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Who will Billboard’s 2010 Artist of the Year? What were the top stories of the past 12 months?
Find out Dec. 11 when Billboard publishes its year-end double issue, the Year in Music.

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GET RHYTHM

Eminem, Bruno Mars Top Nominees As Grammys Synch Up With Pop Trends

Voting members of the Recording Academy have often been accused of being out of touch with prevailing pop trends.

But with hip-hop and rhythmic music reaping a bumper crop of nominations for the 53rd annual Grammy Awards, their choices this year appear in line with what’s happening on the charts.

Eminem’s triumphant 2010 comeback netted him 10 nominations, including album of the year (for “Recovery”) and record and song of the year (for “Love the Way You Lie,” featuring Rihanna). Released in May, “Recovery” spent seven consecutive weeks at No. 1 on the Billboard 200 and has sold 3.1 million copies, according to Nielsen SoundScan. “Love the Way You Lie” also spent seven (nonconsecutive) weeks atop the Billboard Hot 100.

Newcomer Bruno Mars received a surprising seven nods despite the fact that the release date of his solo debut album, “Doo-Wops & Hooligans,” fell outside of the Grammy eligibility period by one week. Mars was mostly nominated for his collaborations with other artists as a member of songwriting/production team The Smeezingtons, including Cee Lo Green’s “Fuck You” (nominated for both record and song of the year) and B.A.P.’s “Nothin’ on You” (also nominated for record of the year).

“For years and years, we have been picking on the Grammys as not being a good reflection of what’s happening in the industry,” Geffen Records chairman Ron Fair says. “But with these nominations, the Grammys are in the healthiest place they’ve been in years.”

Tied with six nominations apiece were Jay-Z, Lady Antebellum and Lady Gaga. Jay-Z was nominated for record of the year for “Empire State of Mind,” his first album dedicated to Alicia Keys, while Lady Antebellum and Lady Gaga were both nominated for album of the year, for “Need You Now” and “The Fame Monster,” respectively. Also competing for album of the year honors will be Arcade Fire’s “The Suburbs” and Katy Perry’s “Teenage Dream.”

Record of the year nominees are “Love the Way You Lie,” “Empire State of Mind,” “Fuck You,” “Nothin’ on You” and Lady Antebellum’s “Need You Now.” Vying for song of the year are “Love the Way You Lie,” written by Alex Da Kid, Skylar Grey and Eminem; “Fuck You” by Cee Lo Green, Mars and Phillip Lawrence; “Need You Now” by Dave Haywood, Josh Kear, Charles Kelley and Hillary Scott; Mi-randa Lambert’s “The House That Built Me” by Tom Douglas and Allen Shamblin; and “Beg Steal or Borrow” by Ray LaMontagne.

As expected, breakout stars Justin Bieber and Dr. Dre were nominated for best new artist, along with U.K. acts Florence & the Machine and Mumford & Sons, and jazz artist Esperanza Spalding.

The urban flavor of the nominees in the four marquee categories is an accurate reflection of current pop trends, as are the multiple nods for country crossovers Lady Antebellum, according to CMT senior VP of music strategy Jay Frank.

“Overall, the academy seemed to do a good job of capturing the spirit of where popular music is right now, much more so than they have in some other years,” Frank says.

Stephen Hill, president of music and specials programming at BET Networks, says he was heartened by the strong representation of rap artists among continue on >>>

AWARDS BY MONICA HERRERA

EMINEM, MUMFORD & SONS AND CEE LO GREEN

IN CIRCULATION
Digital music services target libraries

FIT FOR ROYALTY
Kobalt rolls out weekly balance updates

WATCH ME
Influential U.K. lists pick top emerging acts

LENDING A HAND
Dave Matthews partners with JustGive.org

STANDARD TIME
Cristian Castro records José José tribute

Clap your hands say yeah (from left): Grammy nominees EMINEM, MUMFORD & SONS and CEE LO GREEN.

DEC 11, 2010 | www.billboard.biz | 9

Release Songlines & Fantamag Magazine for All
THIRD TIME UNLUCKY

Viewership For Grammy Nominations Telecast Drops 20% From 2009

CBS and the Recording Academy billed it as "The Grammy Nominations Concert Live!—Countdown to Music's Biggest Night." But that extra exclamation point, as well as performances by such hitmakers as Katy Perry, Bruno Mars and Train, failed to generate much excitement among viewers, as the show's viewership plunged 20% from last year.

The hourlong nominations show for the 53rd annual Grammy Awards drew 5 million total viewers for CBS on Dec. 1, placing CBS's "Law & Order: Los Angeles" with 9.2 million viewers and ahead of ABC's "The Whole Truth" with 3.6 million viewers, according to Nielsen. That marked a sharp decline from the 6.5 million viewers who tuned in to last year's nominations special, which finished fourth in its 9 p.m. time slot. The inaugural 2008 show drew total viewership of 7 million, when the 9 p.m. telecast also finished fourth.

By contrast, this year's Grammy Awards telecast in January drew an average of 25.8 million total viewers, the highest-rated Grammys since 2004. This is the third year that CBS, in collaboration with the Recording Academy, aired a prime-time show featuring performances to unveil the nominees. Celine Dion, Donnie Osmond and Taylor Swift were among the performers in the 2008 special, while the Black Eyed Peas, Maxwell and Sugarland performed on the 2009 broadcast. Recording Academy representatives couldn't be reached for comment by press time.

