestra* — *Leselight*
- GENTLE CLASSICS** — *Various Artists* — *St. Clair*
- POWER CLASSICS** — *Various Artists* — *St. Clair*

### Top Budget Classical Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- ST. CLAIR** (18)
- MADACY** (12)
- LASERLIGHT** (4)
- SONY CLASSICAL** (3)
- DIRECT SOURCE SPECIAL PRODUCTS** (9)

### Top Budget Classical Labels

Pos. **LABEL** (No. of Charted Titles)

- ST. CLAIR** (24)
- MADACY** (12)
- LASERLIGHT** (4)
- SONY CLASSICAL** (3)
- DIRECT SOURCE SPECIAL PRODUCTS** (9)



### Top Budget Classical Artists

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

- AMORARTIS CHAMBER CHOIR** (1) *Universal Special Products*
- BERLIN SYMPHONY ORCHESTRA** (1) *Leselight*
- LUCIANO PAVAROTTI** (1) *Leselight*
- JOHN WILLIAMS** (1) *Sony Classical*
- PETER WOHLER** (1) *Leselight*

### Top Budget Classical Albums

Pos. **TITLE** — *Artist* — *Imprint/Label*

- 20 CLASSICAL FAVORITES** — *Various Artists* — *Medley*
- RELAXING CLASSICS** — *Various Artists* — *St. Clair*
- BABY'S FIRST CLASSICS** — *Various Artists* — *St. Clair*
- PIANO CLASSICS** — *Various Artists* — *St. Clair*
- GOD BLESS AMERICA: UNITED WE STAND!** — *Various Artists* — *St. Clair*
- GUITAR CLASSICS** — *Various Artists* — *St. Clair*
- TRANQUIL CLASSICS** — *Various Artists* — *St. Clair*



Amorartis Chamber Choir

# the year in music 2001

jazz

## Top Jazz Artists

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

- DIANA KRALL (2) *Verve/VG*  
(1) *Just in Time*
- JOHN COLTRANE (3) *Impulse!/VG*  
(1) *Verve/VG*  
(1) *Blue*  
(1) *Legacy/Columbia/CRG*
- JANE MONHEIT (2) *N-Coded/Work*
- LOUIS ARMSTRONG (1) *Legacy/Columbia/CRG*
- MILES DAVIS (7) *Legacy/Columbia/CRG*
- TONY BENNETT (1) *Columbia/CRG*  
(1) *#1/W/Columbia/CRG*
- HARRY CONNICK, JR. (3) *Columbia/CRG*
- BILLIE HOLIDAY (1) *Verve/VG*  
(1) *Direct Source Special Products*
- STEVE TYRELL (1) *Atlantic/AG*  
(1) *Columbia/CRG*
- DAVE BRUBECK (1) *Legacy/Columbia/CRG*



Diana Krall

## Top Jazz Albums

Pos. TITLE — Artist — Impart/Label

- THE LOOK OF LOVE — Diana Krall — Verve/VG
- PURE JAZZ — Various Artists — VIV/Verve/VG
- THE BEST OF KEN BURNS JAZZ — Various Artists — Legacy/Columbia/Verve/CRG
- WHEN I LOOK IN YOUR EYES — Diana Krall — Verve/VG
- KEN BURNS JAZZ—THE STORY OF AMERICA'S MUSIC — Various Artists — Legacy/Columbia/Verve/CRG
- KEN BURNS JAZZ—THE DEFINITIVE LOUIS ARMSTRONG — Louis Armstrong — Legacy/Columbia/CRG
- FINDING FORRESTER — Soundcheck — Legacy/Columbia/CRG
- COME DREAM WITH ME — Jane Monheit — N-Coded/Work
- KEN BURNS JAZZ—THE DEFINITIVE BILLIE HOLIDAY — Billie Holiday — Verve/VG
- NEVER NEVER LAND — Jane Monheit — N-Coded/Work
- KEN BURNS JAZZ—THE DEFINITIVE JOHN COLTRANE — John Coltrane — Verve/VG
- ULTIMATE TONY BENNETT — Tony Bennett — Columbia/CRG
- THE VERY BEST OF JOHN COLTRANE — John Coltrane — Blue
- A NEW STANDARD — Steve Tyrell — Atlantic/AG
- KEN BURNS JAZZ—THE DEFINITIVE DAVE BRUBECK — Dave Brubeck — Legacy/Columbia/CRG
- KEN BURNS JAZZ—THE DEFINITIVE DUKE ELLINGTON — Duke Ellington — Legacy/Columbia/CRG
- BLUE GARDENIA — Eric Javits — Private Music/Warland Music/Blue
- THE ESSENTIAL MILES DAVIS — Miles Davis — Legacy/Columbia/CRG
- COLTRANE FOR LOVERS — John Coltrane — Impulse!/VG
- BET ON JAZZ PRESENTS: JAZZ NOW — Various Artists — NARAJ/PyraRecords
- SONGS I HEARD — Harry Connick, Jr. — Columbia/CRG
- DOT COM BLUES — Henry Smith — Blue Thread/Verve/VG
- LET'S GET LOST — Tevin Campbell — Sony Classical
- STEPPING OUT — Diana Krall — Just in Time
- 30 — Harry Connick, Jr. — Columbia/CRG

## Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- VERVE (23)
- COLUMBIA (26)
- LEGACY (17)
- N-CODED (2)
- VIV (1)
- ATLANTIC (5)
- WARNER BROS. (6)
- IMPULSE! (3)
- RHINO (1)
- BLUE NOTE (7)

## Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- VERVE GROUP (25)
- COLUMBIA RECORDS GROUP (26)
- WARLOCK (2)
- ATLANTIC GROUP (7)
- CONCORD (13)

## Top Contemporary Jazz Artists

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

- ST. GERMAIN (1) *Blue Note/Capitol*
- SIENK BRAUN (2) *Warner Bros.*
- RACHELLE FERRELL (1) *Capitol*
- BONEY JAMES (2) *Warner Bros.*
- KIRK WHALUM (2) *Warner Bros.*
- DAVE KOZ (2) *Capitol*
- KENNY G (1) *Arista*
- THE RIPPINGTONS (1) *Push/Concord*
- PAUL HARDCASTLE (1) *Trippan 'N' Rhythm/Manhattan/Flash*
- WAYMAN TSAIDE (1) *Manrak/AG*

## Top Contemporary Jazz Albums

Pos. TITLE — Artist — Impart/Label

- TOURIST — St. Germain — Blue Note/Capitol
- INDIVIDUALITY (CAN I BE ME?) — Rachelle Ferrell — Capitol
- LIFE IN THE TROPICS — The Rippingtons Featuring Russ Ferguson — Push/Concord
- SHAKE IT UP — Boney James/Rick Brown — Warner Bros.
- UNCONDITIONAL — Kirk Whalum — Warner Bros.

- CLASSICS IN THE KEY OF G — Kenny G — Arista
- THE DANCE — Dave Koz — Capitol
- KISSES IN THE RAIN — Rick Brown — Warner Bros.
- JAZZMASTERS—THE GREATEST HITS — Paul Henderson — Trippan 'N' Rhythm/Manhattan/Flash
- FACE TO FACE — Wayman Tsaide — Atlantic/AG
- NICE & SLOW — Brian Culbertson — Atlantic/AG
- FOURPLAY...YES, PLEASE! — Fourplay — Warner Bros.
- A TWIST OF MARLEY—A TRIBUTE — Various Artists — GRP/PS
- IN MODERN TIMES — Snyra Gray — Heads Up
- TO GROVER, WITH LOVE — Various Artists — J/AG
- M SQUARED — Monnie Miller — 3 Deuces/Telarc
- DEFINITIVE HITS — Herb Alpert — ARJ/Interscope
- RIDE — Boney James — Warner Bros.
- DEEP BLUE — Keith Murray — Noroton Jazz/Virgin
- THE DROPPER — Madeline Martin & Wood — Blue Note/Capitol
- PANGRAMA: THE BEST OF CRAIG CHAQUICO — Craig Chaquico — Higher Octave/Virgin



St. Germain

- 22 FROM THE HEART — Ken Waters — Shanachie
- 23 CRUSH — Richard Elliot — Verve/VG
- 24 HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1 — Various Artists — Hidden Beach/Epic
- 25 A SMOOTH JAZZ CHRISTMAS — Various Artists — Special Products

## Top Contemporary Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- WARNER BROS. (12)
- BLUE NOTE (10)
- CAPITOL (3)
- PEAK (4)
- ATLANTIC (3)
- GRP (5)
- SHANACHIE (10)
- ARISTA (1)
- NARADA JAZZ (7)
- HEADS UP (2)

## Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- CAPITOL (13)
- WARNER BROS. (12)
- ATLANTIC GROUP (7)
- VERVE GROUP (8)
- VIRGIN (13)

## Top Combined Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- VERVE (24)
- COLUMBIA (29)
- WARNER BROS. (18)
- LEGACY (17)
- BLUE NOTE (17)
- ATLANTIC (8)
- CAPITOL (3)
- N-CODED (3)
- PEAK (4)
- GRP (6)

## Top Combined Jazz Labels

Pos. LABEL (No. of Charted Titles)

- VERVE GROUP (33)
- COLUMBIA RECORDS GROUP (29)
- CAPITOL (20)
- WARNER BROS. (18)
- ATLANTIC GROUP (14)

## Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- UNIVERSAL (42)
- SONY (32)
- WEA (34)
- INDEPENDENTS (61)
- EMO (37)
- BMG (5)



## Top Pop Catalog Artists

Pos. ARTIST (No. of Chart Hits) *Impress/Label*

1. CRED (2) *Wind-up*
2. KENNY G (2) *Arista*
3. DIXIE CHICKS (1) *Monument/Sony (Nashville)*
4. METALLICA (3) *Elektra/VEG*
5. 'N SYNC (2) *RCA*
6. SHANIA TWAIN (1) *Mercury (Nashville)*
7. KID ROCK (2) *Top Dog/Arise/Atlantic/A&G*
8. INYA (2) *Reprise/Warner Bros.*
9. GODSMACK (1) *Republic/Universal*
10. BOB SEGER & THE SILVER BULLET BAND (1) *Capitol*

## Top Pop Catalog Albums

Pos. TITLE — *Artist/Label*

1. MY OWN PRISON — *Creed — Wind-up*
2. WIDE OPEN SPACES — *Dixie Chicks — Monument/Sony (Nashville)*
3. METALLICA — *Metallica — Elektra/VEG*
4. COME ON OVER — *Shania Twain — Mercury (Nashville)*
5. BEVIL WITHOUT A CAUSE — *Kid Rock — Top Dog/Arise/Atlantic/A&G*
6. FAITH: A HOLIDAY ALBUM — *Kenny G — Arista*
7. LEGEND — *Bob Marley & The Wailers — J&F Songs/Island/UMG*
8. PAINT THE SKY WITH STARS—THE BEST OF INYA — *Inya — Reprise/Warner Bros.*
9. GODSMACK — *Godsmack — Republic/Universal*
10. GREATEST HITS — *Bob Seger & The Silver Bullet Band —*

11. DARK SIDE OF THE MOON — *Pink Floyd — Capitol*
12. GREATEST HITS — *Janet Taylor — Warner Bros.*
13. HOME FOR CHRISTMAS — *'N Sync — RCA*
14. VAULT—GREATEST HITS 1980-1995 — *Dad Lippard — Mercury/UMG*
15. THE BEST OF 1980-1990 — *U2 — Island/UMG*
16. GOODBYE — *Ear Costello — Blue Street*
17. KIND OF BLUE — *Miles Davis — Legacy/Columbia/CBS*
18. AMERICAN PATRIOT — *Lee Greenwood — Capitol (Nashville)*
19. CROSS ROAD — *Bon Jovi — Mercury/UMG*
20. JOURNEY'S GREATEST HITS — *Journey — Columbia/CBS*
21. BACK IN BLACK — *AC/DC — EastWest/VEG*
22. GOLD — *John Mellencamp — Mercury/UMG*
23. GREATEST HITS — *Tina Turner and the Hotchkiss — MCA*
24. THESE ARE SPECIAL TIMES — *Celine Dion — S&W Music/Epic*
25. AEROSMITH'S GREATEST HITS — *Aerosmith — Columbia/CBS*

26. SUBLINE — *Sublime — Equaline/Atco/MCA*
27. ROMANZA — *Archie Roach — Philips*
28. GREATEST HITS — *Queen — Hollywood*
29. 'N SYNC — *'N Sync — RCA*
30. DYSFUNCTION — *Steady — Flip/Elektra/VEG*
31. YOURSELF OR SOMEONE LIKE YOU — *maroon 20 — Love/Affliction/A&G*
32. CRASH — *Dave Matthews Band — RCA*
33. GREATEST HITS — *7Pac — Arista/North Star/Interscope*
34. WALK AWAY WITH ME — *John Mellencamp — Mercury/UMG*
35. JOY, A HOLIDAY COLLECTION — *Jewel — Arista/A&G*
36. PLAY — *Wolfe — V2*
37. WEEZER — *Weezer — DGC/Interscope*
38. THE MAGIC OF CHRISTMAS — *Garth Brooks — Capitol (Nashville)*
39. THE BEST OF SADE — *Sade — Epic*
40. CHRISTMAS EVE AND OTHER STORIES — *John Mellencamp — Mercury/UMG*

41. ORIONCLE—THE 20 GREATEST HITS — *Goodenow (Discoaster Records)—Fantasy*
42. THIS CHRISTMAS — *78 Degrees — Universal*
43. ULTIMATE CHRISTMAS — *Various Artists — Arista*
44. CHRISTMAS FAVORITES — *Nar Kay Cole — EMI/Capitol Special Markets*



Creed

45. NEVER — *Creed — DGC/Interscope*
46. LIVE — *AC/DC — EastWest/VEG*
47. A ROSIE CHRISTMAS — *Rosie O'Donnell — Columbia/CBS*
48. BIG ONES — *Aerosmith — Geffen/Interscope*
49. THE GREATEST HITS COLLECTION — *Brooks & Dunn — Arista Nashville/RCA*
50. ONE NIGHT ONLY — *Bob Seger — Republic/Universal*

## Top Pop Catalog Imprints

Pos. IMPRINT (No. of Chart Hits)

1. COLUMBIA (114)
2. CAPITOL (117)
3. ARISTA (66)
4. RCA (66)
5. WIND-UP (2)
6. ELEKTRA (5)
7. MERCURY (5)
8. MONUMENT (1)
9. ATLANTIC (8)
10. MERCURY (NASHVILLE) (2)

## COLUMBIA

## Top Pop Catalog Labels

Pos. LABEL (No. of Chart Hits)

1. ISLAND DEF JAM MUSIC GROUP (10)
2. CAPITOL (119)
3. COLUMBIA RECORDS GROUP (14)
4. UNIVERSAL (15)
5. ELEKTRA ENTERTAINMENT GROUP (9)



## Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Chart Hits)

1. UNIVERSAL (63)
2. WEA (38)
3. WEA (29)
4. SONY (34)
5. EMI (27)
6. INDEPENDENTS (26)



## CRITICS' CHOICE

Continued from page YE-62



**GORDON MASSON**  
International News Editor

1. Gorillaz, *Gorillaz* (Parlophone).
2. Zero 7, *Simple Things* (Ultimate/Dilemma).
3. Ryan Adams, *Gold (Lost Highway)*.
4. Destiny's Child, *Survivor* (Columbia).
5. Daft Punk, *Discovery* (Virgin).
6. Starsailor, *Love Is Here (Chrysalis)*.
7. The Beta Band, *Hot Shots II* (Regal).
8. Missy "Misdemeanor" Elliott, *Miss E...So Addictive* (The: Gold Mind/Elektra).
9. Alicia Keys, *Songs in A Minor* (J).
10. Garbage, *Beautiful Garbage* (Mushroom).



**STEVE MCCLURE**  
Asia/Tokyo Bureau Chief

1. Great 3, *May and December* (Bodacious/Toshiba-EMI). Melodic melancholy with a pop patina.
2. DJ Krush, *Zen* (Sony Music Entertainment Japan). A beautifully austere chill-out classic.
3. Love Psychedelico, *The Greatest Hits* (Victor Entertainment). A plethora of brilliant riffs and hooks and great rock songs.
4. Feed, 9 Songs (TripMaster/Polystar). Produced by Lenny Kaye, this art-rock gem is a classic example of an album that gets better with each listening.
5. Bob Dylan, *Love and Theft* (Sony Records International/Sony Music Entertainment Japan). A revelatory journey through the history of the American popular song.
6. Hermann H. & The Pacemakers, *Six Packs* (east west japan/Warner Music Japan). Power pop that packs a punch.
7. Kodo, *Mondo Halo* (Sony Records International/Sony Music Entertainment Japan). A fantastic fusion of taiko drumming and beats from all over the planet, masterminded by Mickey Hart.
8. Captain Jack, *Songs of the Sirens* (Sublime Records/Music Min). A high-energy, electronic roller-coaster ride.
9. Brahman, *A Forlorn Hope* (Tactics Records/Toy's Factory). Passion, power and precision from these masters of melo-core.
10. Skat Mistle, *Asian Beauty* (Ron Run Run Records/LD&K Records). Imaginative, swinging ska-core.



**GAIL MITCHELL**  
Associate Editor, R&B

1. Angie Stone, *Mahogany Soul* (J).
2. Mystic, *Cuts for Luck and Scars for Freedom* (Goodvibe/Barak/JCOR).
3. Dave Hollister, *Chicago 85...The Movie* (Det Squad/DreamWorks).
4. Alicia Keys, *Songs in A Minor* (J).
5. India.Arie, *Acoustic Soul* (Motown).
6. Chuck Brown, *Your Cause...Live at the 9:30 Club, Washington, D.C.* (Liaison).
7. Luther Vandross, *Luther Vandross* (J).
8. Lina, *Stranger on Earth* (Atlantic).
9. The: Mary J. Blige, *No More Drama* (MCA)

and Missy "Misdemeanor" Elliott, *Miss E...So Addictive* (The: Gold Mind/Elektra).



**CHRIS MORRIS**  
Senior Writer

1. Rob Dylan, *Love and Theft* (Columbia). A masterwork that trumps *Time Out of Mind* with its humor and scintillating musicality.
2. The Strokes, *Is This It* (RCA). It's not hard to explain: These New York City boys are for real.
3. The White Stripes, *White Blood Cells* (Sympathy for the Record Industry). And so are these Detroit rockers.
4. Buddy Guy, *Sweet Tea* (Silvertone). Major gut-down, North Mississippi style.
5. Merle Haggard, *Knock Vol. 1* (Anti-). A master's deeply felt and spirited bow to his great country precursors.
6. The Soundtrack of Our Lives, *Behind the Music* (Hidden Agenda). Pop music—how Sweden it is.
7. Kelly Hogan, *Because It Feels Good* (Bloodshot). Heartbreak album of the year.
8. The Come Ons, *Hip Check!* (Sympathy for the Record Industry). Funny album of the year. Dancing shoes recommended.
9. The Word, *The Word* (Ropapod). Sacred steel meets North Mississippi boogie—hallelujah!
10. Charley Patton, *Scrappin' and Hatterin' the Blues: The Records of Charley Patton* (Revward). Reissue of the year.



**MELINDA NEWMAN**  
West Coast Bureau Chief

1. U2, *April 23 at Arrowhead Pond in Anaheim, Calif.*
2. Travis, *The Invisible Band* (Epic).
3. Pat Green, *Three Days* (Republic/Universal).
4. The Webb Brothers, *Maroon* (Division One/Atlantic).
5. Zero 7, *Simple Things* (Quango/Palm).
6. John Mayer, *Room for Squares* (A&G/Columbia).
7. The: Gorillaz, "Clint Eastwood" (Parlophone/Virgin) and Weezer, "Island in the Sun" (Geffen/Interscope).
8. Garth Brooks, *Scarecrow* (Capitol Nashville).
9. Angie Stone, *Mahogany Soul* (J).
10. Tim McGraw, *Set This Great Down* (Curb) and Bruce Robison, *Country Sunshine* (Bear's Nest Records).



**WES ORSHOSKI**  
Associate Editor

1. The Whiskeytown, *Pneumonia* (Lost Highway)
- and Michael Franti & Spearhead, *Sty! Human* (Six Degrees).

Continued on page YE-70

# the year in music 2001

## MAINSTREAM ROCK

### CRITICS' CHOICE

Continued from page YE-69

- Ryan Adams, *Gold* (Lost Highway).
- Bill Janovitz, *Lip Here* (SpinART).
- Fete Yorn, *Miscellaneous* (Capitol).
- Jack Johnson, *Bonfire* (Arista).
- Nick Cave & The Bad Seeds, *No More Shall We Part* (Reprise/Warner Bros.).
- The Blind Boys of Alabama, *Soundtrack of the Century* (RealWorld) and *Soundtrack, O Brother, Where Art Thou?* (Mercury Nashville).
- Joe Strummer & The Mescaleros, *Global A Go-Go* (Vellac).
- Records I Missed Last Year: Neko Case, *Coldplay*, *Five for Fighting*, *Nelly Furtado*, *U2*, *Travis* and *Sade*.
- Songs That Slayed Me: Eve featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope); Tenacious D, "Tribute" (Epic); Neko Case, "In California" (Lady Pirate); Stanselore, "Good Souls" and "Fever" (Chrysalis/EMI U.K.); Gillian Welch, "Elvis Presley Blues" (Acony); Mary J. Blige, "Family Affair" (MCA); Leonard Cohen, "In My Secret Life" (Columbia); Jerry Garcia Band, "Shining Star" (Arista); Weezer, "Island in the Sun" (Geffen/Interscope); New Order, "Vicious Strik" (Reprise/Warner Bros.); Macy Gray "Hey Young World Part 2" (Epic); Jay-Z, "Heart of the City (Ain't No Love)" and "Lizzo (H.O.V.A.)" (Roc-A-Fella/Del/Jan); Dan Bern, "Turning Over" and "Albuquerque Lullaby" (Messenger); Lucinda Williams, "Essence" and "Lonely Girls" (Lost Highway); Missy "Misdemeanor" Elliott, "Get Ur Freak On" (The Gold Mind/Elektra); Beta Band, "Squares" (Astralwerks); Gorillaz, "Clint Eastwood" (Parlophone/Virgin).

**MICHAEL PAOLETTA**  
Associate Editor, *Dance Music/Album Reviews*

1. Björk, *Vespertine* (Elektra). Pure gorgeousness. (And the singer's heartwarming performance Oct. 4 at Radio City Music Hall proved to be a much-needed balm in the aftermath of Sept. 11.)

2. Shelby Lynne, *Love, Shelby* (Island). Less twang/more pop than its fine predecessor, *I Am Shelby Lynne*.

3. Angie Stone, *Mohogany Soul* (J). With *Mohogany Soul*, soul singer Stone deftly proves that *Black Diamond* was no fluke.

4. Ultra Naté, *Stranger Than Fiction* (Strictly Rhythm). What happens when a dance diva wonderfully spreads her musical wings? Nobis inquis.

5. Vanessa Daou, *Make You Love* (EQBR Music Group). Honest and personal, Daou's sensual *Make You Love* is just perfect for Sunday afternoons—or any day of the week, for that matter.

6. Zero 7, *Simple Things* (Quango/Palm). Equal parts Air and Portishead, Dido and Kruder & Dorfmeister—what's not to like?

7. Basement Jaxx, *Rooty* (XL Recordings/Astralwerks). With the funky and purky *Rooty*, the U.K.'s Basement Jaxx brought fun and excitement back to dancefloors.

8. The Avalanches, *Since I Left You* (Modular Recordings/Sir). The sound of tomorrow today.

9. Alana Davis, *Fortune Cookies* (Elektra).  
Continued on page YE-72



Godsmack

### Hot Mainstream Rock Artists

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

- GODSMACK (4) *Republic/Universal*
- STAND (3) *Fly/Elektra/VEG*
- 3 DOORS DOWN (4) *Republic/Universal*
- LINKIN PARK (3) *Warner Bros.*
- FUEL (3) *Epic*
- 11) *550 Music/Epix*
- TANTRIC (3) *Maverick*
- AEROSMITH (4) *Columbia*
- DISTURBED (3) *Giant/Reprise*
- TOOL (2) *Fool Dissonance/Volcano*
- SALIVA (2) *Island/ROJMS*

### Hot Mainstream Rock Tracks

Pos. TITLE — Artist — *Inspire/Label*

- IT'S BEEN AWHILE — Stand — *Fly/Elektra/VEG*
- AWAKE — Godsmack — *Republic/Universal*
- HEMORRHAGE (IN MY HANDS) — Fuel — *550 Music/Epix*
- SCHISM — Tool — *Fool Dissonance/Volcano*
- LOSER — 3 Doors Down — *Republic/Universal*
- CRAWLING — Linkin Park — *Warner Bros.*
- ONE STEP CLOSER — Linkin Park — *Warner Bros.*
- GREED — Godsmack — *Republic/Universal*
- HOW YOU REMIND ME — Nickelback — *Roadrunner*
- YOUR DISEASE — Saliva — *Island/ROJMS*
- DUCK AND RUN — 3 Doors Down — *Republic/Universal*
- BREAKDOWN — Tantric — *Maverick*
- OUTSIDE — Aaron Lewis of *Stand* With Fred Durst — *Howling/Geffen/Interscope*
- CONTROL — Priddy of *Muck!* — *Flawless/Geffen/Interscope*
- JADED — Aerosmith — *Columbia*
- DOWN WITH THE SICKNESS — Disturbed — *Giant/Reprise*
- HANGING BY A MOMENT — Lifehouse — *DreamWorks*
- L.I.B. — Pianos With Ozzy — *Divine/Priority*
- MY WAY — Linkin Park — *Fly/Interscope*
- DRIVE — Incubus — *Interscope/Epix*
- RISE — The Cult — *Long/Aldine*
- GETS ME THROUGH — Ozzy Osbourne — *Epic*

- 36 ROLLIN' — Limp Bizkit — *Fly/Interscope*
- 37 RIDIN' — Buckcherry — *DreamWorks*
- 38 ALIVE — P.O.D. — *Atlantic*
- 39 LAST RESORT — Papa Roach — *DreamWorks*
- 40 WAIT — Seven Mary Three — *Musashin*

### Hot Mainstream Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- REPUBLIC (10)
- FLIP (9)
- COLUMBIA (12)
- WARNER BROS. (8)
- DREAMWORKS (8)
- ATLANTIC (10)
- EPIC (8)
- ELEKTRA (7)
- MAVERICK (6)
- WIND-UP (5)

### Hot Mainstream Rock Labels

Pos. LABEL (No. of Charted Titles)

- UNIVERSAL (11)
- INTERSCOPE (19)
- EPIC (14)
- COLUMBIA (18)
- ELEKTRA ENTERTAINMENT GROUP (8)

Republic

UNIVERSAL



Nickelback

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# the year in music 2001

## modern rock

### CRITICS' CHOICE

Continued from page YE-70

Elements of soul, funk and jazz are smartly intertwined into this decidedly pop collection.

10. **SI'NSÉ, SI'NSÉ** (Laika Pop). SI'NSÉ's summery, electronic-laced soundscape captures the multi-cultural landscape that is New York City. Think Sade by way of Bebel Gilberto, with Everything but the Girl producing.



**MINAL PATEL**  
R&B/Hip-Hop Chart Manager

1. **Jaheim**, *[Ghetto Love]* (Warner Bros.).
  2. **Guninuwé**, *The Life* (Epic).
  3. **Aaliyah**, *Aaliyah* (Blackground/Virgin).
  4. **Angie Stone**, *Mahogany Soul* (J).
  5. **Tie-Alicia Keys**, *Songs in A Minor* (J) and **India.Arie**, *Acoustic Soul* (Motown).
  6. **Jay-Z**, *The Blackprint* (Roc-A-Fella/Def Jam).
  7. **Sade**, *Lovers Rock* (Epic).
  8. **Tie: Res, How I Do** (MCA) and **Missy "Misdemeanor" Elliott**, *Miss E... So Addictive* (The Gold Mind/Epic).
  9. **Tupac**, *The Rose That Grew From Concrete* (Interscope).
  10. **Fabulous**, *Ghetto Fabulous* (Desert Storm/Elektra).
- Notable Singles: P. Diddy, G. Dep & Black Rob, "Let's Get It" (Bad Boy); Musiq Soulchild, "Love" (Def Soul); Prince With Angie Stone, "U Make My Sun Shine" (Wingspan); Ghostface Killah featuring Carl Thomas and Raekwon, "Never Be the Same Again" (Epic); Maxwell, "Lifeline" (Columbia); N.O.R.E., "Grimey" (Violator/Loud); Method Man & Redman, "How High Pt. II" (Def Jam).



**JILL PSELNICK**  
Associate Editor, *Home Video*

1. **Nikka Costa**, *Everybody Got Their Something* (Cheeba Sound/Virgin).
2. **Tori Amos**, Nov. 15 at the Wilham Theater in Los Angeles.
3. **Garbage**, *Beautifulgarbage* (Interscope).
4. **Butterfly Jones**, *Napalm Springs* (Vanguard).
5. **The Strokes**, *Is This It* (RCA).
6. **Powderfinger**, *Odyssey Number Five* (Republic/Universal).
7. **Adema**, *Adema* (Arista).
8. **Carole King**, *Love Makes the World* (Rockingale).
9. **Abandoned Pools**, *Humanistic* (Exstasy).
10. **Jimmy Eat World**, *Bleed American* (DreamWorks).



**DEBORAH EVANS PRICE**  
Associate Editor,  
Country/Christian Music

1. **Steven Curtis Chapman**, *Declarative* (Sparrow).
2. **Brad Paisley**, *Part II* (Arista).
3. **Various Artists**, *Warrior: An American Tragedy* (Veivet Armadillo). The cast album from Marcus Hummon's brilliant play about

Continued on page YE-74

### Hot Modern Rock Artists

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

1. **LINKIN PARK** (3) Warner Bros.
2. **STAINED** (3) Flip/Elektra/VEG
3. **INCUBUS** (3) Interscope/Epic
4. **FUEL** (3) Epic  
(1) 550 Music/Epic
5. **BLINK-182** (3) MCA
6. **WEEZER** (3) Geffen/Interscope
7. **LIFEHOUSE** (2) DreamWorks
8. **3 DOORS DOWN** (2) Republic/Universal
9. **ALIEN ANT FARM** (2) New Noise/DreamWorks
10. **SUM 41** (2) Island/VEG

### Hot Modern Rock Tracks

Pos. TITLE — (Area — Imp./Label)

1. **DRIVE** — Incubus — Interscope/Epic
2. **IT'S BEEN AWHILE** — Stained — Flip/Elektra/VEG
3. **HANGING BY A MOMENT** — Weezer — DreamWorks
4. **SCISS** — Fuel — 550 Music/Interscope
5. **CRAWLING** — Linkin Park — Warner Bros.
6. **HASH PIPE** — Weezer — Geffen/Interscope
7. **FAT LIP** — Sum 41 — Island/VEG
8. **SMOOTH CRIMINAL** — Alien Ant Farm — New Noise/DreamWorks
9. **HEMORRHAGE (IN MY HANDS)** — Fuel — 550 Music/Epic
10. **SOUTH SIDE** — Moby Featuring Gwen Stefani — V2
11. **BUTTERFLY** — Crayon Know — Columbia
12. **ONE STEP CLOSER** — Linkin Park — Warner Bros.
13. **HOW YOU REMIND ME** — Nickelback — Roadrunner
14. **THE ROCK SHOW** — Blink-182 — MCA
15. **OUTSIDE** — Aaron Lewis of Stained With Fred Durst — Fearless/Geffen/Interscope
16. **CONTROL** — Puddle of Ink — Fearless/Geffen/Interscope
17. **BREAKDOWN** — Tenor — Mayan
18. **YELLOW** — Coldplay — Capitol
19. **MY WAY** — Limp Bizkit — Flip/Interscope
20. **WISH YOU WERE HERE** — Incubus — Interscope/Epic
21. **CLINT EASTWOOD** — Gorillaz — Virgin
22. **DOWN WITH THE SICKNESS** — Disturbed — Giant/Brown
23. **FLAVOR OF THE WEAK** — American Hi-Fi — Island/VEG
24. **YOUR DISEASE** — Sade — Island/VEG
25. **RENEGADES OF FUNK** — Rage Against the Machine — Epic
26. **AWAKE** — Godsmack — Republic/Universal
27. **DUCK AND RUN** — 3 Doors Down — Republic/Universal
28. **DROPS OF JUPITER (TELL ME)** — Train — Columbia
29. **SHOT SKIRT / LONG JACKET** — Cake — Columbia
30. **WARNING** — Green Day — Reprise
31. **INNOCENT** — Fuel — Epic
32. **THE SPACE BETWEEN** — Dave Matthews Band — RCA
33. **LOSER** — 3 Doors Down — Republic/Universal
34. **FADE** — Stained — Flip/Elektra/VEG



Linkin Park

35. **IN THE END** — Linkin Park — Warner Bros.
36. **ALIVE** — P.O.D. — Atlantic
37. **OUTSIDE** — Stained — Flip/Elektra/VEG
38. **YOU WOULDN'T BELIEVE** — 311 — Jive
39. **GIVING IN** — Adema — Arista
40. **ROLLIN'** — Limp Bizkit — Flip/Interscope

### Hot Modern Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

1. **ISLAND** (8)
2. **COLUMBIA** (8)
3. **GEFFEN** (9)
4. **REPUBLIC** (8)
5. **WARNER BROS.** (8)
6. **INNOVATIVE** (4)
7. **FLIP** (3)
8. **DREAMWORKS** (9)
9. **CAPITOL** (10)
10. **VIRGIN** (6)

### Hot Modern Rock Labels

Pos. LABEL (No. of Charted Titles)

1. **INTERSCOPE** (17)
2. **EPIC** (14)
3. **DREAMWORKS** (13)
4. **COLUMBIA** (10)
5. **ISLAND DEF JAM MUSIC GROUP** (7)



Incubus





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Mainstream Rock Imprint #2 **FLIP**  
Modern Rock Imprint #7 **FLIP**  
Billboard Top 200 Imprints #12 **FLIP**

Mainstream Rock Track  
#1 'It's Been A While' **STAINED**

Modern Rock Track  
#2 'It's Been A While' **STAINED**

Top Pop Artist  
#1 **STAINED**

Top Billboard 200 Album Artists/Duo Groups  
#3 **FLIP BIZKIT**  
#7 **STAINED**

The Billboard 200 Titles  
#5 chocolate starfish and the hot dog flavored water **FLIP BIZKIT**  
#7 Break The Cycle **STAINED**

The Billboard 200 Artists  
#5 **FLIP BIZKIT**  
#10 **STAINED**

The Hot 100 Singles Airplay Titles  
#3 'It's Been A While' **STAINED**

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# the year in music 2001

kids



beer

## Top Kid Audio Artists

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

- 1 BEAR (1) Walt Disney
- 2 FRED MOLLIN (1) Walt Disney
- 3 RIDERS IN THE SKY (1) Walt Disney
- 4 BORIS KARLOFF (1) Rhino
- 5 REB MOP (1) Only Epic/Sony Wonder
- 6 TWILA PARIS (1) Sparrow
- 7 THE CHIMPUNKS (1) Capitol
- 8 ARTHUR & FRIENDS (1) Rounder/DMG
- 9 WINNIE THE POOH (1) Walt Disney
- 10 THE POWERPUFF GIRLS (1) Rhino

## Top Kid Audio Series

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

- 1 WALT DISNEY READ-ALONG (13) Walt Disney
- 2 VEGGIE TUNES (4) Big Idea/Ward/Lyrick Studios (1) Big Idea/Avatar/Ward

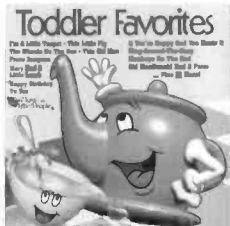


- 3 TODDLER TUNES (1) Benson
- 4 CEDARMONT KIDS CLASSICS (6) Benson
- 5 WONDER KIDS (4) Wonder Workshop/Meadow (1) Windy

## Top Kid Audio

Pos. TITLE—Artist—Impacts/Label

- 1 TODDLER FAVORITES—Various Artists—Music for Little People/Red Rhino/Zomba
- 2 26 CLASSIC SONGS FOR TODDLERS—Toddler Tunes—Benson
- 3 DISNEY CHILDREN'S FAVORITES VOL. 1—Various Artists—Walt Disney
- 4 RADIO DISNEY JAMS VOL. 3—Various Artists—Walt Disney
- 5 DISNEY'S PRINCESS COLLECTION—Various Artists—Walt Disney
- 6 BEAR IN THE BIG BLUE HOUSE—Bear—Walt Disney
- 7 DISNEY'S GREATEST: VOL. 1—Various Artists—Walt Disney
- 8 TOY STORY 2—Read-Along—Walt Disney
- 9 RADIO DISNEY JAMS VOL. 2—Various Artists—Walt Disney
- 10 DISNEY'S CHRISTMAS COLLECTION—Various Artists—Walt Disney
- 11 DISNEY'S GREATEST: VOL. 2—Various Artists—Walt Disney
- 12 VEGGIE TUNES—Veggie Tunes—Big Idea/Ward/Lyrick Studios
- 13 DISNEY'S LULLABY ALBUM—Fred Mollin—Walt Disney



- 14 KID'S SILLY SONGS SING-A-LONGS—Wonder Kids—Wonder Workshop/Ward
- 15 QUEEN, A KING, AND A VERY BLUE...—Veggie Tunes—Big Idea/Ward/Lyrick Studios
- 16 VEGGIE TUNES 2—Veggie Tunes—Big Idea/Ward/Lyrick Studios
- 17 ORIGINAL THEME HIGHLIGHTS—Soundtrack—Nick/Jive/Zomba
- 18 ONE HUNDRED TWO DALMATIANS—Read-Along—Walt Disney
- 19 WOODY'S ROUNDUP—Rides in the Sky—Walt Disney
- 20 HUCKEY CHRISTMAS: VOL. 2—Various Artists—Walt Disney
- 21 ACTION BIBLE SONGS—Cedarmont Kids Classics—Benson
- 22 SUNDAY SCHOOL SONGS—Cedarmont Kids Classics—Benson
- 23 KID'S DANCE PARTY—Various Artists—BMG Special Products
- 24 DISNEY CHILDREN'S FAVORITES VOLUME 2—Various Artists—Walt Disney
- 25 SILLY SONGS—Cedarmont Kids Classics—Benson

## Top Kid Audio Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY (38)
- 2 BENSON (9)
- 3 KID RHINO (5)
- 4 MUSIC FOR LITTLE PEOPLE (3)
- 5 BIG IDEA (3)

## Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (38)
- 2 RHINO (9)
- 3 BENSON (9)
- 4 LYRICK STUDIOS (6)
- 5 MADACY (9)



## Top Kid Audio Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (42)
- 2 INDEPENDENTS (24)
- 3 BMG (11)
- 4 WEA (9)
- 5 SONY (2)
- 6 EMI (3)



## CRITICS' CHOICE

Continued from page YE-72

the life of Native American athlete Jim Thorpe. The songs are just as compelling outside the theater, and Hummon, Mark Lina, Andrea Zonn and company deliver them beautifully.

- 1 The Oak Ridge Boys, *From the Heart* (Spring Hill Music Group).
- 2 Third Day, *Come Together* (Essential).
- 3 David Ball, *Amigo* (Dualtone).
- 4 The Gene Watson, *From the Heart* (RMG Records) and Eddy Raven, *Living in Black & White* (RMG Records).
- 5 The Michael W. Smith, *Worship* (Reunion) and Sara Groves, *Conversations* (J&V Records).
- 6 The Trisha Yearwood, *Inside Out* (MCA) and Patty Loveless, *Mountain Soul* (Epic).
- 7 N. N. Sync, *Celebrity* (Jive).

**SEAN ROSS**  
Airplay Monitor Group Editor

1. Ike Reilly, "Last Time" (Republic/Universal) and 2. City High, "What Would You Do" (Booga Basement/Interscope). One was about whether to confront the guys telling

racist jokes at the next table; the other was about abused runaways who become strippers. Technically, neither should have found a home at radio.

- 3 Mark McGuinn, "Mrs. Steven Rudy" (VPR). The left-field country hit that shamed the major labels into doing better.
- 4 Missy "Misdemeanor" Elliott, "Get Ur Freak On" (The Gold Mind/Elektra).
- 5 Sugarbabe, "Overload" (London-Sire). British girl-group hit that doesn't sound like anything you've heard in that genre.
- 6 Bran Van 3000, "Astounded" (Virgin). Erick Sermon's Marvin Gaye reworking got the publicity, but this was an equally tremendous send-off for Curtis Mayfield.
- 7 Mary J. Blige, "Family Affair" (MCA). How to regain street cred without getting ugly (unless you include that album cut about P.N.S.).
- 8 Britney Spears, "I'm a Slave 4 U" (Jive) and 9. Pink, "Get This Party Started" (Arista). The last thing anybody was expecting from either of them: a second act.
- 10 The Crazy Town, "Butterfly" (Columbia), Lenny Kravitz, "Dig In" (Virgin); Bee Gees, "This Is Where I Came In" (Universal); Basement Jaxx, "Romeo" (XL Recordings); Astralwerks; Sarah Harmer,

"Basement Apartment" (Zöe/Rounder); Nelly Furtado, "Turn Off the Light" (DreamWorks).



**GENE SCULATTI**  
Director of Special Sections

- 1 Bob Dylan, *Love and Theft* (Columbia).
- 2 Detroit Cobras, *Life, Love and Loving* (Sympathy for the Record Industry).
- 3 Dictators, D.F.F.D. (Dictators Multi/Media).
- 4 Cousteau, "Last Good Day of the Year" (from *Cousteau* (Palm)).
- 5 David Blue, *David Blue/Singer-Songwriter Project* (Elektra WEA U.K.).
- 6 Grateful Dead, *The Golden Road: 1965-1973* (Rhino).
- 7 John Hiatt, *The Tiki Bar Is Open* (Vanguard).
- 8 Various Artists, *Leifer & Stoller Present the Sparks Records Story* (Ace U.K.).
- 9 Los Straitjackets, *Sing Along With Los Straitjackets* (Cavalcade/Yep Roc).
- 10 Guess Who, Oct. 22 at the Greek Theatre in Los Angeles.



**PAUL SEXTON**  
International Contributing Editor

- 1 Baz Scaggs, *Digs* (Virgin). Blue-eyed soul and blues of velvet-nope exclusivity.
- 2 Zero 7, *Simple Things* (Ultimate/Dilemma). A brilliantly uncategoryizable, ultra-assured debut.
- 3 Ash, *Free All Angels* (Infectious). Rambunctious, romantic and refreshing guitar rock.
- 4 Shawn Colvin, *Whole New You* (Columbia). A new career milestone in narrative sophistication.
- 5 Elton John, *Songs From the West Coast* (Rocket/Rentury). Eschewing the lame game and the latter-day Disneyisms for his best in a quarter-century.
- 6 The Charlats U.K., *Wonderland* (Universal Island). More than a dozen years and endless traumas inform and underpin the latest triumph by Britain's real rock frontiersmen.
- 7 Nick Lowe, *The Contender* (Proper). Still the Jesus of Cool, even with a delightfully subtle C&W accent.

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# the year in music 2001

new age

## THE YEAR IN NEW AGE:

BIG CHANGES, RAINLESS DAYS' REIGN

BY JOHN DILIBERTO

2001 was an anniversary year in new age music. It was the year in which the genre enjoyed its biggest hit ever. Yet, it was also another year of radical transition.