Perry launched the nominations telecast with a colorful version of her hit single "California Gurls," followed by Mars performing his ballad "Just the Way You Are." Other featured acts included Train ("Hey, Soul Sister") and country artist Miranda Lambert ("Only Prettier"). Through a live satellite link, Justin Bieber sang "Favorite Girl" to a crowd of screaming fans in London. Later, Mars joined B.O.B on "Nothin' on You," with B.O.B returning to close the show with a performance of his song "Don't Let Me Fall."

—Ann Donahue and Mitchell Peters

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LAUNCHES NEW ‘SOCIAL 50’ CHART

Billboard is expanding its suite of chart offerings to include a new chart, the Social 50, presented by Zync from American Express, which ranks the most active artists on the world's leading social networking sites (see page 80).

Rihanna tops the Social 50 chart in its debut week, with Justin Bieber, Eminem, Lady Gaga and Nicki Minaj rounding out the top five. The Social 50 will appear alongside other popular charts on Billboard.com and Billboard.biz every Thursday and in Billboard magazine every week.

Serving as a complement to Billboard's existing weekly rankings, the Social 50 chart will gauge artist popularity using a formula blending weekly additions of friends, fans and followers, along with weekly artist page views and weekly song plays on MySpace, YouTube, Facebook, Twitter and iLike. Social music tracking service Next Big Sound gathers data from these sites and provides it to Billboard. The Social 50 emphasizes friends/fans' behavior above other activities, followed by artist page views and song plays. The final ranking also includes a unique metric measuring the ratio of page views to fans. "The Social 50 provides a weekly snapshot of the artists that music fans engage with the most in the social arena, which in today's world is a significant validation of their investment in an act," Billboard director of charts Silvio Pietrobono says. "We continue to adapt the way we chart the changing landscape of music," Billboard editorial director Bill Werde says. "The Social 50 is yet another step in the evolution of Billboard and an important response to our changing times." Next Big Sound CEO Alex White says, "The volume of online activity that top artists now receive is too big to ignore. We are thrilled that social music activity now receives the same emphasis as the music charts for which Billboard is synonymous."
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Tickets: 1,330,789  Countries: 15  Sell-Outs: 99

Special thanks to David Sonenberg, William Derella, Polo Molina, Jonathan Levine, Scott Thomas, Tim Miller and Tina Farris.

Not THE E•N•D but THE BEGINNING...
Check It Out

Digital Music Services Cater To Libraries

Away from the bright lights of iTunes and other online retailers, libraries are becoming a surprising place for digital music services to do business. Aside from stocking books and periodicals, many libraries have long offered their patrons entertainment media like DVDs and CDs. But discs get lost, damaged or stolen. And budget cuts at municipalities and universities mean libraries have had to scale back staffing levels.

That presented an opportunity to Brian Downing, co-founder/president of Library Ideas in Vienna, Va., which had already operated Movie Stik, a partnership with Redbox that lets library patrons “borrow” a movie on a USB memory drive. In April, the company launched Freegal, a music download service for public libraries. Patrons can download a fixed number of free MP3s per week based on the number of credits a library purchases.

“Libraries have been pretty well hidden in the music business,” says Downing, the former publisher/senior VP of strategic planning and business development at Recorded Books. “We thought it made a lot of sense. In talking to libraries, they were frustrated with the physical formats.”

Freegal’s catalog solely comprises music from Sony Music Entertainment, with songs that Downing says number in the mid-six figures. Even though the service has a licensing deal with only one major label, Library Ideas feels it has enough balance among different genres to appeal to libraries and their patrons. A Sony Music representative declined to comment on Freegal.

Downing says Freegal still offers more music than many libraries could carry in the CD format. “It wasn’t necessary to be iTunes,” he says. “It’s a great choice with the breadth and depth of the offering.”

Freegal’s emergence comes at a time when both increased library use and challenged budgets are prevalent. In 2009, the American Library Assn. found that more than 25.4 million Americans reported visiting their library 26-plus times per year, up from 20.3 million in 2006, and 22% visiting their local library’s website in the last six months. The ALA also found an increase in the number of libraries cutting back on operating hours due to pressure to reduce costs.

Freegal enables libraries to offer a valuable new service without needing to commit to additional staff. So far, the service has been receiving a warm reception. After launching at libraries in Orange County, Fla.; Princeton, N.J.; and Los Gatos, Calif., Downing says 147 library systems currently offer Freegal and 47 more are preparing to roll it out.

Freegal isn’t the first company to provide libraries with a digital music service. More established players include OverDrive, Alexander Street Press and even classical music label Naxos. Cleveland-based OverDrive offers a music download service to about 12,000 libraries around the world, director of marketing David Burleigh says. The company just announced a deal to add catalog from EMI to its roster of a couple of dozen labels including Alligator, Telos, Nettwerk and Victory.

OverDrive’s service offers music downloads of copy-protected WMA files, designed to avoid theft, after a set period of time. That creates some compatibility issues, because OverDrive’s software can only transfer WMA files to Apple’s iPods and iPhones from a Windows computer, not a Mac.

Franklin, Tenn.-based Naxos Music Librarian says Naxos Music Library in 2004, offering around 400,000-500,000 CDs worth of music to libraries for an annual fee. Today, it offers nearly 90,000 CDs (almost 700,000 tracks) and has 1,200 subscribers with less than a 2% annual cancellation rate, according to Naxos licensing and business development manager Randall Foster.