Despite changes in ownership and periodic shifts in A&R focus, Windham Hill Records remains the signpost atop the mountain of New Age Music. This year, the label celebrated its 25th anniversary. It was in 1976 that Windham Hill founder and guitarist Will Ackerman released his first album, *In Search of the Turtle's Navel*.

Ackerman sold the label years ago, yet it's his initial vision that still defines the label in general and new age music in particular.

While 2001 should have been a year in which Windham Hill trumpeted its legacy and pointed to the future, label confusion has muted its celebration. The label looked back with excellent reflective compilations, including *Windows: Windham Hill 25 Years of Piano and Touch*, *Windham Hill 25 Years of Guitar*. Each should have been an aesthetic rallying point. Likewise, *Beyond Boundaries*, a collection of music from the late guitarist Michael Hedges, and special editions of pianist George Winston's landmark *Autumn* and *December* CDs, should have been reminders of new age's high-water marks. But Windham Hill, buffeted by the corporate realignments of BMG, dribbled these releases out with barely a penlight of illumination. Even in mid-November, its empty Web site still proclaimed "Coming soon....Come back and celebrate Windham Hill's 25th Anniversary with us."

Nevertheless, fears that the label would be dissolved or simply plundered for its catalog haven't quite developed, and new artist signings, including composer Paul Schwartz of State of Grace and the techno-pop group Last, point to some kind of future, however indeterminate.

Meanwhile, Narada and Higher Octave Music, Windham Hill's closest new age-branded competitors, continue to broaden their horizons, moving into world music and ethno-techno designs.

Windham Hill didn't just signal the popular emergence of new age, it also spawned the rise of independent labels in the genre. But the last few years have seen dozens fold or become absorbed. Hearts of Space, one of the last remaining independents with discernible sales weight, was bought out this year by Valley



Otmar Liebert

Entertainment. Long an artistic leader that broke down boundaries with adventurous releases from Robert Rich, Steve Roach and Alan Hovhannes, Hearts of Space faces an uncertain future. But the label has retained founder Stephen Hill as A&R director, and its first post-sale releases are David Darling's *Cello Blue* and Rasa's *Union*, all of which bode well for the label's continued vitality.

One label reversed this trend and rose from the dead. Although Trioka Records lost its signature artist—Jai Uttal—to Narada, a new distribution deal with Razor and Tie finds it reborn with two imprints: the more spiritually inclined Karuna label with releases from Krishna Das and Pami Chant, and the world-music side of Trioka with Torika, Vietu Disp and Walela.

Many artists found themselves cast adrift as small labels dissolved and major labels shed their new age rosters. Most notable among major-label exits was nouveau-flamenco pioneer Otmar Liebert. His album *Little Wing* spent the last half of 2001 in the top 20 of Billboard's New Age Albums chart and, along with *Best of Barcelona Nights: Vol. 1*, gave him two CDs in the year-end top 15. But *Little Wing* was his swan-song release for Epic Records after nearly a decade with the label. Liebert says he is creating his own, independent record company, Spiral Subvase Records International.

While most labels were trimming rosters, Paras Records spent the year creating partnerships with several small labels, including David Arkenstone's Neo Pacifica and Joanne Shenandoah's Red Feather Records. That, coupled with its own releases by Ilanit Gary Strouss, electronic-flamenco group Incendio and Celtic fusion group Dagda, made Paras among the most prolific indie labels.

But, overall, 2001 will be remembered as the year of new age's most popular hit, Enya's "Only Time." Clumsily remixed with electronica grooves, it nevertheless climbed to No. 10 on the Hot 100, while the album containing the original version, *A Day Without Rain*, rose to No. 2 on The Billboard 200. Boosted even further by its use as theme music for news coverage of Sept. 11, "Only Time" moved Enya far ahead of the pack and into uncontested position as the No. 1 new age artist with the No. 1 new age album of 2001. ■



Enya

### Top New Age Artists

Per. ARTIST (No. of Chart Titles) Imprint/Label

- 1 ENYA (1) *Rapture/Moscow Box*
- 2 YANNI (2) *Private Music/Windham Hill/RCA*  
(1) Virgin  
(1) Windham Hill/RCA  
(1) RCA Special Products
- 3 JIM BRICKMAN (2) *Windham Hill/RCA*
- 4 MANNHEIM STEARROLLER (2) *American Gramophone*  
(1) American Gramophone/*High Diving*
- 5 OTTMAR LIEBERT (2) *Higher Octave/Virgin*  
(2) Epic
- 6 DELERIUUM (1) *Netwerk*
- 7 ESTEBAN (4) *Dystar*
- 8 JOHN TESH (1) *Faith (M2)/Garden City*
- 9 GEORGE WINSTON (2) *Windham Hill/RCA*
- 10 TIM JAMIS (2) *San Joaquin Escondido*

### Top New Age Albums

Per. TITLE — Artist — Imprint/Label

- 1 A DAY WITHOUT RAIN — Enya — *Rapture/Moscow Box*
- 2 IF I COULD TELL YOU — Yanni — Virgin
- 3 PURE MOODS III — Various Artists — Virgin
- 4 MY ROMANCE: AN EVENING WITH JIM BRICKMAN — Jim Brickman — *Windham Hill/RCA*
- 5 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — *American Gramophone*
- 6 POEM — *Talisman — Netwerk*
- 7 VERY BEST OF YANNI — Yanni — *Windham Hill/RCA*
- 8 SIMPLE THINGS — Jim Brickman — *Windham Hill/RCA*
- 9 SNOWFALL — Yanni — *RCA Special Products*
- 10 FRESH AIR 8 — Mannheim Steamroller — *American Gramophone*
- 11 STATE OF GRACE — Various Artists — *Windham Hill/RCA*
- 12 PLAINS — George Winston — *Windham Hill/RCA*
- 13 BEST OF BARCELONA NIGHTS: VOL. 1 — Otmar Liebert — *Higher Octave/Virgin*
- 14 LITTLE WING — Otmar Liebert and Lano Negro — *Epic*
- 15 DREAMCATCHER — *Sacred Garden — Philips*

### Top New Age Imprints

Per. IMPRINT (No. of Chart Titles)

- 1 REPRIS (2)
- 2 VIRGIN (2)
- 3 WINDHAM HILL (15)
- 4 AMERICAN GRAMPHONE (4)
- 5 NETWERK (1)



### Top New Age Labels

Per. LABEL (No. of Chart Titles)

- 1 WARNER BROS. (1)
- 2 VIRGIN (14)
- 3 RCA (15)
- 4 AMERICAN GRAMPHONE (3)
- 5 NETWERK (1)



### Top New Age Distributors

Per. DISTRIBUTOR (No. of Chart Titles)

- 1 WEA (1)
- 2 EMD (18)
- 3 BMG (16)
- 4 INDEPENDENTS (23)
- 5 SONY (2)
- 6 UNIVERSAL (3)

wea



Toto Mien

## THE YEAR IN WORLD MUSIC

### ARABIC SUFFERS SETBACK WHILE BOLLYWOOD TRAVELS ON

BY JIM BESSMAN

The war against terrorism not only preoccupied the world's attention at the end of 2001, it also obscured one of the year's major developments on the world music front—the emerging Middle Eastern trend that began late in 1999 with Sting and Cheb Mami's *Brand New Day* collaborations. The trend continued this year with the release of Palestinian-American *oud* and violin virtuoso Simon Shaheen's *Blue Flame*, which he recorded with his Arabic/world music/jazz-fusion group Qantara, as well as young Algerian *rai* star Rachid Taha's *Mule in Medina*, which was actually recorded in New Orleans and built upon the pronounced Western pop and punk-rock influences that Taha absorbed during his adolescence in Paris.

Both albums surfaced via Miles Copeland's Universal-distributed Ark 21 label group, also the home of Manu and such other major contemporary Arabic and Middle Eastern music artists as top *rai* singers Khaled and Faudel, British ethno-techno collective Transglobal Underground, Egyptian *feel* (street music of the younger generation) forerunner *flakini*, Iraqi pop and classical vocal superstar Kazem Al-Saher, Iranian world music sensation Andy, and Tunisian divas Latifa and Amina.

With releases by these artists and other Arabic products—including Putumayo World Music's second Arabic compilation, *Arabic Groove*, which featured the likes of Khaled and Egyptian hitmaker Amr Diab—the genre seemed poised for a breakthrough domestically, at least in terms of wider public awareness. The tragic events of Sept. 11 halted the momentum, if momentarily—a major U.S. tour by Hakim and Khaled, which had been scheduled for the fall and looked to be a turning point for Arabic music in America, was postponed until February 2002. Shaheen nevertheless received plenty of publicity, and both he and Copeland appeared on *Politically Incorrect* during the war in Afghanistan.

An unanticipated benefit of the global situation, according to world-music authority Alecia Cohen, is that it has helped "redefine our perception of other cultures, leading us to further discover the innate value of world music." In addition to the heightened interest in Arabic music, Cohen, who publishes *Rhythmic Magazine*, identifies music from Mexico as a particu-

lar growth genre in the world umbrella category in 2001. "It's only logical that, with the growing Mexican immigration in America—and a new president from Texas who is a big Mexico supporter—that this distinct segment of Latin music would gain prominence," says Cohen.

Other significant world-music albums of the year are varied and include Latin alternative pioneer Manu Chao's *Clandestino* follow-up, *Proxima Estacion: Esperanza*; Madagascar Afro-pop group Tarika's *Soul Makassar*; Brazilian pop star Caetano Veloso's son Moreno Veloso's debut, *Muse Type-writer*; Southern Italy female a cappella folk ensemble Faraulla's eponymously titled ensemble and Indian fusion percussionist Trirok Gurty's *The Beat of Love*.

India's "Bollywood" pop-music genre, meanwhile, received a domestic boost when Baz Luir-mann's acclaimed movie *Moulin Rouge* assembled the multitude of Bollywood film musicals produced in the country's movie capital of Mumbai (Bombay)—and even included a bit of principal Bollywood songwriter Smeeta's hit "Chamma Chamma," as sung by leading female movie



Simon Shaheen

"playback" singer Alka Yagnik. World music was well represented in other soundtracks, too, including, of course, *Crouching Tiger, Hidden Dragon* (Chinese), as well as *Captain Correll's Moudalin* (Italian and Greek) and *Original Sin* (Cuban jazz).

A major problem for world music, as Cohen notes, is the fallout felt by indie world-music labels as a result of uncertainties facing major retailers and indie distributors. On the plus side, classical label and distributor Naxos, which launched a world label in 2000, is moving it from the company's headquarters in Hong Kong to its U.S. base in Franklin, Tenn. Like the Naxos classical lines, Naxos World is budget-priced, according to marketing manager Dolores Canavan. Naxos will try to translate its marketing expertise in classical into the world-music genres.

"The world keeps getting smaller and smaller," explains Canavan. "You can go to Borders now and find the latest Algerian *rai* CD or a great African artist nobody knew before, when it used to be [that] maybe three stores carried it. It's a really exciting time for world music, and I hope we can make an impact." ■

#### Top World Music Artists

Pos. TITLE (No. of Chart Weeks) Impact/Label

- 1 **BAHA MEN** (1) *S'Gente/Metamis*  
**ANDREA BOCELLI** (1) *Philips*  
(1) *Polygram*  
(1) *Philips/Universal Classics Group*  
(1) *Universal Latino*
- 2 **BEBE GILBERTO** (2) *Zenigaboom/Six Degrees*  
**GIPSY KINGS** (2) *Nonesuch/IG*
- 5 **AFRO CELT SOUND SYSTEM** (1) *Real World/Nonesuch/Virgin*
- 6 **CESARIA EVORA** (1) *Windham Hill/RCA*  
(1) *RCA Victor/RCA*
- 7 **CIRQUE DU SOLEIL** (3) *RCA Victor/RCA*
- 8 **ANTHONY KEARNS** (2) *MasterTone/Point*  
(1) *Music Masters*
- 8 **RONAN TYNAN** (2) *MasterTone/Point*  
(1) *Music Masters*
- 10 **TIMBAR WRIGHT** (1) *Music Masters*  
(1) *MasterTone/Point*

#### Top World Music Albums

Pos. TITLE—Album—Impact/Label

- 1 **WHO LET THE DOGS OUT**—Baha Men—Six/Carve  
*Various*
- 2 **CIELI DI TOSCANA**—Andrea Bocelli—Philips  
*Songino*—Andrea Bocelli—Polygram
- 4 **TANTO TEMPO**—Bebel Gilberto—Zenigaboom/Six Degrees
- 5 **VOLUME 2: FURTHER IN TIME**—Alio Cello Sound System—Real World/Nonesuch/Virgin
- 6 **THE IRISH TENORS: ELLIS ISLAND**—Anthony Kearns/Ronan Tynan/Timbar Wright—Music Masters
- 7 **VOLANTE! THE VERY BEST OF THE GIPSY KINGS**—Gipsy Kings—Nonesuch/IG
- 8 **SAO VINCENTE**—Cesaria Evora—Windham Hill/RCA
- 9 **DRALION**—Carou du Sabal—RCA Victor/RCA
- 10 **CHANCULILO**—Ruben Gonzalez—World Circuit/Nonesuch/IG
- 11 **ALONE IN IZ WORLD**—Israel Kamukwangwi/Olu—Big Boy/The Mountain Apple Company

#### 12 THE IRISH TENORS

—John McDiarmid/Anthony Kearns/Ronan Tynan—MasterTone/Point

#### 13 THE IRISH TENORS: LIVE IN BELFAST

—Anthony Kearns/Ronan Tynan/Timbar Wright—MasterTone/Point

#### 14 WOMAN ON TOP

—Soundtrack—Sony Classical

#### 15 BUDDHA-BAR III

—Ravi—Virgin/Georgy V

#### Top World Music Imports

Pos. IMPRINT (No. of Chart Weeks)

- 1 **S-CURVE** (1)
- 2 **PHILIPS** (2)
- 3 **POLYDOR** (1)
- 4 **NONESUCH** (6)
- 5 **ZIRGIUBOOM** (4)

#### Top World Music Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **ARTEMIS** (1)
- 2 **PHILIPS** (2)
- 3 **RCA** (12)
- 4 **ATLANTIC GROUP** (1)
- 5 **POLYDOR** (1)

#### Top World Music Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- 1 **INDEPENDENTS** (43)
- 2 **UNIVERSAL** (14)
- 3 **BMG** (14)
- 4 **WEA** (7)
- 5 **EMD** (10)
- 6 **SONY** (2)

# THE YEAR IN REGGAE

FAMILIAR NAMES AND BEST-OF'S MAINTAIN POPULARITY

BY KWAKU

The reggae scene in America this year was dominated by pop and R&B crossover artists, as well as the continuing appeal of veteran artists and evergreen catalog projects.

Shaggy's blend of pop, R&B and reggae rang cash registers, as did Beenie Man, while compilations from the likes of UB40 and Bob Marley & The Wailers proved strong sellers. Shaggy's album *Hotshot*, released by MCA in 2000, has sold more than 6 million copies, according to its RIAA certification, and yielded another chart-topping single on the Hot 100 this year with "Angel."

The Marley name remained ever prevalent. Bob Marley & The Wailers' *Catch a Fire: Deluxe Edition* included the original Jamaican mix of Marley's breakthrough Island Records album, previously unreleased in the U.S. The set hit No. 1 on the Top Reggae Albums chart upon its release in April. Also hitting that peak this year was *One Love: The Very Best of Bob Marley & The Wailers*, which also reached No. 60 on The Billboard 200.

Marley siblings Ky-Mani and Damian both released new albums. Ky-Mani offered *Musy Move Roads* on the Artists Only label, while Damian produced *Halfway Tree*. The latter was the first product under a new marketing and distribution deal between Motown Records and the Jamaica-based Ghetto Youths International.

Earlier in the year, Beenie Man's *Art and Life* on Virgin reigned at the peak of the Top Reggae Albums chart. His profile was further boosted with the release of *Best of Beenie Man* by Shocking Vibes/VP and the limited *Best of Beenie Collector's Edition* on Youth Quake (Artist: Only) in the fall.

Another 2000 release that hit No. 1 on the Top Reggae Albums chart this year was *The Very Best of UB40* on Virgin, which had a 3-week stay at the top. "It's a fantastic collection of an excellent body of work that satisfies fans who have listened to UB40 from the beginning, while attracting new listeners," says Virgin product manager Michele Smith.

Hip-O/Universal's catalog label, is the key major-label reggae purveyor, diligently delving into its parent company's rich reggae vault and licensing essential tracks from other majors and indies. "There is now an expectation that buyers can find

retrospectives on artists and sub-genres that look good, sound great and are informative," says Dana Smart, associate director of A&R at Hip-O. "Artists like Black Uhuru and Gregory Isaacs are equally deserving of retrospectives previously accorded only to performers in rock, R&B and jazz. And the marketplace has welcomed them warmly."

Hip-O released well-received *Ultimate Collection* sets from Buju Banton, Burning Spear, Gregory Isaacs, Sly & Robbie and Third World. A four-CD boxed set, *The Reggae Box: The Routes of Jamaican Music*, released last month, is an essential document covering the whole spectrum of reggae. The label's next batch of releases will arrive in the second quarter of 2002.

Other noteworthy major-label reggae sets during 2001 include Shaboo Ranks' *Greatest Hits* and Finley Quayay's *Vanguard*, both on Epic, and Sony Legacy/Columbia's reissue of Peter Tosh's *Live & Dangerous*: Boston 1976.

The indie Jamdown label strongly represented various strands of reggae. In midsummer, the Top Reggae Albums chart had three of the label's releases—*Dancehall Xplosion*, *Reggae Xplosion 2001* and *Riddim Ryders Vol. 1*—occupying positions 1, 2 and 3, respectively.

VP Records' slate of releases included such "conscious reggae" as Beres Hammond's *Musis Is Life*, Morgan Heritage's *More Teachings*, junior Kelly's *Love So Nice* and Sizzla's *Rasta Tract 1*. Luciano's spring U.S. tour helped support two of his albums—*A New Day* on Quabalah/VP and *Great Controversy* on Jet Star. VP's best-selling compilation of last year was *Reggae Gold 2001*.

Another key U.S. indie, Greensleeves Records, released Mr. Vegas' *Damn Right*, Bushman's *Higher Ground*, Sizzla's *Rasta Tract 1*, Esham's and Elephant Man's *Log On*, which may be the first reggae album with a track, "The Bombing," highlighting the terrorist attacks of Sept. 11. *Damn Right* and *Ragga, Ragga, Ragga 15* "did very well," says Frank Mendez, Greensleeves' VP of sales and marketing. "I think the reggae market is getting more open in America," adds Mendez, who cites inroads into major retail outlets such as Trans World Entertainment as one of the hopeful signs for the genre in 2002. ■



Bob Marley

## Top Reggae Artists

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

- 1 BOB MARLEY** (1) *Tuff Gong/Island/UV*  
(1) *Tuff Gong/Island/UBMG*  
(2) *Island/UBMG*  
(1) *St. Clair*  
(1) *Direct Source Special Products*  
(1) *Island/Ub*
- 2 BEENIE MAN** (2) *Shocking Vibes/VP*  
(1) *Shocking Vibes/VP/Virgin*  
(1) *Artists Only*
- 3 UB40** (1) *Virgin*
- 4 THE WAILERS** (1) *Tuff Gong/Island/UV*  
(1) *Island/UBMG*  
(1) *Direct Source Special Products*
- 5 BUJU BANTON** (1) *Amn/Profections/Eptaph*  
(1) *Hip-O/Universal*
- 6 PETER TOSH** (2) *Columbia/CRG*  
(1) *Legacy/Columbia/CRG*
- 7 MR. VEGAS** (1) *Greensleeves*
- 8 BERES HAMMOND** (1) *Hannaway House/VP*
- 9 DAMIAN "JR. GONG" MARLEY** (1) *Motown/Universal*
- 10 SIZZLA** (1) *VP*  
(1) *Greensleeves/VP*  
(1) *Greensleeves*

## Top Reggae Albums

Pos. TITLE—Amn—Imp./Label

- 1 ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS**—Bob Marley & The Wailers—Tuff Gong/Island/UV
- 2 THE VERY BEST OF UB40**—UB40—Virgin
- 3 ART AND LIFE**—Beenie Man—Shocking Vibes/VP/Virgin
- 4 REGGAE GOLD 2001**—Various Artists—VP
- 5 CHANT DOWN BABYLON**—Bob Marley—Tuff Gong/Island/UBMG
- 6 DANCEHALL XPLORION 2001**—Various Artists—JamDown
- 7 REGGAE XPLORION 2001**—Various Artists—JamDown
- 8 REGGAE GOLD 2000**—Various Artists—VP
- 9 DAMN RIGHT**—Mr. Vegas—Greensleeves
- 10 SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH**—Peter Tosh—Columbia/CRG
- 11 MUSIC IS LIFE**—Beres Hammond—Hannaway House/VP

## 12 STRICTLY THE BEST 26

- Various Artists—VP  
**13 CATCH A FIRE—DELUXE EDITION**—Bob Marley & The Wailers—Island/UBMG  
**14 REGGAE PARTY**—Various Artists—PolyGram TV/Island/UBMG  
**15 RIDDIM RYDERS VOL. 1**—Various Artists—JamDown

## Top Reggae Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 VP** (7)
- 2 ISLAND** (4)
- 3 TUFF GONG** (2)
- 4 VIRGIN** (1)
- 5 JAMDOWN** (6)



## Top Reggae Labels

Pos. LABEL (No. of Chart Titles)

- 1 UV** (1)
- 2 VIRGIN** (2)
- 3 VP** (17)
- 4 ISLAND DEF JAM MUSIC GROUP** (3)
- 5 JAMDOWN** (6)

UTVRECORDS

## Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 INDEPENDENTS** (4)
- 2 UNIVERSAL** (7)
- 3 EMO** (2)
- 4 SONY** (5)
- 5 WEA** (1)



Beenie Man

# the year in music 2001

## CRITICS' CHOICE

Continued from page YE-74

8. **CPR**, *Just Like Gravity* (Gold Circle). Undervalued jewel by David Crosby's other band.
9. **Alison Krauss & Union Station**, *New Favorite* (Rounder). O brother, here art the modern queen and kings of bluegrass pop.
10. **Kelly Joe Phelps**, *Sky Like a Broken Clock* (ByYourSide). Rewardingly gritty 21st-century folk-blues.



**STEVE SMITH**  
Contributor

1. **Gyorgy Ligeti**, *The Ligeti Project, Vol. 1* soloists, Astor, Schoenberg, Ensembles of Lezarc (Teldec).
2. **John Adams**, *El Niño Soloists*, *Theatre of Voices*, *London Voices*, *Deutsches Symphonie-Orchester Berlin/Piagnola* (Nonesuch).
3. **Cecilia Bartoli**, *Dreams & Fables: Gluck Italian Arias Ensemble for Alte Musik* (Decca).
4. **Zehemair Quartet**, *Hirtmann: Quartet No. 1* (harpic) Quartet No. 4 (ECM).
5. **Hector Berlioz**, *Les Tragic Solists*, *London Symphony/Daras* (LSO Live).
6. **The Antonio Vivaldi**, *The Late Violin Concertos* *Giuliano Carnignola, Venice Baroque Orchestra* (Sony); *Antonio Vivaldi, Il cimento dell'armonia e dell'invenzione* *Fabio Bonizzi, Europa*

- Gaillote* (Virgin).
7. **Arnold Schoenberg**, *Piano Concerto* *Mitsuko Uchida, Cleveland Orchestra/Boulez* (Philips).
  8. **Osvaldo Golijov**, *La Pasión Segun San Marcos soloists, Schola Cantorum de Caracas/Guinand* (Flanssler).
  9. **Ralph Vaughan Williams**, *String Quartet Maggini Quartet* (Naxos).
  10. **Nichola Rimsky-Korsakov**, *Scherzozade* *Atlanta Symphony Orchestra/Spano* (Telarc).



**WOLFGANG SPAHR**  
German Bureau Chief

1. **Schiller**, *Weltreise* (Polydor). With this album, **Christopher von Deylen** and **Mirko von Schlieffen** created chill-out songs whose atmosphere surpasses everything else tūherto available in the dance era. It is a combination of spherical sounds and audio collages, live atmosphere, as well as samples from operas. A highly soothing audio experience.
2. **Till Brōnner & Others**, *Jazz Seen* (Verve). Arguably Germany's most successful jazz trumpeter wrote the soundtrack to this West Coast jazz film featuring music that rivals that of his great role models such as Chet Baker.
3. **Stephane Pompougnac**, *Costes 1-4*

- (Pscient). After his first three CDs, which all revolved around what is probably France's most fashionable hotel, the French DJ/sound designer has released his fourth soundtrack, proving once and for all that Paris is the lounge capital.
4. **Claude Challe**, *Buddha Bar* (George V.). The legendary master of pop and dance music in France has aroused the attention of the global chill-out community with this series of mixed compilations. *Buddha Bar* is not only a good restaurant in France but also one of the best music experiments to come out of France in the past few years.
  5. **No Angels**, *Elle/Ments* (Polydor). They emerged from the popular *Popstars* show to become one of the top European girl bands. This album is a testament to their considerable interpretive skills. It's also proof that they will continue to play a role in the German music market in the years to come.
  6. **Various Artists**, *Ministry of Sound—The Chill-out Guide* (Universal). The most renowned U.K. dance imprint (Ministry of Sound) is also capable of producing relaxing and first-class chill-out mixes.
  7. **Brother Keepers**, *Adriano Die letzte Warnung* (WEA). Germany's top hip-hopper **Xavier Naidoo** and friends wrote an aggressive but impressive song about discrimination in Germany that helped this set rack up sales of 400,000 units.
  8. **Eros Ramazzotti**, *Stilelibero* (BMG). He is one of the most captivating singers in Europe.

- With his Italian songs, he even entrances listeners who do not understand a single word of the language.
9. **Sasha**, *Suffire* on a *Backlist* (VVEA). One of the tops in the German pop and rock market with the potential to chart internationally.
  10. **Bob Dylan**, *Love and Theft* (Columbia). Dylan's 43rd album confirms that he is one of the greatest legends in the international pop and rock business.



**PHYLLIS STARK**  
Nashville Bureau Chief

- Country albums
1. **Patty Loveless**, *Mountain Soul* (Epic).
  2. **Mark McGuinn**, *Mark McGuinn* (VFR).
  3. **Charlie Robison**, *Step Right Up* (Lucky Dog/Columbia).
  4. **Toby Keith**, *Pull My Chain* (DreamWorks).
  5. **The Deraillers**, *Here Come the Deraillers* (Lucky Dog). Honorable mention: **Leslie Satcher**, *Love Letters* (Warner Bros) and **Chris Knight**, *A Pretty Good Guy* (Dulaine).
- Country singles:
1. **Pat Green**, "Carry On" (Republic/Universal).
  2. **David Ball**, "Riding With Private" (Continued on page YE-83)

# GOT REGGAE?

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blues

## THE YEAR IN BLUES:

### HARDY PERENNIALS PERSIST

BY CHRIS MORRIS

**T**he more things change, the more they remain the same: That was the way things went on Billboard's Top Blues Albums chart, as 2000's bestselling blues title took the No. 1 slot on the year-end chart for the second year in a row and a number of other releases repeated their sales successes.

B.B. King and Eric Clapton's *Riding With the King*, the first full-length pairing of the genre's two best-known and most-loved guitarists, again took honors as the biggest blues release of the previous 12 months. The pair's double-platinum Duck/Reprise recital has been welded at or near the apex of the Top Blues Albums chart since its release in the fall of 2000. King repeats as the Top Blues Artist of the year, as sales of his compilation *The Millennium Collection* (MCA) helped cement his ongoing eminence; Clapton fell in behind King once again on the blues-artist rolls, thanks to their collaboration's persistent strength.

The late Stevie Ray Vaughan's popularity with blues listeners didn't wane during 2001, putting the hot-picking Texan at No. 3 in the Top Blues Artists listings and spelling a boon for his label, Legacy/Epic. Vaughan's CD-plus-DVD boxed set *SRV*, out in late 2000, trailed only the King-Clapton opus at the top of the chart. *The Real Deal: Greatest Hits Volume 2* maintained a hot sales profile, and another long-lived title, the slow-blues compilation *Blues at Sunrise*, kept up a relentless sales pace in 2001. In a testimony to the enduring popularity of Vaughan, *Been a Long Time* (Tone-Cool/IDJMG), the debut release by his onetime Double Trouble rhythm section of Tommy Shannon and Chris Layton, logged in at No. 12 in the year-end standings.

Other 2000 releases that duplicated their popularity in '01 include *Gotta Get the Groove Back* (Malaco), the last album by the late soul-blues titan Johnnie Taylor; *Milk Cow Blues* (Island/IDJMG), country star Willie Nelson's foray into the blues; *Crossing Muddy Waters* (Vanguard), the bracing acoustic set by singer-songwriter John Hiatt (who authored the title track on the King-Clapton magnum opus); *Live On* (Giant/Reprise), the in-concert stormer by whey-faced gunslinger Kenny Wayne

Shepherd; and *The Best of Etta James* (MCA), the hits compilation by the grande dame of female blues singers.

Delbert McClinton's *Nothing Personal*, at No. 3, is the top new entry on the year-end blues album chart and perhaps the biggest and most pleasant surprise of the year. The magnificent and uncategory-able Texas singer-songwriter has always had an affinity for the blues, and his bow with L.A. indie New West Records proved to be his most vital, personal and witty brace of songs in years.

Some chart perennials reaped commercial rewards. Keb' Mo', the elder statesman of younger blues musicians who made their mark in the '90s, treated his fans to another sleek down-home feast with *The Door* (Okeh/550 Music). Billboard Century Award honoree Buddy Guy attracted widespread press attention and solid sales with what may have been his most adventurous album ever: *Sweet Tea* (Silvertone), a collection of bristling tracks either drawn from or inspired by the work of such North Mississippi performers as R.L. Burnside and the late Junior Kimbrough.

Burnside's own career, which has seen the 75-year-old singer-guitarist cross over to a broad punk-based audience, continued apace, with both the studio album *Wish I Was in Heaven* (Sitting Down) and the rocking live set *Burnside on Burnside* (both on Fat Possum) grabbing chart space. His regional compatriots, those blues-rocking underdogs the North Mississippi All Stars, waited until year-end to release their sophomore *Tone-Cool* effort, but they found a chart home nonetheless, in collaboration with Medeski, Martin & Wood keyboardist John Medeski and sacred-steel player Robert Randolph, on the stellar instrumental gospel workout *The Word* (Ropeadope).

Among the year's bestsellers are titles by a varied group of seasoned pros: John Hammond, with his Tom Waits recital *Wicked Grin* (Pointblank/Virgin); Robert Cray, with his latest soul-blues foray *Shoulda Been Home* (Rykodisc); Marcia Ball, with her latest pianistic wonder *Presumed Innocent* (Alligator); and John Mayall, with the star-laden session *John Mayall & Friends* (Eagle). ■



B.B. King and Eric Clapton



Keb' Mo'

#### Top Blues Artists

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

- 1 B.B. KING (3) MCA  
(1) *Duck/Reprise/Warner Bros.*
- 2 ERIC CLAPTON (1) *Duck/Reprise/Warner Bros.*
- 3 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (3) *Legacy/Epic*
- 4 ETTA JAMES (1) *Private Music/Warhorn Hill/RCA*  
(1) MCA  
(1) *Casby/MCA*
- 5 DELBERT MCCLINTON (1) *New West*
- 6 KEB' MO' (1) *Okeh/550 Music/Epic*
- 7 JOHNNIE TAYLOR (1) *Malaco*
- 8 WILLIE NELSON (1) *Island/IDJMG*
- 9 BUDDY GUY (1) *Silvertone/Zomba*
- 10 JOHN HIATT (1) *Vanguard*

#### Top Blues Albums

Pos. TITLE—Artist—*Impress/Label*

- 1 RIDING WITH THE KING—B.B. King & Eric Clapton—*Duck/Reprise/Warner Bros.*
- 2 EPIC (4)  
3 SRV—Stevie Ray Vaughan and Double Trouble—*Legacy/Epic*
- 3 NOTHING PERSONAL—Delbert McClinton—*New West*
- 4 THE DOOR—Keb' Mo'—*Okeh/550 Music/Epic*
- 5 THE BEST OF B.B. KING: 20TH CENTURY MASTERS—THE MILLENNIUM COLLECTION—B.B. King—MCA
- 6 GOTTA GET THE GROOVE BACK—Johnnie Taylor—*Malaco*
- 7 MILK COW BLUES—Willie Nelson—*Island/IDJMG*
- 8 SWEET TEA—Buddy Guy—*Silvertone/Zomba*
- 9 CROSSING MUDDY WATERS—John Hiatt—*Vanguard*
- 10 Matriarch of the Blues—Etta James—*Private Music/Warhorn Hill/RCA*
- 11 LIVE ON—Kenny Wayne Shepherd Band—*Giant/Reprise/Warner Bros.*
- 12 BEEN A LONG TIME—Double Trouble—*Tone-Cool/Silvertone*
- 13 PURE BLUES—Various Artists—*ITV*
- 14 NEW MILLENNIUM BLUES PARTY—Various Artists—*Rhino*
- 15 THE REAL DEAL: GREATEST HITS VOLUME 2—Stevie Ray Vaughan and Double Trouble—*Legacy/Epic*

#### Top Blues Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 REPRIS (2)
- 2 DUCK (1)
- 3 LEGACY (3)
- 4 MCA (4)
- 5 NEW WEST (1)



#### Top Blues Labels

Pos. LABEL (No. of Charted Titles)

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



#### Top Blues Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (5)
- 2 INDEPENDENTS (26)
- 3 UNIVERSAL (9)
- 4 SONY (4)
- 5 BMG (3)
- 6 EMD (1)





# the year in music 2001

adult contemporary and soundtracks



Faith Hill



Lee Ann Womack

## Hot Adult Contemporary Artists

Pos. ARTIST (No. of Chart Weeks) Impact/Label

- 1 FAITH HILL (2) Warner Bros. (1) Hollywood/Warner Bros.
- 2 BACKSTREET BOYS (4) Jive
- 3 ANN WOMACK (1) MCA Nashville/Universal
- 4 'N SYNC (3) Jive
- 5 MATCHBOX TWENTY (1) Lava/Atlantic
- 6 BBMak (2) Hollywood
- 7 LEANN RIMES (2) Cub
- 8 ONLY TIME (1) Epic
- 9 DON HENLEY (2) Warner Bros.
- 10 ENYA (1) Reprise

## Hot Adult Contemporary Tracks

Pos. TITLE — Artist — Impact/Label

- 1 HOPE YOU DANCE — Lee Ann Womack — MCA Nashville/Universal
- 2 THIS I PROMISE YOU — 'N Sync — Jive
- 3 IF YOU'RE GONE — Matchbox Twenty — Lava/Atlantic
- 4 THANK YOU — Delta — Arista
- 5 THE WAY YOU LOVE ME — Faith Hill — Warner Bros.
- 6 ONLY TIME — Enya — Reprise
- 7 I NEED YOU — LeAnn Womack — Sony/Capitol/Curb
- 8 SHAPE OF MY HEART — Backstreet Boys — Jive
- 9 I KNEW I LOVED YOU — Savage Garden — Columbia
- 10 CRUISIN' — Huey Lewis & Newsy Strahm — Hollywood
- 11 TAKING YOU HOME — Dan Henley — Warner Bros.
- 12 BACK HERE — BBMak — Hollywood
- 13 THERE YOU'LL BE — Faith Hill — Hollywood/Warner Bros.
- 14 ANGEL — Lionel Richie — Island/IDMAG
- 15 ONE MORE DAY — Diamond Rio — Arista Nashville
- 16 NOBODY WANTS TO BE LONELY — Zicky Martin Duet With Christina Aguilera — Columbia
- 17 MORE THAN THAT — Backstreet Boys — Jive
- 18 BREATHE — Faith Hill — Warner Bros.
- 19 AMAZED — Janesha — BMG
- 20 MY BABY YOU — Marc Anthony — Columbia
- 21 FOLLOW ME — The Backstreet — Top Gun/Interscope
- 22 BREATHELESS — The Cars — 143/Lava/Atlantic
- 23 THAT'S THE WAY IT IS — Delta Duo — 550 Music/Zip
- 24 GHOST OF YOU AND ME — BBMak — Hollywood
- 25 ALL OR NOTHING — O-Town — J

## Top Soundtrack Albums

Pos. TITLE — Artist — Impact/Label

- 1 O BROTHER, WHERE ART THOU? — Soundtrack — Mercury (Nashville)
- 2 COYOTE UGLY — Soundtrack — Cub
- 3 SAVE THE LAST DANCE — Soundtrack — Hollywood
- 4 MOULIN ROUGE — Soundtrack — Interscope
- 5 CHARLIE'S ANGELS — Soundtrack — Columbia/CEG
- 6 THE FAST AND THE FURIOUS — Soundtrack — MCA/Universal
- 7 SHREK — Soundtrack — DreamWorks/Interscope
- 8 WHAT WOMEN WANT — Soundtrack — Columbia/CEG
- 9 REMEMBER THE TITANS — Soundtrack — Walt Disney
- 10 RUGRATS IN PARIS: THE MOVIE — Soundtrack — MCA/Universal
- 11 AMERICAN PIE 2 — Soundtrack — Republic/Universal
- 12 PEARL HARBOR — Soundtrack — Hollywood/Warner Bros.
- 13 EXIT WOUNDS—THE ALBUM — Soundtrack — Blackground
- 14 GLITTER (MARIAH CAREY) — Soundtrack — Virgin
- 15 DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS — Soundtrack — Interscope
- 16 JOSIE & THE PUSSYCATS — Soundtrack — Play Tone/Epic
- 17 LARA CROFT: TOMB RAIDER — Soundtrack — EMI/CEG
- 18 BRIDGET JONES'S DIARY — Soundtrack — Island/IDMAG
- 19 RUSH HOUR 2 — Soundtrack — Def Jam/IDMAG
- 20 ALMOST FAMOUS — Soundtrack — DreamWorks/Interscope
- 21 ALY MCBEAL: FOR ONCE IN MY LIFE FEATURING YONDA SHEPARD — Soundtrack — Epic
- 22 THE BROTHERS — Soundtrack — Warner Bros.
- 23 THE PRINCESS DIARIES — Soundtrack — Walt Disney
- 24 CROUCHING TIGER, HIDDEN DRAGON — Soundtrack — Sony Classical
- 25 TRAINING DAY — Soundtrack — Priority/Capitol

## Hot Soundtrack Singles

Pos. TITLE — Artist — Impact/Label

- 1 INDEPENDENT WOMEN PART I (FROM "CHARLIE'S ANGELS") — Destiny's Child — Columbia
- 2 STUTTER (FROM "DOUBLE TAKE") — Joe featuring Mystikal — Jive
- 3 LADY MARMALADE (FROM "MOULIN ROUGE") — Christina Aguilera, Lil' Kim, Mya & Pink — Interscope
- 4 PUT IT ON ME (FROM "THE FAST AND THE FURIOUS") — Ice Cube featuring Lil' Mo & Yo — MCA/Universal
- 5 GET UR FREAK ON (FROM "LARA CROFT: TOMB RAIDER") — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/CEG
- 6 ALL OR NOTHING (FROM "ABC'S MAKING THE BAND") — O-Town — J
- 7 BOOTYLICIOUS (FROM "MTV'S HIP-HOPERA: CARMEN") — Destiny's Child — Columbia
- 8 CRAZY FOR THIS GIRL (FROM "DAWSON'S CREEK") — Evan and Joss — Columbia
- 9 NEVER HAD A DREAM COME TRUE (FROM "FOX FAMILY'S CLUB 7") — 5 Club 7 — A&M/Interscope
- 10 THERE YOU'LL BE (FROM "PEARL HARBOR") — Faith Hill — Hollywood/Warner Bros.



## Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 JIVE (7)
- 2 WARNER BROS. (5)
- 3 COLUMBIA (1)
- 4 HOLLYWOOD (5)
- 5 LAVA (6)
- 6 MCA NASHVILLE (2)
- 7 REPRISÉ (4)
- 8 ARISTA (2)
- 9 SPARROW (1)
- 10 ISLAND (2)

## Hot Adult Contemporary Labels

Pos. LABEL (No. of Chart Weeks)

- 1 WARNER BROS. (6)
- 2 JIVE (8)
- 3 COLUMBIA (1)
- 4 ATLANTIC (9)
- 5 HOLLYWOOD (5)



Destiny's Child

# the year in music 2001

top 40

## Hot Adult Top 40 Artists

Pos. ARTIST (No. of Chart Weeks) *Impress/Label*

- 1 MATCHBOX TWENTY (4) *Love/Atlantic*
- 2 DIDO (3) *Arista*
- 3 TRAIN (2) *Columbia*
- 4 LIFEHOUSE (2) *DreamWorks*
- 5 LENNY KRAVITZ (2) *Virgin*
- 6 UNCLE KRACKER (1) *Top Dog/Loose/Atlantic*
- 7 BARENAKED LADIES (3) *Reprise*
- 8 VERTICAL HORIZON (3) *RCA*
- 9 NELLY FURTADO (2) *DreamWorks*
- 10 DAVE MATTHEWS BAND (3) *RCA*

## Hot Adult Top 40 Tracks

Pos. TITLE — Artist — *Impress/Label*

- 1 IF YOU'RE GONE — matchbox twenty — *Love/Atlantic*
- 2 THANK YOU — *Dido* — *Arista*
- 3 HANGING BY A MOMENT — *Lifehouse* — *DreamWorks*
- 4 DROPS OF JUPITER (TELL ME) — *Train* — *Columbia*
- 5 AGAIN — *Lenny Kravitz* — *Virgin*
- 6 FOLLOW ME — *Uncle Kracker* — *Top Dog/Loose/Atlantic*
- 7 DRIVE — *Inclusio* — *Interscope/Epic*
- 8 WHEN IT'S OVER — *Sugar Ray* — *Loose/Atlantic*
- 9 THE SPACE BETWEEN — *Dave Matthews Band* — *RCA*
- 10 WITH ARMS WIDE OPEN — *Creed* — *Wind-up*
- 11 I'M LIKE A BIRD — *Nelly Furtado* — *DreamWorks*
- 12 CRAZY FOR THIS GIRL — *Erin and James* — *Columbia*
- 13 PINCH ME — *Barenaked Ladies* — *Reprise*
- 14 BEAUTIFUL DAY — *112* — *Island/Interscope*
- 15 DON'T TELL ME — *Madonna* — *Maverick/Warner Bros.*
- 16 SUPERMAN (IT'S NOT EASY) — *Free for Fighting* — *Arista/Columbia*

- 17 HERE'S TO THE NIGHT — *Eve* — *RCA*
- 18 BREATHLESS — *The Cars* — *143/Loose/Atlantic*
- 19 SOUL SIZE — *Moby* Featuring *Gene Siskin* — *V2*
- 20 I'M A BELIEVER — *Smash Mouth* — *DreamWorks/Interscope*
- 21 MAD SEASON — *matchbox twenty* — *Love/Atlantic*
- 22 IT'S BEEN AWHILE — *Staind* — *Fly/Elektryk/VEG*
- 23 JADED — *Aerosmith* — *Columbia*
- 24 BEST I EVER HAD (GREY SKY MORNING) — *Vertical Horizon*
- 25 BE LIKE THAT — *3 Doors Down* — *Republic/Universal*
- 26 EVERYWHERE — *Melinda Branch* — *Maverick*
- 27 ONLY TIME — *Erny* — *Reprise*
- 28 KRYPTONITE — *3 Doors Down* — *Republic/Universal*
- 29 YELLOW — *Coldplay* — *Capitol*
- 30 BABYLON — *David Gray* — *A10/RCA*
- 31 YOU'RE A GOD — *Vertical Horizon* — *RCA*
- 32 BERT — *Michelle Trachtenberg* — *Loose/Atlantic*
- 33 I HOPE YOU DANCE — *Lee Ann Womack* — *MCA Nashville/Universal*
- 34 THE WAY YOU LOVE ME — *Faith Hill* — *Warner Bros.*
- 35 WONDERFUL — *Everclear* — *Capitol*
- 36 HEMORRHAGE (IN MY HANDS) — *Fuel* — *550 Music/Epic*
- 37 EXTRA ORDINARY — *Bethel Woods* — *Loose/Atlantic*
- 38 TURN OFF THE LIGHT — *Nelly Furtado* — *DreamWorks*
- 39 FALLING FOR THE FIRST TIME — *Barenaked Ladies* — *Reprise*
- 40 BAD DAY — *Fuel* — *Epic*

## Hot Adult Top 40 Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 LAVA (8)
- 2 COLUMBIA (12)
- 3 RCA (10)
- 4 DREAMWORKS (5)
- 5 REPRIS (9)



## matchbox twenty

- 6 ARISTA (3)
- 7 VIRGIN (4)
- 8 CAPITOL (7)
- 9 MAVERICK (4)
- 10 ISLAND (6)

## Hot Adult Top 40 Labels

Pos. LABEL (No. of Chart Weeks)

- 1 ATLANTIC (12)
- 2 COLUMBIA (14)
- 3 RCA (12)
- 4 DREAMWORKS (5)
- 5 INTERSCOPE (17)



## Hot Top 40 Artists

Pos. ARTIST (No. of Chart Weeks) *Impress/Label*

- 1 DESTINY'S CHILD (4) *Columbia*
- 2 JENNIFER LOPEZ (3) *Epic*
- 3 JANET (2) *Virgin*
- (1) *Def Jam/Def Soul/101WG*



Destiny's Child

- 4 LIFEHOUSE (7) *DreamWorks*
- 5 SHAGGY (2) *MCA*
- 6 MATCHBOX TWENTY (3) *Love/Atlantic*
- 7 LENNY KRAVITZ (2) *Virgin*
- 8 NELLY (3) *Fa'Roof/Interscope*
- (1) *So So Def/Columbia*
- (1) *Priority/Capitol*
- 9 NELLY FURTADO (2) *DreamWorks*
- 10 TRAIN (1) *Columbia*

## Hot Top 40 Tracks

Pos. TITLE — Artist — *Impress/Label*

- 1 HANGING BY A MOMENT — *Lifehouse* — *DreamWorks*
- 2 AGAIN — *Lenny Kravitz* — *Virgin*
- 3 DROPS OF JUPITER (TELL ME) — *Train* — *Columbia*
- 4 ANGEL — *Shaggy* Featuring *Rayven* — *MCA*
- 5 IF YOU'RE GONE — *matchbox twenty* — *Love/Atlantic*
- 6 LET ME BLOW YA MIND — *Eve* Featuring *Green* — *Sire/War* — *Buff Ryffers/Interscope*
- 7 ALL FOR YOU — *Janet* — *Virgin*
- 8 LOVE WIT ME — *Nelly* Featuring *City Spud* — *Fa'Roof/Interscope*
- 9 LOVE DON'T COST A THING — *Jennifer Lopez* — *Epic*
- 10 LADY MARMALADE — *Christina Aguilera, Lil' Kim, Mya & Pink* — *Interscope*
- 11 I'M REAL — *Jennifer Lopez* Featuring *Ja Rule* — *Epic*
- 12 THANK YOU — *Dido* — *Arista*
- 13 FOLLOW ME — *Lenny Kravitz* — *Top Dog/Loose/Atlantic*
- 14 INDEPENDENT WOMEN PART I — *Destiny's Child* — *Columbia*
- 15 HIT 'EM UP STYLE (DOOP!) — *Blu Cantrell* — *Red/Arista*
- 16 IT WASN'T ME — *Shaggy* Featuring *Destiny's Child* — *MCA*
- 17 FALLIN' — *Alicia Keys* — *J*
- 18 CRAZY — *K-Ci & JoJo* — *MCA*
- 19 WHEN IT'S OVER — *Sugar Ray* — *Loose/Atlantic*
- 20 WITH ARMS WIDE OPEN — *Creed* — *Wind-up*
- 21 DON'T TELL ME — *Madonna* — *Maverick/Warner Bros.*
- 22 I'M LIKE A BIRD — *Nelly Furtado* — *DreamWorks*
- 23 IT'S BEEN AWHILE — *Staind* — *Fly/Elektryk/VEG*
- 24 DRIVE — *Inclusio* — *Interscope/Epic*
- 25 SOMEONE TO CALL MY LOVER — *Janet* — *Virgin*
- 26 HE LOVES U NOT — *Destiny's Child* — *Def Jam/Def Soul/101WG*
- 27 BUTTERFLY — *Erny* — *Loose/Atlantic*
- 28 WHAT WOULD YOU DO? — *Cip High* — *Booga Basement/Interscope*
- 29 SURVIVOR — *Destiny's Child* — *Columbia*
- 30 JADED — *Aerosmith* — *Columbia*
- 31 CASE OF THE EX (WHATCHA GONNA DO) — *Mya* — *Interscope/Interscope*
- 32 ALL OR NOTHING — *G-Unit* — *J*
- 33 U REMIND ME — *Dishar* — *Arista*
- 34 PEACHES & CREAM — *112* — *Red Bay/Arista*
- 35 KRYPTONITE — *3 Doors Down* — *Republic/Universal*
- 36 IRRESISTIBLE — *Jessica Simpson* — *Columbia*
- 37 STUTTER — *Joe* Featuring *Mystikal* — *Jive*



Lifehouse

- 38 WHERE THE PARTY AT — *Jagged Edge* With *Nelly* — *So So Def/Columbia*
- 39 FILL ME IN — *Erny David* — *Wildcat/Atlantic*
- 40 CRAZY FOR THIS GIRL — *Erin and James* — *Columbia*

## Hot Top 40 Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 COLUMBIA (18)
- 2 MCA (5)
- 3 VIRGIN (4)
- 4 DREAMWORKS (4)
- 5 LAVA (7)
- 6 EPIC (9)
- 7 JIVE (13)
- 8 ARISTA (6)
- 9 J (3)
- 10 INTERSCOPE (4)

## Hot Top 40 Labels

Pos. LABEL (No. of Chart Weeks)

- 1 Columbia (18)
- 2 Arista (5)
- 3 Interscope (15)
- 4 Atlantic (17)
- 5 Epic (13)

COLUMBIA

## CRITICS' CHOICE

Continued from page YE-79

Malene" (Dualtone).  
**3 Darryl Worley**, "Second Wind" and "Siseways" (DreamWorks).  
**4 Leslie Satcher**, "Love Letters From Old Mexico" (Warner Bros./WRN).  
**5 Lee Ann Womack**, "Why They Call It Falling" (MCA Nashville).  
 Honorable mention: **Nickel Creek**, "When You Come Back Down" (Sugar Hill); **Rascal Flatts**, "I'm Moving On" (Jive Street); **Mark McGuinn**, "Mrs. Steven Rudy" (VFR); **Dwight Yoakam**, "I Want You to Want Me" (Reprise/WRN); **JoDee Messina**, "Downtown" (Curb); **The Clark Family Experience**, "To Quote Shakespeare" (Curb).



**CHUCK TAYLOR**  
Senior Editor/Single Reviews Editor

1. **Westlife**, *Coast to Coast* (RCA). Fearless songs, pristine vocals, pop virtuosity.
2. **Jessica Simpson**, "What's It Gonna Be" (Columbia). Return of the '80s, with a millennium chaser.
3. **Jessica Folker**, "To Be Able to Love" (Jive). I believe in the beat.
4. **Lara Fabian**, "Broken Vow" (Columbia). Superlative heartbreak.
5. **Mikaila**, "Emotional" (Island). The No. 1 hit the world missed.
6. **BBMak**, "Ghost of You and Me" (Hollywood). The harmonies, the hooks, the steamy video! Luscious.
7. **Ewan McGregor** and **Nicole Kidman**, "Come What May" from *Moulin Rouge* (Interscope). A song to fall in love with... someone.
8. **Scandal** vs. "I'm Not Gonna Cry (Na Na Na)" (Song Zuz). Oz's greatest export since Tina Turner.
9. **Enya**, "Only Time" (Reprise/Warner Bros.). A tonic for the indelible events of Sept. 11. Runners up: **Celine Dion**, "God Bless America" (Columbia).
10. **Plus One**, "Last Flight Out" (143/Lava/Atlantic). Boy-pop die.



**BRAM TEITELMAN**  
Rock Airplay Monitor Associate Editor

1. **System of a Down**, *Toxicity* (American/Columbia).
2. **Tool**, *Lateralus* (Volcano).
3. **Jimmy Eat World**, *Blood American* (DreamWorks).
4. **Radiohead**, *Amnesiac* (Capitol).
5. **Opeoh**, *Blackwater Park* (Koch).
6. **Linkin Park**, *Hybrid Theory* (Warner Bros.).
7. **Sigur Ros**, *Ágætis Byrjun* (Play It Again Sam).
8. **Thursday**, *Full Collapse* (Victory).
9. **Clutch**, *Pure Rock Fury* (Atlantic).
10. **The Strokes**, *Angles*, "Live in Australia" (We Put Out).



Yolanda Adams

## Top Gospel Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 **NO LIMIT** —Ricky Eiland & "New 6" (New Generation Church) —Cryslar/Rca
- 2 **SPRIT OF THE CENTURY** —The Bird Boys of Alabama —Real World
- 3 **TRIBUTE TO QUARTET LEGENDS VOLUME 1** —Keith "Monday" Johnson & The Spiritual Vices —World Wide Gospel
- 4 **WHEREVER I GO** —Luther Barnes & The Sunset Jubilees —MR Gospel/Melinda Int'l
- 5 **GET READY! THE BEST OF T.D. JAKES** —T.D. Jakes —Integrity/Ward/Epic
- 6 **YOU LOVE ME...STILL** —Ernest Small —Dakota
- 7 **CHOIR MUSIC VOLUME ONE—LIVE IN NEW ORLEANS** —Ozzy A. Hayes & Abundant Life Fellowship —Nine/Sound of Music
- 8 **SING FOR ME** —Bez —Destiny
- 9 **STILL TRAMLINE** —Tommie Hawkins —Gospo Centric



## Top Gospel Labels

Pos. LABEL (No. of Chart Titles)

- 1 **ZOMBA** (23)
- 2 **ELEKTRA ENTERTAINMENT GROUP** (34)
- 3 **INTERSCOPE** (6)
- 4 **COLUMBIA RECORDS GROUP** (1)
- 5 **EMI GOSPEL** (9)



## Top Gospel Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 **BMG** (24)
- 2 **INDEPENDENTS** (49)
- 3 **WEA** (9)
- 4 **EMD** (18)
- 5 **SONY** (12)
- 6 **UNIVERSAL** (8)



## Top Gospel Artists

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

- 1 **YOLANDA ADAMS** (3) Elektra/VEG (1) Jive/Zomba
- 2 **DONNIE MCLURKIN** (1) Varsity/Zomba
- 3 **MARY MARY** (1) CZ/Columbia/CRG
- 4 **CECE WINANS** (2) WellSpring Gospel/Sparrow
- 5 **BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR** (1) Integrity/Sound of Music Gospel
- 6 **KURT CARR SINGERS** (1) Gospo Centric/Interscope
- 7 **BEE WINANS** (1) Melrose/Universal
- 8 **NEW LIFE COMMUNITY CHOIR** (1) Varsity/Zomba
- 9 **KIRK FRANKLIN PRESENTS INC** (1) B&W/Interscope
- 10 **LEE WILLIAMS AND THE SPIRITUAL OC'S** (1) MCG

## Top Gospel Albums

Pos. TITLE —Artist —Imprint/Label

- 1 **LIVE IN LONDON AND MORE...** —Donnie McClurkin —Varsity/Zomba
- 2 **MOUNTAIN HIGH...VALLEY LOW** —Yolanda Adams —Elektra/VEG
- 3 **THANKFUL** —Mary Mary —CZ/Columbia/CRG
- 4 **WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS** —Various Artists —EM/Ward/Varsity/Zomba
- 5 **NO LIMIT** —Yolanda Adams —Elektra/VEG
- 6 **THE STORM IS OVER** —Bishop T.D. Jakes & The Potter's House Mass Choir —Integrity/Sound of Music Gospel
- 7 **KINGDOM COME** —Sawadee —Gospo Centric/Zomba
- 8 **AWESOME WONDER** —Kurt Carr & The Kurt Carr Singers —Gospo Centric/Interscope
- 9 **CHRISTMAS WITH YOLANDA ADAMS** —Yolanda Adams —Elektra/VEG
- 10 **NO GUILTY...THE EXPERIENCE** —The New Life Community Choir Featuring John P. Kee —Varsity/Zomba
- 11 **CECE WINANS** —CeCe Winans —WellSpring Gospel/Sparrow
- 12 **LOVE AND FREEDOM** —DeDe —Melrose/Universal
- 13 **PURPOSE BY DESIGN** —Fred Hammond & Realtek for Christ —Elektra/VEG
- 14 **ALABASTER BOX** —CeCe Winans —WellSpring Gospel/Sparrow
- 15 **KIRK FRANKLIN PRESENTS INC** —Kirk Franklin Presents Inc —B&W/Interscope
- 16 **GOOD TIME** —Lee Williams and the Spiritual OC's —MCG
- 17 **DEVOTION** —James Newell —EMI/Ward/Epic
- 18 **WOW GOSPEL 2000—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS** —Various Artists —EM/Ward/Varsity/Zomba
- 19 **MUSIC** —Mosley Tyson, Jr. —World Class Gospel/African
- 20 **LIVE IN CONCERT** —Keru Burrell —Tommie Boy Gospel/Tommie Boy
- 21 **FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"** —Various Artists —FHammond/Varsity/Zomba
- 22 **THE BEST OF YOLANDA ADAMS** —Yolanda Adams —Varsity/Zomba
- 23 **CONSTANTLY** —Rev. City Enns and the AACR Mass Choir —Isaac
- 24 **LOVE IS LIVE!** —LFT Church Choir/Hazekiah Walker —Varsity/Zomba
- 25 **SHOW UP & SHOW OUT** —Destiny Peoples —Atlanta Int'l
- 26 **[GIRL DIRECTOR]** —Natalie Wilson & the S.O.P. Choirs —Gospo Centric/Interscope
- 27 **LIVE & ALIVE** —Keith "Monday" Johnson & the Spiritual Vices —World Wide Gospel
- 28 **YOU CAN MAKE IT** —Shirley Caesar —Mystic/Ward/Epic
- 29 **WE ARE AT WAR** —James Hall & Washin'gton —Proton
- 30 **I STILL BELIEVE** —Dr. Ed Montgomery Presents AAC —Isabelle
- 31 **PERSHADD—LIVE IN D.C.** —Richard Smallwood With Yola —Varsity/Zomba



Donnie McClurkin

# the year in music 2001

## contemporary christian

### Top Contemporary Christian Artists

Pos. ARTIST (No. of Chart Weeks) Impact/Label

- P.O.D. (2) Atlantic/Chordant
- YOLANDA ADAMS (3) Folkways/Chordant
- DONNIE McCURKIN (1) Verity/Provident
- MICHAEL W. SMITH (2) Sparrow/Provident
- CD TALK (2) Forefront/Chordant
- THIRD DAY (2) Essential/Provident
- PLUS ONE (1) 143/Atlantic/Chordant
- MARY MARY (1) C2/Columbia/Ward
- AVALON (2) Sparrow/Chordant
- POINT OF GRACE (2) Word

### Top Contemporary Christian Albums

Pos. TITLE — Artist — Impact/Label

- WOW—2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS — Various Artists — Sparrow/Chordant
- SONGS 4 WORSHIP—SHOUT TO THE LORD — Various Artists — Integrity/Tina Life
- SATELLITE — P.O.D. — Atlantic/Chordant
- LIVE IN LONDON AND MORE... — Donnie McCurkin — Verity/Provident
- MOUNTAIN HIGH...VALLEY LOW — Yolanda Adams — Hickory/Chordant
- THE PROMISE — Plus One — 143/Atlantic/Chordant
- THANFUL — Steve Hays — C2/Columbia/Ward
- OFFERINGS: A WORSHIP ALBUM — Third Day — Essential/Provident
- INTERMISSION: THE GREATEST HITS — dc Talk — Forefront/Chordant
- FREE TO FLY — Point of Grace — Word
- 11 WOVORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Integrity/Tina Life/Ward
- WORSHIP — Michael W. Smith — Sparrow/Provident
- WHAT A WONDERFUL WORLD — Anne Murray — Smaggy/Way/Chordant
- SHINE: THE HITS — Newsboys — Sparrow/Chordant
- FREEDOM — Michael W. Smith — Reunion/Provident
- 16 WOVORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Newsboys/Integrity/Ward
- WOVORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Hosanna!/Integrity/Ward
- I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS — Various Artists — Worship Together/Chordant
- CRYSTAL CLEAR — Jaci Velascoq — Word
- ZOSHEL — Joseph — Sparrow/Chordant
- THE EXPERIENCE — Yolanda Adams — Folkways/Chordant
- DECLARATION — Steven Curtis Chapman — Sparrow/Chordant
- GENUINE — Steve Decker — Forefront/Chordant
- OXYGEN — Avalon — Sparrow/Chordant
- CHRISTMAS WITH YOLANDA ADAMS — Yolanda Adams — Folkways/Chordant
- KINGDOM COME — Seabrick — Gasco Centric/Provident
- AWESOME WONDER — Kurt Carr & The Kart Carr Singers — Gasco Centric/Provident
- CECE WINANS — CeCe Winans — Weeping Willow/Sparrow/Chordant
- SONGS 4 WORSHIP—HOLY GROUND — Various Artists — Integrity/Tina Life
- CHRISTMAS EXTRADORDINAIRE — Mariah Carey — Arista/Atlantic/Chordant
- THIS CHRISTMAS TIME — Lonestars — BNA/Sparrow/Chordant
- I DO BELIEVE — Gather Vocal Band — Spring Hill/Chordant
- THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN — P.O.D. — Atlantic/Chordant
- CITY ON A HILL—SONGS OF WORSHIP AND PRAISE — Various Artists — Essential/Provident

- SPARROW (22)
- INTEGRITY (22)
- ATLANTIC (4)
- FOREFRONT (11)
- VERITY (7)
- ESSENTIAL (6)
- WORD (10)
- ELEKTRA (3)
- REUNION (6)
- SPRING HOUSE (14)



P.O.D.

- NOT GUILTY...THE EXPERIENCE — The New Life Community Ch. Teaching John P. Kee — Verity/Provident
- HEART OF A CHAMPION: A COLLECTION OF 30 HITS — Cannon — Sparrow/Chordant
- SONGS 4 WORSHIP—BE GLORIFIED — Various Artists — Integrity/Tina Life
- JOY: A CHRISTMAS COLLECTION — Avalon — Sparrow/Chordant
- SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING BARLENE ZSCHECH — Various Artists — Hosanna!/Hickory Australia/Integrity/Word
- TOP 25 PRAISE SONGS — Various Artists — Monothel!/Compass/Platinum

### Top Contemporary Christian Imprints

Pos. IMPRINT (No. of Chart Weeks)

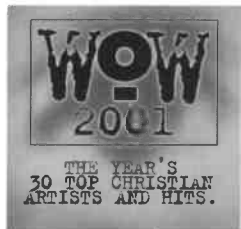
- SPARROW (22)
- INTEGRITY (22)
- ATLANTIC (4)
- FOREFRONT (11)
- VERITY (7)
- ESSENTIAL (6)
- WORD (10)
- ELEKTRA (3)
- REUNION (6)
- SPRING HOUSE (14)



### Top Contemporary Christian Labels

Pos. LABEL (No. of Chart Weeks)

- CHORDANT (79)
- PROVIDENT (29)
- WORD (46)
- TIME LIFE (4)
- PAMPLIN (2)



### Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- EMD (66)
- WEA (13)
- BMG (29)
- SONY (29)
- INDEPENDENTS (25)
- UNIVERSAL (5)



### CRITICS' CHOICE

Continued from page YE-83

#### CHRISTA TITUS Contributor

Top Five Albums of 2001:  
1. **Stand**, *Break the Cycle* (Epic)/Elektra. This collection marks Staind's musical turning point from up-and-coming act to hard-rock powerhouse.  
2. **Ours**, *Distorted Lullabies* (DreamWorks). Group mastermind Jimmy Gnecco has the vocal range of an angel, the musical chops of a master and the potential of a superstar.  
3. **Eliza Carthy**, *Angels & Cigarettes* (Warner Bros.) The most-overlooked album of 2001.

4. **Tantric**, *Tantric* (Maverick/Warner Bros.). After being fired by their lead singer, three former Days of the New members took those proverbial lemons and squeezed them into a musical lemonade spiked with addictive acoustic-guitar hooks.  
5. **Hana**, *Orange* (First World). This other missed opportunity is an eerie aural landscape that takes you on a journey so introspective that there's a credible threat of becoming lost inside yourself.

Top Five Songs Never Heard on the Radio:  
1. **Eliza Carthy**, "Train Song" (Warner Bros.).

2. **Stand**, "Epiphany" (Epic/Elektra).  
3. **Tantric**, "Live Your Life (Down)" (Maverick/Warner Bros.).  
4. **Lennon**, "My Beautiful" (Arista).  
5. **Spy4sDarwin**, "Submission in Love" (Fried Viper).



RAY WADDELL  
Senior Writer

1. **Scott Miller & The Commonweath**, *This Always to Tyrants* (Sugar Hill). A major talent steps out of the V-Rops with a hoove rant.  
2. **Drive-By Truckers**, *Southern Rock Opera* (Soul Dump Records). An ambitious, uneven, loud, rude, graphic, poetic, passionate, heartfelt, sad take on Southern culture and Lynyrd Skynyrd.

- George Jones**, *The Rock: Stone Cold Country 2001* (Bandit/BNA). The best country singer ever, in 2001 or 3001.
- Shaver**, *The Earth Rolls On* (East/West Records). Tragedy makes a rough-hewn classic lit even harder.
- Rodney Crowl**, *The Houston Kid* (Sugar Hill). White-trash ruminations rendered with eloquence.
- Ray Wylie Hubbard**, *Eternal and Loveless* (Philo). Mathematics and meanness, philosophy and five-card draw.
- Chris Knight**, *A Pretty Good Guy* (Dualtone). Black as pitch, sharp as a knife, mean as a rattlesnake.
- John Anderson**, *Nobody's Got It All* (Columbia). The fact that an album this excellent flew in under the radio radar is a sin.
- Patty Loveless**, *Mountain Soul* (Epic). Patty. Bluegrass. 'Nuff said.
- Brad Paisley**, *Part II* (Arista). Everything commercial country music is supposed to be.

Continued on page YE-84



## THE YEAR IN CHARTS

Continued from page YE-85

The highest-ranked American is violinist Joshua Bell at No. 5. Sony Classical continues its reign as the top imprint and label.

For the fourth year running, Andrea Bocelli has the No. 1 classical album, *Verdi* (Philips/Universal Classics Group), which ranked second overall to first place. The *Three Tenors Christmas* (Sony Classical) is the runner-up, while Bocelli appears again in third position with last year's No. 1 album, Sacred Arias. The music of Billy Joel earns a berth in fifth place, thanks to Richard Joel's *Billy Joel Fantasies & Delusions* (Columbia/Sony Classical). The top two classical artists for the fourth year in a row are Andrea Bocelli and Yo-Yo Ma. The three tenors take the next three spots, with Luciano Pavarotti third, Plácido Domingo fourth and José Carreras fifth. Philips is the top imprint for the fourth year, and Universal Classics Group continues as the top label.

## LATIN

Paulina Rubio moved to the Universal Latino imprint and had the most successful album of her career with *Paulina*. Now, the crowning touch: it's No. 1 on the recap of the Top Latin Albums chart. Christina Aguilera's Spanish-language album *Mi Reflejo* (RCA/BMG Latin), which includes Spanish versions of her hit singles on the Hot 100, is No. 2, moving up from No. 5 last year. The No. 1 artist is Vicente Fernández, based on his two chart entries, including the No. 3 album of the year, *Historia de un Idol Volo 1* (Sony Discos). The No. 2 artist is Paulina Rubio, followed by A.B. Quintanilla y Los Kumbia Kings. Like last year and the year before, Sony Discos is the top imprint and label, and Sony is the top distributor.

The top title on the Hot Latin Tracks recap is "Abrázame Muy Fuerte" (Ariola/BMG Latin) by Juan Gabriel, followed by labelmate Cristian with "Azul." Cristian is also No. 5, with "Por Amarte Así" The Sony Discos imprint owns half of the top 10, starting with MDC's "Te Quise Olvidar." Their positions reversed on the Top Latin Tracks artists list, Cristian is No. 1 and Juan Gabriel is No. 2. But Gabriel is the top songwriter, based on four charted titles. Omar Alfanno is No. 2, and Estéfano is No. 3. Bebu Silvetti is the No. 1 producer, based on 10 charted titles. The No. 1 publisher is Warner Bros., and the No. 1 publishing corporation is Sony/ATV Music. Sony Discos sweeps the imprint and label categories.

The Top Latin Pop Albums category is dominated by the same two titles that lead the Top Latin Albums recap: Paulina Rubio's *Paulina* is No. 1, and Christina Aguilera's *Mi Reflejo* is No. 2. *Shikiti* (EMI Latin) by A.B. Quintanilla y Los Kumbia Kings is No. 3, followed by Ricky Martin's *La Historia* (Sony Discos). Paulina Rubio is the No. 1 artist. Sony Discos takes the imprint and label crowns in this category, as well.

The No. 1 Latin Pop Airplay song is Juan Gabriel's "Abrázame Muy Fuerte" (Ariola/BMG Latin), again followed by labelmate Cristian with "Por Amarte Así." Chayanne's "Te Amo" (Sony Discos) is No. 3. Cristian is also top artist, with Paulina Rubio second place. And no surprise: Sony Discos is the top imprint and label, as it was the year before and the year before that. ■

## PASSINGS

Continued from page YE-29

Songwriter/label owner **Kal Mann**, in Philadelphia. Co-writer of the Chubby Checker hit "Let's Twist Again," Elvis Presley's "Let Me Be Your Teddy Bear" and Bobby Rydell's "Wild Cat." Also founded the seminal Philadelphia-based Cameo/Parlay Records.

Guitarist **Grady Martin**, near Lewisburg, Tenn. This renowned sideman was one of Nashville's elite session cats, playing on recordings by Hank Williams, Roy Orbison and Elvis Presley. A longtime member of Willie Nelson's band, he also recorded as a solo artist during the '30s and '60s.

Vocalist **Nick Massi**, in Newark, N.J. Born Nicholas Macioci, he was a member of the Four Seasons until leaving in the mid-'60s. During his tenure, the Four Seasons scored such hits as "Sherry" and "Big Girls Don't Cry."

Singer **Suzannah McCorle**, in New York City. This jazz vocalist was noted for her interpretive skills.

Organist **Jack McDuff**, in Minneapolis. Known as "Brother" Jack McDuff, he was a leading player in the soul/jazz movement of the '60s.

Singer/songwriter **Fred Neil**, in Summerland Key, Fla. An influential figure on the '60s folk scene, Neil wrote the 1969 Nilsson hit "Everybody's Talkin'" and the folk standards "The Other Side of This Life" and "The Dolphins."

Country musician **Roy Nichols**, in Bakersfield, Calif. This guitarist was known for his fretwork with Merle Haggard.

Jazz trumpeter, composer and arranger **Arturo "Chico" O'Farrill**, in New York. O'Farrill was born in Cuba, and his compositions have been recorded by Dizzy Gillespie and Benny Goodman. Retired saxophonist **Flip Phillips**, in Ft. Lauderdale, Fla. He made his mark during stints with Woody Herman and as part of the landmark jazz at the Philharmonic concerts from the '40s and '50s.

Songwriter **John Phillips**, in Los Angeles. As the principal songwriter of '60s folk/pop hitmakers The Mamas & The Papas, he penned some of the seminal tracks of the era, including "California Dreamin'."

Musician **Prince Ital Joe**, en route from Arizona to Los Angeles. This reggae artist made a name for himself in the hip-hop community, recording with Marky Mark, Snoop Dogg and Tupac Shakur.

Punk pianist **John Ramone**, in New York. Born Jeffrey Hyman, he became one of the genre's first first men when he formed the Ramones in the mid-'70s. A standard-bearer for the punk movement, the Ramones burst on the scene with a bare-boned, high-velocity sound that influenced numerous followers.

Singer/songwriter/comedian **Johnny Rivers**, in Nashville. A cast member of the *Grand Ole Opry*, he enjoyed several solo hits and penned the Buck Owens hit "Act Naturally." Guitarist **Eddy Shaver**, on Dec. 31, 2000, in

Waco, Texas. Shaver worked with his father, singer/songwriter Billy Joe Shaver, and also performed with Willie Nelson.

Classical conductor/composer **Giuseppe Sinopoli**, in Berlin. Sinopoli was associated with the Philharmonia Orchestra of London and Rome's Santa Cecilia Conservatory.

Singer **O.C. Smith**, in Los Angeles. Born Cecil Smith, this vocalist scored several R&B/pop successes in the '60s, including "The Son of Hickory Holler's Tramp" and "Little Green Apples."

Musician/songwriter **Van Stephenson**, in Nashville. Stephenson was a member of the hit country group BackHawk. He also wrote hits for Crystal Gayle and Redd Foxx.

Master violinist **Isaac Stern**, in New York City. Stern was one of the greatest violinists of the 20th century and one of the most recorded classical musicians in history.

Musician **John Stoneman**, in Jonesville, Va. Stoneman was a member of noted country band the Stoneman Family.

Tenor saxophonist **Buddy Tate**, in Chandler, Ariz. Tate performed with the Count Basie Orchestra in the '30s and '40s and also led his own group.

Musician **Rufus Thomas**, in Memphis. Thomas parlayed a DJ career into a successful recording career, cutting important early tracks for Sun and Stax/Volt. While at Stax, he scored the hits "Walk the Dog" and "Do the Funky Chicken."

Vocalist **Melanie Thornton**, en route to Zurich. The American singer was part of the duo La Bouche, which scored international dance charts with "Be My Lover" and "Sweet Dreams."

Singer **Ron Townson**, in Las Vegas. Townson was a member of the Fifth Dimension. The quartet's hits include the Grammy-winning "Up, Up and Away" and the '60s anthem "Aquarius/Let the Sunshine In."

Singer/songwriter **Charles Trenet**, in Creteil, France. Trenet was responsible for many French classics, including "La Mer," which became an international standard in English as "Beyond the Sea."

Bassist **Leon Wilkeson**, in Ponte Vedra Beach, Fla. Wilkeson was an original member of leading rock/blues/rock group Lynyrd Skynyrd.

Producer/songwriter/poet **Charles Witham**, in Boston. Witham managed his wife, singer Kate Taylor, and produced and promoted a number of musical events on Martha's Vineyard.

## BUSINESS

Label executive **Herb Belkin**, in Alaska. Belkin held posts at Atlantic and ABC Records

before co-founding audiophile reissue label Mobile Fidelity Sound Lab in 1977.

Executive/producer **Carolyng Bey**, on ill-fated Sept. 11 night. It was senior VP of Walt Disney Records in the '90s.

Publishing executive **Leon Bretler**, in New York City. Bretler was president of Shapiro, Bernstein & Co. before ascending to chairman of its board. Bretler also worked with ASCAP and the National Music Publishers' Assn.

Label founder **Neil Cooper**, in New York City. He formed punk-rock label Reach Out International Records (ROIR) in 1979. Prior to that, Cooper was an agent at MCA.

Artist manager **Steve Fagnoli**, in Los Angeles. Fagnoli co-managed Prince during the artist's '80s heyday and co-produced his breakthrough hit, *Purple Rain*.

Veteran executive **Rudi Gassner**, on Dec. 23, 2000, in Sarnberg, Germany. After a lengthy career with PolyGram, Gassner became president/CEO of BMG International and is credited with molding the company's global success during the last decade.

Jazz impresario **Norman Grantz**, in Geneva, Switzerland. Louis Armstrong and Billie Holiday recorded for Grantz, who owned several labels, including the legendary Verve Records.

Record executive **Bob Hyde**, in Los Angeles. Hyde was VP of A&R for EMI-Capitol Music special markets. He also served as head of Murray Hill Records' mail-order division.

Label executive **Stan Monteiro**, in Woodland Hills, Calif. In addition to playing sax and clarinet, he held promo posts at RCA and Epic Records.

Executive **Ira Moss**, in Chappaqua, N.Y. Moss was a pioneer in the creation of budget albums, starting at his Tops Records. He later became president of Pickwick International.

British industry veteran **Maurice "Obie" Oberstein**, in London. A former chairman of the British Phonographic Industry (BPI), Oberstein is credited as one of the chief architects of the modern U.K. record industry.

Instrument inventor **Harold Rhodes**, in Canoga Park, Calif. A partnership with instrument manufacturer Leo Fender led to the mass production of the Rhodes electric piano, which revolutionized the sound of '60s jazz and pop music.

Record executive **Louil Silas**, in Los Angeles. Silas rose through the ranks at MCA Records, becoming executive VP of A&R. There, he worked with Bobby Brown and New Edition. He later launched Silas Records.

ASCAP staffer **Jane Simpkin**, on ill-fated Sept. 11 night 175. Simpkin was a member of the performing-rights society's Northeast music-licensing team.

Record executive **Steve Wax**, in Los Angeles. Wax was the president of Elektra/Asylum Records during the '80s. Wax was most recently a talent manager and represented Barry Manilow.

Record retail executive **Stephen Wright**, in Smyrna, Ga. Wright was instrumental in setting up HMV's record-retail chain's global inventory-tracking system. ■



Papa John Phillips



Glenn Hughes

John Lee Hooker




Joey Ramone

# THE YEAR IN TOURING



## 2001: The Year In Review

A Special Issue From Billboard And Amusement Business



Northern California is famous for featuring only the very best in sports and entertainment. And when the very best choose to perform in the Bay Area, they choose Compaq Center at San Jose – formerly San Jose Arena. Its state-of-the-art design exceeds the demands of a spectrum of stars; from Elton John to the San Jose Sharks.

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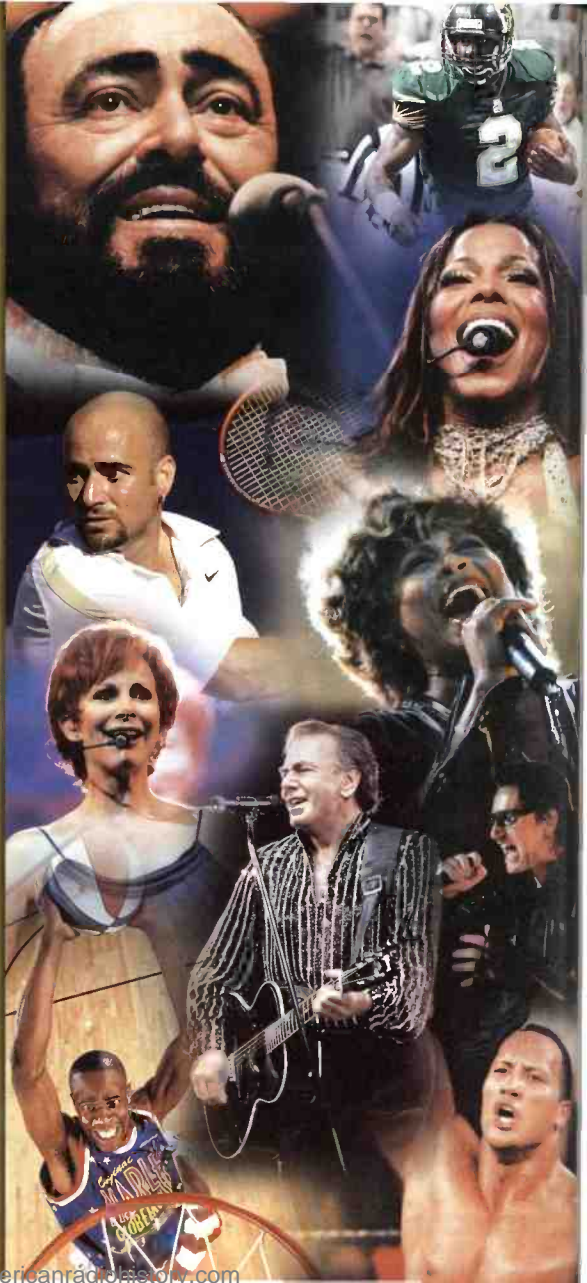
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# The TOP Tours Of 2001

## Boy Bands And Seasoned Rockers Take Center Stage

BY RAY WADDELL

**F**or the touring world, 2001 was a year of contrasts, with sharp delineation between pop and rock, youth and experience and, unfortunately, the days before and after Sept. 11.

The top 10 tours of 2001, comprised of numbers reported to Amusement Business/Billboard's boxscores, is dominated by acts that broke some two decades ago, with notable exceptions by two pop supergroups—*N Sync* and the Backstreet Boys—that notched remarkably similar numbers via completely different strategies.

Evergreen rock acts gave testament to strong careers built largely in the '70s. Billy Joel and Elton John, Eric Clapton, Aerosmith and AC/DC all enjoyed banner years at the box office. And female pop icons Madonna and Janet Jackson had their say with turnstile-spinning arena tours.

But, in a year that often tilted toward uncertainty and inconsistency, the mighty U2 rose above it all, serving up a brand of passionate, no-frills rock 'n' roll that transcended barriers of culture, economics and even terrorism. Offering further evidence of the group's supremacy among touring acts

(at least in a non-Rolling Stones year), U2's Elevation Tour easily emerged as the top-grossing trek in the world.

### U2'S ELEVATION

By the time U2 wrapped it up this month, the boys from Dublin will have grossed more than \$140 million from 113 shows on both sides of the Atlantic. Despite some initial grumbling in the media about ticket prices, fans had no problem shelling out \$45 to \$136 for tickets, and, while the tour was divided by pre- and post-Sept. 11 dates, U2 proved invincible at the box office.

*Continued on page T7-T14*



U2



N SYNC

# How The Charts Are Compiled

By Bob Allen

For venue managers and concert promoters, the name of the game is selling tickets. A ticket has no shelf life; the show is in the night of the show.

Billboard and Amusement Business have been tracking concert tickets for a quarter of a century, compiling and comparing statistics to determine the hottest acts and the most productive markets. The annual year-end boxscore charts paint a picture of the year's concert activity by calculating rankings

based on ticket sales at concert facilities throughout North America and the world.

Box-office totals are reported by a variety of sources, but the majority of totals come from concert promoters. The other substantial source for box-office reports are the concert venues themselves—typically from the marketing, promotions or public relations departments. Occasionally, reports will come from either a booking agent or, rarely, the artist manager. If totals are

reported by more than one source, the promoter's report takes precedence.

Generally, totals are reported within a few days of the performance. Some sources will report their totals for the entire year at one time, but that is not typical. Most reporting is done throughout the year on a regular basis.

## DATES AND DEADLINES

There are time restrictions for when a reported concert is

*Continued on page 17-12*



## Top 25 Promoters

Ranked by Gross, Compiled From All Boxscores Dec. 11, 2000–Dec. 3, 2001

No. Promoter(s)	Total Gross—All Promotions	Total Gross—Solo Promotions	Total Attendance	No. of Shows	No. of Sellouts
1. Clear Channel Entertainment	\$1,126,594,626	\$978,592,381	27,193,624	4,915	1,231
2. House of Blues	\$173,771,655	\$116,165,314	4,373,920	1,219	459
3. Redlander Organization	\$60,532,239	\$2,315,226	1,050,655	141	85
4. Metropolitan Entertainment Group	\$52,060,575	\$78,282,569	1,323,935	333	111
5. Jam Productions	\$43,225,385	\$31,143,637	1,184,916	429	213
6. Concerts West	\$30,554,692	\$14,949,858	642,937	72	24
7. Aregan Entertainment Group	\$24,996,661	\$26,996,661	466,812	34	33
8. Jack Utisk Presents	\$23,011,821	\$4,451,395	574,012	118	38
9. OCESA Presents/CIE Events	\$21,102,659	\$21,102,659	674,727	54	25
10. Beaver Productions	\$18,157,314	\$16,032,692	456,429	71	36
11. Fantasma Productions	\$17,794,300	\$11,857,132	435,616	125	36
12. Theatre Live!	\$14,003,229	\$135,174	259,743	30	12
13. Belkin Productions	\$13,426,045	\$5,873,978	421,901	147	51
14. RAC Productions/CIE Events	\$11,891,176	\$10,765,925	390,823	47	9
15. House/CIE Entertainment	\$8,616,949	\$921,210	129,487	16	4
16. Cardenas/Fernandez & Associates	\$8,066,509	\$2,291,637	241,306	30	6
17. New Park Entertainment	\$7,249,458	\$1,074,616	136,589	46	26
18. Goldenvoice	\$6,483,895	\$1,626,619	218,475	38	17
19. Michael Chugg Entertainment	\$6,471,074	0	173,014	11	10
20. Premier Productions	\$5,321,867	\$5,321,867	295,154	28	7
21. CD Enterprises	\$5,065,598	\$819,577	35,005	9	4
22. A.C. Entertainment	\$4,608,243	\$3,581,374	176,932	165	40
23. Heyman Entertainment	\$4,579,031	\$3,587,751	100,471	20	0
24. United Concerts	\$4,455,745	\$4,319,617	93,883	13	4
25. Police Productions	\$3,273,066	\$1,464,456	113,739	18	7



## Top 25 Tours

Ranked by Gross, Compiled From All Boxscores Dec. 11, 2000–Dec. 3, 2001

No. Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. U2	\$133,950,614	2,061,248	2,061,248	106	106
2. 'N Sync	\$90,172,778	1,774,979	2,199,420	48	9
3. Backstreet Boys	\$89,815,417	1,599,473	1,893,773	102	16
4. Madonna	\$74,051,171	730,859	730,859	47	47
5. Dave Matthews Band	\$65,110,310	1,491,340	1,626,657	60	27
6. Billy Joel & Elton John	\$58,931,451	569,284	577,725	31	25
7. Eric Clapton	\$44,346,504	860,027	908,455	60	38
8. Aerosmith	\$43,578,874	937,609	1,055,238	58	15
9. Janet Jackson	\$41,063,969	647,024	760,935	53	3
10. AC/DC	\$28,255,716	629,223	647,277	52	25
11. matchbox twenty	\$27,732,364	915,351	1,094,475	87	31
12. Neil Diamond	\$26,996,661	466,812	466,992	34	33
13. Sade	\$24,488,293	491,151	641,497	42	5
14. Jimmy Buffet	\$24,241,424	576,224	593,589	49	14
15. Rod Stewart	\$24,751,226	534,583	894,486	59	2
16. Ozfest 2001	\$24,055,557	509,407	580,576	25	5
17. Tim McGraw	\$23,529,909	662,469	784,624	42	11
18. James Taylor	\$22,031,204	599,755	831,019	57	11
19. Barenaked Ladies	\$18,395,293	626,512	917,251	69	10
20. Tool	\$17,711,042	504,245	604,274	53	20
21. Brooks & Dunn	\$17,644,032	592,234	814,918	53	5
22. Bon Jovi	\$17,143,241	391,321	417,471	19	12
23. Destiny's Child	\$16,385,699	557,156	800,904	49	5
24. Depeche Mode	\$14,760,235	350,286	501,812	34	7
25. Godsmack	\$14,584,685	582,204	913,622	81	29

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# Top 25 Boxscores

Ranked by Gross. Compiled From AB Boxscores Dec. 11, 2000–Dec. 3, 2001.