Naxos Music Library mostly comprises classical works, with selections of world music, folk, pop and early rock ‘n’ roll. “We try to make available every studied type of music,” Foster says, noting that the service is primarily marketed toward large university libraries. A Naxos Music Library starts at $800 per year for five simultaneous users and rises to $4,000 per year for unlimited user access, Foster says. Streaming access to Alexander Street Press’ music catalog, which also have some download options, range from $400 to several thousand dollars per year, Alexander Street Press director of marketing, Meg Reller says. Prices vary by catalog, type of library and number of simultaneous users. Downing declined to disclose how much Freegal charges for its service.

Universities spend a lot to serve their students. Belmont University in Nashville pays about $20,000 annually for subscriptions to numerous recorded music catalogs, periodicals and journals. Belmont music librarian Tim Cenise says. For music services, for example, Belmont pays $896 per year for the Database of Recorded American Music subscription, $210 for Naxos Jazz and $2,250 for Smithsonian Global Sound by Alexander Street Press.

As subscription services elsewhere struggle, these library services are performing well. Through August, Burleigh says, checkout of all formats in OverDrive’s circulation (which includes e-books, audiobooks and video) has grown 73% year over year and is expected to finish 2010 between 14 million and 15 million total item checkouts. The Naxos Music Library is showing strong revenue growth too. “We’re looking at 25% growth over the previous year,” Foster says. “It shows this marketplace is a place to be.”

Library Ideas’ Downing is equally optimistic. “Music is one tool in the digital quiver,” he says, “that libraries can use to attract patrons and solve problems.”

Hey MIKEY

Sure, iPods are good for playing music. But how about recording it? The Mikey for iPod from Blue Microphones aims to turn the iconic device into a professional-quality recording studio. It features two custom-tuned recording capsules that record in stereo up to three sensitivity settings. The device connects to the dock of any iPod or iPhone, but requires users to download a recording app. It also includes a 3.5mm jack to record from other sources, such as an electric guitar, mixer or another iPod for overdub audio. And it’s fully adjustable to any angle or position.

The Mikey 2 costs $80 and is available now.

—Antony Bruno

Bits & Briefs

Skyrocket Updates Rompl

Mobile app developer Skyrocket has added social gaming features, a new user interface, new remixer tools and music from such names as Lady Gaga, Rihanna and Kanye West to its Rompl music remix platform. The app gives users access to multiple tracks for each song included, which allows them to remix and personalize the song. The new features let users share remixes with friends, compete in remixing “battles” with other Rompl users and win prizes. The app is free, and new tracks are added weekly for $2.

SoundBetter Music Creation Tool Arrives

Startup firm Music Mastermind has unveiled a cloud-based music creation tool called SoundBetter. The tool is designed to give aspiring music-makers the ability to compose. Elements include pitch-correction technology, the ability to transform voice into instruments and access to beats and backing tracks. It aims to automate otherwise complex studio operations by turning the process into a game. It’s the first product from the company, which launched in February with $5 million in funding. For now, however, it’s just a technological tool looking for a home, as it doesn’t yet have distribution. The company says it will have more news on that front in the coming weeks.

Indaba Rolls Out ‘Opportunity Marketplace’

Music collaboration service Indaba Music has launched a feature designed to connect bands with work opportunities. The Opportunity Marketplace allows members to post anything from help wanted ads to sponsored fan competitions and even songs. Rock band Metric, for example, posted 10 songs from its new album “Fantasies,” asked fans to remix them and offered $1,000 to the 10 best submissions. Lucardi Jewelers is seeking original music submissions for the chance to be played in its retail stores. And Postcard Service Jimmy Tamborello is taking virtual auditions for singers for a new project.
Ten-year-old Kobalt Music loves playing the role of the pioneeer upstart. While all music publishers provide advances or even loans against future royalty payments, Kobalt was the first leading publisher to move the process online. Kobalt songwriters can access their royalty payments as easily as workers at a 401(k) retirement account by sitting in front of their computer. Its a focus that has helped expand its appeal to new clientele, including Pearl Jam, Tiesto and Kid Cudi, who have all signed administration deals with Kobalt this year.

Now Kobalt is providing clients with weekly royalty balances, as well as the ability to be paid immediately in the form of an advance on expected royalties. "With a traditional structure it takes songwriters up to two-and-a-half years to get paid for overseas song usage," says Kobalt founder/CEO Willard Ahrdt, adding that it marks a significant step toward its ultimate goal of providing songwriters with global real-time information on their collections. The proliferation of new digital revenue models and the heightened importance of TV and film synchronization deals have greatly expanded the number of income streams that publishers and administrators must track. Even though collections are enormously more complicated than a decade ago, Kobalt's weekly balance updates effectively bring it to within seven days of its goal of real-time collections information.

Based on secondary data sources on music sales, radio airplay and other metrics, as well as actual payments made to Kobalt, the company projects payments from song usage and posts the information every week on its online portal, where songwriters can track the activity. If they want, they can opt to receive that projected income immediately, paying Kobalt a 1%-3% fee for that privilege, with the exact size of the fee leaning toward the lower end of that range, the closer the request is made to the end of a given quarter.