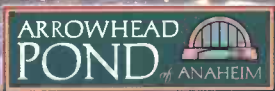
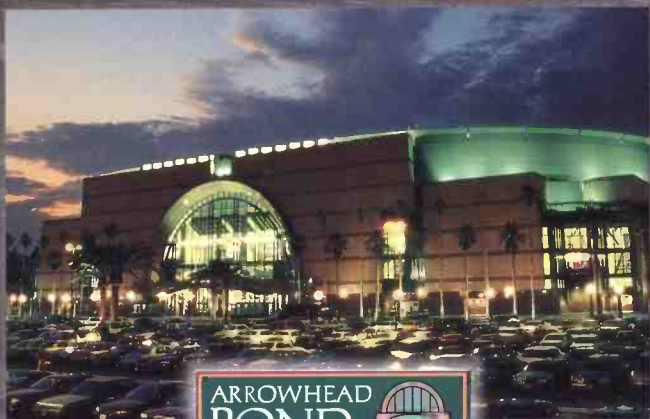
No.	Gross Ticket Sales	Headliner, Support Act(s)	Total Attendance	Total Capacity, No. of Shows/Sellouts	Ticket Scale	Promoter(s)	Venue, City, Date(s)
1.	\$12,269,405	The Concert for New York City	14,651	sellout	\$10,000, \$5,000, \$2,500, \$250	VH1/Cablevision/AOL/Miramax Films/The Robin Hood Foundation	Madison Square Garden, New York, Oct. 20
2.	\$10,072,105	Michael Jackson 30th Anniversary Tribute	34,884	35,427 two shows	\$2,500, \$1,500, \$500, \$45	David Gest/World Events LLC/Clear Channel Entertainment	Madison Square Garden, New York, Sept. 7 & 10
3.	\$9,297,105	Madonna	79,401	five sellouts	\$250, \$45	Clear Channel Entertainment	Madison Square Garden, New York, July 25-31
4.	\$8,734,141 (\$6,211,465)	Madonna	107,415	six sellouts	\$120, \$35	Clear Channel Entertainment	Earls Court, London, July 4-12
5.	\$8,303,165	Madonna	67,464	four sellouts	\$250, \$45	Clear Channel Entertainment/Nederlander Organization	Staples Center, Los Angeles, Sept. 9-15
6.	\$7,364,012	'N Sync, BBMak	154,359	176,817, three shows/two sellouts	\$75.50, \$29.50	Clear Channel Entertainment	Giants Stadium, East Rutherford, N.J., June 3-5
7.	\$7,240,702 (\$6,786,666 pesos)	Backstreet Boys, Krystal	154,716	156,455 three shows	\$158, \$15	OCESA Presents/CIE Events	Foro Sol, Mexico City, March 23-25
8.	\$6,503,950	Madonna	29,587	two sellouts	\$350, \$75	Clear Channel Entertainment	MGM Grand Garden, Las Vegas, Sept. 1-2
9.	\$6,393,525	U2, PJ Harvey	78,275	four sellouts	\$130, \$45	Clear Channel Entertainment	United Center, Chicago, May 12-16
10.	\$6,317,039	Bon Jovi, Sugar Ray, Eve 6	107,248	two sellouts	\$75, \$55, \$39.50	Clear Channel Entertainment	Giants Stadium, East Rutherford, N.J., July 26-27
11.	\$6,077,066	Dave Matthews Band, Angelique Kidjo, Macy Grey, Angelique Kidjo	124,783	150,000, three shows/two sellouts	\$49.50	Clear Channel Entertainment	Giants Stadium, East Rutherford, N.J., June 11-13
12.	\$5,784,840	Billy Joel & Elton John	52,946	three sellouts	\$175, \$45	Clear Channel Entertainment	Allstate Arena, Rosemont, Ill., May 7-11
13.	\$5,620,260	U2, PJ Harvey	68,329	four sellouts	\$130, \$45	Clear Channel Entertainment	FleetCenter, Boston, June 5-9
14.	\$4,929,450	Elton John & Billy Joel	27,422	two sellouts	\$300, \$150, \$75	House of Blues Concerts/Andrew Hewitt/Bill Sive Presents	MGM Grand Garden, Las Vegas, Feb. 17-18
15.	\$4,886,945	Billy Joel & Elton John	52,861	three sellouts	\$175, \$45	Staples Center/Nederlander Organization	Great Western Forum, Inglewood, Calif., Feb. 6-11
16.	\$4,837,465	Eagles	54,217	sellout	\$175, \$30	Jam Productions	INVECO Field at Mile High, Denver, Aug. 11
17.	\$4,834,864	Dave Matthews Band, Angelique Kidjo, Buddy Guy	103,675	two sellouts	\$50	Clear Channel Entertainment	Soldier Field, Chicago, July 6-7
18.	\$4,744,486	'N Sync, BBMak, Dream	89,716	96,178 two shows	\$65.50, \$29.50	Clear Channel Entertainment	Foxboro Stadium, Foxboro, Mass., May 31-June 1
19.	\$4,739,359	'N Sync, BBMak, Dream	85,650	103,903 two shows	\$75.50, \$29.50	Clear Channel Entertainment	Soldier Field, Chicago, June 16-17
20.	\$4,706,370	U2, Garbage, No Doubt, Stereophonics	55,155	three sellouts	\$130, \$45	Clear Channel Entertainment	Madison Square Garden, New York, Oct. 24-27
21.	\$4,475,265 (\$3,094,870)	U2	73,742	four sellouts	\$65, \$54	Clear Channel Entertainment	Earls Court, London, Aug. 18-22
22.	\$4,443,155 (\$3,925,266 francs)	Madonna	68,000	four sellouts	\$105, \$40	Clear Channel Entertainment	Palais Omnisports de Paris Bercy, Paris, June 26-30
23.	\$4,152,640	U2, PJ Harvey	49,377	three sellouts	\$130, \$45	Clear Channel Entertainment/Nederlander Organization	Arrowhead Pond, Anaheim, Calif., April 23-26
24.	\$4,127,533	Madonna	35,407	two sellouts	\$250, \$45	Clear Channel Entertainment	Palace of Auburn Hills, Auburn Hills, Mich., Aug. 25-26
25.	\$4,114,204	'N Sync, Dante Thomas, Eden's Crush, Samantha Mumba	81,480	101,678 two shows	\$65.75, \$19.75	Clear Channel Entertainment	Network Associates Coliseum, Oakland, Calif., July 21-22

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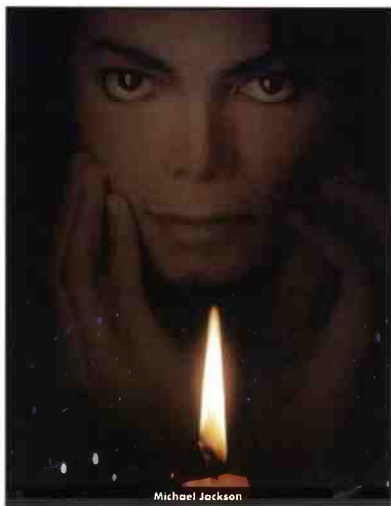
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# The Year In BOXSCORES

One-Offs, Multiples Draw High Grosses



Michael Jackson

**T**housands of concerts took place in 2001, rocking music fans in clubs, theaters, auditoriums, arenas, amphitheatres and stadiums. None touched more people—or made more money—than those chronicled by Amusement Business/Billboard's Top 100 Boxscores (the Top 25 appear in this issue). These 100 concerts alone grossed over \$350 million. In most cases, they represent the brightest nights for 2001's touring elite, with the exception of some high-profile one-off concerts that come close to stealing the show.

#### TOP THREE AT MSG

One of these one-nighters ranks among the top boxscores of all time and easily beats all concerts for 2001. With ticket prices ranging from \$250 to \$10,000, the

Concert for New York City grossed a staggering \$12,269,405, with a capacity crowd of 14,651 at Madison Square Garden in New York City.

In a top-ranked year for

MSG, the venerable arena hosted the three top boxscores of 2001, with the most historical taking place on Oct. 20. As a benefit for victims of the Sept. 11 World Trade Center disaster, ticket revenue from the Concert for New York City made up part of some \$30 million raised from the event.

Organized by Paul McCartney, the concert was promoted by a partnership of VHI, MSG, parent Cablevision, AOL, Miramax Films and the Robin Hood Foundation and was produced by Clear Channel Entertainment (CCE). The talent lineup was arguably the most impressive assembled since Live Aid 17 years ago. Performers included McCartney, the Who, Bon

*Continued on page Y1-B*



Metallica's "Summer Sanitarium Tour"

Tim Wirth

The Warped Tour

Brad Paisley

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Metallica's sold out "Summer Sanitarium Tour" featuring Korn and Kid Rock, drew 52,147 music fans and became the largest concert in Tri-State (Kentucky, Ohio and Indiana) history and the 19th largest revenue producing concert in the world in the summer of 2000.

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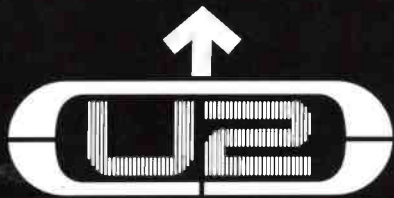
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# The Year In VENUES

Diverse Acts Equal Big Payoffs

**A**n unusually potent slate of arena tours, including U2, Madonna, Billy Joel and Elton John, Eric Clapton, Janet Jackson and the Backstreet Boys, helped create a fertile environment for arena concerts in 2001. And, in the end, even disaster could not stop folks from getting back to the Garden.

According to numbers reported to Amusement Business/Billboard's boxscores, Madison Square Garden in New York City was again the top-grossing venue of its size in the world. With gross revenues from concerts and events topping \$73 million, the most famous name in arenas put together a world-class run in a year when its home city took a beating.

Just as New York City is home to a variety of interests and cultures, the 20,000-capacity MSG hosted a varied slate of concerts, appealing to a wide range of musical interests. "It was an extremely diverse year for the arena," notes Joel Peresman, senior VP of entertainment for Madison Square Garden. Peresman points out that MSG offered big-grossing events in mainstream and hard rock like U2 and Tool, as well as successful R&B, pop and Latin shows, and some of the largest concert events of all time in the Concert for New York City and Michael Jackson's 30th Anniversary Tribute.

**NYC'S MSG ON TOP**  
Practically every major arena

Continued on page 17-21



Madonna

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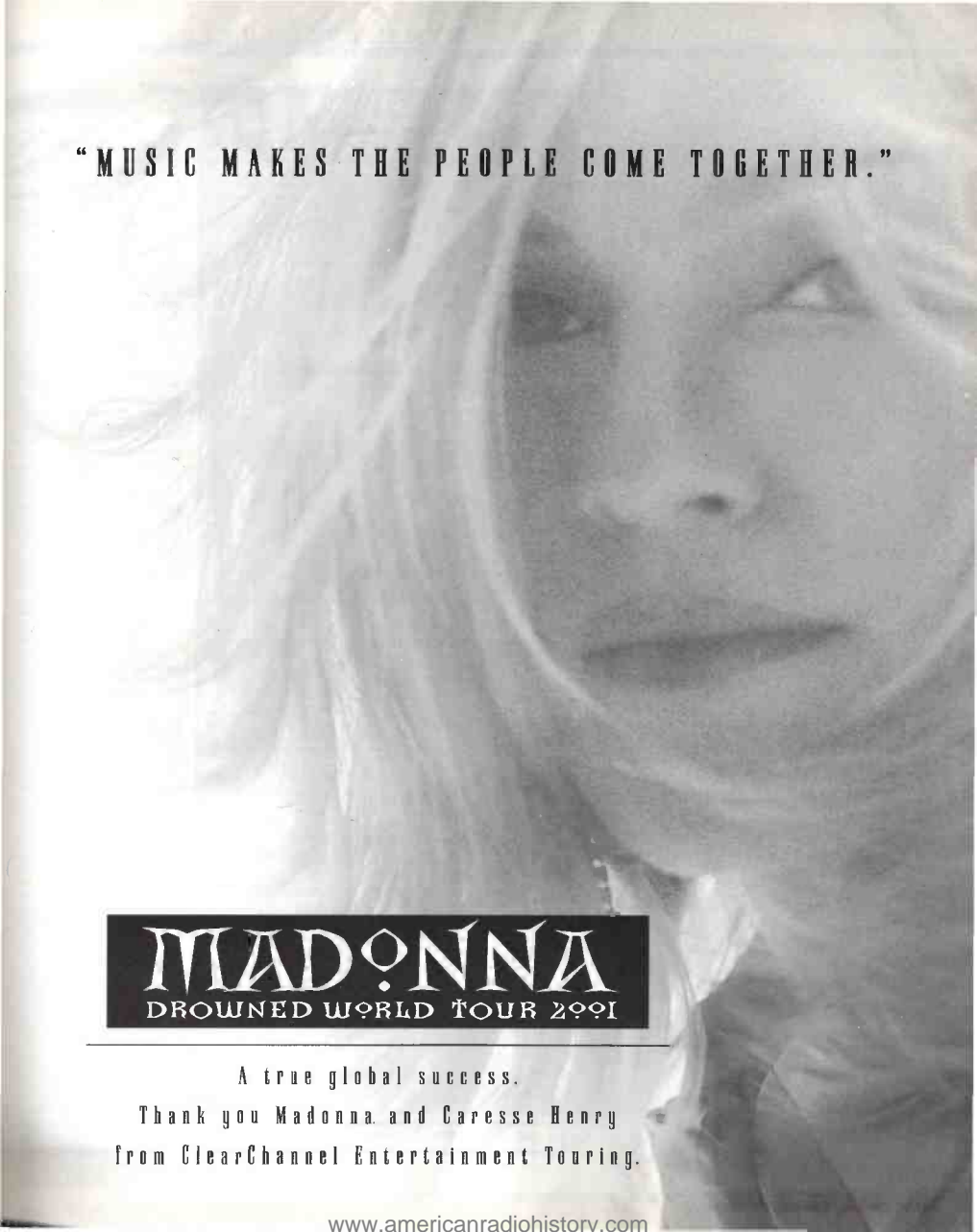
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## Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross (Compiled From All Boxscores Dec. 11, 2000–Dec. 3, 2001)

No.	Facility, City, State	Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	Fox Theatre, Atlanta, Ga.	4,600 \$26,677,691 638,674 1,073,812 240 8
2.	Temple Hoyne Buell Theatre, Denver, Colo.	2,830 \$19,350,512 446,641 621,792 220 4
3.	Fox Theatre, Detroit, Mich.	4,800 \$15,089,113 405,881 621,397 143 15
4.	Recreation Theatre, Rosemont, Ill.	4,300 \$13,724,083 348,972 478,222 132 13
5.	Tampa Bay Performing Arts Center, Carol Morsani Hall, Tampa, Fla.	2,600 \$11,343,380 221,643 315,865 135 28
6.	Musert Theatre, Indianapolis, Ind.	2,476 \$7,776,908 222,588 391,954 160 3
7.	Waldner Center for the Arts, Green Bay, Wis.	2,020 \$7,573,626 193,064 360,180 125 24
8.	Detroit Opera House, Detroit, Mich.	2,828 \$7,086,212 153,724 265,858 97 7
9.	Bacon Theatre, New York, N.Y.	2,190 \$6,652,582 143,446 158,276 54 106
10.	Citrocu.com Oakdale Theatre, Wallingford, Conn.	4,800 \$6,640,262 210,001 339,122 92 1

## Top 10 Venues

CAPACITIES 5,001–10,000

Ranked by Gross (Compiled From All Boxscores Dec. 11, 2000–Dec. 3, 2001)

No.	Facility, City, State	Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	Radio City Music Hall, New York, N.Y.	5,901 \$79,414,671 1,506,974 1,649,566 278 24
2.	Auditorio Nacional, Mexico City, Mexico	9,906 \$31,995,232 1,224,234 2,124,516 242 16
3.	The Theatre at Madison Square Garden, New York, N.Y.	5,610 \$8,676,982 213,401 389,348 71 8
4.	Kieffer UNO Lakefront Arena, New Orleans, La.	10,000 \$3,687,958 166,509 216,827 33 13
5.	HersheyPark Arena, Hershey, Pa.	7,062 \$3,676,422 171,583 255,602 47 3
6.	Colorado Springs World Arena, Colorado Springs, Colo.	9,700 \$2,525,628 121,399 254,044 39 3
7.	Whittemore Center Arena, Durham, N.H.	7,700 \$2,524,419 105,791 131,103 27 7
8.	Paul E. Tsongas Arena, Lowell, Mass.	7,800 \$2,086,749 78,367 116,631 22 4
9.	Aladdin Theatre for the Performing Arts, Las Vegas, Nev.	7,000 \$1,791,310 30,149 48,947 7 0
10.	Allen County War Memorial Coliseum, Fort Wayne, Ind.	10,000 \$1,702,544 66,336 93,306 20 1

## CHARTS

Continued from page Y7-4

published in an issue. A boxscore is eligible to appear on the chart if the show date is no more than six weeks prior to the issue date. All concert totals are accepted, but, to appear on the weekly chart, they must be current. Older totals are added to the database to be included in year-end rankings but will not chart weekly.

The totals that are reported by each week's deadline are included in the boxscore charts that appear in the following week's issues of *Billboard* and *Amusement Business*. *Billboard*'s issue date is Saturday of the following week, and *Amusement Business*'s is Monday. Thus, totals that made the deadline on Tuesday, Nov. 27, appeared in the Dec. 3 issue of *Amusement Business* and the Dec. 8 issue of *Billboard*.

The final deadline of the year for boxscores is always during the last week of November; this year's final deadline was Tuesday, Nov. 27. Totals included in these year-end charts are comprised of reported totals received the day after the 2000 deadline (Wednesday, Nov. 28, 2000) through the 2001 deadline (Tuesday, Nov. 27).

Boxscores typically include totals from a single performance by a headliner in one location; however, more than one performance by a headliner is still counted as one boxscore if the shows are on consecutive days or come as part of a single setup at the same venue. For example, Janet Jackson's totals on Oct. 2-3 at the Staples Center in Los Angeles were combined as one boxscore because they were on consecutive nights. But a multiple-show run also counts as one boxscore if the stage set is not changed during a run that includes dark days. A case in point is Jackson's three-performance run at Madison Square Garden on Aug. 20-23. Her shows were on Monday, Wednesday and Thursday. Even though Tuesday was dark, it was still considered one boxscore since the show setup remained the same throughout the entire period.

When a headliner strikes the set and moves to another venue for a show and then returns to the former venue for a second show in that first market, the two performances are not combined as one boxscore. Such was the case when Jackson performed at the Compaq Center in San Jose, Calif., on Oct. 8 and then did a show the next night at the Oakland-Alameda County Arena in California and returned to the Compaq Center the following evening for another show there. In that situation, the Oct. 8 show was

counted as one boxscore and the Oct. 10 performance at the same venue was logged separately.

#### GROSS, GROUPING

All recap charts in this spotlight are ranked by total reported gross. For the talent and touring chart—the Top 25 Tours—the only boxscores that count toward individual act totals are dates as a headliner. A supporting act does not get credit for the event. Totals from multiple-artist festival tours, such as Ozfest, are credited to the tour itself, not to any individual act on the bill.

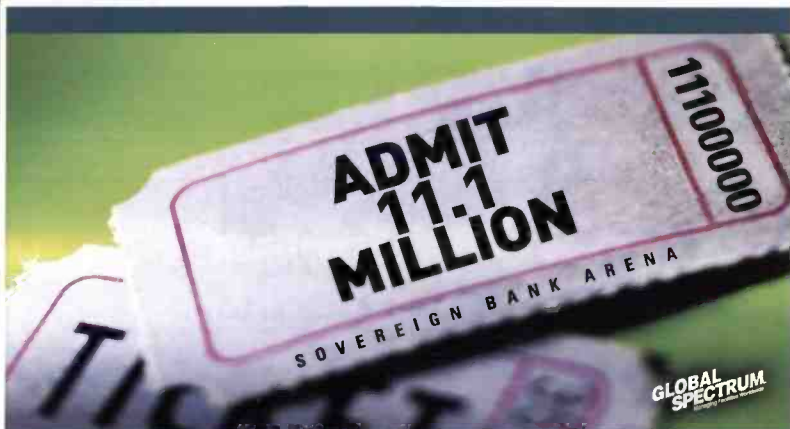
There are no restrictions on what is included in the Top 25 Boxscores chart. It simply contains the 25 top-grossing concert boxscores of the year ranked in order, so this chart often contains individual show reports by a handful of the top-grossing tours.

The chart ranking the Top 25 Promoters includes overall gross totals for the year presented in two different ways. The first figure on the chart is the promoter's total reported gross for all promotions—any concert with which the promoter had any involvement whatsoever, whether promoting the concert by him/herself or co-promoting it with another. The next figure on the chart is another dollar amount representing the total gross for sole promotions—any boxscore reported with only a single promoter listed. Note that the sole-promotions figure is not a separate amount excluded from the amount listed under total gross; it is a part of it. The amount listed as "total" is all-inclusive and contains everything credited to a promoter whether he or she worked alone or with others.

The Top 10 Venues charts are grouped according to seating capacities in four categories—5,000 seats or less, 5,001–10,000 seats, 10,001–15,000 seats and venues with seating capacities of 15,001 or more. Not included in these four categories are amphitheaters or stadiums, which each have their own chart.

The chart for Top 10 Amphitheaters includes venues with an amphitheater-style seating configuration rather than that of an arena, performing-arts center or stadium. An amphitheater does not necessarily have to be an outdoor facility. For example, Universal Amphitheater in Universal City, Calif., is now a covered, enclosed structure even though it was originally built as an outdoor facility. For our purposes, however, it is still categorized as an amphitheater because the seating configuration remains the same as when originally constructed.

There are no seating-capacity issues for either the amphitheater or stadium lists. ■



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## TOP TOURS

Continued from page Y7 3

quickly selling out every show" put on sales.

Touring international arenas sporting an innovative general-admission floor con-

figuration that won rave reviews from fans and arena managers alike, U2 averaged more than \$1.25 million per critically acclaimed night's work on the road. Attendance soared well north of 2 million.

"It seemed to be the right show at the right time for people," observes Arthur Fogel, who, as president of touring for Clear Channel Entertainment (CCE), oversaw the CCE-produced Elevation Tour. "Obviously,

[ticket sales] were strong before Sept. 11, but everything held constant afterwards, as well. U2 seemed to provide a good, uplifting experience for people."

Even for a band known for continually topping itself, U2

seemed to have elevated its game on Elevation. "I think they are the greatest live act in the world, and they are on five right now," says longtime U2 manager Paul McGuinness. "If they keep working on it, there is no reason why rock bands can't get better and better. The great thing about being this band's manager is that they're doing their best work yet."

McGuinness says the band never faltered at the box office, even after Sept. 11. The second U.S. leg, initially set to go up the weekend following the tragedy, instead went on sale a week later and never missed a beat, with dates added along the way. "This was already a hot tour, and we had significantly underplayed many markets earlier in the year," he says.

An already strong vibe was enhanced, if anything, on the second leg. "From my own perspective, watching the show night after night, material I've been familiar with for years took on a new meaning," says McGuinness, manager since 1978. "This has been an extraordinary time to be on tour in this country. Everyone's antennae are much sharper and people are more attuned to politics and spirituality."

Aside from U2's tour, CCE's Fogel also spearheaded efforts on Madonna's Drowned World Tour, an international juggernaut that grossed more than \$74 million from 47 sellouts and averaged \$1.6 million per show. Encountering no resistance to tickets priced as high as \$250, Madonna apparently left money on the table and audiences clamoring for more dates. "If she would have kept going, God only knows what we could have done," says Fogel, "but we're thankful for the dates we did get."

## POP NOT DEAD

Reports of the death of teen pop in general and boy bands in particular were demonstrably premature, as evidenced by the numbers. The one-two punch of CCE-produced tours by 'N Sync and the Backstreet Boys grossed \$90.2 million and \$89.8 million, respectively, and drew a combined (streaming) audience of well over 3 million.

"Both of these bands did big business out there. There is no doubt that they have established themselves as two of the preeminent touring acts of this decade."

## Top 10 Venues

CAPACITIES 10,001-15,000

Ranked by Gross, (original from All Resources Dec. 11, 2000; Dec. 3, 2001)

No.	Facility, City, State	Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	San Diego Sports Arena, San Diego, Calif. 15,000	\$11,860,452 390,447 679,504 65 8
2.	Van Andel Arena, Grand Rapids, Mich. 12,500	\$10,020,638 335,693 588,092 57 4
3.	Worcester's Centrum Center, Worcester, Mass. 15,000	\$7,143,501 277,699 439,924 49 6
4.	The Mark of the Quad Cities, Moline, Ill. 12,000	\$5,604,817 202,994 301,293 36 7
5.	Sovereign Bank Arena, Trenton, N.J. 10,500	\$5,590,606 272,543 463,430 75 18
6.	E Center of West Valley City, West Valley City, Utah 12,500	\$5,490,921 199,242 300,917 43 5
7.	Baltimore Arena, Baltimore, Md. 14,000	\$4,803,687 100,492 128,115 11 3
8.	First Union Arena, Wilkes-Barre, Pa. 10,500	\$4,530,145 177,038 296,628 42 5
9.	Bryce Jordan Center, University Park, Pa. 15,000	\$4,002,578 136,817 191,952 26 4
10.	Long Beach Arena, Long Beach, Calif. 14,500	\$4,102,967 150,855 194,474 19 3

## Top 10 Venues

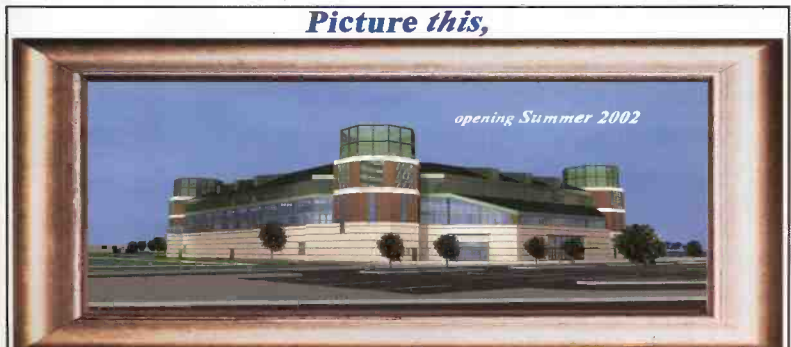
CAPACITIES 15,000 OR MORE

Ranked by Gross, (original from All Resources Dec. 11, 2000; Dec. 3, 2001)

No.	Facility, City, State	Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	Madison Square Garden, New York, N.Y. 20,497	\$73,238,932 658,122 1,037,889 59 27
2.	First Union Center, Philadelphia, Pa. 21,000	\$31,731,475 700,723 885,307 58 26
3.	Fleet Center, Boston, Mass. 19,600	\$31,222,867 461,013 484,338 33 20
4.	Staples Center, Los Angeles, Calif. 20,000	\$25,794,153 321,393 324,912 23 19
5.	Comfiance Airlines Arena, East Rutherford, N.J. 21,000	\$24,630,961 642,010 978,171 43 13
6.	Palace of Auburn Hills, Auburn Hills, Mich. 20,654	\$24,414,661 732,337 952,857 39 17
7.	Phillips Arena, Atlanta, Ga. 20,919	\$24,106,218 677,742 1,010,153 75 11
8.	United Center, Chicago, Ill. 25,000	\$22,029,650 307,299 322,666 21 14
9.	Pepsi Center, Denver, Colo. 20,000	\$19,104,523 390,460 541,064 38 8
10.	Allstate Arena, Rosemont, Ill. 19,200	\$18,517,655 312,712 344,600 79 12

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says Brad Wavra, VP of touring for CGE. Wavra, Bruce Kapp and CGE's Los Angeles-based touring office produced both tours, along with those of Janet Jackson, Aerosmith, James Taylor, Stevie Nicks, Sade and Godsmack.

N Sync opted to play stadiums, earning that \$90.2 million in less than half the dates of BSB, while playing to slightly more fans. N Sync averaged a staggering \$1.9 million per show, better than any other act on the road this year. "For those saying anything negative about this band, they're trying to make something happen that clearly is not being supported by the general population," says Wavra.

On the other hand, the Backstreet Boys went the arena route, averaging a hefty \$886,000 per night. Remarkably, there was only \$355,000 difference in the total gross of the two bands, even with such different touring strategies. One more show by BSB—or one fewer by N Sync—would have reversed their chart order.

"It was two different approaches to the same goal," notes Wavra. "They both played in front of a lot of people, and they both made a lot of money." Wavra adds that those pundits heralding the demise of boy bands are misguided. "N Sync and the Backstreet Boys continue to prove themselves in terms of attendance, gross and album sales."

#### LOW PRICE, HIGH RANK

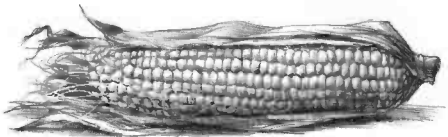
Arguably the most promising rock touring act developed in the past decade has been the Dave Matthews Band, and the group continued its steady growth in 2001 by adding even more stadiums to its route. DMB enjoyed another top-five finish this year, grossing more than \$65 million from 60 dates and playing to 1.5 million people.

That DMB continues to do so well even in a bumpy economy is gratifying. "We're happy with our numbers," says Coran Capshaw, long-time manager of the band. "Overall, business was up."

West Coast stadiums were added to the tour for the first time in 2001, with positive results. "We played two Pac Bell Park dates in San Francisco [\$3.6 million gross], and the consensus was we could've done three," says Capshaw. "We did over 45,000 [in attendance] at Dodger Stadium."

Continued on page Y1-16

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<sup>1</sup>Source: IPR, 1996, 1997, 1998, 1999, 2000, 2001 Entertainment Business Revenue for 100+ seating.

## TOP TOURS

Continued from page V7-15

on a Tuesday night [with a \$2.2 million gross]."

Also noteworthy when analyzing DMB's 2001 touring numbers is the compar-

atively reasonable ticket price. At about \$50 per ticket, DMB was lowest among the nation's top 10 touring acts. "We held the line on ticket prices, and we're holding it for next year, too," says Capshaw. "We've got an

artist here who's still growing, and there is a conscious decision to keep a fair ticket price."

According to band leader Dave Matthews, DMB has another incentive in keeping a rein on ticket prices: year-

end tour gross rankings. Matthews tells Billboard, "We keep our ticket prices low to avoid coming in at No. 1."

## JOEL & JOHN

In what has proven to be a

successful touring association since 1994, Billy Joel and Elton John reprised their co-headlining tour with lucrative results. The Face to Face Tour grossed nearly \$60 million from just 31 dates, averaging \$1.9 million per show.

"The fact that John and Joe are such a successful touring team is a no-brainer, according to Joel's agent, Dennis Arfa, president of Artist Group International. "If these two guys don't do well together, everybody oughta go home; it's over, we're finished," he says.

Howard Rose, John's agent at the Howard Rose Agency, has a similar view. "When you have two great artists with incredible careers and accomplishments, the results can be pretty amazing," he says. "When you add to that the fact that they enjoy each other and everyone on both sides works well together, it's a true case of one plus one equals three. The egos get left at the door." Rose adds that Face to Face is a real partnership. "They share the stage and the marquee equally. This is not just a concert, it's an event," he says.

Agents are usually angling to give their artists an edge, financial and otherwise, but such is not the case on Face to Face, Rose says. "The teamwork is terrific all the way around. It starts with the artists and goes throughout the organization."

Face to Face, which is already selling out dates for another limited run in 2002, cuts deals in each market independently, as opposed to going with a national promoter. "Dennis and I have always both been very hands-on agents, not just handing someone a tour. It's not just about booking dates, it's about setting the building deals and dealing with radio and marketing," says Rose.

Adds Arfa, "We're very sensitive to what we're creating here."

**SLEEPER HITS, BIG DRAWS**  
Eric Clapton proved to be a strong draw in international arenas, grossing a healthy \$44.3 million from 60 shows, racking up 38 complete sell-outs and averaging nearly \$750,000 a night.

Rick Roskin, Clapton's agent at Creative Artists Agency, says that when he first began shopping a Clapton tour to promoters, the response was predictably enthusiastic for the artist's first tour in three years.

## Top 10 Amphitheatres

Ranked by Gross, Compiled From All Boxoffice Dec. 11, 2000-Dec. 3, 2001

No.	Facility, City, State	Venue Capacity/Total Gross/Fatal Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	DTE Energy Music Center, Clarkston, Mich. 15,274	\$27,754,689 979,833 1,165,924 77 31
2.	Jones Beach Theatre, Wantagh, N.Y. 10,000	\$20,875,582 483,049 630,896 46 8
3.	Twenter Center for the Performing Arts, Mansfield, Mass. 19,900	\$18,800,812 480,391 685,417 36 2
4.	Twenter Center at the Waterfront, Camden, N.J. 25,000	\$17,861,761 520,117 909,164 53 1
5.	Universal Amphitheatre, Universal City, Calif. 6,251	\$16,647,720 356,831 411,732 79 17
6.	Twenter Center, Tailey Park, Ill. 28,100	\$14,850,839 440,741 712,203 26 1
7.	Verizon Wireless Music Center, Noblesville, Ind. 18,200	\$13,096,799 418,615 810,721 37 1
8.	Wall Trap Farm Park, Filene Center, Vienna, Va. 6,986	\$13,043,479 458,903 621,130 91 13
9.	PNC Bank Arts Center, Holland, N.J. 17,200	\$12,463,424 364,167 589,476 35 3
10.	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas 13,000	\$12,118,542 417,158 648,350 41 0

## Top 10 Stadiums

Ranked by Gross, Compiled From All Boxoffice Dec. 11, 2000-Dec. 3, 2001

No.	Facility, City, State	Venue Capacity/Total Gross/Fatal Attendance/Total Capacity/No. of Shows/No. of Sellouts
1.	Giants Stadium, East Rutherford, N.J. 79,846	\$21,556,303 463,588 594,549 10 6
2.	Hersheypark Stadium, Hershey, Pa. 25,000	\$10,699,811 234,077 289,136 12 2
3.	Robert F. Kennedy Memorial Stadium, Washington, D.C. 57,497	\$10,364,478 253,289 265,478 5 1
4.	Foro Sol, Mexico City, Mexico 55,000	\$10,331,443 253,849 262,216 6 1
5.	Soldier Field, Chicago, Ill. 66,950	\$9,574,223 189,325 207,578 4 2
6.	Foxboro Stadium, Foxboro, Mass. 60,292	\$8,799,911 173,333 202,178 4 0
7.	Comerica Park, Detroit, Mich. 45,000	\$7,815,063 177,000 214,049 5 0
8.	Sam Boyd Stadium, Las Vegas, Nev. 45,000	\$7,174,815 189,807 225,877 9 1
9.	Reliant Astrodome, Houston, Texas 70,000	\$5,859,487 112,046 133,074 2 1
10.	Georgia Dome, Atlanta, Ga. 71,204	\$4,977,078 104,652 124,605 3 0

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Going with a national promoter was not an option, Roskin adds. "The way [Clapton's] organization is set up, they stick with doing things the way they always did them," he says. "They decided not to pursue [national offers] and instead pursued offers on a market-by-market basis."

Amphitheaters were also not considered. "It's always indoor with Eric," he adds.

Clapton's ticket prices, in the \$42 to \$92 range, were on target, according to Roskin. "Relative to the market and what other superstar acts were doing, we feel we tipped the scale a little lower, based on the history of Eric and how he's done things in the past."

Aerosmith, another CCE-produced outing, remains in the midst of one of the most successful treks in the Boston band's illustrious history. So far, the band has grossed more than \$43.3 million and is averaging a stout \$788,158 per show. Aerosmith also sported a sturdy ticket scale of \$40 to \$85.

Coming in behind Aerosmith in the top 10 is R&B diva Janet Jackson, who put up a strong, if occasionally inconsistent, numbers on her All for You Tour. Produced by CCE, the arena tour grossed \$41.1 million and averaged \$751,494 per night in box office.

It seems a "sleeper" tour comes out of nowhere every year, and this year the honor goes to veteran Aussie headbangers AC/DC, who averaged \$543,379 in arenas and grossed a healthy \$28.3 million from 52 dates reported.

On the heels of the touring elite for 2001—and a sure bet to be among the top tours for next year—is Neil Diamond. With 34 dates on his Three Chord Opera Tour, Diamond grossed \$27 million and sold out 33 of these 34 concerts.

Other notable tours in 2001 include Matchbox Twenty, who jumped into the big league with a \$27.7 million year; Sade, whose first tour in eight years grossed \$26.5 million from 42 shows; Rod Stewart (\$24.8 million); Tim McGraw, tops among country acts at more than \$23.5 million; and James Taylor, who logged one of his best years ever on the road at just over \$22 million.

The world's largest promoter, CCE, produced seven of the top 10 tours in 2001, and 15 of the top 25. ■



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**BOXSCORES**

*Continued from page V7-B*

Jovi, Bono and the Edge of U2, David Bowie, Elton John, Destiny's Child, the Backstreet Boys, Mick Jagger and Keith Richards, John Mellencamp, Eric Clapton, Buddy Guy, Billy Joel, James Taylor, Melissa Etheridge, Macy Gray, Marc Anthony, Five for Fighting, the Goo Goo Dolls and Jay-Z. The concert was

telecast live on VH1. "It was an incredible night," says Joel Peresman, senior VP of entertainment at Madison Square Garden. "And everybody I talked to around the country watched the whole thing, the entire five-and-a-half hours. There was a great vibe, and a real partnership [in producing the concert]. AOL, Misanax and VH1 all brought different elements, otherwise it

never could have happened, especially in three weeks' time." Several weeks before the Concert for New York City, MSG was the site of what was then likely projected as the year: On Sept. 7 and 10, the Michael Jackson 30th Anniversary Tribute grossed more than \$10 million for the two nights, featuring performances by Jackson, the

Jacksons, 'N Sync, Britney Spears, Destiny's Child, Marc Anthony, Liza Minnelli, Whitney Houston, Nelly, Gloria Estefan, Jill Scott, and Gladys Knight. As high-profile as the event started out, world events quickly took the spotlight away. "A lot of work went into that event; it came together and turned out to be a couple of great shows," says Peresman. The third-highest boxscore of the year was Madonna at the Garden, where the Material Girl grossed \$9.3 million from five sellouts.

Yet another top-grossing act for MSG in 2001 was U2,

who took in more than \$5 million from two shows in July, then came back on a second U.S. leg in October to gross \$4.7 million from three more shows.

**CASTLES TO STADIUMS**

A total of seven acts made up 86 of the top 100; not coincidentally, CCE promoted 87 of the top 100 concerts. Of the seven multiple entries, only the Billy Joel and Elton John coheadlining Face to Face Tour was not produced by CCE.

U2 provided 22 of the top 100 of 2001, topped by four



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nights in May at Chicago's United Center that grossed a combined \$6.4 million. The band returned to Chicago again in October for two more sellouts, taking the combined Chicago box-office receipts to \$9.6 million.

"Chicago has always been a great market for U2, so I really wasn't that surprised, to be honest," says Arthur Fogel, who, as president of CCE's touring division, spearheaded the U2 Elevation Tour and attended all 113 shows.

Also notable from U2's stellar 2001 touring efforts are two hometown gigs at Dublin's Slane Castle, which drew a combined attendance of 137,418 people and grossed \$6.7 million (5.8 million Irish punts). "Slane Castle is actually a castle, and the concerts are held in a sort of natural amphitheater in a field," explains Fogel. "This was the first time there were ever two shows there in a year. They usually license only one show a year, but the authorities made an exception for U2."

U2 also came up big at the FleetCenter in Boston, where four sellouts grossed \$5.6 million.

Second to U2, with 19 entries, is 'N Sync, which played the most stadium dates of any act in 2001. 'N Sync's top gross of the year was from three sellouts at Giants Stadium in East Rutherford, N.J., grossing \$7.4 million.

Madonna was third in the number of entries, at 14, topped by the aforementioned Madison Square Garden windfall. And she also came up big at Earls Court in London, where six July sellouts grossed \$8.7 million (\$6.2 million). "We could have done more," says Fogel, who also oversaw the Madonna tour, "but we ran out of time." Another winner for her on a route of sellouts was at the Staples Center in Los Angeles, where proceeds from her \$8.3 million gross from four September shows were donated to a charity for terrorist-attack victims.

#### BOY BANDS, BENEFITS

The Dave Matthews Band, which also played a slate of stadiums in 2001, provided 10 entries in the top 100, topped by a \$6.1 million gross at Giants Stadium. DMB added West Coast stadiums to its route for the first time this year, a profitable run into virgin stadium territory resulting in top-ranking box-office results from Pacific

*Continued on page 17-20*

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**BOXSCORES**

*Continued from page Y7-19*

Bell Park in San Francisco (\$3.6 million) and Dodger Stadium in Los Angeles (\$2.2 million).

Billy Joel and Elton John's Face Tour was responsible for eight entries in the top 100, with the biggest being three sellouts at Allstate Arena in Rosemont, Ill., which grossed \$5.8 million.

The Backstreet Boys went the arena route this year, notching multiples in many markets and seven top 100 grosses. A notable stadium exception is BSB's stop at Foro Sol in Mexico City, which attracted 154,716 people over three nights in March and grossed \$7.2 million (68.8 million pesos). OCESA Presents was the primary promoter for this date. BSB also played the Toronto Skydome, selling out at 56,843 and grossing \$2.5 million (\$3.7 million Canadian). The boy band's top arena stand was three nights at the FleetCenter in Boston, which grossed \$2.4 million.

Two radio-station concerts made the cut. WHFS Presents HFSival at RFK Stadium in Washington, D.C., grossed \$3.6 million from a lineup that included Green Day, Staind, Live, Coldplay, Linkin Park, Incubus, Sevendust and 3 Doors Down.

Wango Tango, produced by Clear Channel station K115-FM Los Angeles, grossed \$2.3 million at Dodger Stadium, June 16-17. On the bill were the Backstreet Boys, Aerosmith, Ricky Martin, the Bee Gees, Nelly Furtado, Shaggy, Jessica Simpson, Tyrese, American Hi-Fi, Vertical Horizon, Joe, Eden's Crush, Dream, 31W, Samantha Mumba, Krystal, the Blue Man Group and a performance of "Lady Marmalade" featuring Christina Aguilera. Wango Tango was hosted by Britney Spears.

The other notable one-time event in the top 100 was United We Stand: What More Can I Give?, another benefit for victims of Sept. 11. Held at RFK Stadium in D.C., the Oct. 21 concert grossed \$2.26 million and featured performances by Michael Jackson, Aerosmith, 'N Sync, the Backstreet Boys, Ricky Martin, Rod Stewart, Bette Midler, Destiny's Child and Mariah Carey.