Kobalt's system also enables songwriters and publishers to see exactly what they are being paid for—information that hasn't always been readily available, even in quarterly accounting statements. "It's a complex world, so transparency is even more important," Ahrdt says. "Songwriters wonder, 'Am I being paid correctly? Am I paid on time? How does royalty tracking work?' We listened to our clients and came up with a way to service them best."

By providing its clients with weekly balance updates, Kobalt allows them to make informed business decisions today instead of guessing how much cash they will have in a couple of years, Ahrdt says. Kobalt is also making efforts to streamline the payment process to writers by shifting to direct collections in some markets where it previously relied on subpublishers. In the spring, Kobalt began direct collections in Singapore and Vietnam and in September, it opened an office in Sydney, which will formally begin operations on Jan. 1 and be responsible for collections in Australia and New Zealand. More markets are expected to follow in 2011.

"We are going from 30 to 40 direct collection territories, which will account for 90%-95% of all revenue being paid directly to our [office] in London," Ahrdt says. Kobalt has been on a roll of late, ranking fifth for the 10th consecutive quarter on Billboard's top 10 publishers airplay chart in the three months ended Sept. 30 (Billboard, Nov. 20). The chart measures publisher market share of the top 100 U.S. radio airplay songs. During those 10 quarters, Kobalt has ranked behind only the four major music publishers.

Meanwhile, Kobalt's administration deal with Pearl Jam that it signed in November, which covers the world outside of the United States, represents one of Kobalt's highest-profile signings to date. Other prominent new administration signings this year include deals for Rufus Wainwright's first two albums, new works by Tiesto and the entire Kid Cudi catalog and the rapper's future works. With Pearl Jam, Kobalt has assumed administration of all future works by the band, plus the songs on its first two albums, "Ten" and "Vs. It's also handling the administration of frontman Eddie Vedder's solo catalog and future works. Beginning in 2012, it will assume administration of the rest of the band's catalog.

As it pushes the envelope on client services, Kobalt has a more ambitious agenda beyond bolstering its own competitive position. It wants to nudge other publishers and administrators of music copyrights to offer a comparable level of accounting transparency.

"We have proven that what we set out to do is the right way forward, and not just for Kobalt," Ahrdt says. "You need a good, healthy industry to work in. And we are getting there as people come to those conclusions."
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Next Big Things

U.K. Lists Picking New Acts To Watch Wield Growing Influence

LONDON—Plenty of U.S. media outlets engage in the annual ritual of identifying the emerging artists most likely to break out in the coming year. But in the United Kingdom, the best-known predictions receive an extraordinary amount of media attention and can play a decisive role in who breaks big. An emerging consensus among key U.K. lists has only enhanced their influence in recent years.

Last year, Ellie Goulding was the Critics’ Choice pick at the BRIT Awards and topped the BBC’s Sound of 2010 poll, which surveys 165 critics and broadcasters on the most exciting new music acts for the coming year. Goulding subsequently became one of 2010’s biggest debut stars, generating sales of 235,000 units in the United Kingdom for her chart-topping album "Lights" (Polydor), according to the Official Charts Co.

Marina & the Diamonds, runners-up for the BRITs and BBC critics, have gone on to sell 145,000 units of their debut album "The Family Jewels" (679/Warner).

The BBC "Sound" poll, in particular, provides extensive exposure for shortlisted artists. In early January, the public broadcaster’s website announces one top artist per day, with additional daily coverage on national top 40 network BBC Radio 1, modern rock digital network BBC 6 Music and the BBC News Channel. Voting for the "Sound of 2011" poll closed Nov. 29.

Such exposure is "fantastic at the start of your career," Polydor Associated Labels head of marketing Hannah Neaves says. "It’s exactly what you need."

Some polls have become so influential that labels sometimes delay the release of an emerging act’s debut album just to give it a shot at making the list. Neaves says the BBC website posts the names of all voters in the "Sound" poll, which prompts an annual round of lobbying by publicists and radio promoters beginning in late October. While the 50-member voting panel for the BRITs’ Critics’ Choice Award isn’t widely publicized, there is considerable overlap with the BBC panel. The Critics’ Choice Award launched in 2007 and all three winners to date (Adele, Florence & the Machine, Goulding) have enjoyed considerable commercial success. Adele’s debut, "19" (XL), is BPI-certified double-platinum (600,000 shipments), while Florence & the Machine’s "Lungs" (Island) has gone quadruple-platinum (1.2 million). Goulding performed at the televised nominations show on Jan. 20 and received her award during the main BRIT Awards ceremony on Feb. 20.

MTV will also provide TV exposure for the top acts on its "Blackberry Presents: Brand New for 2011" list. Goulding and Marina & the Diamonds both appeared on MTV’s 2010 list, as did Ke$ha, Drake and Justin Bieber. The 2011 list, unveiled Dec. 1, includes U.K. pop artists Claire Maguire and Jessie J along with U.S. acts Mona and Far East Movement.

MTV U.K. director of talent and music programming Matt Cook says the 10 acts on the list will receive priority support for their videos from MTV’s U.K. channels and online editorial coverage throughout their campaigns. Last year’s acts together received more than 25,000 plays on MTV’s 10 U.K. channels during 2010.

MTV’s selection process begins in late summer, although Cook stresses that artists with audiovisual appeal have the best chance of making the list.

"There’s a lot of great-sounding records with not such a great-looking video," he says. "And that restricts the level we can support them."