It's also worth noting that not one country-music concert was among the top 100 boxscores of the year.—R.W.

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## VENUES

Continued from page Y1-10

tour came through the Garden in 2001. "There seemed to be a lot of acts on the road this year," says Peresman. "It was good because it was a diverse type of schedule. It wasn't all rock 'n' roll; it was a real cross-section." And MSG has taken on an iconic stature over the years, with 2001 adding to that legacy. Peresman believes, for artists and audiences alike. He says, "Even back when I was an agent years ago, you wanted your act to play Madison Square Garden."

In 2001, the list of acts that took the stage at MSG was impressive by any standard. The list included U2, Paul McCartney, the Who, Bon Jovi, David Bowie, Elton John, Desiny's Child, the Backstreet Boys, Mick Jagger, Keith Richards, John Mellencamp, Eric Clapton, Billy Joel, James Taylor, Melissa Etheridge, Macy Gray, Marc Anthony, the Goo Goo Dolls, Jay-Z, Michael Jackson, 'N Sync, Britney Spears, Liza Minnelli, Whitney Houston, Gloria Estefan, Nelly, Gladys Knight, Madonna, Bob Dylan, Eric Clapton, Janet Jackson, Neil Diamond and Tool.

"Just in a four-week period, the acts that came across that stage were staggering," marvels Peresman. "That doesn't happen at any other place in the world that I can think of. And with the events that took place in New York City [this year], Madison Square Garden has taken on a significance that means so much to people."

While Peresman appreciates the honor of MSG being designated the top-grossing facility in the world, he is quick to point out its top-ranked status comes from the efforts of many. "There has been a lot of hard work by a lot of people this year," he says. "Everybody—stagehands, production people, carpenters, food and beverage people—worked their asses off, and they all put a lot of pride into what they do. There is a whole legion of people who work very hard, and when this venue comes out on top, they love it."

MSG parent Cablevision also owns and operates Radio City Music Hall (Peresman, through Radio Center Entertainment, books both facilities), the top facility in the country for venues of 5,001-10,000 capacity, according to box-scores. Propelled by the success of dozens of performances by the hugely popular Christmas Spectacular. Radio

Continued on page Y1-22

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## VENUES

*continued from page 17-21*

City grossed \$79.4 million and hosted 1.5 million people.

### BIG IN PHILLY

The First Union Center in Philadelphia remains one of the top arenas in the country for 2001, reporting nearly \$35 million in grosses from concerts and events for the year. For Peter Luukko, president of Comcast Spectacor Ventures, owner/operator of the First Union Center, success in the concert market is all about relationships.

"First and foremost, you have to have a great relationship with the local promoter in any market," he says. "Of course, now that Clear Channel owns them all, you have to have a great relationship with Clear Channel. We've worked with Larry Magid [former owner of Philadelphia-based



Bon Jovi

Electric Factory Concerts, now a CCE company) for over 30 years, and since he has gone with Clear Channel, our relationship has only gotten better."

While CCE promoted many shows at the First Union Center, other promoters are welcome, Luukko says. "We still do shows with Larry Frank [Frank Productions], Concerts West and others," he says. "Everybody realizes the more successful shows in a marketplace, the more the market will want to go to an event. We also work closely with radio and develop music in the market as a long-term proposition."

Luukko also thinks the promoter/building manager relationship in general has matured and improved. "As opposed to years ago, when we sat across the table from each other, now we sit down next to each other and try to figure out how to maximize the show. The difference between a good date and a great date is multiples, when you can get them."

The First Union Center hosted its share of multiple dates in 2001, most notably three U2 shows, "and we could've done more," Luukko says. Other winners included Madonna, two Neil Diamond sellouts, Andrea Bocelli, Michael Flatley's *Feet of Flames*, Depeche Mode, the Backstreet Boys, Eric Clapton, Janet Jackson and Rod Stewart. More big nights are forthcoming, including at least three Billy Joel and Elton John sellouts for early next year.

Even shows that don't do as well can have a positive effect, Luukko points out. "Shows that don't meet financial objectives can still serve a purpose," he says, "if only to let people know that arena tours are still out there."

#### STRONG BOSTON MARKET

Another top arena for 2001 was Boston's 19,600-capacity FleetCenter, which grossed about \$30 million from concerts and events for the year. Like Luukko, FleetCenter president and CEO Richard Krezwick talks about making the most of what is available.

"This was a banner year for concerts, and we're pleased that, by working with Clear Channel, we were able to maximize every opportunity," says Krezwick. "The Backstreet Boys went from two to three shows [\$2.5 million gross], and U2 went from two to four shows [\$5.6 million gross]; we could have done more if the dates had been available. It takes that extra effort to maximize the opportunity."

Krezwick cites a team effort as key to the FleetCenter's success, along with executive experience. "I have been in this business for 24 years, [VP of entertainment] Steve Nazro more than 30, and [GM] John Wentzel has more than 20 years experience. The three of us stay in touch, and at least one of us attends all the [related] meetings," he says.

A reputation as a strong concert market also helps. "Boston is a very good market, with a high per capita income for one of the most active urban cities in the country," Krezwick notes. "People are used to cutting downtown for entertainment, all of which creates a good environment for selling tickets."

#### IT'S A JERSEY THING

As a separate and distinct market unto itself, East Rutherford, N.J., home of the Meadowlands Complex that includes Continental Airlines Arena and Giants Stadium,

*Continued on page YF-24*

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**VENUES**

*Continued from page Y7-23*

rocked in 2001. And it was, indeed, a Jersey thing.

The 21,000-capacity Continental Airlines Arena grossed some \$24.6 million from concerts and events, and Giants Stadium hosted eight concerts enough to make it the top stadium in the country at \$21.6 million in grosses.

"It was one of the years. What can I say? The bands were out there," says Bob Castronovo, senior executive VP and GM of the complex. "I've been around long enough to know that this is a cyclical industry. Ronnie Van De Veen [assistant VP] is very active, we're competitive in our rents, and we have a good relationship with the agents and promoters, so [the success is due to] a combination of all of that. Plus, bands like coming here, and we're user friendly."

The arena attracted all the big-name acts on the road this year, and Giants Stadium reaped the benefits of three Dave Matthews Band concerts (\$6.1 million gross), three N Sync dates (\$7.4 million) and a brace of Bon Jovi concerts that ended the Jersey natives' world tour and grossed \$6.3 million. "We have a great relationship with the Dave Matthews Band year after year, and we hosted N Sync the year before in the arena. Jon Bon Jovi is a good friend of ours, and Jon and I spoke a year ago about ending the tour here—he's a Jersey guy—and we ended up with two sellouts."

Castronovo is quick to point out that residents of the Garden State support live music in a big way. "We're five miles from New York City; some people come from the City, but, for the most part, it's northern and central New Jersey."

**DETROIT ROCK CITY**

The heart of rock 'n' roll in Detroit is in many ways located outside city limits in the 'burbs, at least in terms of concert venues. In Auburn Hills, Mich., resides the Palace of Auburn Hills Arena, and in nearby Jackson is the DTE Energy Music Center (formerly Pinc Knob), the nation's top amphitheater. Both are owned by Palace Sports & Entertainment.

The Palace was one of the top arenas, grossing more than \$24 million from concerts and events reported. "Under the circumstances, we're feeling pretty good," says Tom Wilson, president of Palace Sports & Entertainment. "Things could have been a lot worse; we're keeping our head above water indoors."

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Outdoors, DTE Energy Music Center rules in an amphitheater-land populated mostly by CCF sheds. The amphitheater grossed nearly \$25 million, more than any other, Wilson says the venue has become almost as much the attraction as the performers. "Pine Knob used to be a place people went because the artists were there. Now it has become part of the fabric of life in Detroit," he says.

With 77 shows in a relatively short window, the shed's schedule is full. "The summer is so short here, we try to cram as much in as possible," says Wilson. "We play some acts most people would pass on, but then people come out here that might not in another city."

Even with "a lot of padding," the amphitheater still averaged more than 12,000 per show in attendance. "There are always one or two losers over the course of the summer, but, by and large, if we buy well, people look for a reason to go out [to the amphitheater]," Wilson says. "We take more chances, probably, than most, but even if it's a 'bad' show, we still make enough to cover the cost of the act."

#### CHICAGO'S STRENGTH, L.A.'S STAPLES

With two entries in the top 10 for large arenas, Chicago showed its stuff as a prime concert market in 2001. The United Center finished with more than \$22 million in grosses, with U2 and Madonna among its winners. Allstate Arena in nearby Rosemont, Ill., reported \$18.5 million in grosses for the year. Pat Nagle, GM of Allstate Arena, says he's not surprised both venues did well.

"We had Billy Joel and Elton John within one day of when the United Center had U2," notes Nagle, adding that both buildings' success is a strong testament to Chicago's market strength. "We have 11 million people in the area, and a good show is gonna sell."

Among the shows that sold at Allstate Arena were two nights from Joel and John (\$5.8 million gross, tops for that tour), two tickets each. Boys sellouts, two shows from Sade that grossed about \$2 million, and a \$700,000-plus Aerosmith date. Vicenie Fernández and Juan Gabriel also did well.

Philips Arena in Atlanta, a 20,519-capacity facility now in its third year, posted big numbers in 2001, reporting 75 concerts and events that grossed just over \$24 million. Sellouts included Sade, Bon

*Continued on page Y1-76*

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**VENUES**

*Continued from page Y1-25*

Jovi, Eric Clapton, Madonna, Janet Jackson and two U2 shows.

"We've had an exceptional year," says Bob Williams, president of Phillips Arena, who gives credit to the facility's unique design. "Both artists and fans have embraced the design of the arena. We put a lot of thought and money into creating an exceptional concert and special-events venue. Our design is the most intimate of all new-generation venues, and, according to the artists, one of the best-sounding."

With five professional sports franchises, available dates are in short supply at Los Angeles' Staples Center, but that makes the shows they do get count, as evidenced by more than \$25 million in grosses



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Neil Diamond

from only 23 events. Staples Center owner Anschutz Entertainment Group also owns the Great Western forum in nearby Inglewood, Calif., and has the option of moving dates to that facility if there are none at Staples.

In terms of smaller venues, the San Diego Sports Arena in California finished tops for arenas 10,901-13,000 capacity, hosting 65 concerts and events that grossed \$11.7 million.

In the theater world, Atlanta's Fox Theater brought in 240 shows and grossed \$26.1 million. According to Fox GM Ed Neiss, the Fox not only packed people in for Broadway performances like *Phantom of the Opera*, but also did well with a stellar list of concert performances, including Trey Anastasio, Don Henley, Hank Williams Jr., Joe Cocker, the Indigo Girls, Travis Tritt, OutKast, Erykah Badu, Tori Amos, Alison Krauss, R. Kelly, the Chieftains, Patti LaBelle and Jo Dee Messina.

—R.W.



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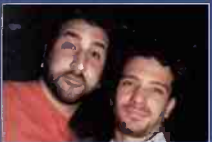


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# Online Music Went Legit in 2001

BY BRIAN GARRITY

FOR the online music service of 2001 will go down as the year the once free-wheeling, entrepreneurial business went corporate and the year that the concept of renting music to consumers first emerged.

An economy in recession and a drought in Internet technology investment during the past 12 months led either the demise or the acquisition of the bulk of the start-up ventures that have populated the space since the late '90s.

Gone are the likes of Reciprocal, Musicmaker, Supertracks, iHivive, Uplistar, Musichack, and Music.com, all of which withered away due to a lack of funding and little to no real business. A host of Webcasters, including NetRadio, ClickRadio, and RadioWave, also went under because of expensive bandwidth costs and a poor advertising climate.

Meanwhile, now in the hands of large corporate masters are the online industry vanguards, including MP3.com, eMusic.com, Launch Media, and Myplay.

## CONGLOMERATES BENEFIT MOST

In the wake of the shakeout of the venture-capital-fueled online music sector, there has emerged a more bottom-line focused industry designed



to aid and, ultimately, provide profits for media conglomerates like AOL Time Warner, Viendi Universal, and Bertelsmann, as well as such technology powers as Microsoft, Real Networks, and Yahoo.

Making the most aggressive moves online in the past year has been Vivendi, parent of Universal Music Group (UMG). During the course of 2001, the company assembled one of the biggest portfolios of Internet music assets, largely through acquisition. It acquired former rival MP3.com for more than \$300 million, bought eMusic.com, home to digital music retailer eMusic and RollingStone.com, and purchased from BMG the 59% stake in its GetMusic joint venture that it didn't already own. Then in November, the company rolled up its Internet properties into a single operating unit called Vivendi Universal Net USA and put MP3.com CEO Rob Richards in charge of the entire operation.

UMG was not alone, however, in pursuing such a course of action. Likewise, Bertelsmann executed its own roll-up strategy by acquiring digital locker service myplay.com and merging it with online retailer CDnow and its club businesses to form a new operating unit known as BeMusic.

In similar moves, AOL integrated its online music properties under the

banner of AOL Music after hiring Kevin Conroy away from BMG. Bertelsmann and CDnow rebranded its music operations under the Launch

## 2001 IN REVIEW

name in the wake of its acquisition of Launch Media earlier in the year. Some of these moves saw the reduction in power of the industry's more infamous and high-profile executives. MP3.com founder Michael Robertson bolted from the company following its sale to Vivendi, opting for a lower-profile advisory role with the conglomerate. GetMusic CEO Andrew Nibbey found himself on the outs in the wake of the formation of Vivendi Universal Net. Bertelsmann E-commerce Group chief Andreas Schmidt exited his post

joint-venture subscription service known as Pressplay.

The development of these services, however, proved to be anything but easy. Rollout was stymied for much of the year because of the major-labels' hesitancy to license their content to services other than their own joint ventures, as well as by an ongoing fight between subscription developers and publishers regarding how much songwriters and publishers should collect in royalties from new digital music formats. (A similar fight is now brewing between labels and artists over royalties and approval usage.) While the issue is still unresolved, the Recording Industry Assn. of America (RIAA) and publishers



## THE TOP STORIES

- RealNetworks locks in three majors for subscription services.
- Universal and Sony roll out the digital music service Pressplay.
- Vivendi Universal acquires MP3.com.
- Napster suspends service; Napster-like alternative Web sites subsequently show gains in use.
- The U.S. Department of Justice begins a probe into MusicNet and Pressplay.
- The Recording Industry Assn. of America files a copyright suit against Napster-like Web sites.
- Publishing agreement leaves digital royalty issues unresolved.
- MTV Networks makes staff cuts and absorbs its online operation.
- Vivendi consolidates its Web business.
- Bertelsmann scraps its e-commerce group.

following Bertelsmann's decision to scrap e-commerce as a stand-alone business and fold BeMusic into its direct-to-customer business, Direct-Group Bertelsmann. Likewise, MTV chief Nicholas Butterworth saw his empire evaporate when Viacom pulled the plug on its Internet division as a stand-alone entity and folded it back into MTV Networks.

## SUBSCRIPTION SERVICES RISE

Much of the consolidation activity in the online music space was driven by the digital-distribution strategies of the major labels, which spent the bulk of 2001 developing music subscription services that rolled out at year's end.

Warner Music Group, BMG, and EMI announced a joint venture with Real Networks to create a subscription service known as MusicNet, while UMG and Sony announced a rival

inked an agreement late in the year that allows for the launching of digital music services while royalty rates are hammered out.

Still, digital subscription businesses from the major labels remain a contentious issue. A host of technology companies—including Streamwaves.com, Liquid Audio, RiOPort, Listen.com, CenterSpan Communications, and Napster—are developing their own rival services set to debut in 2002, but they complain they are having a hard time obtaining content licenses.

This fact has not been lost on either Congress or anti-trust regulators. In both the U.S. and Europe, MusicNet and Pressplay found themselves the subject of much government scrutiny in 2001. A bill to promote competition in the digital music marketplace was proposed in Washington, D.C., and is still under consideration; anti-trust investigations remain ongoing.

Still to be seen is whether, anti-trust debates aside, digital subscription companies can manage to create offerings that are compelling enough to



convince consumers to pay for content they currently obtain for free through file-swapping services. Also in question was the fate of many pirate peer-to-peer networks, as they face mounting legal pressure from the RIAA. Meanwhile, there figures to be much debate over anti-piracy efforts by the majors as they roll out new copy-protected CDs, in addition to attempting to gain traction for a pair of new secure formats that are more difficult to copy: DVD-Audio and DataPlay.



by Brian Garrity

## 2001 IN REVIEW

**JUNCTION INTO THE INFO HIGHWAY:** Call 2001 a crossroads year for music on the Internet. Torn between its roots (and current reality) as a medium for pirated content and free promotional tracks and its mandated future as a platform for secure fee-based music services, the digital sector found itself in a period of profound transition during the past 12 months.

Ultimately, most of the activity in cyberspace, or lack thereof, centered around the formation of two competing services from the major labels: MusicNet from Warner Music Group (WMG), BMG Entertainment, EMI, RealNetworks, and Real Networks and Pressplay from Universal Music Group (UMG) and Sony Music.

The creation of the two ventures, the business models they elected to pursue, and the relationships each formed during the past year decided the fates of many companies operating in the digital music space. Microsoft and Real Networks, for instance, emerged as the big winners in the digital-rights management (DRM) game because of alliances with Pressplay and MusicNet, respectively. That occurred as much of the rest of the companies operating in the DRM space—including InterTrust,



Reciprocal, Supertracks, Magex, and Liquid Audio—found themselves struggling mightily as they laid off staff, restructured operations, recharted business strategies, and, in some cases, went out of business altogether.

The rise of MusicNet and Pressplay also set the table for much of the business activity that will play out during the course of the coming year. The big question of 2001 has been that in order to compete with file-sharing services that offer a virtually limitless universe of free content, music companies must curb pirate peer-to-peer networks in the courts while at the same time develop similar secure music services of their own. But their offerings have two main differences: Consumers pay to access content rather than receive it for free, and content is primarily rented to consumers instead of accessed on a buy-to-own basis. As a result, a host of companies—including FullAudio, Listen.com, and RiOPort—have begun forming rival services that follow the same basic rental model premise.

However, the big leap of faith many companies took is the notion that consumers will actually pay for (never mind rent) music online. With MusicNet and Pressplay bowing rudimentary versions of their services only in the last several weeks of the year, other rival services yet to debut due to a lack of content and publishing licenses, and free file-sharing and CD-burning still proliferating, that's a concept far from proven.

And with the majors unwilling to cross-license content neither to each other due to differing business philosophies nor to third parties due to competitive issues, getting the average user to utilize services like Audiosharing features to be a tall order in the short term.

But for those who do subscribe to new digital music service in 2002, the consumer proposition will likely break down as a debate between low cost (MusicNet) and more consumer-friendly functionality (Pressplay).

MusicNet offers a basic \$9.95-per-month package that allows access to 100 temporary downloads and 100 on-demand streams. Downloads must be renewed each month, tracks are not transportable, and content is limited to songs approved for distribution from the catalogs of WMG, BMG, EMI, and Zomba.

Meanwhile, a basic subscription to Pressplay costs \$9.95 per month and grants access to 300 streams and 30 downloads. Pricing packages ratchet upward from there; higher tiers allow for a limited amount of burned select tracks to blank CDs. Pressplay is banking its success as much on such value-added as on cost and selection (which comprises tracks from the catalogs of UMG, Sony, EMI, Mafacy, Matador, Navarre, OWIZ, Razor & The Roadrunner, Rounder, and Sanctuary). Among Pressplay's notable features: downloads accumulate each month and remain available until a subscription is canceled, users can stream a song for up to 30 seconds before it counts against their allotted monthly number of streams, select tracks will be available for burning, and members can re-download songs from their collection to a second computer for free. Registering subscribers also have the ability to choose to block access to music with parental advisory labels.

Look for consumer response to both models to be monitored closely. But the business of 2002 won't be about consolidation and the creation of technology platforms and business infrastructures—it will be about finding the right model that allows the dollar spent by the average music fan.

# WORLD OF MUSIC & MARKETING

## For One-Stops, 2001 Was The Year Of Liquidation Woes

The Closing Of Valley Media Was The Biggest Of The Five Wholesalers That Foundered During The Past 12 Months

BY ED CHRISTMAN

**NEW YORK**—With the music industry experiencing its first down year in music sales since the advent of SoundScan 10 years ago, 2001 will be remembered for the turmoil in the one-stop sector, where five wholesalers were liquidated during the year, including the biggest music-account liquidation ever, Valley Media.

In addition to Valley, which was still in the wind-down phase at press time, also liquidated were Pacific Coast One-Stop, Music Merchandisers, and Campus Records (the last voluntarily), while Northeast One-Stop began liquidating Dec. 13, after three of the five majors voted against

able in light of the \$200 million in debt Alliance would have to assume to seal the deal. As of mid-December, Valley was selling bulk inventory to accounts as part of its liquidation.

Similarly, Northeast One-Stop—which had sales of about \$28 million in the first nine months of its fiscal year and filed for Chapter 11 protection Nov. 30—began liquidating Dec. 13, one day after its major creditors ruled against a stand-alone reorganization. It, too, was winding down operations, and like Valley, it is unclear at press time when its liquidation would be completed.

Earlier in the year, Pacific Coast One-Stop was the wholesaler to which it tried to avoid liquidation. The company, which had annual revenue in 2000 of about \$100 million, was acquired by Ralph Johnson from founder Steve Kall in December 2000. But Johnson never got his financing together, and after the majors put the company on credit hold, and the bank pulled the plug on its revolver, Pacific Coast filed for Chapter 11 protection, which turned into a liquidation. Its inventory and automation were acquired by Super Discount CDs & DVDs's one-stop that appears to be a bright spot in that sector.

That Irvine, Calif., company appears to be one of the biggest beneficiaries of the Valley and Pacific Coast liquidations. Its profile was also bolstered by the addition of Bruce Ogilvie to its ownership team. Ogilvie, who founded Abbey Road (which he successfully sold to Alliance in the early 1990s) and served as chairman of Wherehouse Entertainment and led that company in a successful Chapter 11 reorganization, bought a one-third equity stake in Super Discount and was named CEO.

In other one-stop news, Universal Music & Video Distribution (UMVD) cut off about 15 one-stops, including Newark Distributors, one of the largest one-stops on the West Coast, which seems to be weathering the

### THE TOP STORIES

- After a planned merger with Alliance Entertainment falls through, Valley Media becomes the industry's largest liquidation ever.

- The one-stop sector was in turmoil as five wholesalers, including Valley, shut down.

- Music Network became a growing force, acquiring 63 Wherehouse stores, giving the chain 115 units.

- National Record Mart files for Chapter 11 protection and looks to be headed for liquidation.

difficulty by buying that major's product "sideways" (i.e. from another one-stop). Most of the one-stops UMVD stopped serving were small in size, and some went out of business—including Campus, which sold some of its assets to ATM, a subsidiary of Sandusky, a longtime music account holder-known as Arrow Distributing. UMVD never said why it cut off the one-stops, although sources suggested that it was responding to expected fallout in the one-stop

### ★ 2001 IN REVIEW

community. Another one-stop, Southwest Wholesale, experienced a change in ownership when minority owner Robert Guillermo bought out majority owner Richard Powers. Earlier in the year, the owners had agreed to sell to a company known as starz-music.com, but that company couldn't get its financing together.

In the music specialty sector, the big news of the year was the involuntary liquidation filing by the five majors against National Record Mart, which, as a defense mechanism, had the court convert the involuntary filing into a Chapter 11 filing. But that

move appeared to be in vain: The creditors forced out chairman Bill Teitelbaum, the company's largest shareholder, and brought in former Musicland executive Gary Ross to serve as a caretaker while the chain was shopped to other music retailers, with there appearing to be little to no interest in acquiring the Pittsburgh-based company. If a buyer doesn't emerge, the chain will be liquidated shortly after Christmas, sources say. Earlier in the year, the Peaches chain, which at its height under its last owner had about 22 super stores in the early 1990s, was liquidated.

The other form of consolidation—mergers and acquisitions—slowed down in 2001, although three deals did occur, and a fourth is still being worked on. The biggest one of the year was Best Buy's completion of its acquisition of Musicland, which it had agreed to do in December 2000. That deal makes Best Buy the largest direct music account.

Music Network continues to be a rising force in music specialty retail, with its August acquisition of 63 stores from Wherehouse Entertainment, giving the Norcross, Ga.-based merchant a total of 115 stores. According to Wherehouse documents filed with the Securities and Exchange Commission, Music Network paid \$26 million for the deal.

In June, Music City Record Distributors, which owns the Car's chain, acquired the seven-unit Polartunes chain, giving it 29 stores in four states. In November, Djangos acquired the used-CD chain CD Warehouse, giving it about 80 stores.

In other Music Network news, the company named Marc Appelbaum president of its retail division, moved into a bigger warehouse and installed new systems and automation, and got a new revolving credit facility for \$30 million from Wells Fargo Retail Finance. Meanwhile, in Torrance, Calif., Larry Gaines, who had been

executive VP at the Wherehouse chain, was named president.

In personnel developments, Trans World Entertainment lost two senior executives when president Mike Madden left in February, and Laurie Clark, his replacement who joined the chain as executive VP, left in November. Trans World also selected PYE as its national brand and recast some 500 outlets with that logo, as well as relaunching its online store under that name. Additionally, the chain introduced Internet-based kiosks in its stores, which allow shoppers to sample any music and video title the location carries.

A couple of chains downsized in 2001, including Tower Records, which let go about 170 employees



during a turnaround effort it implemented earlier in the year when the chain was experiencing difficulty with its bank, Chase Manhattan. With its revolver due April 23 this year, the bank agreed to extend it for one year but called for the \$275 million loan to be truncated in steps to \$100 million, come Dec. 31. But after Tower implemented a turnaround and appeared to be meeting its financial goals, the bank rejected and amended the loan so that the upcoming payment is only to \$195 million, although the loan comes due again April 23, 2002.

In addition to Tower and the Musicland Group—which the latter downsized due to its acquisition by Best Buy, the Virgin Entertainment Group's U.S. arm let go of about 20 employees, as did Wherehouse Entertainment and HMV Media Group North America. Harmony House also

(Continued on next page)



the company's reorganization (see Retail Track, page 61) at a Chapter 11 hearing on its financing.

Valley's plight, however, garnered the most attention as the Woodland, Calif.-based wholesaler—which had about \$80 million in sales in 2000—struggled throughout the first half of the year trying to affect a turnaround that saw founder Barney Cohen forced out in early April when the company's board of directors replaced him with Peter Berg, CEO. In July, Berger began negotiations with the company's main competitor, Coral Springs, Fla.-based Alliance Entertainment, in an attempt to create a merger to solve the company's problems.

But after getting the majors to agree to forgive as much as 60% of the \$120 million Valley owed them, Alliance abandoned the deal when Valley's shrinking revenue made the valuation ascribed to it unpalatable.

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## Liquidation

Continued from preceding page

implemented a defensive downsizing, going from 38 stores to about 25, abandoning the Michigan and Illinois markets so that it could focus on its main market, the Detroit metropolitan area. Along the way, president Jerry Adams left, with his responsibilities being assumed by owner Bill Thom.

As the year wound down, Central South, which runs the Sound Shop chain, and Value Music Concepts were in discussions for a planned merger that would create a company with 130 stores and \$150 million in revenue, sources say.

With music sales and profits weakening, merchants turned to other product lines, including DVD-Audio and Video and video games, but the most aggressive effort in product diversification came from Newbury Comics, which opened the Footenanny clothing store and added inventory from that concept to its music stores as well.

In the mass-merchant sector, Montgomery Ward and Bradlees were liquidated in the beginning of the year, but

that sector continues to show strong performances as it steals market share from the music specialty stores, buoyed by the strong performances of Wal-Mart and Target. In December, mass merchants had so far experienced a 3% gain in album sales, while chains were down nearly 5% for the year.

On the music supplier side, WEA implemented a restructuring that saw it downsize by about 80 employees and shutter three sales offices. Also, three senior executives left—Fran Aliberti, senior VP of sales; Alan Shanno, senior VP of sales; and Alan Voss, executive VP. In December, BMG Distribution also appeared to be involved in a downsizing that so far has seen the San Francisco sales office closing and a number of executives

departing, including Rick Bleiwies, senior VP of marketing and branch operations, and Rich Cohen, senior VP of sales and marketing.

At the other majors, Sony shuttered its Boston office, and EMD closed its Cleveland office. In the direct marketing area, both record clubs downsized, with Columbia House cutting back about 10% of its work force and BMG Direct letting go about 4% of its employees.



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## MERCHANTS & MARKETING

## Declarations Of Independents

by Chris Morris

2001 IN REVIEW

**TOUGHER THAN TOUGH:** In a year marked by disorder and uncertainty in virtually every quarter of American society, it should come as no surprise that the independent music sector mirrored a generalized malaise.

The woes of Valley Media and the closure of its distribution companies were the most dramatic reflections of the economic instability that rocked the nation and the music industry specifically. Four days before its Nov. 20 filing for Chapter 11 bankruptcy protection, Valley instituted a round of layoffs that effectively foiled its DNA and EmERGE units. The cuts came a mere 10 months after Valley instituted EmERGE as a distribution conduit for small and catalog-oriented labels.

The collapse of Valley set off an inevitable toppling of dominoes that will be felt for months and possibly years. Besides eliminating major (and previously quite healthy) player in national distribution, the one-stop's bankruptcy—likely to be resolved in liquidation—served to further squeeze cash-strapped indie distributors and labels unable to withstand even modest hits in payables and inventory. Count this story as the biggest indie-side disaster since the closure of NDI amid Alliance Entertainment's bankruptcy in 1997.

In June, another long-lived distributor announced it was closing its doors. Unable to stay afloat after volume leader Priority Records shifted all its business to EMD, Paulstar Distributing in Chanhassen, Minn., folded its deck, after laying off much of its staff in April. One of the best-known brands in the music business suffered a similar fate: K-tel International filed for Chapter 7 bankruptcy protection in April and shut down its New York-based distribution arm, KTD. Several KTD execs resurfaced at the label management company Shelter Music Group.

Even the boutique quadrant of the indie world was not immune to the winds of violent change. Rotz Records, the 10-year-old punk-oriented distributor in Chicago, closed up shop, leaving a long list of small indie-rock labels in the lurch.

Few distribution companies remained uncashed as business headed south. When tornament Tower

Records went to an automatic repleteness system for its stores, sister company BaySide Distribution in West Sacramento, Calif., laid off about half its sales staff. After paring its label roster, the Northeast Alliance of Independent Labels was bought by Portland, Ore.-based Allegro. Los Angeles-based world music and classical specialist Harmonia Mundi, hit hard by Tower's woes, downsized its staff.

Even a music titan like Red Distribution found itself embroiled in the vicissitudes of the indie economy: After cash-strapped Edel Music was reportedly unable to come up with \$25 million due on Red's purchase



price, it handed its 80% stake in the distributor back to Sony.

Less dramatic, but no less significant, changes were felt at other companies. In March, Navarre Corp. in New Hope, Minn., undertook yet another broad restructuring of its assets and installed senior VP Steve Pritchett to oversee its indie music operations. In June Chris Blackwell's Palm Entertainment and the Rykodisc family of companies, which includes the Rykodisc label and Ryko Distribution, split into two separately owned and operated entities.

The indie business' trade organization experienced a rough patch. The Assn. for Independent Music (AFIM), which had experienced a precipitous downturn in convention attendance in recent years, was announced in October that it was merging its 2002 convention with that of the National Assn. of Recording Merchandisers. AFIM executive director Pat Bradley stepped down in July and was succeeded at year's end by Jeanne Oberstar; the trade group is relocating its offices in L.A.

Many readers called Declarations of Independents during its tough year to voice their concerns, and we heard you. Perhaps the best solution we can offer is the belief that the indie music community continues to produce the best music in the world. Our cast of Flag Warriors—which included Richard Lloyd, the Free Design, the Marbles, Fred Anderson, the White Stripes, the Soundtrack of Our Lives, Kelly Hogan, and Precious Bryant, to name only a few—raised our spirits and saved our hearts in these difficult days. We wish better days for all, and we'll catch you in the days to two.

# Movies Offer Avenue For Advertising

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2003 IN REVIEW

**IT AIN'T OVER TILL IT'S OVER:** As the year winds down, the industry has yet one more liquidation to face. Northeast One-Stop—which filed for Chapter 11 protection Nov. 30—will be liquidated after three of the five major joint Congress Financial—a supplier of the one-stop's revolving credit facility—winning against a reorganization.

Northeast One-Stop (which is owned by the publicly traded Planet Entertainment) thought it had the majors' backing for its reorganization

by Ed Christma

they had the chance, it sounds as if the other two also would have voted against the plan.

As a result, Northeast now is in wind-down phase, with Dec. 28 slated to be the last day, company president **Bill Cerstein** is overseeing the process. It is the fifth one-stop to be liquidated this year, following on the heels of Pacific Coast One-Stop, Campus Records, Music Merchandisers, and Valley Media.

**ELSEWHERE IN THIS ISSUE** appears an overview I wrote on how the music accounts performed this year. Let's look at some of the marketing moves the major distribution companies made.

During the year, some of the majors addressed total concerns about "stale" midlines. In February, UMG unveiled its Flex pricing program—which gives a \$3.50 rebate for every unit of a featured front-line catalog title sold—with 44 featured titles. In September, Sony Music Distribution and Arista created new catalog lines carrying pricing of \$13.98 instead of the traditional \$11.98 midline price and dropped front-line catalog albums into the new lines, with Sony and Arista devaluing about 60 and 10 front-line titles, respectively. The lines were well-received by retailers, who called on all the majors to follow suit.

However, earlier in the year, UMG caught grief from accounts when it lowered the early payment discount of 2% to 1.5% for those paying by check and 1.75% for those paying by electronic fund transfers. Island Def Jam Group's move to establish \$19.98 as the superstar price with a couple of rap titles in the fourth quarter dismayed merchants as well. On the other hand, UMG was applauded when it became the first major to issue an encrypted album in the U.S. Dec. 11, *More Music From the Past & the Future*.

In other distributor initiatives, BMG Distribution kicked off a campaign in April alerting shoppers about bootlegs and counterfeiters, including distributing window clings to retailers that tell shoppers to "support music artists, not con artists."

The National Assn. of Recording Merchandisers (NARM) dropped its antitrust lawsuit against Sony Music Entertainment, after the U.S. Department of Justice filed a friend-of-the-court brief attacking NARM's position. That should pave the way for Sony's return to the trade group's annual convention in March 2002.

**FINALLY.** Retail Track wishes all its readers happy holidays and a prosperous new year.

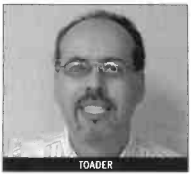
**BY MATT ELZWIG**  
NEW YORK—Marketers and record companies are increasingly looking to use movie theaters and their captive audiences as an avenue for music promotion.

In the latest example, Jive Records is teaming with in-cinema marketing specialist National Cinema Network (NCN) to promote the soundtrack for the film *Jimmy Neutron*, featuring Jive recording artist Aaron Carter.

NCN conducts marketing campaigns for the likes of Nike, CBS, BMW, AT&T, E-Trade, McDonald's, and Nokia through a network of more than 10,000 screens in North America. NCN Network theater chains include AMC, Carmike, Clearview, General Cinema, and National Amusements.

The *Jimmy Neutron* campaign—which launched Dec. 7 in Los Angeles, Boston, New York City, Philadelphia, San Francisco, Atlanta, Chicago, Dallas, Detroit, and Washington, D.C.—is airing in front of films including *Harry Potter* and *The Sorcerer's Stone*. It comprises a mix of integrated in-theater music programming and on-screen advertising slides that run before the movie begins.

While in-theater music programming is traditionally considered alternative promotion, exhibitors and marketers are looking to change that



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through deals like the one with *Jimmy Neutron*. "The way I see it moving forward is that [in-theater promotion] will become more mainstream for artists to get their music in front of customers," says Kay Nutt, executive VP at theater chain United Artists Theatres Circuit, a carrier of NCN's in-theater radio network.

Adrian Toader, NCN senior VP of business development and operations, says the advantage of in-theater marketing is its integration of video, audio, and direct-response promotional elements. He says, "There aren't any other media that I know of that allow you to do such a comprehensive integrated marketing campaign in one concentrated spot."

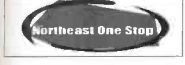
Toader says the ultimate hope is for NCN to create co-op opportunities with record companies that are supported

through local retailers. As part of the *Jimmy Neutron* deal, Jive also has the opportunity to buy theater-lobby signage and have messages printed on the backs of ticket stubs that can double as coupons. Toader says, "Not only can you affect the awareness of the movie audience, you can actually turn [the audience] into buying traffic for the local retailer." Toader also notes it becomes a direct-response medium that further justifies label spending on onscreen-in-theater media promotion.

Also toward that end, NCN is increasingly attempting to draw music marketing dollars and promotion for Movie Tunes. Virgin Records, for instance, recently used Movie Tunes to help promote the act Gonitz.

Company executives say that their programming enables artists to gain exposure while creating advertising revenue and background music for movie audiences. It's also drawing the attention of more labels.

But the attraction of more marketing dollars from record companies may require more deals along the lines of the *Jimmy Neutron* promotion. Virgin senior VP of sales B.J. Lohemeyer, for instance, sees Movie Tunes as a targeted radio station, similar to MTV and VH1. But he notes, "Any further evolution of this concept needs to get very specific in its marketing intent."



plan. Even before filing, Chapter 11, a delegation from Northeast led by founder **Lou Desjardins** (who sold the company to Planet) made the rounds to the majors, including a reorganization that it claimed would provide new financing from a potential investor called the BHI Group, resulting in the majors getting total remuneration.

Based on the information provided to them during that trip, the majors appeared willing to sign off on the plan. But some debate between the Nov. 30 filing and a Dec. 12 court hearing—which was to decide if Northeast could have continued access to the cash collateral held by Congress Financial—Northeast filed a motion that changed some of the plan's key details, including making the new financing debt instead of equity, distribution sources say.

But that wasn't the only key to the majors' about-face. A few of them were said to have lost confidence in the reorganization when, in preparation for the Dec. 12 hearing, a member of the BHI Group failed to show up on any of the dates set for the hearing. And the final nail in the coffin was a petition to the court to make the debt financing from BHI senior to the bank and trade debt. Sources at the majors say they were shocked by that move. What's more, they say that as debt, Northeast's business plan had no way of paying the funding off, except for the slim hope that they would be able to find a new bank to supply a revolving credit facility.

Consequently, the vote against the reorganization came down. Apparently, the reason why only three of the five majors voted against it is because the petition was filed late in the day. Dec. 11 and only the West Coast distributors could be reached that Tuesday night to reach a decision. But had

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## In The News

• Universal Music and Video Distribution (UMVD) has launched a new business-to-business Web site for media, merchants, marketers, vendors, and other business partners to obtain access to a wide range of information on Universal Music Group's artist catalog and digital assets.

The site, UMVD.com, features extensive publicity materials, including more than 15,000 album covers, new release solicitation books, label, artist, and re-

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tail logos; and audioclips for more than 12,000 albums. In addition, it contains expanded search capabilities for specialty catalogs, product lines, and newly uploaded assets.

UMVD president Jim Urie calls the site a "a one-stop source for up-to-date artist and release information." Executive VP Jim Weatherston adds that the site is designed to reduce costs and improve efficiencies in distribut-

ing label-branded information and publicity content.

• Musicland posted a \$17 million operating loss in the quarter ended Dec. 1, vs. operating profit of some \$400,000 in the same period last year. Sales, as previously reported, slipped 1% to \$420 million (*Billboard Bulletin*, Dec. 7).

Parent Best Buy cites the seasonality of Musicland's business, noting that there were \$4 million in goodwill amortization charges in the quarter. Gross profit margins fell more than expected, to 33.7% from 37%, as Musicland repositioned its product mix.

Best Buy itself for the quarter reported net income of \$80 million, or 37 cents per diluted share, vs. net income of \$57 million, or 27 cents per diluted share. As previously reported, sales rose 27% to \$4.76 billion.

• Epic Records artist Shakira currently ranks as the third-most-searched celebrity name on Microsoft's MSN Search, behind top-ranked Britney Spears and No. 2 Marsha Stewart.

The songstress' name is receiving upward of 1,000 queries per day, rivaling queries for such other

cyber-celebrity favorites as Jennifer Lopez, Madonna, and Pamela Anderson. No doubt that has been aided by Shakira's looks and strong album sales. Her new album, *Laundry Service*, debuted at No. 3 on *The Billboard 200* chart in November.



But the Epic new-media team has also been mounting an aggressive online push for Shakira. The label recently launched a bilingual Web site, shakira.com, where fans can access news in both Spanish and English on Shakira, her new album, appearances, events, and promotions.

The label has also hosted listening parties through the Internet arms of MTV and Univision. In addition, Internet portal MSN/Yupi.com and MSN Music are currently offering a Shakira version of its game OutSmart, where fans can test their entertainment trivia knowledge against the artist.

# CHEERS!

# 2001

As the year comes to a close, Playboy Home Video warmly thanks all of you who made our business successful. To our retailers, associates and friends, we extend our gratitude and warm wishes for a prosperous 2002.