Despite the tastemaking track record of such lists, veteran broadcaster John Kennedy says the process has become "repetitive and a bit predictable."

"It finds it increasingly frustrating because it always seems like a conspiracy that everybody suggests the same people," says Kennedy, host of the influential new music show "X-Pose" on modern rock network Xfm.

But the buzz around such lists shows no signs of abating. And there’s too much for the benefits for acts that do make the cut.

"It helps massively," Neaves says. "It’s very good time to launch a new artist, when people want something fresh and exciting for the next year."

Cards On The Table

France’s Online Music Sales Program Is Off To A Mixed Start

PARIS—The French government is spending up to $50 million ($67 million) during the next two years on a subsidized music card to encourage young consumers to use legal digital music services (Billboard.biz, Oct. 29).

But already there are signs that the program is failing to spark broad-based interest among young music fans.

The Ministry of Culture says about 20,000 people registered for “La Carte Musique” during its first six days of availability, but it declined to disclose the subsequent number of registrants. Retail sources say the rate of new registrations has dropped significantly.

And although download sales of youth-friendly titles rose sharply after the music card’s launch, sales quickly cooled off again, says Denis Ladegallerie, CEO of Paris-based digital distributor/label Believe and president of French recording industry trade group SNEP.

Still, Ladegallerie says he’s a strong supporter of the program, which launched not long after France began implementing its “three strikes” anti-piracy law (Billboard.biz, Oct. 5). “The timing is right,” he says, maintaining that the government’s crackdown against illegal file sharing would be fruitless without accompanying efforts to support the development of legal music services.

Jerome Giachino, CEO of online music retailer Starzik, says that sales at his store immediately following the launch of the music card were weaker than he had hoped, but adds that “they are improving as awareness increases.”

The music industry is doing its part to raise that awareness, with collecting societies SCPP and SPPF launching a joint €150,000 (about $174,200) advertising campaign to encourage greater use of the card as Christmas approaches.

The music card can be purchased in denominations of €5, €10 or €25 ($6.70-$33.50) and is worth double the face value when used to buy music at participating online retailers and subscription services, including iTunes, Amazon, Orange and Deezer. Consumers aged 12-25 are eligible to purchase one card per year.

Competition among retailers to attract music card users has become so intense that many are adding their own subsidized incentives. As a result, a €25 music card is worth €50 at market leader iTunes, worth €60 at Starzik, €65 at Amazon, €75 at VirginMega and an e-eye-popping €150 at Qoz, which sells a la carte downloads and subscription streaming plans. Despite these efforts, label sources say consumers redeemed about 7,000 music cards at iTunes during the first two weeks of the program, with most other retailers attracting redemptions in the hundreds, rather than thousands.

According to market research firm GfK, iTunes had a dominant 83.8% share of the French digital market in 2009, with nearest competitor Orange at 15.7%. In an effort to ensure that the entire market benefits, the government has capped the annual amount that any single retailer can receive from music card users at €5 million ($6.8 million).

But with the subsidy program proved to be worth only a fraction of the money that the government, collecting societies and retailers are spending on it.

Alexandre Viro, music director of online retailer Fnac, doesn’t believe digital music sales will simply drop once the subsidy programs end. "It’s not only about pricing," he says. "It’s about re-establishing the concept of paid music."
GLOBAL BY WOLFGANG SPAHR

CUT AND RUN

As German Touring Revenue Falls, Promoters Say Foreign Acts Should Lower Fees

HAMBURG—International artists should accept lower performances fees in Germany to reverse a decline in touring revenue, according to local promoters.

German live entertainment revenue fell 12% to €3.2 billion ($4.3 billion) in 2009 from €3.6 billion ($4.9 billion) in 2008, according to new data released by market researcher GMR on behalf of German promoters trade group BDV.

Demand for rock and pop acts remained relatively strong, but foreign acts suffered a steeper revenue decline. Revenue from international rock/pop concerts fell 8% in 2009 to €262 million ($357 million), while for German rock/pop shows it slipped 2% to €189 million ($257 million).

BDV president Jens Michow says the disparity suggests that tours by U.S. and U.K. superstars have become over-priced.

Michow says that Lady Gaga “looked down at empty rows” when she toured the stage during her May 10 date at Hamburg’s O2 World Arena. “They were partly hidden behind drapes,” he says. “But I would have left them uncovered to show that her fans did not pay her high prices.”

Representatives at Live Nation Germany, which promoted the Gaga tour, declined to comment. But venue representatives confirmed that the show didn’t sell out. Ticket prices for Gaga’s shows ranged from €70 to €105 ($95-$143), while Sting charged between €70 and €138 ($188) for his 2010 dates. Meanwhile, ticket prices for November arena shows by German hip-hop act Die Fantastische Vier and veteran rock band Peter Maffay sold for less than €50 ($68). German promoters say Pink, who sold out six German dates in May and June with an average ticket price of €55 ($75), shows the benefits of cheaper tickets for international acts.

Peter Schwenkow, CEO of Berlin-based promoter DEAG, says U.S. managers and artists have erred in sending “the same acts on tour every 12-18 months, which hurts their appeal and results in half-empty venues.”

Geoff Meall, director of London-based international booking firm the Agency Group, says he hasn’t noticed any drop in demand in Germany for his acts, which include Muse and My Chemical Romance. But he adds that as artists tour more often, German promoters may wind up losing money on tours that would’ve been profitable in the past.