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DECEMBER 29 2001 **Billboard** TOP VHS SALES

LAST WEEK	THIS WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	WEEKS ON CHART	PEAK
		<p><b>NUMBER 1</b></p> <p>1. <b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b>  <small>WIDESCREEN, STUDIOS HOME VIDEO ENTERTAINMENT 2001</small></p>						
		<p>2. <b>HOW THE GRINCH STOLE CHRISTMAS</b>  <small>WIDESCREEN, STUDIOS HOME VIDEO ENTERTAINMENT 2001</small></p>						
1	1	<b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b> <small>WIDESCREEN, STUDIOS HOME VIDEO ENTERTAINMENT 2001</small>	Warner Home Video	Ben Affleck Josh Hartnett	2001	PG-13	24	99
		<p>3. <b>SHREK</b>  <small>WIDESCREEN, HOME ENTERTAINMENT 2001</small></p>						
2	2	<b>SHREK</b> <small>WIDESCREEN, HOME ENTERTAINMENT 2001</small>	Jim Carrey	Mike Myers Eddie Murphy	2000	PG	24	98
		<p>4. <b>THE LAND BEFORE TIME: THE BIG FREEZE</b>  <small>WIDESCREEN, TOUCHSTONE HOME VIDEO 2001</small></p>						
		<p>5. <b>SNOW WHITE AND THE SEVEN DWARFS</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small></p>						
3	3	<b>SNOW WHITE AND THE SEVEN DWARFS</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small>	Animated		1937	G	19	99
		<p>6. <b>BARBIE IN THE NUTCRACKER</b>  <small>ARTISTS-IN-HAND ENTERTAINMENT 2000</small></p>						
4	4	<b>BARBIE IN THE NUTCRACKER</b> <small>ARTISTS-IN-HAND ENTERTAINMENT 2000</small>	Barbie		2001	NR	19	98
		<p>7. <b>MICKY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small></p>						
5	5	<b>MICKY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small>	Mickey Mouse		2001	NR	22	96
		<p>8. <b>HOLIDAY IN THE SUN</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small></p>						
6	6	<b>HOLIDAY IN THE SUN</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small>	Mary-Kate & Ashley Olsen		2001	NR	19	99
		<p>9. <b>POKEMON: MEWtwo RETURNS</b>  <small>WARNER HOME VIDEO 2001</small></p>						
7	7	<b>POKEMON: MEWtwo RETURNS</b> <small>WARNER HOME VIDEO 2001</small>	Animated		2001	NR	14	95
		<p>10. <b>RUDOLPH THE RED-NOSED REINDEER</b>  <small>WARNER HOME VIDEO ENTERTAINMENT 1964</small></p>						
8	8	<b>RUDOLPH THE RED-NOSED REINDEER</b> <small>WARNER HOME VIDEO ENTERTAINMENT 1964</small>	Animated		1964	NR	9	98
		<p>11. <b>DR. DOLITTLE 2</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
9	9	<b>DR. DOLITTLE 2</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Eddie Murphy		2001	PG	22	98
		<p>12. <b>BEETHOVEN'S 4TH</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
10	10	<b>BEETHOVEN'S 4TH</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Judge Reinhold Julio Savaris		2001	NR	19	98
		<p>13. <b>CATS &amp; DOGS</b>  <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small></p>						
11	11	<b>CATS &amp; DOGS</b> <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small>	Jeff Goldblum Elizabeth Perkins		2001	PG	22	98
		<p>14. <b>SAVE THE LAST DANCE</b>  <small>PARAMOUNT HOME VIDEO 2001</small></p>						
12	12	<b>SAVE THE LAST DANCE</b> <small>PARAMOUNT HOME VIDEO 2001</small>	Julia Stiles		2000	PG-13	14	95
		<p>15. <b>HOW THE GRINCH STOLE CHRISTMAS</b>  <small>WIDESCREEN, STUDIOS HOME VIDEO ENTERTAINMENT 2001</small></p>						
13	13	<b>HOW THE GRINCH STOLE CHRISTMAS</b> <small>WIDESCREEN, STUDIOS HOME VIDEO ENTERTAINMENT 2001</small>	Animated		1996	NR	14	95
		<p>16. <b>O BROTHER, WHERE ART THOU?</b>  <small>WIDESCREEN, HOME ENTERTAINMENT 2000</small></p>						
14	14	<b>O BROTHER, WHERE ART THOU?</b> <small>WIDESCREEN, HOME ENTERTAINMENT 2000</small>	George Clooney		2000	PG-13	14	99
		<p>17. <b>SPY KIDS (PAN &amp; SCAN)</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2001</small></p>						
15	15	<b>SPY KIDS (PAN &amp; SCAN)</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2001</small>	Antonio Banderas Alan Cumming		2001	PG	24	99
		<p>18. <b>RUDOLPH: ISLAND OF MISFIT TOYS</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
16	16	<b>RUDOLPH: ISLAND OF MISFIT TOYS</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Animated		2001	NR	22	95
		<p>19. <b>FROSTY THE SNOWMAN</b>  <small>SONY PICTURES HOME ENTERTAINMENT 1969</small></p>						
17	17	<b>FROSTY THE SNOWMAN</b> <small>SONY PICTURES HOME ENTERTAINMENT 1969</small>	Animated		1969	NR	9	98
		<p>20. <b>A CHRISTMAS STORY</b>  <small>WARNER HOME ENTERTAINMENT 1983</small></p>						
18	18	<b>A CHRISTMAS STORY</b> <small>WARNER HOME ENTERTAINMENT 1983</small>	Dorcas McEvinn Peter Billingsley		1983	PG	14	95
		<p>21. <b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b>  <small>WARNER HOME VIDEO 1989</small></p>						
19	19	<b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b> <small>WARNER HOME VIDEO 1989</small>	Chevy Chase		1989	PG-13	14	95
		<p>22. <b>CAST AWAY</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2000</small></p>						
20	20	<b>CAST AWAY</b> <small>SONY PICTURES HOME ENTERTAINMENT 2000</small>	Tom Hanks Helen Hunt		2000	PG	19	98
		<p>23. <b>THE MUMMY RETURNS</b>  <small>UNIVERSAL STUDIOS HOME VIDEO 2001</small></p>						
21	21	<b>THE MUMMY RETURNS</b> <small>UNIVERSAL STUDIOS HOME VIDEO 2001</small>	Brandon Fraser Rachel Weisz		2001	PG-13	22	98
		<p>24. <b>BOB THE BUILDER: BOB'S WHITE CHRISTMAS</b>  <small>UNIVERSAL STUDIOS HOME VIDEO 2001</small></p>						
22	22	<b>BOB THE BUILDER: BOB'S WHITE CHRISTMAS</b> <small>UNIVERSAL STUDIOS HOME VIDEO 2001</small>	Animated		2001	NR	14	99
		<p>25. <b>RUDOLPH: ISLAND OF MISFIT TOYS W/CD</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
23	23	<b>RUDOLPH: ISLAND OF MISFIT TOYS W/CD</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Animated		2001	NR	22	95
		<p>26. <b>THE WEDDING PLANNER</b>  <small>OLUMBIA TRISTAR HOME ENTERTAINMENT 2001</small></p>						
24	24	<b>THE WEDDING PLANNER</b> <small>OLUMBIA TRISTAR HOME ENTERTAINMENT 2001</small>	Jennifer Lopez Matthew McConaughey		2000	PG-13	14	95
		<p>27. <b>A CHARLIE BROWN CHRISTMAS</b>  <small>PARAMOUNT HOME VIDEO 1990</small></p>						
25	25	<b>A CHARLIE BROWN CHRISTMAS</b> <small>PARAMOUNT HOME VIDEO 1990</small>	Animated		1990	NR	16	95
		<p>28. <b>IT'S A WONDERFUL LIFE</b>  <small>WARNER HOME ENTERTAINMENT 1946</small></p>						
26	26	<b>IT'S A WONDERFUL LIFE</b> <small>WARNER HOME ENTERTAINMENT 1946</small>	James Stewart Donna Reed		1946	NR	19	98
		<p>29. <b>RECESS CHRISTMAS: MIRACLE ON THIRD STREET</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2001</small></p>						
27	27	<b>RECESS CHRISTMAS: MIRACLE ON THIRD STREET</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2001</small>	Animated		2001	NR	22	99
		<p>30. <b>WILLOW</b>  <small>WARNER HOME VIDEO 1987</small></p>						
28	28	<b>WILLOW</b> <small>WARNER HOME VIDEO 1987</small>	Val Kilmer Joanne Whalley		1987	PG	14	98
		<p>31. <b>MAGIC GIFT OF THE SNOWMAN</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
29	29	<b>MAGIC GIFT OF THE SNOWMAN</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Animated		2001	NR	7	95
		<p>32. <b>SCOOBY-DOO &amp; THE CYBER CHASE</b>  <small>WARNER HOME ENTERTAINMENT 2001</small></p>						
30	30	<b>SCOOBY-DOO &amp; THE CYBER CHASE</b> <small>WARNER HOME ENTERTAINMENT 2001</small>	Animated		2001	NR	19	96
		<p>33. <b>DUMBO-60TH ANNIVERSARY EDITION</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 1941</small></p>						
31	31	<b>DUMBO-60TH ANNIVERSARY EDITION</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 1941</small>	Animated		1941	G	22	99
		<p>34. <b>BRING IT ON</b>  <small>UNIVERSAL STUDIOS HOME VIDEO 2000</small></p>						
32	32	<b>BRING IT ON</b> <small>UNIVERSAL STUDIOS HOME VIDEO 2000</small>	Kirsten Dunst		2000	PG-13	14	98
		<p>35. <b>WHITE CHRISTMAS</b>  <small>PARAMOUNT HOME VIDEO 1954</small></p>						
33	33	<b>WHITE CHRISTMAS</b> <small>PARAMOUNT HOME VIDEO 1954</small>	Bing Crosby Doris Day		1954	NR	9	93
		<p>36. <b>BLUE'S CLUES: BLUE'S BIG HOLIDAY</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
34	34	<b>BLUE'S CLUES: BLUE'S BIG HOLIDAY</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Blue's Clues		2001	NR	9	95
		<p>37. <b>102 DALMATIANS</b>  <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small></p>						
35	35	<b>102 DALMATIANS</b> <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small>	Glass Clooney		2000	G	14	99
		<p>38. <b>OSMOSIS JONES</b>  <small>WARNER HOME ENTERTAINMENT 1984</small></p>						
36	36	<b>OSMOSIS JONES</b> <small>WARNER HOME ENTERTAINMENT 1984</small>	Animated		2001	PG	22	98
		<p>39. <b>MEN OF HONOR</b>  <small>SONY PICTURES 2000</small></p>						
37	37	<b>MEN OF HONOR</b> <small>SONY PICTURES 2000</small>	Robert De Niro Deba Godding, Jr.		2000	R	14	98
		<p>40. <b>2001 WORLD SERIES</b>  <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small></p>						
38	38	<b>2001 WORLD SERIES</b> <small>WARNER HOME VIDEO ENTERTAINMENT 2001</small>	Various Artists		2001	NR	19	95

■ RIAA gold certification for sales of 50,000 copies or 25,000 in sales as suggested retail. ■ RIAA platinum certification for sales of 100,000 copies or 50,000 in sales as suggested retail. ■ RIAA multi-platinum certification for sales of 200,000 copies or 100,000 in sales as suggested retail. ■ RIAA diamond certification for sales of 500,000 copies or 250,000 in sales as suggested retail. ■ RIAA multi-diamond certification for sales of 1,000,000 copies or 500,000 in sales as suggested retail. ■ RIAA platinum certification for sales of 100,000 copies or 50,000 in sales as suggested retail. ■ RIAA multi-platinum certification for sales of 200,000 copies or 100,000 in sales as suggested retail. ■ RIAA diamond certification for sales of 500,000 copies or 250,000 in sales as suggested retail. ■ RIAA multi-diamond certification for sales of 1,000,000 copies or 500,000 in sales as suggested retail. © 2001 Billboard Publications.

DECEMBER 29 2001 **Billboard** TOP DVD SALES

LAST WEEK	THIS WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	WEEKS ON CHART	PEAK
		<p><b>NUMBER 1</b></p> <p>1. <b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b>  <small>WIDESCREEN, STUDIOS HOME ENTERTAINMENT 2001</small></p>						
		<p>2. <b>SHREK (SPECIAL EDITION)</b>  <small>WIDESCREEN, HOME ENTERTAINMENT 2001</small></p>						
3	3	<b>SHREK (SPECIAL EDITION)</b> <small>WIDESCREEN, HOME ENTERTAINMENT 2001</small>	Jim Carrey	Mike Myers Eddie Murphy	2000	PG	24	98
		<p>3. <b>PLANET OF THE APES</b>  <small>SONY PICTURES 2001</small></p>						
4	4	<b>PLANET OF THE APES</b> <small>SONY PICTURES 2001</small>	Mark Wahlberg Heavenly Bodies Carter		2001	PG-13	20	98
		<p>4. <b>HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME)</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
5	5	<b>HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME)</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Animated		1996	NR	14	95
		<p>5. <b>HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN)</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
6	6	<b>HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN)</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Animated		1996	NR	14	95
		<p>6. <b>LARA CROFT: TOMB RAIDER</b>  <small>PARAMOUNT HOME VIDEO 2001</small></p>						
7	7	<b>LARA CROFT: TOMB RAIDER</b> <small>PARAMOUNT HOME VIDEO 2001</small>	Angelina Jolie		2001	PG-13	20	98
		<p>7. <b>STAR WARS: EPISODE I: THE PHANTOM MENACE</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
8	8	<b>STAR WARS: EPISODE I: THE PHANTOM MENACE</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Liam Neeson Ewan McGregor		2001	PG	20	98
		<p>8. <b>THE GODFATHER DVD COLLECTION</b>  <small>PARAMOUNT HOME VIDEO 1974</small></p>						
9	9	<b>THE GODFATHER DVD COLLECTION</b> <small>PARAMOUNT HOME VIDEO 1974</small>	Marlon Brando Al Pacino		1974	R	10	55
		<p>9. <b>LEGALLY BLONDE</b>  <small>WARNER HOME ENTERTAINMENT 1999</small></p>						
10	10	<b>LEGALLY BLONDE</b> <small>WARNER HOME ENTERTAINMENT 1999</small>	Reese Witherspoon		1999	PG-13	30	98
		<p>10. <b>SWORNSHIRT</b>  <small>WARNER HOME VIDEO 2002</small></p>						
11	11	<b>SWORNSHIRT</b> <small>WARNER HOME VIDEO 2002</small>	John Travolta Hugh Jackman		2002	R	24	98
		<p>11. <b>SNOW WHITE AND THE SEVEN DWARFS</b>  <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small></p>						
12	12	<b>SNOW WHITE AND THE SEVEN DWARFS</b> <small>WALT DISNEY HOME VIDEO ENTERTAINMENT 2000</small>	Animated		1937	G	20	99
		<p>12. <b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b>  <small>WARNER HOME VIDEO 1989</small></p>						
13	13	<b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b> <small>WARNER HOME VIDEO 1989</small>	Chevy Chase Beaverly D'Angelo		1989	PG-13	18	98
		<p>13. <b>WILLOW</b>  <small>WARNER HOME VIDEO 1987</small></p>						
14	14	<b>WILLOW</b> <small>WARNER HOME VIDEO 1987</small>	Val Kilmer Joanne Whalley		1987	PG	14	98
		<p>14. <b>GHOSTS OF MARS</b>  <small>CELEBRATION HOME VIDEO 2001</small></p>						
15	15	<b>GHOSTS OF MARS</b> <small>CELEBRATION HOME VIDEO 2001</small>	Ice Cube Natascha Harnisch		2001	R	27	98
		<p>15. <b>A CHRISTMAS STORY</b>  <small>WARNER HOME ENTERTAINMENT 1983</small></p>						
16	16	<b>A CHRISTMAS STORY</b> <small>WARNER HOME ENTERTAINMENT 1983</small>	Dorcas McEvinn Peter Billingsley		1983	PG	14	95
		<p>16. <b>SUMMER CATCH</b>  <small>WARNER HOME VIDEO 1997</small></p>						
17	17	<b>SUMMER CATCH</b> <small>WARNER HOME VIDEO 1997</small>	Fredia Frye, Jr. Jessica Biel		1997	PG	11	93
		<p>17. <b>THE MATRIX</b>  <small>WARNER HOME VIDEO 1999</small></p>						
18	18	<b>THE MATRIX</b> <small>WARNER HOME VIDEO 1999</small>	Keanu Reeves Laurence Fishburne		1999	NR	20	98
		<p>18. <b>THE SIMPSONS: SEASON 1</b>  <small>SONY PICTURES 2000</small></p>						
19	19	<b>THE SIMPSONS: SEASON 1</b> <small>SONY PICTURES 2000</small>	The Simpsons		2000	NR	20	98
		<p>19. <b>THE PATRIOT</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
20	20	<b>THE PATRIOT</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Mel Gibson		2001	R	18	98
		<p>20. <b>THE LAND BEFORE TIME: THE BIG FREEZE</b>  <small>WIDESCREEN, TOUCHSTONE HOME VIDEO 2001</small></p>						
21	21	<b>THE LAND BEFORE TIME: THE BIG FREEZE</b> <small>WIDESCREEN, TOUCHSTONE HOME VIDEO 2001</small>	Animated		1978	NR	24	98
		<p>21. <b>AMERICA'S SWEETHEARTS</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2001</small></p>						
22	22	<b>AMERICA'S SWEETHEARTS</b> <small>SONY PICTURES HOME ENTERTAINMENT 2001</small>	Julia Roberts Billy Crystal		2001	R	27	98
		<p>22. <b>GLADIATOR</b>  <small>SONY PICTURES HOME ENTERTAINMENT 2000</small></p>						
23	23	<b>GLADIATOR</b> <small>SONY PICTURES HOME ENTERTAINMENT 2000</small>	Russell Crowe		2000	R	20	98
		<p>23. <b>APOCALYPSE NOW Redux</b>  <small>PARAMOUNT HOME VIDEO 1979</small></p>						
24	24	<b>APOCALYPSE NOW Redux</b> <small>PARAMOUNT HOME VIDEO 1979</small>	Marlon Brando Martin Sheen		1979	R	20	98
		<p>24. <b>DR. DOLITTLE 2</b>  <small>SONY PICTURES 2001</small></p>						
25	25	<b>DR. DOLITTLE 2</b> <small>SONY PICTURES 2001</small>	Eddie Murphy		2001	PG	24	98
		<p>25. <b>AMERICAN OUTLAWS</b>  <small>WARNER HOME VIDEO 1991</small></p>						
26	26	<b>AMERICAN OUTLAWS</b> <small>WARNER HOME VIDEO 1991</small>	Colin Farrell Scott East		1991	R	13	94

DECEMBER 29 2001 **Billboard** TOP VIDEO RENTALS

LAST WEEK	THIS WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	WEEKS ON CHART	PEAK
		<p><b>NUMBER 1</b></p> <p>1. <b>PEARL HARBOR</b>  <small></small></p>						



# PROGRAMMING

## September 11 And The Economy Force Radio To Rethink Itself

BY CARLA HAY AND ANGELA KING

**NEW YORK**—The effects of the Sept. 11 terrorist attacks were far-reaching, and radio's response largely reflected the commonly felt need for changed priorities in a world that has been altered forever. Programmers rethought many things: whether certain songs were still appropriate, whether their music stations needed more news and information, and how best to meet the community's needs. But the attacks also brought deeper changes in the way DJs conducted their business, making them more aware of life's "big picture" issues.

Barry James, station manager of modern AC WTMX Chicago, summarized the feelings of many in the industry by saying, "We must compete. We will win. But on a day-to-day basis, we can realize there's more to life than radio or any other career."

After Sept. 11, many outlets immediately adopted inspirational and patriotic themes, though some were careful not to go too far. "It goes back to not wanting to be viewed as trying to profit from any sympathy or wave of patriotism," says Susan Groves, CEO of modern rock WHIRL Albany, NY. "[People] are turning on the radio and listening to music as an escape."

While several songs—most notably Downing Pool's "Bodies" and Atron's "Because I Got High"—lost chart momentum as a result of the events, other songs became anthems. These included Enrique Iglesias' "Hero," Enya's "Only Time," Five for Fighting's "Superman (It's Not Easy)," and Lee Greenwood's "God Bless the U.S.A."

Many radio concerts that were scheduled to take place after Sept. 11 were turned into events benefiting the relief efforts. Several stations also geared their promotions toward charity donations and fund raising.

### OUTBACK BLUES

The combination of economic recession and further consolidation at radio resulted in the most widespread cutbacks of the past 20 years. Clear Channel made many of the most high-profile layoffs. The giant station owner consolidated several positions in numerous markets, including New York City, Chicago, Philadelphia, San Francisco, and Boston.

### SATELLITE RADIO ARRIVES

Radio reached an important technological milestone Sept. 25, when XM Satellite Radio officially launched the

first U.S. digital satellite radio service. The Washington, D.C.-based company initially bowed its services in San Diego and Dallas/Fort Worth, Texas,

### 2001 IN REVIEW

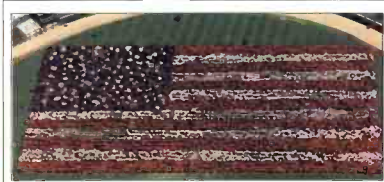
and has since expanded to about 25 other markets, including New York City, Philadelphia, and San Francisco. XM Satellite Radio—which provides about 100 channels (71 music-related and most of them commercial-free)—has also been racking up accolades for breakthrough advancement. *Time* magazine named XM Satellite Radio its invention of the year, while *Fortune*

## THE TOP STORIES

- The Sept. 11 tragedies cause radio programmers to rethink playlists and priorities.
- Massive cutbacks result from economic recession and radio consolidation.
- XM Satellite Radio makes breakthrough debut.
- Internet radio suffers from the dotcom crash.
- Faith Hill is the year's most-played artist at radio.

magazine named it product of the year.

Things weren't quite as rosy at XM's other service, Sirius Satellite Radio, which had a bumpy ride with the departure of CEO David Margolese in October and repeated delays of its service. Sirius was scheduled to bow its service this year, but its debut has now been postponed to Feb. 14, 2002, in Houston, Denver, and Phoenix. In November, Joseph P. Clayton, formerly of Clear Channel, replaced Margolese as Sirius president/CEO.



KRQQ Tucson, Ariz., organized 6,000 listeners into the shape of a 300-foot-by-160-foot flag—one of many such events that radio stations hosted around the country in the wake of Sept. 11.

### INTERNET RADIO FALTERS

If satellite radio is being touted as the future of the industry, Internet radio may be remembered as having its glory days in the past. Several internet radio companies felt the dotcom crash of the past year by going out of business or filing for bankruptcy protection. BroadcastAmerica.com, Monster Media, SoundsBig.com, and Audio-Highway.com were among the affected companies. Meanwhile, many radio stations ceased their Web streaming content, as fees for licensing, performance royalties, and advertisers unions became problematic issues.

### TOP ARTISTS AT RADIO

The crossover success of Faith Hill helped her reign as the most-played artist of 2001 on all U.S. radio stations monitored by Broadcast Data Systems. The following artists round out the year's top 50 most-played artists, in descending order:

- Nos. 2-10: Destiny's Child, Tim McGraw, Matchbox Twenty, Creed, George Strait, Alan Jackson, Jennifer Lopez, Garth Brooks, 3 Doors Down.
  - Nos. 11-20: Shaggy, Toby Keith, Lenny Kravitz, Limp Bizkit, Dixie Chicks, Brooks & Dunn, Nelly, Madonna, N Sync, Lifehouse.
  - Nos. 21-30: U2, Janet Jackson, Backstreet Boys, Aerosmith, Shania Twain, Incubus, Jo Dee Messina, Staind, Lee Ann Womack, Travis Tritt.
  - Nos. 31-40: Train, Fuel, Kenny Chesney, Dido, Jagged Edge, Sugar Ray, Pink, Metallica, Stone Temple Pilots, Jay-Z.
  - Nos. 41-50: Mya, Nelly Furtado, Dave Matthews Band, R. Kelly, Martina McBride, Red Hot Chili Peppers, Diamond Rio, Vertical Horizon, 112, Uncle Kracker.
- Acts were ranked by total detections of all songs during the 2001 chart year.

## the Eye™

by Carla Hay

### 2001 IN REVIEW

**MUSIC VIDEO RECAP:** Most of the music-video networks achieved important milestones this year in the midst of an economic recession. MTV celebrated its 20th anniversary Aug. 1 with a televised party at New York City's Hammerstein Ballroom. The special included performances by Red Hot Chili Peppers, Method Man, Billy Idol, Kid Rock, May J. Blige, and Jane's Addiction.

This year's MTV Video Music Awards (VMA) was the second-highest rated in MTV history. The show garnered a 6.6 rating—meaning it was seen in more than 6 million U.S. households.

VH1 experienced its highest-rated program ever with the Oct. 20 telecast of *The Concert for New York City*, a benefit for the victims of the Sept. 11 terrorist attacks. The concert's all-star lineup included Paul McCartney, David Bowie, Destiny's Child, and the Who. The program earned a 3.7 rating (3.9 million U.S. households).

Sept. 11 made music video programmers rethink the boundaries of what is acceptable to put on the air, with potentially offensive content being scrutinized more than ever. This year's MuchMusic Video Awards show, which was scheduled for Sept. 23, was canceled because of Sept. 11, and moved to June 2002.

On June 9, BET debuted its first BET Awards, which became the network's highest-rated special in its history, achieving a 4.3 overnight rating, or more than 4 million households.

Meanwhile, Country Music Television boosted up its original programming by introducing such new shows as *CMT Most Wanted Live* and *Grand Ole Opry Live*. The network also earned its highest-rated show in its history, with the Oct. 21 live telecast of *The Country Freedom Concert* that received a 2.1 household rating.

Despite high ratings accomplishments by MTV networks, the company was not immune to industry downsizing. In its largest employee cutback in recent history, MTV Networks laid off about 450 staffers (or 9% of its workforce) in October.

The economic crunch was also felt at several music-video production companies. Propaganda Films (after 15 years in business), Propaganda subsidiaries Satellite Films and Academy, Shooting Gallery, and You Media all went out of business.

### NOTEWORTHY VIDEOS:

Fatboy Slim's "Weapon of Choice" was the year's most-honored video, even though Fatboy Slim did not appear in it. The Spike Jonze-directed clip, which stars actor Christopher Walken dancing to the song, won six MTV VMAs (including breakthrough video and best direction in a video), as well as three Billboard Music Video Awards for best clip in the pop, modern rock, and dance categories. Jonze told *Billboard* in a rare interview, "One of the best parts of making videos is that I work with a lot of the same people I've worked with for the past seven years."

Other much-lauded videos of 2001 included Gorilla's "Clint Eastwood" (winner of three Billboard Music Video Awards, including the Maximum Vision Award), "Lady Marmalade" from Christina Aguilera, Lil' Kim, Mya, and Pink (winner of two MTV VMAs, including best video of the year, and two My VH1 Music Awards, including favorite video), and OutKast's "Ms. Kelly," which was named video of the year at the BET Awards.



JONZE

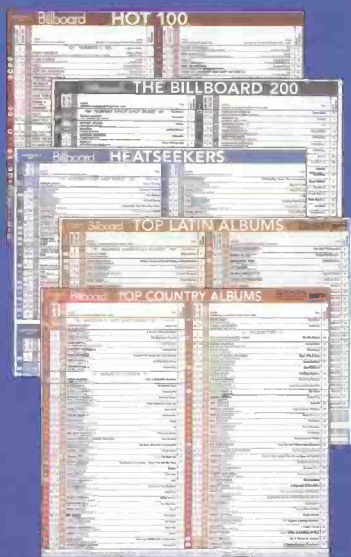
Madonna's video for "What It Feels Like for a Girl" caused a stir when MTV and VH1 declined to add it to their playlists due to the clip's violent content. However, MuchMusic, MuchMusic USA, Oxygen, and several networks in Europe repeatedly played the entire video (usually after 9 p.m.). The controversy came and went quickly; not surprisingly, the video was eventually released for sale on DVD.

Looking ahead to 2002, the biggest challenge facing the music-video industry will be to continue to create innovative videos and unique programming despite these uncertain times.

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- Billboard Latin 50
- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B/Hip-Hop Albums
- Hot R&B/Hip-Hop Singles
- Hot R&B/Hip-Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Soundtracks
- Top Independent Albums
- Top Electronic Albums
- Top Country Albums/Country Catalog Albums
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# BETWEEN THE BOLLAS

A LOOK BEHIND THIS WEEK'S CHART ACTION



By Silvio Pietromonico, Mital Patel, Wade Irwin

## Over The Counter

by Geoff Mayfield

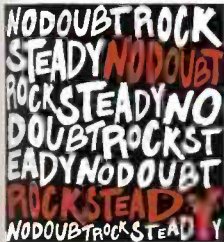
**WINDING IT DOWN:** In a year when the No. 1 slot on The Billboard 200 has seen little staying power, Creed's *Weathered* becomes only the third album this year—and the first of those releases in 2001—to chalk up as many as four weeks at No. 1.

The album again pads its lead (555,000 units, up 21%) over runner-up *Now That's What I Call Music!* #1 (404,000, up 19%). Creed leads by 37.5% after holding a 25% margin last week. Creed label Wind-up projects the album will reign again next week, with 700,000-plus, and possibly even 800,000. The label further predicts *Weathered* will hold court throughout January.

The current streak matches a four-week run racked by Shaggy with *Hotshot* from the Feb. 17 issue through the one dated March 10; it later chalked up two more weeks, starting with the March 31 issue. And four of the eight weeks that the *Beatles' 1* was No. 1 happened in this calendar year.

In a year with 25 different albums reached the top rung, five others held the summit for three weeks: the sixth and seventh volumes of *Now That's What I Call Music*, *Staind*, *Jay-Z*, and *Silva Keys*, with *Keys'* feat coming in non-consecutive weeks. Last year, 18 albums took turns at No. 1, and 23 led the list in 1999. There has been more turnover in 2001 than in any year since 1997, when 29 titles hit No. 1.

**HEY BABY:** As predicted, No Doubt snared The Billboard 200 Hot Shot Debut (No. 9, 255,000 units). Launched with a wall-to-wall media splash, including performances on *Saturday Night Live* and at the Billboard Music Awards and *VH1* Awards shows, the band's new *Rock Steady* surpasses the first week of its 2000 omz, *Return of Saturn*, by 26%... *Rock Steady* is one of 12 albums to surpass 200,000 units this week, and each of the top 33 are at 100,000-plus. There were 32 above 100,000 at this time last year, but, alas, album sales still trace those of the same 2000 week for the seventh straight time. (See Market Watch, page



12). It won't get easier from here, as the week leading up to last year's Christmas—when the holiday fell on a Monday for the first time since 1995—was the biggest sales week in SoundScan's 10-year history... *Mannheim Steamroller* continues to bag big game. Three weeks ago, its sixth Christmas album ended the 53-week lock on Top New Age Albums by *Enya's A Day Without Rain*. Now, Mannheim jumps to No. 1 on Top Holiday Albums (275,000, up 14%), over... *2001 IN REVIEW*... talking *Now That's What I Call Christmas!* (268,500), which has been this year's biggest seasonal album, selling 1.23 million units since its Oct. 23 release. Mannheim's *Christmas Extrordinaire*, which hits stores the same day, has scanned 1.03 million copies to date.

**HIDE AND SEEK:** As this column recently noted, a glut of new hip-hop albums—including sets from Jay-Z, Wu-Fang Clan, and Mystikal—hit stores Dec. 18. Of them, Nas will net the Hot Shot Debut with 350,000-400,000 units, while *Lil' Bow Wow* seems to have the only other new hip-hop album with a shot at 200,000. Oddly, all these rap titles will bow on the charts during the one week when *Billboard* does not publish. We do, however, compile charts during that holiday week and offer them through our research department. Contact them at 646-654-4633 or at research@billboard.com... Veteran rock band Yes travels an orchestral route on *Magnification* and thus lands at No. 7 on Top Classical Crossover Albums in the chart's unpublished week. It should have bowed there at No. 5 last week... With Christmas and New Year's day both falling on a Tuesday—the day that sales charts are usually formulated—*SoundScan* will release its charts on Thursday, rather than Wednesday, during both holiday weeks. Consequently, *Billboard* Information Network and all those charts back one day from their normal schedules during both weeks.

**PEACE ON EARTH:** Even before the horrors of Sept. 11, this year was already shaping up to be one of my least favorite in recent memory, especially with so many friends in the music trade losing jobs to the economy's vicious game of musical chairs. I find I'm eager for this world to start over with a fresh year.

It is, however, in trying times that we most appreciate the goodness in our lives. With that in mind, I thank the dedicated crew of the *Billboard* chart department, as well as our colleagues at SoundScan, Broadcast Data Systems, and VideoScan. And, at each year's end, I feel particularly obligated to thank my right hand, Keith Caulfield, who manages to enrich *Billboard*'s chart-related columns almost every single week.

May the meaning of December's holidays enable us all to start 2002 with renewed hope.

## Singles Minded

**REMEMBRANCE:** Certainly one of the biggest chart stories of 2001 was the proliferation of patriotic titles that emerged in the wake of the Sept. 11 terrorist attacks. More than three months later, some continue to resonate with radio listeners and consumers.

As predicted in last week's column, Alan Jackson's "Where Were You (When the World Stopped Turning)," a song written about Sept. 11, rises to No. 1 on Hot Country Singles & Tracks in only six weeks. It is the quickest ascent to the top of that chart in more than four years.

On the Hot 100 Singles Sales chart, the two highest debuts (*Mariah Carey's* "Never Too Far" and *Daniel Rodriguez's* "God Bless America") and the biggest gainer (*Aaron Tippin's* "Where the Stars and Stripes and Eagle Fly") were also born from the events of that day. Carey's performance of "Hero" on the *America:*

single on that chart. On Hot Country Singles & Tracks, the song gains 139 detections and holds at No. 4 for a fourth consecutive week.

**A GOOD YEAR FOR THE LITTLE GUYS:** When *Kenny Rogers* took "I Lay Me a Rose" to No. 1 on Hot Country Singles & Tracks on his independent Dreamcatcher imprint in May 2000, Music Row's independent label sector hailed the event as a harbinger of better days ahead—an optimistic but cautious promise fulfilled in 2001. During the 2000 chart year, there were only four indie titles that impacted the country radio chart, a figure that quintupled in 2001.

led by the runaway success of Mark McGuinn's "Mrs. Steven Roby" and David Ball's "Riding with Future Malone," 20 indie titles peppered Hot Country Singles & Tracks this past year. They came from veterans and newcomers alike, including *Rodney Foster*, *Nickel Creek*, *Sherrie Austin*, and the *Charlie Daniels Band*.

Although only five of the 20 tracks were released as a direct response to the Sept. 11 terrorist attacks, three of those five were recorded, and one released, prior to the tragedy. Of the 20, seven reached peak positions in the top 40 during the chart year.

**HOLLA BACKYOUNG:** Despite their diminutive numbers, the "Lil'" artists made big noise on the R&B/hip-hop charts in 2001. The year opened with *Lil' Bow Wow* breaking into the top 10 on Hot R&B/hip-Hop Singles & Tracks with "Bow Wow (That's My Name)" and closes with his current single, "Thank You, Ya at 47. *Lil' Mo* represented the label with two top 10 singles, as featured artist on Ja Rule's "Put It On Me" and her own "Superwoman Pt. II" with *Fabulous*, which went to No. 2 and 4, respectively.

At 11-years-old, *Lil' Romeo*, son of *Master P*, joined the family business and ran to the No. 1 slot with "My Baby," breaking the record for the youngest solo artist to reach No. 1 on Hot R&B/hip-Hop Singles & Tracks. "My Baby" also spent 10 weeks at No. 1 on the Hot Lip Singles chart, making him the youngest recipient ever of the *Billboard* rap artist of the year award.

During the summer, some of the young ones got together on *Harbottle*, a collaboration featuring *Lil' Bow Wow*, *Lil' Wayne*, 14-year-old *Sammie*, and *Lil' Zane*. The movie's title track peaked at No. 77 on R&B/hip-Hop Singles & Tracks, peaking at No. 77 while "Bia Bia" by *Lil' Jon & the East Side Boyz* featuring *Ludacris*, *To Short*, *Big Kap* & *Chyna White* peaked at No. 47 in August. This issue, another *Lil'junior* takes the top slot on Hot R&B/hip-Hop Singles & Tracks at *Lil' Jon's* "It's the Weekend" moves 2,000-plus units at R&B core stores, advancing 6,000-plus on R&B/hip-Hop Singles & Tracks with Greatest Gainer/Sales honors.



*A Tribute to Heroes* special in September brought that song back into the public's conscience, which in turn led her to record a medley of that track with her latest radio release, "Never Too Far." The resulting single, in effect all proceeds go to both the New York City Police Foundation and its Heroes Fund, scans 16,500 units, entering the sales chart at No. 3 and The Billboard Hot 100 at No. 81.

Rodriguez, aka "the singing cop," became the face and voice of the New York Police Department in the wake of Sept. 11. He has performed at various events during the past few months, including the World Series, Macy's Thanksgiving Day Parade, and the Rockefeller Center tree-lighting ceremony. His studio version of "God Bless America" moves 8,000 units and enters the sales chart at No. 8, while reaching the Hot 100 at No. 39. 17,000 units derived from the single's sales will go toward the Twin Towers Fund.

Tippin's "Where the Stars and Stripes" increases his sales total by 1,200 units and moves 25-20 on the Hot 100, becoming his first top 20

# Billboard THE BILLBOARD 200

WEEK	LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	<b>CREED</b> ▲ WEAR/ATLANTA (01/29/01)	<b>NUMBER 1/GREATEST GAINER</b> (Wk1/1)	1	30	53	<b>DESTINY'S CHILD</b> ▲ JIVE (01/29/01)	Survivor	1	1
2	2	2	<b>VARIOUS ARTISTS</b> ▲ WIND-UP (01/29/01)	Now 8	2	52	55	<b>CHARLOTTE CHURCH</b> ● COLUMBIA (01/29/01)	Enchantment	15	1
3	4	3	<b>BRITNEY SPEARS</b> ▲ JIVE (01/29/01)	Britney	1	53	47	<b>JENNIFER LOPEZ</b> ● A&M (01/29/01)	J.Lo	1	1
4	5	4	<b>GARTY BROOKS</b> ▲ SONY (01/29/01)	Scarecrow	1	4	30	<b>DIANA KRALL</b> ● Verve (01/29/01)	The Look Of Love	9	1
5	8	5	<b>MANNHEIM STEAMROLLER</b> SONY (01/29/01)	Christmas Escareoirdaire	5	55	60	<b>DMX</b> ▲ RCA (01/29/01)	The Great Depression	1	1
6	3	6	<b>VARIOUS ARTISTS</b> ▲ SONY (01/29/01)	Now That's What I Call Christmas!	3	56	62	<b>ANIYAH</b> ▲ RCA (01/29/01)	Anthology	11	1
7	9	12	<b>NICKELBACK</b> ▲ ROCK-AWOLFE (01/29/01)	Silver Side Up	2	50	34	<b>GEORGE STRAIT</b> ● MCA (01/29/01)	The Road Less Traveled	9	1
8	7	9	<b>ENYA</b> ▲ REPRISE (01/29/01)	A Day Without Rain	2	51	57	<b>VARIOUS ARTISTS</b> ● SONY (01/29/01)	God Bless America	1	1
9	10	8	<b>NO DOUBT</b> GOTHELM (01/29/01)	<b>HOT SHOT DEBUT</b> Rock Steady	9	50	54	<b>THE BEATLES</b> ▲ APPLE (01/29/01)	1	1	1
10	11	13	<b>LINKIN PARK</b> ▲ WARRNER (01/29/01)	(Hybrid Theory)	7	61	77	<b>ALYIAH</b> RCA (01/29/01)	Aaliyah	1	1
11	12	14	<b>USHER</b> ▲ JIVE (01/29/01)	8701	4	62	89	<b>VARIOUS ARTISTS</b> SONY (01/29/01)	View Hits 2002: The Year's 30 Top Christmas Artists And Hits	52	1
12	10	11	<b>PINK</b> ▲ GOTHELM (01/29/01)	Misundazood	8	63	80	<b>LENNY KRAVITZ</b> ▲ SONY (01/29/01)	Leeny	12	1
13	13	10	<b>ENRIQUE IGLESIAS</b> ▲ SONY (01/29/01)	Escape	2	64	32	<b>JAY-Z</b> ▲ RCA (01/29/01)	The Blackprint	1	1
14	8	3	<b>LUDDA</b> ▲ SONY (01/29/01)	Word Of Mout	3	65	43	<b>SOUNDTRACK</b> ● SONY (01/29/01)	Harry Potter And The Sorcerer's Stone	8	1
15	14	18	<b>SHAKIRA</b> ▲ SONY (01/29/01)	Laundry Service	3	66	61	<b>NATE DOGG</b> SONY (01/29/01)	Music & Me	38	1
16	20	26	<b>SOUNDTRACK</b> ▲ SONY (01/29/01)	D Brother, Where Art Thou?	11	67	69	<b>YOLANDA ADAMS</b> SONY (01/29/01)	Believe	43	1
17	18	20	<b>BASTMEET BOYS</b> SONY (01/29/01)	The Hits -- Chapter One	4	68	72	<b>ROB ZOMBIE</b> SONY (01/29/01)	Sinister Drive	8	1
18	16	16	<b>PINK FLOYD</b> ▲ SONY (01/29/01)	Echoes -- The Best Of Pink Floyd	2	69	76	<b>BEE GEES</b> SONY (01/29/01)	Their Greatest Hits -- The Second International Superhits!	40	1
19	23	24	<b>ALICIA KEYS</b> ▲ JIVE (01/29/01)	Songs In A Minor	1	70	37	<b>U2</b> ▲ SONY (01/29/01)	All That You Can't Leave Behind	3	1
20	22	25	<b>"N SYNC</b> ▲ SONY (01/29/01)	Celebrity	1	71	70	<b>FAT JOE</b> SONY (01/29/01)	J.O.S.E. -- Jealous Ones Still Envy	37	1
21	19	19	<b>JA RULE</b> ▲ SONY (01/29/01)	Pain Is Love	1	72	83	<b>PETEE PABLO</b> ● SONY (01/29/01)	Diary Of A Sinner: An Entry	13	1
22	20	22	<b>MOBE DEEP</b> SONY (01/29/01)	Infamy	23	73	68	<b>SUM 41</b> SONY (01/29/01)	All Killer No Fillers	13	1
23	27	21	<b>JEWEL</b> ▲ SONY (01/29/01)	This Way	9	74	57	<b>SMASH MOUTH</b> SONY (01/29/01)	Smash Mouth	48	1
24	15	22	<b>BARBRA STREISAND</b> ▲ SONY (01/29/01)	Christmas Memories	15	79	81	<b>MARIAH CAREY</b> SONY (01/29/01)	Greatest Hits	52	1
25	17	17	<b>VARIOUS ARTISTS</b> ● SONY (01/29/01)	America: A Tribute To Heroes	17	81	92	<b>MARTINA MCBRIDE</b> ● SONY (01/29/01)	Current Hits	5	1
26	29	28	<b>ANDREA BOCELLI</b> ▲ SONY (01/29/01)	Cieli Di Toscana	11	77	73	<b>TIM MCGRAW</b> ▲ SONY (01/29/01)	Set This Circus Down	2	1
27	24	15	<b>KID ROCK</b> ▲ SONY (01/29/01)	Cocky	7	78	72	<b>BARENKED LADIES</b> SONY (01/29/01)	Disc One: All Their Greatest Hits (1991-2000)	38	1
28	25	17	<b>MICHAEL JACKSON</b> ● SONY (01/29/01)	Invincible	1	79	97	<b>ROB STEWART</b> SONY (01/29/01)	The Very Best Of Rob Stewart	69	1
29	30	29	<b>TOBY KEITH</b> ▲ SONY (01/29/01)	Pull My Chain	9	80	65	<b>CRAD DAVID</b> ● SONY (01/29/01)	Born To Do It	11	1
30	28	23	<b>MADONNA</b> ▲ SONY (01/29/01)	GHV2: Greatest Hits Volume 2	7	74	58	<b>VARIOUS ARTISTS</b> SONY (01/29/01)	The Time-Life Treasury Of Christmas	65	1
31	35	38	<b>ROD</b> SONY (01/29/01)	Satellite	6	72	77	<b>THE SMASHING PUMPKINS</b> ● SONY (01/29/01)	(Rotten Apples) Greatest Hits	31	1
32	37	37	<b>JOE</b> SONY (01/29/01)	Better Days	32	81	87	<b>SARAH BRIGHTMAN</b> SONY (01/29/01)	Classics	77	1
33	21	7	<b>BUSTA RHYMES</b> SONY (01/29/01)	Genesis	7	84	103	<b>MICHAEL W. SMITH</b> SONY (01/29/01)	Worship	23	1
34	31	33	<b>SOUNDTRACK</b> ▲ SONY (01/29/01)	Sieks	28	93	80	<b>SOUNDTRACK</b> ▲ SONY (01/29/01)	Coyote Ugly	10	1
35	31	3	<b>OUTKAST</b> SONY (01/29/01)	Big Boy & Dre Present... OutKast	31	86	91	<b>JANET</b> ▲ SONY (01/29/01)	All For You	1	1
36	38	37	<b>INCUBUS</b> ▲ SONY (01/29/01)	Marring View	2	87	86	<b>TRAIN</b> ▲ SONY (01/29/01)	Drops Of Jupiter	6	1
37	36	11	<b>LIMP BIZKIT</b> SONY (01/29/01)	New Old Songs (Re-Mix)	26	84	—	<b>DREAM STREET</b> ● SONY (01/29/01)	Dream Street	37	1
38	36	11	<b>VARIOUS ARTISTS</b> ▲ SONY (01/29/01)	Totally Hits 2001	3	89	—	<b>ICE CUBE</b> SONY (01/29/01)	Greatest Hits	54	1
39	42	35	<b>MARY J. BLIGE</b> ▲ SONY (01/29/01)	No More Drama	2	90	100	<b>WARREN G</b> SONY (01/29/01)	The Return Of The Regulator	89	1
40	44	26	<b>STAINED</b> ▲ SONY (01/29/01)	Break The Cycle	1	91	88	<b>THIRD DAY</b> SONY (01/29/01)	Come Together	31	1
41	47	46	<b>AARON CARTER</b> ▲ SONY (01/29/01)	Di Aereo	7	92	88	<b>O-TOWN</b> ▲ SONY (01/29/01)	O-Town	5	1
42	39	27	<b>VARIOUS ARTISTS</b> ▲ SONY (01/29/01)	The Concert For New York City	27	9	113	<b>MACK 10</b> SONY (01/29/01)	Bang Or Ball	58	1
43	41	39	<b>SOUNDTRACK</b> ▲ SONY (01/29/01)	Now High	43	94	109	<b>ELTON JOHN</b> ● SONY (01/29/01)	Songs From The West Coast	15	1
44	49	43	<b>PULE OF MUDD</b> ▲ SONY (01/29/01)	Come Clean	10	91	77	<b>BLINK-182</b> ▲ SONY (01/29/01)	Take Off Your Pants And Jacket	1	1
45	40	32	<b>STING</b> SONY (01/29/01)	...All This Time	32	97	123	<b>OZZY OSBOURNE</b> ● SONY (01/29/01)	Too Far	4	1
46	34	36	<b>DESTINY'S CHILD</b> ● SONY (01/29/01)	8 Days Of Christmas	34	91	97	<b>MICK JAGGER</b> SONY (01/29/01)	Godless In The Overway	39	1
47	56	52	<b>NELLY FURTADO</b> ▲ SONY (01/29/01)	Whoa...Nelly!	24	98	119	<b>SOUNDTRACK</b> SONY (01/29/01)	The Lord Of The Rings: The Fellowship Of The Ring	97	1
48	51	42	<b>SYSTEM OF A DOWN</b> ▲ SONY (01/29/01)	Toxicity	1	99	104	<b>PACEMAKER/HEATSEAKER IMPACT</b> ● SONY (01/29/01)	Camino Palmero	98	1
								<b>DISTURBED</b> ▲ SONY (01/29/01)	The Sickness	29	1



# DECEMBER 29, 2001 Billboard TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTION LABEL	WEEKS ON CHART	TITLE
			#1 NUMBER 1	1	1
1	1	B.B. KING	AT&T/REPRISE	1	A Christmas Celebration of Hope
2	2	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	Live At Montreux 1982 & 1985	1	Live At Montreux 1982 & 1985
3	3	B.B. KING & ERIC CLAPTON	AT&T/REPRISE	1	Riding With The King
4	4	VARIOUS ARTISTS	AT&T/REPRISE	1	Get The Blues!
5	5	BUDDY GUY	AT&T/REPRISE	1	Sweet Tea
6	6	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	SRV	1	SRV
7	7	VARIOUS ARTISTS	Alligator Records 30th Anniversary Collection	1	Alligator Records 30th Anniversary Collection
8	7	DELBERT MCCLINTON	AT&T/REPRISE	1	Nothing Personal
9	11	VARIOUS ARTISTS	AT&T/REPRISE	1	Pure Blues
10	13	VARIOUS ARTISTS	Blind Pig Records 25th Anniversary Collection	1	Blind Pig Records 25th Anniversary Collection
11	12	R.L. BURNSIDE	Rumiside On Burnside	1	Rumiside On Burnside
12	14	ROBERT CRAY	AT&T/REPRISE	1	Shoulda Been Home
13	15	CHRIS THOMAS KING	The Legend of Tommy Johnson, Act I: Genesis 1900's	1	The Legend of Tommy Johnson, Act I: Genesis 1900's
14	10	JIMMIE VAUGHAN	Do You Get The Blues?	1	Do You Get The Blues?
15	13	WILLIE NELSON	AT&T/REPRISE	1	Milk Cow Blues

# DECEMBER 29, 2001 Billboard TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTION LABEL	WEEKS ON CHART	TITLE
			#1 NUMBER 1	1	1
1	1	BOB MARLEY AND THE WAILERS	One Love: The Very Best Of Bob Marley And The Wailers	1	One Love: The Very Best Of Bob Marley And The Wailers
2	2	ELEPHANT MAN	Log On	1	Log On
3	3	BOB MARLEY AND THE WAILERS	The Very Best Of (UK Ed.)	1	The Very Best Of (UK Ed.)
4	4	VARIOUS ARTISTS	Exodus (Deluxe Edition)	1	Exodus (Deluxe Edition)
5	4	DAMIAN "JR. GONG" MARLEY	Halfway Tree	1	Halfway Tree
6	7	VARIOUS ARTISTS	Reggae Gold 2001	1	Reggae Gold 2001
7	5	VARIOUS ARTISTS	Strictly The Best 20	1	Strictly The Best 20
8	9	VARIOUS ARTISTS	The Biggest Reggae Dancehall Anthems 2001	1	The Biggest Reggae Dancehall Anthems 2001
9	10	TO K	My Crew, My Daves	1	My Crew, My Daves
10	12	KINGSTON INTERNATIONAL ALLSTARS	A Reggae Christmas	1	A Reggae Christmas
11	11	BOB MARLEY AND THE WAILERS	Star Power	1	Star Power
12	14	BENIEE MAN	Art And Life	1	Art And Life
13	13	BUJU BANTON	Ultimate Collection	1	Ultimate Collection
14	15	BOB MARLEY AND THE WAILERS	Catch A Fire - Deluxe Edition	1	Catch A Fire - Deluxe Edition

# DECEMBER 29, 2001 Billboard TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTION LABEL	WEEKS ON CHART	TITLE
			#1 NUMBER 1	1	1
1	1	VARIOUS ARTISTS	Celtic Christmas-Silver Anniversary Edition	1	Celtic Christmas-Silver Anniversary Edition
2	2	DAHA MEN A	Who Let The Dogs Out	1	Who Let The Dogs Out
3	4	GIPSY KINGS	Somos Gitanos	1	Somos Gitanos
4	4	ISRAEL KANAKAWIWO'OLE	Alone In Iz'land	1	Alone In Iz'land
5	5	ANTHONY KEARNS/RONAN TYNNAN/FINBAR WRIGHT	The Irish Tenors: Ellis Island	1	The Irish Tenors: Ellis Island
6	6	ALESSANDRO SAFINA	Alessandro Safina	1	Alessandro Safina
7	7	AFRO CLEO SOUND SYSTEM	Volume 3: Further In Time	1	Volume 3: Further In Time
8	9	MAGI GILBERTO	Tanto Tempo	1	Tanto Tempo
9	10	MAGI PILMEHORA	Christmas Gift 2	1	Christmas Gift 2
10	11	CESARIA EVAHORA	Sao Vaccino	1	Sao Vaccino
11	12	BEBEL GILBERTO	Tanto Tempo Remixes	1	Tanto Tempo Remixes
12	13	SOUNDTRACK	Women On Top	1	Women On Top
13	12	SOUNDTRACK	America	1	America
14	15	ANTHONY KEARNS/RONAN TYNNAN/FINBAR WRIGHT	The Irish Tenors: Love Is Belief	1	The Irish Tenors: Love Is Belief
15	13	VARIOUS ARTISTS	Celtic Christmas Sejour	1	Celtic Christmas Sejour

# DECEMBER 29, 2001 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTION LABEL	WEEKS ON CHART	TITLE
			#1 NUMBER 1	1	1
1	1	MANNHEIM STEAMROLLER	5 "GREATEST GAINER" 5	1	Christmas Extravaganza
2	2	P.O.D.	AT&T/REPRISE	1	See You In Hell
3	3	VARIOUS ARTISTS	WOW Hits 2002: The Year's 30 Top Christian Artists And More	1	WOW Hits 2002: The Year's 30 Top Christian Artists And More
4	4	YOLANDA ADAMS	AT&T/REPRISE	1	Christmas Extravaganza
5	5	MICHAEL W. SMITH	AT&T/REPRISE	1	Working
6	6	THIRD DAY	AT&T/REPRISE	1	Come Together
7	7	VARIOUS ARTISTS	Seeds 4 Worship—About To Be Born	1	Seeds 4 Worship—About To Be Born
8	8	STEVEN CURTIS CHAPMAN	CHAPMAN PRODUCTIONS	1	Magnum
9	9	ANNE MURRAY	AT&T/REPRISE	1	What A Wonderful Christmas
10	10	NEW SOUND	AT&T/REPRISE	1	The Christmas Shops
11	11	VARIOUS ARTISTS	Songs 4 Worship Christmas	1	Songs 4 Worship Christmas
12	12	ZOEGLI	AT&T/REPRISE	1	Life
13	13	JACI VELASQUEZ	AT&T/REPRISE	1	Christmas
14	14	REXHAUSE	AT&T/REPRISE	1	Almost There
15	15	JENNIFER KNAPP	AT&T/REPRISE	1	The Way I Live
16	16	ADOLE ANDREANA	AT&T/REPRISE	1	Life
17	17	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	AT&T/REPRISE	1	A Billy Graham Homecoming Volume 2
18	18	JUMP 5	AT&T/REPRISE	1	Jump 5
19	19	DONNIE McCULLERIN	AT&T/REPRISE	1	Live In London And More...
20	20	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	AT&T/REPRISE	1	A Billy Graham Homecoming Volume 2
21	21	TOBYMAC	AT&T/REPRISE	1	Resonate
22	22	SONICFLOW	AT&T/REPRISE	1	Resonate
23	23	KOICE G. MULLEN	WILLIAMS	1	Talk About It
24	24	PONC OF GRACE	AT&T/REPRISE	1	Free To Fly
25	25	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	AT&T/REPRISE	1	Christmas: A Time To Remember
26	26	VARIOUS ARTISTS	Songs 4 Worship—Holy Spirit	1	Songs 4 Worship—Holy Spirit
27	27	FRED HAMMOND	Christmas—Just Remember	1	Christmas—Just Remember
28	28	CALVIN SIMS	In The Company Of Angels—A Call To Worship	1	In The Company Of Angels—A Call To Worship
29	29	AVALON	AT&T/REPRISE	1	Organ
30	30	MARY MARY	AT&T/REPRISE	1	Celebrate
31	31	PIUS ONI	AT&T/REPRISE	1	Have I Ever Told You
32	32	FFH	AT&T/REPRISE	1	In The Spirit: A Christmas Album
33	33	MICHAEL McDONALD	AT&T/REPRISE	1	Celebrate
34	34	CECE WINANS	AT&T/REPRISE	1	Offerings: A Worship Album
35	35	THIRD DAY	AT&T/REPRISE	1	WOW 2001: The Year's 30 Top Christian Artists And More
36	36	HTM	AT&T/REPRISE	1	WOW 2001: The Year's 30 Top Christian Artists And More
37	37	CHRIS BICE	AT&T/REPRISE	1	WOW 2001: The Year's 30 Top Christian Artists And More
38	38	MARK SCHULTZ	AT&T/REPRISE	1	The Living Room Sessions: Christmas
39	39	VARIOUS ARTISTS	HOT SHOT DEBUT	1	Bill Gaither's Best Of Homecoming 2001

# DECEMBER 29, 2001 Billboard TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTION LABEL	WEEKS ON CHART	TITLE
			#1 NUMBER 1	1	1
1	1	YOLANDA ADAMS	AT&T/REPRISE	1	Believe
2	2	DONNIE McCULLERIN	AT&T/REPRISE	1	Live In London And More...
3	3	FRED HAMMOND	AT&T/REPRISE	1	Christmas—Just Remember
4	4	MARY MARY	AT&T/REPRISE	1	Thankful
5	5	CECE WINANS	AT&T/REPRISE	1	Celebrate
6	6	THE BROOKLYN TABERNAACLE CHORUS	AT&T/REPRISE	1	Light Of The World
7	7	VARIOUS ARTISTS	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs	1	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
8	8	SHERYL CASER	AT&T/REPRISE	1	Emotional
9	9	NORMAN HUTCHINGS & JUDI CHRISTMAS	AT&T/REPRISE	1	Verbalosity
10	10	VIRTUE	AT&T/REPRISE	1	The Experience
11	11	YOLANDA ADAMS	AT&T/REPRISE	1	Awesome Wonder
12	12	KURT CARR & THE KURT CARR SINGERS	AT&T/REPRISE	1	The Spirit Is Born
13	13	BISHOP T. JONES & THE POTTER'S HOUSE MASS CHORUS	AT&T/REPRISE	1	Persuaded—Live In D.C.
14	14	RICHARD SMALLWOOD WITH WISHON	AT&T/REPRISE	1	Christmas
15	15	GREG OSYUN 'N' JAVEL NOIZE	AT&T/REPRISE	1	Journey For The Heart
16	16	BLESSED	AT&T/REPRISE	1	Miraculous
17	17	MOSBY TYSON, JR.	AT&T/REPRISE	1	Conspiracy
18	18	REV. GUY EVANS AND THE AARC MASS CHORUS	AT&T/REPRISE	1	Sacrifices
19	19	DERICK STARKS & TODAY'S GENERATION	AT&T/REPRISE	1	Spirit Of Awe
20	20	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AT&T/REPRISE	1	The Gift Of The Season
21	21	THE BUNDO BOYS OF ALABAMA	AT&T/REPRISE	1	Mighty In The Spirit
22	22	VIA MUSIC & ARTS SENIAR MASS CHOR featuring JOHN P. KEE	AT&T/REPRISE	1	He's Done Enough
23	23	TM "BISHOP" BROWN & THE MIRACLE MASS CHOR	AT&T/REPRISE	1	Kingdom Come
24	24	SOUNDTRACK	AT&T/REPRISE	1	Get To The Church
25	25	ANONCED	AT&T/REPRISE	1	Rejoice
26	26	EASTERN MICHIGAN GOSPEL CHOR	AT&T/REPRISE	1	Let's Go
27	27	DOUG & MELVIN WILLIAMS	AT&T/REPRISE	1	Rejoice
28	28	HEMI CREATION OF GOD	AT&T/REPRISE	1	Let's Go
29	29	CARLTON PEARSON AND THE AZUSA MASS CHOR	AT&T/REPRISE	1	Let's Go
30	30	FRED HAMMOND & RADICAL FOR CHRIST	AT&T/REPRISE	1	Tan-Ba Inspirational: Walk By Faith, Not By Sight
31	31	VARIOUS ARTISTS	Gospel's Top 20 Songs Of The Year	1	Let's Go
32	32	ESTHER SMITH	AT&T/REPRISE	1	You Love Me Still
33	33	VARIOUS ARTISTS	WOW Gospel 2001—The Year's 30 Top Gospel Artists And Songs	1	You Love Me Still
34	34	THE NEW LIFE COMMUNITY CHOR featuring JOHN P. KEE	AT&T/REPRISE	1	Not Guilty: The Logospecter
35	35	AARON NEVILLE	AT&T/REPRISE	1	Not Guilty: The Logospecter
36	36	LEE WILLIAMS AND THE SPIRITUAL OC'S	AT&T/REPRISE	1	Not Guilty: The Logospecter
37	37	THE BROOKLYN TABERNAACLE CHORUS	AT&T/REPRISE	1	Not Guilty: The Logospecter
38	38	LEFT CHURCH CHOIR/PEZKAN WALKER	AT&T/REPRISE	1	Not Guilty: The Logospecter
39	39	JAMES GARDNER & COMPANY	AT&T/REPRISE	1	Not Guilty: The Logospecter

Albums with the greatest sales gain this week. \*Recording Industry Ass'n of America (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 2 million units (Diamond). RIAA certification for net shipment of 3 million units (Multi-Platinum). RIAA certification for net shipment of 4 million units (Quadruple Platinum). RIAA certification for net shipment of 5 million units (Quintuple Platinum). RIAA certification for net shipment of 6 million units (Hexuple Platinum). RIAA certification for net shipment of 7 million units (Septuple Platinum). RIAA certification for net shipment of 8 million units (Octuple Platinum). RIAA certification for net shipment of 9 million units (Nonuple Platinum). RIAA certification for net shipment of 10 million units (Decuple Platinum). RIAA certification for net shipment of 11 million units (Undecuple Platinum). 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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>ROCK</b>						
COVBOY ATLANTIC		KID ROCK	1	1	1	116
HOW YOU REMIND ME	REORDERNER	NICKELBACK	2	2	4	4
WITH AMY'S WIDE OPEN	WAND UP	CREED	3	4	3	109
ONLY GOD KNOWS MY MIND	NO ROCK	NO ROCK	4	3	2	95
KROOCH (FEAT. ROB THOMAS)	ARISTA	SANTANA	5	5	5	15
SMOOTH (REPUBLIC UNIVER		3 DOCKS DOWN	6	6	6	76
HOTEL CALIFORNIA (LIVE)	OFFSHORE RECORDS	EAGLES	7	7	7	19
HIGHER WIND UP		CREED	8	8	8	92
YOU SHOOK ME ALL NIGHT LONG	ATCO	9	9	9	33	
MY OWN PRIVATE ARMY	CREED	10	10	RE-ENTRY	167	

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>POP</b>						
BELIEVE	WARNER BROS	CHER	1	2	2	168
MONTE CARLO	MCA	MADONNA	2	1	1	87
DON'T SPEAK	TRAMMA	NO DOUBT	3	3	4	56
JANISLEIGH	WARRIOR	FLEETWOOD MAC	4	5	5	106
DANCING QUEEN	POUNDER	ABBA	5	4	5	142
MAMBO NO. 5 (A LITTLE BIT O')	BMG RECORDS	LOU BEGA	6	6	6	142
HAPPY MANS (NAR IS OVER)	EMI RECORDS	JOHN LENNON	7	NEW	*	1
IF I HAD \$1,000,000	REVEAL	BARNEKHALE ADJES	8	7	7	22
WILD WORLD	ARM	CHAD STEVENS	9	8	8	19
TURTLEWING	REPUBLIC UNIVERSAL	CUMBAWAMBA	10	9	9	33

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>RB/RAP</b>						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	28
LET'S GET IT ON	MICROMAN	MARVIN GAYE	2	2	2	190
ANGELS (FEAT. RAYMOND)	MCA	SHAGGY	3	3	3	10
THE ROCK OF THE BAY	ALANTIC	OTIS REDDING	4	4	4	135
WHY'S GONING ON MICHIGAN		NELLY	5	5	5	162
RIE RIE WIT ME (FEAT. CITY SPIND)	UNIVERSAL RECORDS	NELLY	6	6	6	31
FAMILY AFFAIR	MCA	MARY J. BLIGE	7	7	8	4
E.I. (UNIVERSAL RECORDS)		NE-YO	8	7	8	52
NICE & SLOW (LA FAYE)		USHER	9	9	9	3
M.S. JACKSON	ARISTA	OUTCAST	10	10	10	12

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>COUNTRY</b>						
MARGARITAVILLE	MCA	JIMMY BUFFET	1	1	1	7
CORNHORN ROAD	ARISTA	STEVE EARLE	2	2	2	190
HONKY TONK CHRISTMAS	MCA	ALAN JACKSON	3	NEW	*	1
MY MARY MARY	ARM	BROOKS & DUNN	4	3	3	162
P.P.S. TO TOP ARISTIA	ARM	ALAN JACKSON	5	4	4	86
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	6	6	4	17
NEON MORN	ARISTA	BROOKS & DUNN	7	7	7	152
THIS KISS	WARNER BROS	FATH HILL	8	5	5	528
CRAZY MCA		GEORGE STRAIN	9	8	8	198
AMAZILLO (BY MORNING)	MCA	PAUL YOUNG	10	9	9	3

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>LATIN</b>						
BALAMUS	INTROSCOPE	ENRIQUE IGLESAS	1	1	1	144
LA BAMBOLA	WARNER BROS	LOS LOGOS	2	2	2	166
CORONADO ESPINADO (FEAT. MANNA)	ARISTA	SANTANA	3	3	3	83
BOY BOY BOY BOY BOY	LA FAYE	SELENA	4	5	5	30
COMO LA FLOO	EMI RECORDS	SELENA	5	4	4	102
ME CADI LA DE NIÑE	BMG RECORDS	CORNELIO REYNA	6	6	6	34
QUISAS SI, QUISAS NO	PROGRAMA	LOS TOROS BAND	7	7	7	86
LA CUMBIA DEL CARIBE	UNIVERSAL RECORDS	LOS DEL GARROTTE	8	8	8	68
UNA PAGINA MAS	BMG RECORDS/ENTERTAINMENT	LOS CRISTOLES DE LINARES	9	10	9	2

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>INDIE</b>						
HOW YOU REMIND ME	REORDERNER	NICKELBACK	1	1	1	3
SEXT ESTEEM	EPITAPH RECORDS	THE OFFSPRING	2	NEW	*	1
LEADER OF MEN	REORDERNER	NICKELBACK	3	3	4	13
THE ROCK WENT DOWN TO GEORGE BLUE WY	CHARLIE JAMES GAND	CHARLIE JAMES GAND	4	2	2	13
FOKSON PISON RASTING	SUN ENTERTAINMENT	CREDENCE CLEARWATER REWAL	5	4	3	34
FOKSON PISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	6	5	5	96
HOW YOU EVER SEEN THE RAMP	JANUSY	CREDENCE CLEARWATER REWAL	7	6	7	39
BREATHIE	REORDERNER	NICKELBACK	8	8	8	13
DOWN ON THE GONER	HANDY	CREDENCE CLEARWATER REWAL	9	7	6	41
SON ON THE BAYOU	SPADY	CREDENCE CLEARWATER REWAL	10	13	10	36

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DECEMBER 29 2001 **Billboard** **HIT 100 AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	U Got It Bad	50 CENT (G-UNIT/ARISTA)	27	29	See U In A Gun	50 CENT (G-UNIT/ARISTA)	53	66	The Whole World	50 CENT (G-UNIT/ARISTA)
2	2	How You Remind Me	NICKELBACK (REORDERNER)	28	29	When Was The Last Time You Said Goodbye	52 GEM (JIVE)	52	62	No More Drama	52 GEM (JIVE)
3	3	Family Affair	MARY J. BLIGE (JIVE)	28	21	Family Affair	MARY J. BLIGE (JIVE)	53	58	Girls, Girls, Girls	52 GEM (JIVE)
4	5	Get The Party Started	NO DOUBT (REORDERNER)	28	26	I Wanna Talk About Me	50 CENT (G-UNIT/ARISTA)	53	55	Blurry	50 CENT (G-UNIT/ARISTA)
5	4	Hero	50 CENT (G-UNIT/ARISTA)	30	41	Roll Out (My Business)	50 CENT (G-UNIT/ARISTA)	55	51	Lifetime	50 CENT (G-UNIT/ARISTA)
6	6	Always On Time	50 CENT (G-UNIT/ARISTA)	31	28	It's Been Awfully Quiet Town	50 CENT (G-UNIT/ARISTA)	56	56	Bring On The Rain	50 CENT (G-UNIT/ARISTA)
7	7	Whereas, Wherever	50 CENT (G-UNIT/ARISTA)	32	31	Big In Japan	50 CENT (G-UNIT/ARISTA)	56	56	Take Away	50 CENT (G-UNIT/ARISTA)
8	6	Differences	50 CENT (G-UNIT/ARISTA)	33	37	7 Days	50 CENT (G-UNIT/ARISTA)	58	65	Booth	50 CENT (G-UNIT/ARISTA)
9	11	My Sacrifice	50 CENT (G-UNIT/ARISTA)	34	37	When The Sun Comes Out And The Lightly	50 CENT (G-UNIT/ARISTA)	59	52	Young In (Holla Back)	50 CENT (G-UNIT/ARISTA)
10	12	A Woman's Worth	50 CENT (G-UNIT/ARISTA)	34	33	When The Sun Comes Out And The Lightly	50 CENT (G-UNIT/ARISTA)	60	60	The World's Greatest	50 CENT (G-UNIT/ARISTA)
11	9	Livin' It Up	50 CENT (G-UNIT/ARISTA)	36	25	Day Time	50 CENT (G-UNIT/ARISTA)	61	53	Everywhere	50 CENT (G-UNIT/ARISTA)
12	13	Gone	50 CENT (G-UNIT/ARISTA)	37	42	Good Morning Beautiful	50 CENT (G-UNIT/ARISTA)	61	53	Goodbye	50 CENT (G-UNIT/ARISTA)
13	10	Turn Off The Light	50 CENT (G-UNIT/ARISTA)	38	38	Lights, Camera, Action!	50 CENT (G-UNIT/ARISTA)	63	74	The Long Goodbye	50 CENT (G-UNIT/ARISTA)
14	18	Whereas, Wherever	50 CENT (G-UNIT/ARISTA)	38	38	Hanging By A Moment	50 CENT (G-UNIT/ARISTA)	64	57	Goodbye	50 CENT (G-UNIT/ARISTA)
15	16	Supernova (It's No Easy)	50 CENT (G-UNIT/ARISTA)	40	44	Break Ye Neck	50 CENT (G-UNIT/ARISTA)	65	61	Love Of My Women	50 CENT (G-UNIT/ARISTA)
16	14	Rock The Boat	50 CENT (G-UNIT/ARISTA)	43	43	Rock The Boat	50 CENT (G-UNIT/ARISTA)	66	61	Whip You Were Here	50 CENT (G-UNIT/ARISTA)
17	23	Beautiful	50 CENT (G-UNIT/ARISTA)	42	39	Dance Of Jagger (Tell Me)	50 CENT (G-UNIT/ARISTA)	67	69	Let's Stay Home Tonight	50 CENT (G-UNIT/ARISTA)
18	19	What I'm Thinkin'	50 CENT (G-UNIT/ARISTA)	43	36	Riding With Private Malone	50 CENT (G-UNIT/ARISTA)	68	69	Whip You Were Here	50 CENT (G-UNIT/ARISTA)
19	22	Caramel	50 CENT (G-UNIT/ARISTA)	44	45	I'm Tryin'	50 CENT (G-UNIT/ARISTA)	69	69	With Me	50 CENT (G-UNIT/ARISTA)
20	15	I'm Real	50 CENT (G-UNIT/ARISTA)	45	46	Alive	50 CENT (G-UNIT/ARISTA)	70	50	I'm A Slave 4 U	50 CENT (G-UNIT/ARISTA)
21	20	In The End	50 CENT (G-UNIT/ARISTA)	46	46	Wrapped Up In You	50 CENT (G-UNIT/ARISTA)	71	64	Dance With U	50 CENT (G-UNIT/ARISTA)
22	20	#1	50 CENT (G-UNIT/ARISTA)	47	48	Wrapped Around	50 CENT (G-UNIT/ARISTA)	71	67	Fade	50 CENT (G-UNIT/ARISTA)
23	17	Faded	50 CENT (G-UNIT/ARISTA)	48	48	From Her Man (Manita Get It)	50 CENT (G-UNIT/ARISTA)	72	71	Don't You Forget It	50 CENT (G-UNIT/ARISTA)
24	24	I Do!	50 CENT (G-UNIT/ARISTA)	48	54	Busca (Busca) (We Agree To Wait)	50 CENT (G-UNIT/ARISTA)	73	67	Don't You Forget It	50 CENT (G-UNIT/ARISTA)
25	25	Hey Baby	50 CENT (G-UNIT/ARISTA)	50	47	Raise Up	50 CENT (G-UNIT/ARISTA)	75	69	Am I Myself	50 CENT (G-UNIT/ARISTA)

Records with the greatest impressions available © 2001, BILLBOARD Publications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Hit Tracks survey, 800 stations. Top 40, Pop, 1488 High-Hit, Country, Latin, Rock and other top 100 stations are electronically monitored 24 hours a day, 7 days a week. Single counts by gross movements, computed by cross-referencing record activity with approved Airplay Monitor data. This data is subject to change the first 100.

DECEMBER 29 2001 **Billboard** **HIT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	How You Remind Me	NICKELBACK (REORDERNER)	26	27	Us Against The World	50 CENT (G-UNIT/ARISTA)	91	40	Raise Up	50 CENT (G-UNIT/ARISTA)
2	2	God Bless The USA	50 CENT (G-UNIT/ARISTA)	27	25	Get Me	50 CENT (G-UNIT/ARISTA)	92	49	Fiesta	50 CENT (G-UNIT/ARISTA)
3	3	Never To Far (Remix) (Mellé)	50 CENT (G-UNIT/ARISTA)	28	26	Freezone	50 CENT (G-UNIT/ARISTA)	93	54	Purple Hills	50 CENT (G-UNIT/ARISTA)
4	3	U Got It Bad	50 CENT (G-UNIT/ARISTA)	29	34	Oleche Chino (Silent Night)	50 CENT (G-UNIT/ARISTA)	94	52	Buster	50 CENT (G-UNIT/ARISTA)
5	5	Where The Sun Sets And The Lightly	50 CENT (G-UNIT/ARISTA)	30	26	Someone To Call My Lover	50 CENT (G-UNIT/ARISTA)	95	55	Maybe	50 CENT (G-UNIT/ARISTA)
6	4	Only Time	50 CENT (G-UNIT/ARISTA)	31	28	God Bless America	50 CENT (G-UNIT/ARISTA)	96	60	Don't Mess With The Radio	50 CENT (G-UNIT/ARISTA)
7	4	Thru To Me	50 CENT (G-UNIT/ARISTA)	32	33	Thru To Me	50 CENT (G-UNIT/ARISTA)	97	60	Because I Get High	50 CENT (G-UNIT/ARISTA)
8	7	Family Affair	50 CENT (G-UNIT/ARISTA)	33	37	Trust Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	98	50	Fatty Girl	50 CENT (G-UNIT/ARISTA)
9	7	God Bless America	50 CENT (G-UNIT/ARISTA)	33	29	God Bless America	50 CENT (G-UNIT/ARISTA)	99	61	Am I Myself	50 CENT (G-UNIT/ARISTA)
10	12	Family Affair	50 CENT (G-UNIT/ARISTA)	34	37	Trust Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	100	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
11	9	U Got It Bad	50 CENT (G-UNIT/ARISTA)	35	37	How You Remind Me	50 CENT (G-UNIT/ARISTA)	101	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
12	10	U Got It Bad	50 CENT (G-UNIT/ARISTA)	36	37	How You Remind Me	50 CENT (G-UNIT/ARISTA)	102	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
13	9	I Do!	50 CENT (G-UNIT/ARISTA)	37	31	Ain't Nobody (We Got It Locked)	50 CENT (G-UNIT/ARISTA)	103	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
14	10	America The Beautiful	50 CENT (G-UNIT/ARISTA)	38	38	Eye-Eye Baby	50 CENT (G-UNIT/ARISTA)	104	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
15	11	Eye-Eye Baby	50 CENT (G-UNIT/ARISTA)	39	38	Eye-Eye Baby	50 CENT (G-UNIT/ARISTA)	105	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
16	14	Eye-Eye Baby	50 CENT (G-UNIT/ARISTA)	40	38	Eye-Eye Baby	50 CENT (G-UNIT/ARISTA)	106	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
17	13	Nit, Nit, You Say (Gogo)	50 CENT (G-UNIT/ARISTA)	41	32	Nit, Nit, You Say (Gogo)	50 CENT (G-UNIT/ARISTA)	107	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
18	11	Revolution	50 CENT (G-UNIT/ARISTA)	41	30	Got It So Real	50 CENT (G-UNIT/ARISTA)	108	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
19	18	Gene In A Bottle/Come On Over Baby	50 CENT (G-UNIT/ARISTA)	42	48	Gene In A Bottle/Come On Over Baby	50 CENT (G-UNIT/ARISTA)	109	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
20	17	Everything U R	50 CENT (G-UNIT/ARISTA)	43	36	Pa' Pa'	50 CENT (G-UNIT/ARISTA)	110	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
21	16	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	44	35	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	111	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
22	15	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	45	35	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	112	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
23	15	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	46	35	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	113	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
24	15	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	47	35	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	114	50	Am I Myself	50 CENT (G-UNIT/ARISTA)
25	15	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	48	35	Put Your Love In Our Hearts You Will Remain	50 CENT (G-UNIT/ARISTA)	115	50	Am I Myself	50 CENT (G-UNIT/AR

Table with columns: LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes entries like 'HOW YOU REMIND ME', 'U GOT IT BAD', 'FAMILY AFFAIR', 'GET THE PARTY STARTED', 'HERO', 'WHENEVER WHENEVER', 'ALWAYS ON TIME', 'DIFFERENCES', 'MY SACRIFICE', 'LIVING IT UP', 'A WOMAN'S WORTH', 'TURN OFF THE LIGHT', 'GONE', 'SUPERMAN (IT'S NOT EASY)', 'WHEREVER YOU WILL GO', 'ROCK THE BOAT', 'I DO!', 'I'M REAL', 'ONLY TIME', 'WHERE THE STARS AND STRIPES AND THE EAGLE FLY', 'BUTTERFLIES', 'WE THUGGIN'', 'CARAMEL', 'FALLIN'', '#1', 'IN THE END', 'HEY BABY', 'SON OF A GUN', 'EMOTION', 'WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)', 'IT'S BEEN AWHILE', 'DIG IN', 'I WANNA TALK ABOUT ME', 'ROLL OUT (MY BUSINESS)', '7 DAYS', 'STANDING STILL', 'RUN', 'LIGHTS, CAMERA, ACTION', 'GOOD MORNING BEAUTIFUL', 'HANGING BY A MOMENT', 'BREAK YA NECK', 'DROPS OF JUPITER (TELL ME)', 'RIDING WITH PRIVATE MALONE', 'I'M TRYIN'', 'ALIVE', 'WRAPPED UP IN YOU', 'ROUNCEY JACK (BUMPIN' ME AGAINST THE WALL)', 'WRAPPED AROUND', 'YOU GETS NO LOVE'.

Table with columns: LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes entries like 'RAISE UP', 'THE WHOLE WORLD', 'GIRLS, GIRLS, GIRLS', 'NO MORE DRAMA', 'BLURRY', 'LIFETIME', 'BRING ON THE RAIN', 'CAN'T FIGHT THE MOONLIGHT', 'EVERYWHERE', 'THE WORLD'S GREATEST', 'TAKE AWAY', 'BROTHO', 'OOOHMM', 'I'M A SLAVE 4 U', 'GOODBYE', 'THE LONG GOODBYE', 'LOVE OF A WOMAN', 'LET'S STAY HOME TONIGHT', 'WISH YOU WERE HERE', 'WELCOME TO ATLANTA', 'WITH ME', 'DANCE WITH ME', 'AIN'T IT FUNNY', 'FROM HER MAMA (MAMA GOT A TATTOO)', 'FADE', 'DON'T YOU FORGET IT', 'STUCK IN A MOMENT YOU CAN'T GET OUT OF', 'SMOOTH CRIMINAL', 'DROWNING', 'NEVER TOO FAR/HERO (MIDLEY)', 'AM TO PM', 'WHERE I COME FROM', 'LOVE OF MY LIFE', 'PART II', 'CONTROL', 'UGLY U', 'THE STAR SPANGLED BANNER', 'YOU ROCK MY WORLD', 'FATTY GIRL', 'FEELIN' IN YOU BOOBY', 'GOT UR SELF A...', 'WHAT AM I GONNA DO', 'I'M A SURVIVOR', 'I DO I WANNA ROLL (DOLITTLE THEM)', 'WHAT IF U', 'ROCKIN' & ROUND', 'GOD BLESS AMERICA', 'WHO WE BE'.

Billboard's Greatest Hits and Year-End... **www.billboard.com**



# Touring

Continued from page 5

U2 and Madonna, along with a 11% increase in the number of shows reported, helped the U.S. concert business net more than \$1.5 billion (\$1.8 billion worldwide) in box-office revenue, up 24% (6%) from 2000. Figures are based on reports to *Billboard* Boxscores.

Tellingly, attendance rose an insignificant 0.6% (0.1%), remaining true to the trend of the past few years whereby gross dollars are outpacing actual attendance. Average averages are taken into account, more red flags wave. The average gross per show in the U.S. was \$190,000 (\$194,301), down 8.3% from 2000. More distorting is a per-show attendance decrease of 10%, at 4,834 per concert. When the increase in overall touring volume is considered, the basic inference one can draw from these figures is that fewer people are attending more shows and paying more in the process.

The easy conclusion would be that ticket prices have finally hit the wall and consumers are balky, but the reality is more complex. The more likely culprit is the "hot" ticket prices and touring volume, that forces consumers to make choices in light of uncertain economic times. Indeed, the highest-attended shows of the year were also some of the highest-priced, including those by U2, Madonna, Billy Joel/Elton John, and Janet Jackson. In 2001, \$100-plus tickets were commonplace, and they sold briskly. Where resistance was often felt in the mid- and low-level rates that followed superstars into a market already tapped for discretionary concert dollars.

Promoter Seth Hurwitz of L.M.P. in Washington, D.C., says there was a "revolt" against high ticket prices. "Like any other business, the concert business is built on supply and demand, and like any other business, you can price things out of demand."

The impact is not realized by the

top tours, Hurwitz notes. "You've got to look at the acts that used to be marginal and are now out-and-out stiffs. The market has no tolerance for marginal acts."

John Scher, founder and former president of Metropolitan Entertainment Group and now owner of Metropolitan management division and Hybrid Recordings, says: "People are having to make real hard choices. There is an emotional attachment to going to concerts, and if it's your favorite act, you'll pay almost anything for go. But there is a limited amount of disposable income, and once you've spent \$100 to see your favorite artist, you don't have the money to go to another concert."

According to Clear Channel Entertainment (CCE) co-CEO Rodney Eckerman, superstar concerts stimulate interest in live music in general. "Taking money out of a market is a factor, but I tend to look at the biggest acts as 'pump primers.' They've got you engaged in the business, like, 'U2 was incredible, what do we see next?'"

## IMPACT OF SEPT. 11

As for the impact of Sept. 11, there is no question that the industry was affected. Many dates were canceled and never rescheduled, and a number of planned European runs, including Dave Matthews Band and Janet Jackson, were scrapped. Given the circumstances, some think that the fact that the numbers didn't nose-dive is a testament to the industry's health.

"If you look at the really big picture and take about the '70s, '80s, and what we reached in the '90s, the fact that we've been comparing [this year] with recent historical numbers is phenomenal," veteran international promoter Michael Cohl says. "I would believe that is a very good sign." Surprising no one is CCE's continuing rank as king of the concert world. Even so, the show magnitude of the numbers CCE put up is impressive: With total reported revenue of more than \$1 billion worldwide (\$979 million in the U.S.), CCE was an industry unto itself. The entertainment giant represented 66.4% of the U.S.

concert industry and 63.5% of all numbers reported worldwide. CCE reported almost 5,000 shows, nearly doubling the 2,726 concerts reported last year.

"We, as a company, had a good year across the board, but overall growth of the industry was slowed due to the economy," CCE co-CEO J. Zuckerman says. "By and large, before Sept. 11, our business—and I assume the concert business—was reasonably strong and would have hit the numbers projected."

Still, Zuckerman won't downplay the role of ticket prices in the slowdown. "Ticket prices are something that has to be dealt with in an industry-wide way. It will take everyone's

66% of all U.S. concert dollars reported raises monopolistic concerns, Eckerman says. "All I can say is, there were a lot of shows out there that we would have liked to have had and didn't necessarily get. When you talk about monopolistic issues, I don't think they come into play with us. We do a good job of making sure the highest value is in a tough market."

Indeed, CCE faced some of its toughest competition yet in bidding for national tours in Concerts West, Johnny Wright, manager of N. Sync and Britney Spears, sold the 'N Sync tour to CCE and the Spears tour to Concerts West. The competition is what keeps us moving forward, getting the top dollar and the best promotion and marketing value for our artists," Wright says. "We went with Concerts West on Britney, but that doesn't change our perception of Clear Channel. It's about dollars and cents and the economy, but that says it's better to go one way more than the other."

And despite charges by some that CCE strives primarily to program its numerous amphitheatres, the company's most financially successful tours primarily played arenas. "We have real estate, and we're interested in having arenas, but the reason that we're not our only agenda," Zuckerman says. "We can't isolate ourselves from the real industry, which is a broad-based, multi-faceted industry. I think it depends on the artist's particular tour and whether it's a show that lends itself better to theaters, arenas, amphitheatres, and so on. We don't fit a square peg into a round hole."

If CCE is blamed by some for many of the industry's ills, Zuckerman says that comes with the territory. "We're an easy target because we're a big target. It's inaccurate to broad-brush when we have done a very good job of growing our business, but that says it's better to grow it even more in the future."

Some outside of the CCE family are more skeptical. "You used to have promoters complaining about how little money they were making—that was their schtick as they drove away in their Mercedes to their beach home," Hurwitz observes. "Now we have promoters talking about how great business it is. What's wrong with this picture?"

## CE UP, MOST OTHERS DOWN

While CCE's numbers were up in virtually every category, most other promoters saw declines in 2001, particularly in terms of gross revenue. House of Blues (HOB) Concerts, a distant but highly active second to CCE, saw overall numbers decrease from \$194 million to \$173 million and solo promotions from \$154 million to \$116 million. HOB Concerts reported 1,219 shows.

HOB Concerts president/ CEO Jay Marciano says, "Our earnings were off over the prior year, which did not come as a surprise. Overall, HOB Concerts is pleased with our bottom-line results for the year. There were some really strong highlights that stand out, including Aerosmith, Radiohead, Tim McGraw, Tom Petty & the Heartbreakers, [and] Matchbox Twenty, and we're always happy to see Jimmy Buffet and Elton John."

Chicago-based Jam Productions says its numbers for co-promotions drop

from \$61 million to \$52 million and solo promotions from \$34.7 million to \$28.3 million. Jam reported 429 shows for 2001. "Obviously, this year wasn't as good as the year before," Jam co-CEO Jerry Mickelson says. "And Clear Channel is the sole source of what's wrong with our business. They have taken over the Clanton and ACB [venues] that reflect your attendance is down. Ticket prices are too high, and that relates entry to the guarantees [CCE] is offering."

Even so, Jam held its own. Of the three tours among the top 10 sold to CCEs, Jam promoted two of them and one to concert promoter. "We're holding our own, because we're a regionally based company," Mickelson says. "We're looking forward to next year, and I hope the greediness of some doesn't continue to be had for our business."

Southern California-based Nederlander did well in its home base, notching an increase in business to \$60.5 million from \$56 million, with \$12.3 million of that coming from solo promotions.

For New York/New Jersey promoter Metropolitan Entertainment, 2001 sold reported revenue drop \$9 million to \$52 million from \$61 million, and from \$34.7 million to \$28.3 million for solo promotions. Metropolitan's concert division was still profitable, but "the last quarter definitely put a damper on the year," executive VP Keith Becca notes. "After Sept. 11, we had some shows cancelled, some of which did 50%-60% less business than what we anticipated. We probably lost \$4 million-\$5 million in the last quarter."