Meall says international acts are also alarmed that the hard rock/ metal sector, traditionally viewed as one of the most resilient genres for touring, suffered a 22% revenue slump in 2009 to €69 million ($94 million). BDV didn’t break out figures for domestic and international metal artists, but Michael Bispinger, owner of Hamburg-based promoter ASS Concerts, says young, working-class metal fans “were hit harder by the economic crisis” and notes that German metal acts “do not ask for such high fees” as their international counterparts.

Michow calls on international acts to look beyond the markets of Munich, Berlin, Frankfurt and Hamburg for future tours to stimulate demand, while Schwenkow warns the German business will no longer kowtow to “greedy international people who want to squeeze every last euro out of our customers.”

Meall agrees that “it is prudent for all sides of the industry to look at ticket pricing—because charging high [prices] definitely affects the public’s decisions to buy concert tickets.” But he says Germany is likely to remain on international touring itineraries for now, “It’s still one of the key European markets,” he says. “I don’t see that changing any time soon.”

Additional reporting by Juliana Koranteng in London.

$357M

The amount of revenue in 2009 that came from international pop/rock concerts in Germany.
The Season Of Giving
Dave Matthews Partners With JustGive.org For Charity Shows

Dave Matthews and his manager Coran Capshaw are partnering with an Internet charity site to meld philanthropy with live music in an innovative way.

Matthews and Tim Reynolds are performing two sold-out concerts at Seattle’s McCaw Hall on Dec. 6 and 7. Normally, small-venue shows by the two artists could be priced at about $85 per ticket. But instead, fans “stepped up,” according to Capshaw, and paid $135 each.

For the Seattle shows, 100% of the proceeds (an estimated $1 million) will be donated to charities selected by ticket purchasers through JustGive.org. For each $135 ticket purchased, the buyer received a $150 credit that could be directed to any of the 1.8 million charitable organizations in JustGive’s database. The minimum donation at JustGive is $10, which means Matthews fans can divvy up their credit among up to 15 different charities.

There are, of course, expenses associated with the Seattle shows, which mean the difference between the $135 ticket price and the $150 donation is actually more than $15. But VIP packages, ticketing fees and merch sales will help make up the shortfall, as well as financial support from Matthews, Capshaw and an anonymous mutual acquaintance who introduced the artist to JustGive.

“Everybody’s working together to keep the costs at an absolute minimum,” Capshaw says. “We’ve got some funding that’s helping us do this, and everybody’s throwing in.”

JustGive, which bills itself as the “online destination for charitable giving,” is a San Francisco-based nonprofit organization that creates tools and services to incorporate charitable giving into everyday life. Its services include white-label charity websites for corporate partners, charity gift cards and charity registries for gift-giving occasions such as holidays, anniversaries and weddings. Since its launching in 2000, JustGive has distributed more than $130 million to tens of thousands of charities.

Matthews’ partnership with JustGive repre-
Honoring A Legend
Cristian Castro's New Album 'Viva El Príncipe' Pays Tribute To José José

Earlier this year, Marc Anthony released "Iconos," a covers album of grand ballads popularized by great singers from the '70s to the '90s. Now, Cristian Castro, another singer with an extraordinary voice, has recorded his own standards album, a tribute to the legendary Mexican balladeer José José.

Castro's "Viva El Príncipe," which Universal Music Latino released Nov. 30, features performances of 10 songs popularized by José José. One track is a duet version of "Lo Pasado Pasado," with previously recorded vocals by the famed singer, who has suffered from voice problems in recent years. The deluxe version includes two bonus tracks and a DVD of live performances, plus interviews that Castro conducted with José José and producer Rafael Pérez-Botija.

"This is far more than a covers album," explains Universal Music Latino managing director Luis Estrada. "It's a tribute to José José's cultural legacy and to his work with Pérez-Botija, done in a very careful, delicate and detailed manner."

Castro is invited to sing at the 2005 Latin Grammy Person of the Year tribute for José José, planting the seed for the album. Four years later, he met with Universal Music Latino president Walter Kolm at the 2009 Billboard Latin Music Awards and solidified plans for the project.

"Viva El Príncipe" is the latest in a handful of recent releases that reflect on romantic Latin standards. But what makes the album special is Castro's friendship with José José, whom he met through his mother, Mexican TV actress/singer Veronica Castro.

"I visited the homes of so many artists," Cristian Castro says. "But José was the one who had the biggest impact on me... These are the songs I fell asleep to when I was a child. They are so familiar to me."

To make his homage as authentic as possible, Castro sang the songs in their original keys (even though he usually sings in a higher register) and worked with producer Pérez-Botija, the architect of some of José José's greatest recordings.

Castro's close ties to José José and Pérez-Botija are evidenced in the songs they co-wrote, such as "El Bambino" and "Mi Cama Huele a Ti." For "El Bambino," he collaborated with backup singer Tony Dize, who was José José's voice for years. They recorded 1,000 copies of the song, which sold thousands and was later released on a Latin best-of album.

Castro's album features covers of classic songs, such as "Perdidos en El Mundo," a hit for Daddy Yankee's Barrio Fino album. The album also includes a duet with Latin superstar Marc Anthony, and a collaboration with Sasha, a rising young talent in the Latin music scene.