Metropolitan has also been a national tour producer, a game CCE is clearly dominating, which is not necessarily a bad thing, Becca says. He points out that other national tour promoters' gains on tours are not always Metropolitan's loss. "I'm not sure all these tours would have been winners. Would I rather have the show and it not do business? No. A lot of tours that are under the radar screen need more attention, and we've been pretty successful there."

In an exciting year for Concerts West, the concert promotion arm of sports and entertainment conglomerate Anschutz Entertainment Group, Concerts West acquired SoCal promoter Goldenkone, and the two companies' combined grosses reported for the year were about \$39 million. Concerts West also made three national promotions for such tours as Britney Spears, Family Values, and Pierce the Veil, which, except for Spears, did inconsistent business.

Timing was a problem, Concerts West co-CEO John Meglen says. "This was one of the toughest years in the history of the U.S. concert business, but very positive about what we did, but the unfortunate thing is most of our business was in fall tours. We'll continue to put bids on tours and continue to support our arena partners. We're not giving up."

## TO OUR READERS

The full Video Monitor and the ClipList will return next issue.

## ECKERMAN

effort to put evergreen prices in perspective—not just at the end, but the overall cost of going to a concert."

CCE was the national/international producer of seven of the top 10 tours and 12 of the top 20 in 2001—including the year's top tour, the \$143 million U2 Elevation tour. While many of them, including those by U2 and Madonna, were unequalled successes, it has been projected by some industry observers that some of these tours either did not turn a profit or may have lost money for the promoter.

Eckerman says it is "win a lot, lose a few" situation. "We try not to involve ourselves with loss-leading projects, but we're in a business that carries a certain amount of risk, and sometimes you do find yourself in a losing proposition. Our success stories are many, and our failures are minimal."

Asked if CCE's involvement with

# DECEMBER 29, 2001 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ones" are reported by the networks (not by BDS) for the week ahead



1	OUTKAST: THE WORLD IS MEIN
2	ALANIS MORISSETTE: UNDEFEATED
3	BIG BROS: I'M A BIG BROTHER
4	DAVID NAVARRO: THE LAST OF THESE
5	THE BEATLES: I AM... THE WAVELENGTH
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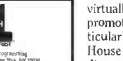
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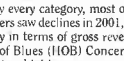
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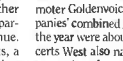
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# Touring

Continued from page 5

IZ and Madonna, along with an 11% increase in the number of shows reported, helped the U.S. concert business post a record \$1.5 billion (\$1.8 billion worldwide) in box-office revenue, up 24% (3%) from 2000. Figures are based on reports to *Billboard* Boxscores.

Tellingly, attendance rate an insignificant 0.6% (0.1%), remaining true to the trend of the past few years whereby gross dollars are outpacing attendance. The basic difference can be taken into account, more red flags was. The average gross per show in the U.S. was \$190,000 (\$194,310), down 8.3% from 2000. More distorting is a per-show attendance decrease of 10%, at 4,834 per concert. When the increase in overall touring volume is considered, the basic difference can be drawn from these figures is that fewer people are attending more shows and paying more in the process.

The easy conclusion would be that ticket prices have finally hit the wall and consumers are balky, but the reality is more complex. The more likely culprit is the resurgence of ticket prices, as touring volume that forces consumers to make choices in light of uncertain economic times. Indeed, the highest-attended shows of the year were also some of the highest-priced, including those by U2, Madonna, Billy Joel/Elton John, and Janet Jackson. In 2001, \$100-plus tickets were commonplace, and the sold breaky. Where the resistance was often felt was with the mid-level price range and among the mid- and lower-level acts that followed superstars into a market already tapped for discretionary concert dollars.

Promoter Seth Hurwitz of I.M.P., in Washington, D.C., says there was a "re-tilt" against high ticket prices. "Like any other business, the concert business is built on supply and demand, and like any other business, you can price things out of demand."

The impact is not realized by the

toppers. Hurwitz notes, "You've got to look at the acts that used to be marginal and are now out-and-out stars. The market has no tolerance for marginal acts."

John Scher, founder and former president of Metropolitan Entertainment Group and now owner of Metropolitan's management division and Hybrid Recordings, says, "People are having to make real hard choices. There is an emotional attachment to going to concerts, and if it's your favorite act, you'll pay almost anything to go. But there is a limited amount of disposable income, and once you've spent \$100 to go to your favorite act, you don't have the money to go to another concert."

According to Clear Channel Entertainment (CCE)-co-CEO Rodney Eckerman, superstar concerts stimulate interest in live music in general. "Taking money out of a market is a factor, but I tend to look at the biggest acts as 'turnip primers.' The great people are engaged in the business, like U2, [I2] is incredible, what do we see next?"

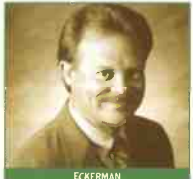
## IMPACT OF SEPT. 11

As for the impact of Sept. 11, there is no question that the industry was affected. Many dates were canceled and tours rescheduled. The great majority of planned European runs, including Dave Matthews Band and Janet Jackson, were scrapped. Given the circumstances, some think that the fact that the numbers didn't nosedive is a testament to the industry's health.

"If you look at the really big picture and talk about the '70s, '80s, and what we reached in the '90s, the fact that we're even comparing [this year] with recent historical numbers is phenomenal," veteran international promoter Michael Cohn says. "I would believe that is a very good sign." Surprising no one is CCE's continuing regard as king of the concert world. Even so, the sheer magnitude of the numbers CCE put up is impressive. With total reported revenue of more than \$1 billion worldwide (\$979 million in the U.S.), CCE was an industry unto itself. The entertainment giant represented 66.4% of the U.S.

concert industry and 63.6% of all numbers reported worldwide. CCE reported almost 5,000 shows, nearly doubling the 2,724 concerts reported last year.

"We as a company, had a good year across the board, but overall growth of the industry was slowed due to the economy," CCE co-CEO Jm Zuckerman says. "By and large, before Sept. 11, our business—and I assume the concert business—was reasonably strong, and would have hit the numbers projected." Still, Zuckerman won't downplay the role of ticket prices in the slowdown. "Ticket prices are something that has to be dealt with in an industry-wide way. It will take everyone's



ECKERMAN

effort to pull everyone's prices into perspective—not just the top end, but the overall cost of going to a concert."

CCE was the national/international producer of seven of the top 10 tours and 12 of the top 20 in 2001—including the year's top tour, the \$143 million U2 *Elevation* tour. While many of the touring shows by U2 and Madonna, were unqualified successes, it has been projected by some industry observers that some of these tours either did not turn a profit or may have lost money for the promoter.

Eckerman says it is "a win a lot, lose a few" situation. "We try not to involve ourselves with loss-leading projects, but we're in a business that carries a certain amount of risk, and sometimes you do find yourself in a losing program. Our success stories are many, and our failures are minimal."

Asked if CCE's involvement with

66% of all U.S. concert dollars reported raises monopolistic concerns, Eckerman says, "All I can say is, there were a lot of shows out there that we would have liked to have had and didn't necessarily get. When you talk about monopolistic issues, I don't think they come into play with us. We do a good job of making the highest value in a tough market."

Indeed, CCE faced some of its toughest competition yet in bidding for national tours in Concerts West, Johnny Wright, manager of 'N Sync and Britney Spears, sold the 'N Sync tour to CCE and the Spears tour to Concerts West. "Competition is what keeps us moving forward, getting the top dollar and the best promotion and marketing value for our artists," Wright says. "We went with Concerts West on Britney, but that doesn't change our perception of Clear Channel. It's about dollars and cents and economy, but that says it better to go one way more than the other."

And despite charges by some that CCE strives primarily to program its numerous amphitheatres, the company's most financially successful tours primarily played arenas. "We have real estate, and we're interested in having artists and consumers that say it better to go one way more than the other."

"We can't isolate ourselves from the real industry, which is a broad-based, multiacted industry. I think it depends on the artist's particular tour and whether it's a show that lends itself better to theaters, arenas, amphitheatres, or stadiums. We can't fit a square peg into a round hole."

If CCE is blamed by some for many of the industry's ills, Zuckerman says that comes with the territory. "We're an easy target because we're a big target. It's inaccurate to broad-brush when we have done a very good job of growing our business and the business to look to grow it even more in the future."

Some inside of the CCE family are more skeptical. "You used to have promoters complaining about how little money they were making—that was their schtick as they drove away in their Mercedes to their beach home," Hurwitz observes. "Now we have promoters talking about how great business is. What's wrong with this picture?"

## CCE UP, MOST OTHERS DOWN

While CCE's numbers were up in virtually every category, most other promoters saw declines in 2001, particularly in terms of gross revenue. House of Blues (HOB) Concerts, a distant but highly active second to CCE, saw overall numbers decrease from \$194 million to \$173 million and solo promotions from \$154 million to \$116 million. HOB Concerts reported 1,219 shows.

HOB Concerts president/CEO Jay Magno says, "Our earnings went down over the prior year, which did not come as a surprise. Overall, HOB Concerts is pleased with our bottom-line results for the year. There were some really strong highlights that stand out, including Aerosmith, Radiohead, Tim McGraw, Tom Petty & the Heartbreakers, and Matchbox Twenty, and we're always happy to see Jimmy Buffett and Elton John."

Chicago-based Jam Productions says its numbers of co-promotions drop

from \$61 million to \$52 million and solo promotions from \$34.7 million to \$28.3 million. Jam reported 429 shows for 2001. "Obviously, this year wasn't as good as the year before," Jam co-CEO Jerry Mickelson says. "And Clear Channel is the sole source of what's wrong with our business. They have altered the concert business in ways that reflect why attendance is down. Ticket prices are too high, and that relates entirely to the guarantees [CCE] is offering."

Even so, Jam held its own. Of the three tours among the top 10 last year to CCE, Jam promoted two of them in its market. Concert business AGC says, "We're holding our own, because we're a regionally based company," Mickelson says. "We're looking forward to next year, and I hope the greediness of some doesn't continue to be had for our business."

Southern California-based Nederlander Entertainment says it has been nothing an increase in business to \$60.5 million from \$56 million, with \$12.3 million of that coming from solo promotions.

For New York/New Jersey promoter Metropolitan Entertainment, 2001 saw reported revenue down \$9 million to \$121 million, all from arenas and down \$34.7 million to \$28.3 million in solo promotions. Metropolitan's concert division was still profitable, but "the last quarter definitely put a damper on the year," executive VP Keith Beccia notes. "After Sept. 11, we had several shows canceled, some of which were not rescheduled, and others did not go to 100% less business than anticipated. We probably lost \$4 million-\$5 million in the last quarter."

Metropolitan has also been a national tour producer, a game CCE is clearly dominating, which is not necessarily a bad thing, Beccia says. He points out that other national tour promoters' gigs on tours are not always Metropolitan's loss. "I'm not sure all these tours would have been winners. Would I rather have the show and it not do business? No. A lot of tours that are under the radar screen need more attention, and we've been pretty successful there."

Looking at the exacting year for Concerts West, the concert promotion arm of sports and entertainment conglomerate Anschutz Entertainment Group, Concerts West acquired SoCal promoter Golemicow, and the two companies' combined grosses reported for the year were about \$39 million. Concerts West is now making national promotions for such acts as Britney Spears, Family Values, and Pledge, did inconsistent business.

Timing was a problem, Concerts West co-CEO John Meglen says. "This was one of the toughest years in the history of the music business. I'm very positive about what we did, but the unfortunate thing is most of our business was in fall tours. We continue to put bids on tours and continue to support our arena partners. We're not giving up."

## TO OUR READERS

The full video Monitor and the CDZ list will return next issue.

# DECEMBER 29, 2001 Billboard MUSIC MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "New Daz" are reported by the networks (not by BDS) for the week ahead

For week ending DECEMBER 16, 2001



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# Reflections

Continued from page 5

unnecessary negativity via music. If you're getting into feelings of pain or anger in music that [are] honest and reflective of human experience, then right on—that's valid. But I hope that Sept. 11 has inspired some people to pause and reconsider what they're sending out into the universe."

## BECOMING ROLE MODELS

Kravitz's sentiments are shared by other artists who, prior to Sept. 11, had begun to wonder if music had become overly negative simply for the sake of it.

"After a while, you have to question if some bands are talking about real life or if they're stoking an artificial flame," P.O.D. bassist Trae notes. "Anger and violence doesn't no doubt about it. But I believe you have a choice to either elevate people or knock them down. For this band—and I hope for others now—the choice is obvious."



MERCHANT

'N Sync's Chris Kirkpatrick agrees, adding that "it made us realize that we had to step up. We don't say that we're role models just so we can say it and sell records. We have to say that we're role models and show that we're role models. We were as confused as everybody else, but we tried to pick up the pieces and help everybody."

The act responded to the tragedy by getting back on the road immediately. "We did the RFK Stadium show in Washington, D.C. We had 400 of the kids who lost family members bussed down from New York City and some of the Washington, D.C., kids there, too. We had a special section for them, and we raised a lot of money for the relief fund. We're just trying to do our part."

"N Sync's gesture is only one in what has become a tidal wave of activity from the industry. Bruce Springsteen, Neil Young, U2, Ce-

line Dion, and Alicia Keys were among the artists who participated in the telethon *American: A Tribute to Heroes*—which raised \$150 million for the families affected by Sept. 11—while Paul McCartney, Elton John, Billy Joel, John Mellencamp, and a reunited lineup of the Who helped generate \$30 million for various charities during the Concert for New York City at Madison Square Garden.

Additionally, numerous acts have pledged to donate tour and recording profits to charity, while others have participated in such one-off Sept. 11-related fund-raising singles as the Bono-conceived, all-star cover of "What's Going On," which also benefits AIDS-related organizations, and Nile Rodgers' "We Are Family."

Roy Lott, deputy president of EMI Recorded Music, North America, says, "We should also be proud of our industry's association with the countless charitable concerts and charity records that have occurred since Sept. 11 and over the past three months. No other industry—including no other entertainment industry—has given so fully and so graciously of itself or has brought so much healing to the American public."

## BUSINESS AS USUAL?

But how has the overall shift in the world's political climate altered the grand scheme of the industry and how do it function?

"I think this will be both good and bad, as it provides us with opportunities that weren't there before and forces us to do things differently," notes Thomas D. Motola, chairman/CEO of Sony Music Entertainment. "We have to rethink how we'll market, promote, and set up our releases worldwide. We will have to try new ways to better sell our music and expose our artists."

Motola adds that while business is down right now, he feels that "everything is returning to 'normal,' although that term is newly defined. One interesting aspect of such a radical event [will be] watching how artists react creatively—for, as we all know, great music has been created in challenging times."

James Stroud, head of DreamWorks Records Nashville, says he has been bracing for the worst-case scenario during the past few months, "because we were really concerned that the entertainment industry was just going to go away. If it had, rightly so, we didn't know what was going to happen."

He believes the tide is changing in a positive way and that the past few months have humanized the industry's players. "What's happened—and I think it's a good thing—is it's brought us all together as an industry. It's made us realize as a country we can do something good."

## CHANGING SENSIBILITIES

And that's precisely where the minds of most artists and executives are right now. As Sept. 11 is



BUSH

woven into history books as a date that forever changed the world, it has also changed perspectives on how to proceed in the future.

"You can feel the collective consciousness change," Stevie Nicks says. "You step 'n'gt onstage, and it's undeniable. Every note you play feels monumental. Every face in the crowd becomes a vivid picture in your mind. You can never go back to just thinking, 'Oh, this is another gig on my tour.' It's an accumulation of bringing something forward to the world that's precious."

For Travis frontman Fran Healy, the world's changing times have affected his songwriting tremendously. As he ponders sitting down to write for the band's next effort, he says he feels an extra weight on his shoulders.

"How can you not feel responsible to the people who spend their time and money with you? If you're a musician and a human being with a beating heart, then you've probably always felt a pull of responsibility. But it's heightened now to the point of being a bright, vibrant thread that you will undoubtedly weave into your material. You have to be sensitive to the fact that people's sensibilities have changed."

Natalie Merchant echoes Healy's sentiments. "It's going to be harder to know how certain songs and certain lyrics will wash over people's brains. People's points of reference have changed dramatically these past few months."

She notes, however, that it's important that artists remain "true to their intentions and not pander or cloy just for the sake of it. Quite frankly, I'm less worried for myself than I might be for someone whose music exists on the cutting edge of aggression or anger."

And where do the harder-leaning acts stand in an industry that is dealing with changing political and social times? For some, it's business as usual.

"I look at what I do as entertainment, not politics," Kid Rock notes. "Kids come to my shows to have fun, blow off a little steam, and feel better about the world. My responsibility is not to change the direction of my music, but to stay on the road—to set an example for my fans by working as hard as I can and keeping my focus."

Bush frontman Gavin Rossdale says that his band has adopted a similar tact. "Our job is to take people out of their reality for an hour or so—to take them to a place that's comforting. It's odd to

describe rock music as comforting, but it can be. As you look at a world that's gone mad, and you try to find your way in that world, anything that's familiar can be comforting—even a rock show where you can dance and scream your head off for a while."

## ON THE HORIZON

As artists find a rhythm that enables them to keep recording and releasing music that is in tune with the times, the industry will continue striving to review and improve the parameters within which it functions. Among the key issues on the horizon is an artists rights bill that will be drafted by Rep. John Conyers Jr. (D-Mich.) for the next session of Congress, which begins in January 2002 (see story, page 5).

The past year has seen significant progress by the Internet companies, the record labels, the recording artists, and the songwriters and publishers in making music available online," Conyers says. "While all of this has been accomplished without congressional action, it is clear that Con-



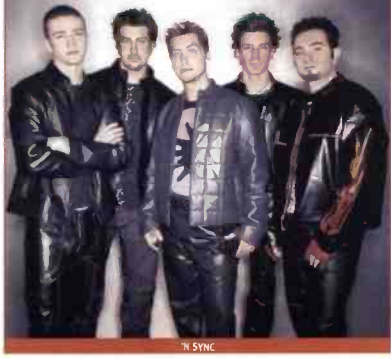
LOTT

gress' oversight of these discussions has been helpful. To that end, I intend to play an active role in helping remove any further obstacles to copyright negotiations in a manner that fully respects creative rights."

For Lott, 2002 looks to be a "time of significant changes, some positive—such as new artists and music and new modes of distribution and exploitation—and some negative, including extremely unfortunate downsizing. There has always been change—now there is just more of it, in a shorter period of time."

Motola adds that the precarious state of the world, both politically and financially, will challenge the music industry—but that one thing remains unchanged.

"People are still going out and buying records," he says, "and [people] will always buy the hits. Hopefully now, people are ready to try some music by new and emerging artists. In the U.S., we are dealing with the Afghanistan conflict, as well as a serious recession at home. Having said that, everybody has gotten back to business."



N SYNC

Continued from page 5

terror attacks on an unsuspecting nation more perfectly than Jackson's disc ever had. The song—the lead single from his forthcoming Arista Nashville album, *Drive*—is currently at No. 1 on the *Billboard* Hot Country Singles & Tracks chart after a brief six-week climb.

Jackson vividly recalls the morning he wrote the song. "It was Sunday, Oct. 22," he says. "I played the show down in Georgia Saturday night, and I flew home late. I got up [at] three or four in the morning, and that's when the song [came], just out of nowhere... I got up, came down here, and put it on a digital recorder. I just sang it, I didn't even play guitar. I just sang the melody and lyrics right into it, and went back to bed. I got up the next morning, and the girls [his wife, Denise, and their three daughters] went to Sunday school [while] I finished writing the verses. It just came out. I think it was a gift, and I'm just a messenger for it. It's a very special song."

In the lyric, Jackson's words echo the hearts and minds of Americans after the tragedy. A lot of those questions that I asked in [the song] were emotions I felt or things I had witnessed [while watching] television," he says. "It was a real hard time. It really hit me hard. On [Sept. 11] and for weeks after that, it didn't go away."

Like Hank Williams, Merle Haggard, and other country troubadours before him, Jackson has a talent for tapping into emotions that resonate within the average man or woman. It's a gift that has served him well during the past decade. He has released 11 country albums (including 10 No. 1 singles and 10 platinum albums, including six multi-platinum titles).

But after writing "Where Were You," hit singles and platinum accolades were the farthest things from Jackson's mind. "After Sept. 11, everybody was feeling so much emotion," he says. "I'm not sure I've ever had that many songwriters out there that didn't feel they needed to write something about it. I felt the same way. I wanted to write something, but I didn't want to write some patriotic song... When I wrote this song, I was real reluctant about playing it. I played it for my wife, and she was like, 'You're kidding. I didn't know if I wanted to record it.'"

Jackson had been working on his upcoming album with longtime producer Keith Stegall, and he played the tune for him. Stegall quickly recorded it and encouraged Jackson to play it for executives at RCA Label Group (Words & Music is a subsidiary). Not 24 hours more than a week later, Jackson was performing at the Country Music Assn. (CMA) Awards. "The song is five minutes long, and [the CMA] never wants you to sing for more than two or three minutes, but everybody wanted me to do it," he says. "I didn't want to lose the advantage of the situation to promote my career or something. It was a meaningful song, and I'd help people and make people feel like there was somebody else who had the same feelings as they did. I wanted the song to be heard. But I'm



"First Love." A young Jackson and wife Denise in the inspiring '55 Thunderbird they sold (and she bought back for him).

glad we didn't have our album done and [weren't] promoting something [people] can buy. I didn't want it to come across that way."

It didn't take long for the most-talked-about song of the year to gain steam at country radio, and though fans began clamoring for the record, the label opted not to release a commercial single. According to RCA Label Group chairman Joe Galante, the release date on Jackson's new project was moved up, from May to Jan. 15. "It wasn't rushed," Galante says of the record that Jackson and Stegall had already been working on. "It probably would have taken them two months to do what they had to do in one month."

Galante describes the resulting album as "classic Alan Jackson. It's so deep it's ridiculous, in terms of the songs that are here. There's nobody in this town that writes the way he does. That's why he's the success he is. It has that country feel to it, but it has little twists and turns on it. It kind of takes you on a journey. It's a really wonderful ride."

Well-known for his appreciation of automobiles, Jackson has chosen an



appropriate title for his latest outing. *Drive* takes its name from the project's opening cut, "Drive (For Daddy Gene)." "My daddy died a few years ago, and I wanted to write something for him," he says. "I tried a couple of times, and I always ended up writing some sad saying song. I didn't want to do that. I wanted to write something nice. Daddy didn't say much, but one of the things he really

gave me is my love for cars, and this whole song is a bunch of facts, really."

In the first verse of "Drive," Jackson explains how his father used to let him steer their old plywood boat. In the second verse, he tells of climbing behind the wheel of an old Ford truck and feeling like Mario Andretti when his dad let him drive. In the third verse, he sings of being grown and letting his daughters drive an old jeep across the pasture of his home.

"First Love" is another ode to a vehicle. The clever song (penned by Jackson) initially leads the listener to think his first love is a woman. In fact, he's singing about a white 1955 Thunderbird. It was a car Jackson sold when he and Denise were newly married and needed the money to buy a house. A few years ago, she tracked the car down, though it had been, and surprised him with it as a gift. "I've meant to write a song about that car forever. I tried a couple of times and never could really write anything worth singing, and finally came up with this thing," says Jackson, an ASCAP-affiliated songwriter signed to EMI Music Publishing Nashville.

## Where Were You (When the World Stopped Turning)

by Alan Jackson

Where were you when the world stopped turning on that September day  
Were you in the yard with your wife and children  
Or workin' on some stage in L.A.  
Did you stand there in shock at the sight of that black smoke  
Rain' against that blue sky  
Did you shout out in anger, in fear for your neighbor  
Or did you just stand and cry

Did you weep for the children who lost their dear loved ones  
And pray for the ones who don't know  
Did you rejoice for the people who walked from the rubble  
And turn on the news left behind  
Did you hand out with pride for the red, white, and blue  
And the heroes who did just what they did  
Did you look up to heaven for some kind of answer  
And look at yourself and wish reality matters

(Chorus) I'm just a singer of simple songs I'm not a real political man  
I watch CNN but I'm not sure I can tell you the difference in Iraq and Iran  
But I know Jesus and I talk to God  
And I remember the town from when I was young  
Faith, hope, and love are some good things He gave us  
And the greatest is love

Where were you when the world stopped turning on that September day  
Teachin' a class full of innocent children  
Or driving down some cold interstate

Did you live gaily 'cause you're a survivor  
In a crowded room did you feel alone  
Did you call up your mother and not let her know her  
Did you sit out that Bible at home  
Did you open your eyes and hope it never happened  
Close your eyes and not go to sleep  
Did you notice the sunrise for the first time in ages  
Or speak to some stranger on the way to work  
Did you give down at night and think of tomorrow  
Go out and buy you a gun  
Did you turn on that violent old movie you're watchin'  
And turn on Love Lucy reruns  
Did you go to a church and hold hands with some strangers  
Stand in line and give your own blood  
Did you stay home and sing light to your family  
And thank God you had somebody to love

And the greatest is love  
And the greatest is love

Where were you when the world stopped turning on that September day

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"That car was such an important piece of my life. I worked from the time I was 12 years old, saving money to buy my first car. I bought that [car] when I was 15," he recalls. "To have had that car anyway and then to get it back, the whole story is pretty neat."

For an artist known for his shy demeanor and lack of self-promotion, Jackson's tunes are often extremely autobiographical, revealing much about his treasured private life. "I don't write about anything that makes me look bad," he says with a laugh. "It's hard to write songs that are from your life. My life is pretty simple, and I don't write about a car or something, then I won't have anything to write about anyway."

"One of the greatest things about Alan is you get a sense of who he is through his childhood and lifetime experiences, and you share them even though you didn't grow up in Atlanta," Galante says. "That's one of the amazing things he does as a communicator. No matter where you are, whenever you hear one of his songs, to me, it's like reading a short novel. I'm always amazed as [to] how much detail he puts into a line."

Jackson either wrote or co-wrote nearly a 125 cuts on *Drive*. In addition to the car tunes, there is both the studio version of "Where Were You" and a bonus track of the CMA performance. Jackson duets with George Strait on "Designated Driver," reprising the chemistry the high-profile duo demonstrated on the CMA Award-winning single "Murder on Music Row." He cut the Irene Kelley/Mark Irvin tune "A Little Bluer Than That" after hearing Kelley perform the song at the Grand Ole Opry one night while listening to his radio. Another Jackson-penned highlight is "Where Were You," a humorous plea for a wife to be patient with a husband who forgets their anniversary and to take out the trash.

"My wife really liked that. She thinks a lot of married people will relate to that song," says Jackson, who is jointly managed by Nashville-based Nancy R. Sells and Los Angeles-based Creative Artists and booked by Creative Artists Agency.

Galante says the label is "in drive mode," putting together TV advertising buys, promotional contests, and other components of the marketing campaign.

Cindy Mabe, Arista Nashville director of marketing and artist development, says, "We're doing the obvious things, such as 'will it before you can buy it' contests. We're also doing a 'drive it home' promotion. It's a contest at country radio to let consumers know the album is in the stores, and they can finally buy it. Our biggest asset right now is the sheer demand for the song. We're getting excited about it because we can't find that 'senior will be out?'"

Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Warehouse chain, says retailers have been fielding those questions throughout the holiday season. "It's got to be one of the most powerful songs to come out of country music in quite some time," he says. "It came out of his personal experience, but it translates to everyone else. It's just a really deep song that's resonating extremely well with people who hear it. We've got people knocking down our door for it. They can't wait [till January]."



# Billboard®

## 2002 special events

## Billboard's Conference & Awards Lineup Taking Shape For 2002

Billboard's popular music industry conferences return in 2002, offering unparalleled networking opportunities for music industry professionals, plus exclusive access to front information and high-level discourse on the latest developments affecting the business.

The schedule kicks off with the Billboard/Airplay Monitor Radio Seminar & Awards show, which is slated for March 14-16 at the Eden Roc Hotel in Miami Beach. Now in its ninth year, this event brings together radio program and music directors, on-air personalities, record label promotion executives, and artists for a look at what's new in radio, from changing tastes to the latest trends in technology. The awards show honors America's leading programmers and personalities and features live performances by top artists.

The Billboard Latin Music Conference & Awards show, presented by Heineken, scheduled for May 7-9 at the Eden Roc Resort in Miami Beach, is the premier Latin music industry event. The 2002 conference will include a poolside reception, informative panels featuring top Latin music experts, evening showcases, a Latin music Superstar Q&A, the Hope & Harmony charity dance party, a tradeshow, and more. And, as always, the star-studded Billboard Latin Music Awards will bring the event to a close in sensational style.

Since its debut in 2000, the Billboard R&B/Hip-Hop Conference & Awards has evolved into one of the music industry's most important and influential events. The three-day conference, also at the Eden Roc, is scheduled for Aug. 7-9. It will feature panels exploring trends in R&B and hip-hop music and culture, plus nightly showcases and performances. The event will culminate with the second annual Billboard R&B/Hip-Hop Awards show honoring the year's best in urban music.

For general information on Billboard conferences, contact Michele Jacangelo at 646-654-4660 or visit [www.billboard.com/events](http://www.billboard.com/events). For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

### upcoming events

#### Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16, 2002

#### Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9, 2002

#### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9, 2002

for more info: Michele Jacangelo 646.654.4660  
b2events@billboard.com

## THIS WEEK@

# Billboard .COM



COMING WEDNESDAY Rapper Jay-Z takes a step off the beaten path with *Unplugged [Roc-A-Fella/Del'Jan]*, drawn from a recent taping for MTV's popular acoustic performance showcase of the same name. For the show, Jay-Z was backed by the Roots' Leon Hubbard on bass and drummer Amir Thompson as well as a string quartet. He was also joined by Mary J. Blige for the pair's "Can't Knock the Hustle" and the latter's chart-topping single *Family Affair*. The review of the album will appear exclusively on [billboard.com](http://billboard.com).

Also featured online this week are exclusive interviews with famed Rolling Stones producer/manager Andrew Loog Oldham and pianist George Winston, plus a new weekly poll based on Billboard's year-end charts as part of Billboard.com's 2001: The Year in Music section.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)

# home front

Billboard Music Group events & happenings



of the week  
**2002 CAVALCADE OF  
ACTS & ATTRactions**  
Amusement Business has just published the 2002 edition of *Cavalcade of Acts & Attractions*, the most-trusted source of booking information for live entertainment talent and attractions.

With more than 270 pages of information, this annual directory features thousands of listings of acts and shows performing worldwide. Categories include musical entertainment (from alternative to zydeco), theatrical entertainment (comedians, mime artists, and troupes), touring shows and attractions (fireworks, carnivals, ice shows, and rodeos), and circus, variety, and specialty acts (clowns, animal acts, magicians, and hypnotists). Separate listings of promoters, producers, booking agents, personal managers, and licensing organizations are also included.

The new edition of *Cavalcade of Acts & Attractions* is available for \$80 per copy, which includes domestic postage and handling. For international orders, add \$12 per directory. Send orders and payment to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202, or toll 800-407-6874 or 615-321-4250 for more information.

visit [www.billboard.com](http://www.billboard.com)



## What's It All About, Elfie?

WUBE (B105) Cincinnati morning stunt man Jason Statt dressed as one of Santa's elves and camped out in a local mall's parking lot for a dozen days to take donations for the Toys for Tots program. Chances are he was happy to change into something more comfortable following the 12 days of Christmas.



## With Arms Open Wider

Creed's "With Arms Wide Open" is now more than a No. 1 song. Frontman Scott Stapp, left, recently presented a check for \$150,000 to the New Yorkers for Children (NYFC) foundation from his Arms Wide Open Foundation. The nonprofit organization's mission is to strengthen bonds between parents and their children by conducting activities that aid and support those who are suffering threatening relationships. Stapp is pictured with NYFC executive director Claudia Fleming and Ken Fearaglich of the Agency Group.



## Troupers For The Troops

MTV recently taped *For The Troops: An MTV/USO Special* for American troops stationed overseas at Ramstein Air Base in Germany. The 90-minute show, which includes performances by Kid Rock, Jennifer Lopez, and Ja Rule, airs New Year's Day and features the artists talking with soldiers on base about how their lives have changed over the past few months. Pictured at the event taping, from left, are Kid Rock, executive producer Salli Frattini, producer Alex Coletti, and host Carson Daly.

# The Billboard BACKLIST

EDITED BY CHUCK TAYLOR

## 'N Sync Springs Into Action



**T**hey've been morphed into cartoon characters, computer-generated, and molded in plastic. And now the members of 'N Sync are bobbing for dollars.

JC Chasez, Lance Bass, Joey Fatone, Justin Timberlake, and Chris Kirkpatrick—as pictured above, from left—haven't lost their heads. They're just charitably lending them—with the rest of their likeliness—to become bobbleheads. Those timeless toy figures whose bodies and heads are separated by a wire coil, causing the noggin to bounce and bob up and down in rather amusing fashion.

"Everyone cool has a bobblehead," Kirkpatrick reasons. "Baseball players, football players, basketball players, and now us. It's kind of a cool piece of our history. We each have a set of the bobbleheads—and they did an amazing job. They all look a lot like us."

Best Buy sprung the exclusive, limited edition bobbleheads in stores nationwide during the holiday season to raise money for New York City relief efforts through the Best Buy Children's Foundation. Beginning in late November, one 'N Sync member bobblehead was made available each week at Best Buy for \$9.99 with a minimum purchase of \$25. Only one bobblehead was allowed per person per purchase, in an

effort to increase their collectibility. The retail chain expected to donate a cool \$1 million from the promotion by year-end. In addition, Best Buy auctioned a limited number of autographed 'N Sync bobbleheads on eBay throughout December to raise additional money.

Susan Hoff, president of Best Buy Children's Foundation, gives the effort an enthusiastic nod—uh, nod. "It's a great match all around," she says.

Best Buy provides Best Buy shoppers with a fun opportunity to collect truly unique 'N Sync memorabilia, while supporting New York City nonprofit programs.

Kirkpatrick adds, "It's important for us to help out any way we can. If we can be instrumental in motivating others to help out, then that's something we want to do. It's important for the children to know that although we're going through a terrible ordeal, we still have a bright future to look forward to."

The guys in 'N Sync have visited New York since Sept. 11, and Kirkpatrick says he can sense a change in the air. "People seem more united and seem to pay more attention to each other," he says. "Sometimes it takes a tragedy for everyone to realize how precious life is."

CHUCK TAYLOR

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## 'SIMPLY THE BEST'

by Matt Gaffney

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| <p><b>Across</b></p> <p>1 What Morisy<br/>Cruz did in the<br/>boys' room</p> <p>10 College finisher<br/>"Back to the<br/>Future" star<br/>Lance<br/>Dane</p> <p>14 "Why Me?"<br/>single Cara<br/>15 "..."<br/>"Lover"</p> <p>19 Don Henley<br/>best-of album</p> <p>18 "..."<br/>"Collaboration"</p> <p>17 70s jazz album</p> <p>18 70s jazz album</p> <p>20 Like some Blues?</p> <p>21 She came and she<br/>gave without taking,<br/>sang Barry<br/>Manilow</p> <p>22 Rolling Stones<br/>best-of album</p> <p>23 The Beatles<br/>best-of album</p> <p>24 Swing<br/>(1920s-30s)</p> <p>27 Two drinks,<br/>sometimes<br/>one</p> <p>30 Tracks</p> <p>32 Bob Marley<br/>best-of album</p> <p>33 Carl, neighbor</p> <p>34 Telling away<br/>band "1938 Overture"</p> <p>38 Pacific island<br/>home to U.S.<br/>naval base</p> <p>44 Fox's<br/>"The X-Files"</p> <p>45 The Cure<br/>best-of album</p> <p>46 City where<br/>Destiny's Child<br/>has a May 2000<br/>tour date</p> | <p>45 Music, dance, etc.<br/>47 DJ succession</p> <p>49 Unwanted e-mails</p> <p>50 Red Hot Chili Peppers<br/>best-of album</p> <p>55 Like Spring<br/>Bono abb.</p> <p>54 Stephen of 'The<br/>Drying Game'</p> <p>59 Big, hot guys after<br/>pollsters</p> <p>60 Lionel Richie<br/>best-of album</p> <p>63 Big name in<br/>lighters</p> <p>64 Santa's little<br/>helpers</p> <p>65 Christina Aguilera<br/>song "I Love My<br/>Way"</p> <p>66 KISS' first name</p> <p>67 Prince's was pur-<br/>sue, Peter Gabriel's<br/>was not</p> <p>68 Like some<br/>teenagers</p> | <p>11 "Don't worry,<br/>everybody's fine"</p> <p>12 King of bands<br/>on radio</p> <p>22 "Up Up Up Up Up<br/>Up" name</p> <p>24 Music's first pause</p> <p>25 Win in wrestling</p> <p>27 "Heart" song "Lose<br/>Lover Me"</p> <p>28 Musicians<br/>(members of Lopez<br/>and Aali)</p> <p>29 Other commu-<br/>nication</p> <p>30 Musical people?</p> <p>31 Whence Donny<br/>and Mule</p> <p>32 Steve Nicks<br/>best-of album</p> <p>34 "Associate bar the<br/>Soul" group</p> <p>35 "Day..." part on<br/>an electric class?</p> <p>36 "Edge (Rock) (real<br/>metal)</p> <p>41 Selfish below<br/>and above</p> <p>42 Dough source</p> <p>43 One of the<br/>best</p> <p>46 Member of the bar<br/>bershop quartet<br/>The B-52s on<br/>"The Simpsons"</p> <p>48 Really old crowd</p> <p>50 Got up</p> <p>51 Min Without</p> <p>52 Jeremy of "Haven-<br/>t of For"</p> <p>53 Watches the bar</p> <p>54 The first</p> <p>55 First name</p> <p>56 "I'd like to buy<br/>some time"<br/>(When on<br/>"The Simpsons")</p> <p>59 Dealer of salsa fame</p> <p>61 R.E.M. best-of<br/>album</p> <p>61 ABBA best-of<br/>album</p> <p>62 Lette rest of<br/>the</p> |
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The solution to this week's puzzle can be found on page 54.

## RIM SHOTS

by Mark Parisi

### NEW YEAR'S RESOLUTIONS

#### FULL VERSION

Spread joy  
Stick to beliefs  
Take care of body  
- Show others respect  
- Laugh everyday  
- Show bravery  
- Be generous  
- Enjoy life

#### ABBREVIATED...

Emulate George  
Harrison



# CURB RECORDS THANKS COUNTRY RADIO & OUR ARTISTS FOR MAKING US BILLBOARD'S TOP COUNTRY LABEL OF THE YEAR

**TIM MCGRAW** CMA Entertainer Of The Year  
Billboard's Top Country Artist of 2001  
Billboard #1 Country Album of the Year

**LEANN RIMES** Billboard's Top Country Single  
Sales Artist of 2001  
"I Need You" #1 Billboard Country Album Chart

**JO DEE MESSINA** "Burn" #1 Billboard Country Album Chart 2001

**COYTE UGLY SOUNDTRACK** #1 Billboard Country Album Chart - 8 Weeks  
#2 Billboard Soundtrack Album

**DRIVEN SOUNDTRACK** Billboard Country Album Chart 2001

**LEE GREENWOOD** "God Bless The USA" #1 Billboard  
Single Sales Chart

**HANK WILLIAMS JR.** "Greatest Hits" 4x Platinum  
"America Will Survive" Billboard Hot Country  
Singles & Tracks Chart

**STEVE HOLY** "Good Morning Beautiful" one of  
Billboard's Most Played Country Songs of 2001

**CLARK FAMILY EXPERIENCE** "Meanwhile Back At The Ranch" one of  
Billboard's Most Played Country Songs of 2001

**JEFF CARSON** "Real Life" one of Billboard's  
Most Played Country Songs 2001

**SAWYER BROWN** "The Hits Live" 41 weeks on the  
Billboard Country Album Chart

**HAL KETCHUM** "Lucky Man" Billboard Country Album Chart 2001

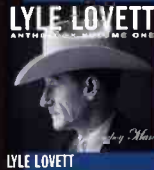
**JUNIOR BROWN** "Mixed Bag" Billboard Country Album Chart 2001

**HANK WILLIAMS III** "Risin' Outlaw" Billboard Country Album Chart 2001

**LYLE LOVETT** "Anthology Vol. 1" Billboard Country  
Album Chart 2001



JO DEE MESSINA



LYLE LOVETT



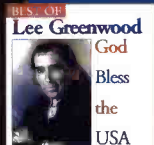
LEANN RIMES



HAL KETCHUM



HANK WILLIAMS JR.



LEE GREENWOOD



TIM MCGRAW



SAWYER BROWN



JUNIOR BROWN



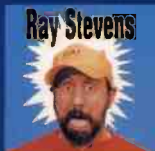
JEFF CARSON



DRIVEN SOUNDTRACK



TRINI TRIGGS



RAY STEVENS



WYNONNA



STEVE HOLY



COYOTE UGLY SOUNDTRACK



CLARK FAMILY EXPERIENCE



DAVID KERSH



HANK WILLIAMS III

**CURB**  
RECORDS  
curb.com

# MIND IF WE HOLLA? IN 2001 WE GOT OUR FREAK ON.



## **STAIND BREAK THE CYCLE**

OVER 4,000,000 COPIES SOLD IN THE US AND OVER 1,000,000 SOLD INTERNATIONALLY, MAKING IT THE BIGGEST ROCK ALBUM RELEASED IN 2001; THEIR SINGLE "IT'S BEEN AWHILE" WAS THE BIGGEST ROCK RADIO SONG OF 2001



## **MISSY "MISDEMEANDR" ELLIOTT MISS E... SO ADDICTIVE**

HER BIGGEST ALBUM TO DATE, SELLING OVER 1,500,000 IN THE US AND NEARLY 1,000,000 MORE INTERNATIONALLY AND FEATURING THE PARTY ANTHEM OF THE YEAR, "GET UR FREAK ON"



## **FABOLOUS GHETTO FABOLOUS**

DEBUT ALBUM AND ITS SMASH SINGLE "CAN'T DENY IT" FEATURING NATE DOGS HAS ESTABLISHED HIM AS HIP HOP'S HOTTEST NEW STAR WITH ALBUM SALES APPROACHING PLATINUM



## **GERALD LEVERT GERALD'S WORLD**

GOLD ALBUM; HIGHEST BILLBOARD CHART DEBUT OF HIS CAREER; NATIONAL TOUR IN 2002; APPEARING ON UPN'S THE HUGHLEYS IN FEBRUARY



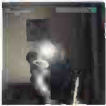
## **LIL' MO BASED ON A TRUE STORY**

TOP TEN R&B ALBUM; "SUPERWOMAN PT. II" WAS A TOP FIVE R&B SINGLE, ESTABLISHING HER AS A HOUSEHOLD NAME IN THE R&B AND HIP HOP COMMUNITY



## **DANTE THOMAS FLY**

NEW INTERNATIONAL STAR, SCORING A GOLD TOP FIVE SINGLE ACROSS EUROPE WITH "MISS CALIFORNIA"



## **REMY ZERO THE GOLDEN HUM**

AMONG THE YEAR'S MOST ACCLAIMED; EXPLODING NOW WITH THE SINGLE "GIVE ME," THE THEME TO THE HIT WB SERIES SMALLVILLE

## **COMING IN 2002**

TWEET, KNOX-TURN'AL, DOWN, TRACY CHAPMAN, METALLICA, PANTERA, THIRD EYE BLIND, TAMIA, DAKOTA MOON, BILLY BRAGG, CODE 5, KAREN CLARK SHEARD AND MANY MORE

# ELEKTRA ENTERTAINMENT GROUP Y'ALL CAN'T DENY IT.