In addition to his musical talents, Castro is known for his offbeat personality and ever-changing hair color. But he's toned down his eccentricities for this project, focusing on performing recent hits in a way that's true to the original. A tour in conjunction with Universal—now managing Castro through its GTM management arm—is planned for 2011.

This is my first and probably last cover album," Castro says. "But we're talking about the most important voice in romantic Latin music and the most definitive repertoire in the genre. And it's the perfect time for romantic ballads..."

**Q&A**

Veteran reggaeton duo Zion & Lennox's new album, "Los Verdaderos," debuted at No. 10 on Billboard's Top Latin Albums chart on Nov. 20. It was a gratifying achievement for a duo with years of successful collaborations under its belt (including with Tito El Bambino on his recent hit "Mi Cama Huele a Ti") but has released only one previous album, 2004's "Motivoando a la Yaya." Felix Ortiz (Zion) and Gabriel Pizarro (Lennox) spoke with Billboard about their new album and how they landed at indie label Pina Records.

Why did you sign with Pina?
**Zion:** We've long lacked good management and good label support. And we haven't enjoyed a proper international platform. We felt Pina was the solution. Label president Rafy Pinal explained to us how important it was to have an international plan, to target promotion in key markets and to invest in our own career.

**Lennox:** It has the essence of urban music, but with a very commercial direction. We were on Daddy Yankee's Barrio Fino and he was on our first album as well. We had spoken about a second collaboration and he's on the song "Perdidos en el Mundo." We also have Tony Dize, that was Rafy's suggestion; he thought our voices would blend well.

**Zion:** Your solo album came out on CMG, a mainstream label. What differences do you see between the mainstream and Latin markets in the United States?
**Lennox:** [Mainstream labels] don't know how to work Latin product. They're used to strong first-week sales and it's very different. In the Latin market, you can begin selling 1,000 copies the first week, then 2,000, and then go up from there. In the American market, if you come out with 2,500 copies and the following week you don't sell as much, they have a meeting in a conference room and say, "OK, what's next?"

**Zion:** Your album was released in many markets and you've been playing all over Latin America and Europe. What works there?
**Lennox:** What works well in South America may not work at all in the U.S. Here in the U.S., the music industry is confused right now —or at least it confuses me. Thank God we have a lot of singles out and it doesn't affect us as much.

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**EMI MUSIC SIGNS OMA OR PUB DEAL**

Reggaeton star Don Omar has signed a global administration deal with EMI Music Publishing. The deal includes the rights to songs on Omar's new album, "Don Omar Presents: Meets the Orphans," released Nov. 16 on Machete/Universal Music Latino, and all future works. EMI will administer Omar's entire song catalog—including hits like "Pobre Diabla" and "Reggaeton Latino"—as well as the rights of other writers signed to his publishing company, Crown P. in New York. This is the first time Omar has signed an administration deal with a major for his compositions.

**UNIVISION ROLLS OUT HOLIDAY CAMPAIGN**

Univision launched a campaign featuring urban/pop duo Chino & Nacho, former RBD star Dulce Maria and pianist Arthur Hanlon in 10 of its TV markets, including New York, Miami and Puerto Rico. The 60-second spot features all three acts performing a Spanish-language version of "Jingle Bells" titled "Navidad Navidad," with lyrics written by Hanlon. The track will be released as a digital single Dec. 7 on Universal Music Latino.

Reporting by Leila Cobo.
Music Education—An Essential Step in the “Race to the Top” for Student Achievement

Every child deserves a quality education that includes music and the arts in the core curriculum. Music education is essential to school improvement and reform.

To help keep music education strong, go to supportmusic.com.
SPECIAL WOMEN IN MUSIC 2010

FERGIE

WOMAN OF THE YEAR

FEATURING // JAZMINE SULLIVAN // LEA MICHELE & THE TOP 30 EXECUTIVES
Odds of having 3 multi-platinum albums

1 / 1,650,000

Odds of having a child diagnosed with autism

1 / 110

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.
NOW IN ITS SIXTH YEAR, BILLBOARD’S WOMEN IN MUSIC LIST was launched to address a perceived shortage of females in the boardroom. And let’s face it: If the biography of the music industry had a subtitle, it still might be “A Roomful of White Men.” That’s not to ignore the substantial contributions to the business by those who don’t fit that bill. It’s simply to acknowledge that—even after all these years of attrition and evolving business models—the music industry still isn’t where it needs to be in terms of race or gender equality. Some segments of the music business are especially susceptible. Silicon Valley and A&R? Too many dudes. The investment space? You can bank on a boys club. The touring industry? A veritable sausage festival.

And yet, as Billboard’s staff carefully assessed each nomination (see page 67 for the full list), this became clear: There may not be enough female executives, but there are certainly more than a few who are wildly succeeding.

The same is certainly true for our artist awards. In previous years, everyone from Reba and Blondie to Gaga and Beyoncé have been on hand at our annual brunch to receive their honors. This year’s honorees continue in that proud tradition. On the radio or on the road, Fergie and her Black Eyed Peas have set the gold standard for pop success. As you’ll read here, her presence and her brand continue to expand. Jazmine Sullivan was named our Rising Star not only because of her continued impact on our R&B charts, but also because of our belief that she has a singular singing talent. And Lea Michele is the first recipient of our Triple Threat Star award. After watching her sing, dance and act her “Glee” role, it seems fitting. And into record-setting chart accomplishments—is there anyone else we could have considered?

Every year, this issue and event generate great pride, both in the accomplishments by the women on the list and that Billboard is able to shine some light on them. This year’s honorees are responsible for or associated with everything from U2’s record-breaking tour to Taylor Swift’s record-setting album sales week, from the careers of new acts like Drake and Zac Brown Band to the old-media stalwarts like video channels and radio stations.

But along with that pride comes pain. I’m not exaggerating when I say that this list easily could have gone to 45 or even 60 positions before we’d have to consider listing a woman who wasn’t amidst a streak of career success. That the unforgiving nature of a list of 30 individuals precludes such accomplished women says nothing to the strength of their numbers.

Frequently, we hear suggestions and try to honor them. One popular notion was that we should list all the nominees. You may notice women conspicuously missing from this list. To that we say: Please, next year, nominate them! After all, our list is only as strong as your participation in the nomination process.

So thanks for supporting this great list, be it as nominator, an executive or just a reader. And congratulations to all of our nominated and honored women.

BILL WERDE
EDITORIAL DIRECTOR
BILLBOARD

WOMAN OF THE YEAR
FERGIE

DYNAMIC DUTCHESS
As the Black Eyed Peas concluded their global tour, Fergie spoke with Billboard editor Craig Marks about her musical roots, clubbing with her bandmates, creating her own fragrance and why she doesn’t tweet.

FROM THE HEART
How Fergie cut her own path to stardom, from the perspective of her management, label and bandmates.

NIGHT AFTER NIGHT
As the Black Eyed Peas have grown into a global touring powerhouse, Fergie has become one key to their success, while setting the stage for her next solo tour.

A GLOBAL GAL
Fergie’s international profile has risen with the success of both the Black Eyed Peas’ albums and her solo hits. Plus, a look at how Australia was among the first to embrace the Peas’ female star.

SWEET SMELL OF SUCCESS
A “rock’n’roll boudoir” is how Fergie described the inspiration for Outspoken’s fragrance. She’s created with Avon. Also, how Wilhelmina Models has bolstered Fergie’s role as a fashion icon.

FERGIE’S TOP 10 HITS
An exclusive recap of Fergie’s most successful singles on the Billboard Hot 100 as a solo artist and with the Black Eyed Peas. In addition, a countdown of the Peas’ top 25 Boxscores.
WOMAN OF THE YEAR

DYNAMIC DUCHESS

FERGIE FETED AS BILLBOARD’S ANNUAL HONOREE

BY CRAIG MARKS

BY THE TIME SHE TURNED 27, STACY ANN FERGUSON HAD SPENT TWO YEARS AS THE VOICE OF SALLY in animated “Peanuts” features, six years belting out perky, inspirational covers on the children’s TV show “Kids Incorporated,” 10 years chasing fame as a bottle blonde in the R&B girl group Wild Orchid (think a disco Wilson Phillips) and a year or so conversing with inanimate objects and getting mistaken for a homeless person, the byproducts of a raging addiction to crystal meth. So when Ferguson—now 35 and better-known as the Black Eyed Peas starlet Fergie—gushes that she’s “humbled to accept the Billboard Woman of the Year Award,” only the most hardened of critics wouldn’t take her at her word. Since Ferguson joined the Black Eyed Peas in 2003, the group—

Ferguson, leader Will.I.Am, apl.de.ap and Taboo—has become one of the biggest pop acts in the world, a sui generis mash-up of old-school hippie utopianism, new-model global capitalism and avant-garde dancefloor escapism.

Fergie does more than bring her humps to the Peas’ world party. Beyond her obvious sex appeal, she grounds the group’s fast-flying exoticism, broadens its appeal to fellow lady-hump owners and belts out vocal runs with the windblown gusto of a vintage ’70s rock god.

On first single “The Time,” from the band’s new Interscope album “The Beginning,” she sings the kitschified Jennifer Warnes line “I’ve had the time of my life” with wet-eyed sincerity.

“The Beginning” is the Peas’ sixth album and the follow-up to “The E.N.D.,” which has sold 2.8 million copies in the United States, according to Nielsen SoundScan. “The E.N.D.” was the first album in two decades by a group to yield five top 10 songs on the Billboard Hot 100, highlighted by “I Gotta Feeling,” the best-selling digital song in SoundScan history.

As a solo artist, Fergie’s “The Dutchess,” released in 2006, became the first debut collection by a female artist since 1990 to generate five top 10 singles.

Beyond music, Fergie has successfully branched out with her Avon fragrance line Outspoken, multiple fashion lines under Fergalicious and an acting career that includes a star turn alongside Kate Hudson and Penelope Cruz in the Academy Award-nominated musical “Nine.” She’s also been devoted to the cause of breast cancer awareness, taking part in Avon Walk for Breast Cancer events, recording public service videos and more.

“Fergie took the music industry by storm the moment she came onto the scene, and we’re thrilled to celebrate her career achievements and incredible successes over the past year by honoring her with the Billboard Woman of the Year Award,” Billboard editorial director Bill Werde says. “Fergie is a unique artist with great business savvy, style and an unbelievable dedication to philanthropic efforts, making her an inspiration to aspiring female artists everywhere.”

We caught up with Fergie when she was still between shows on the latest globe-crossing Black Eyed Peas tour.

First off, congratulations on being named Billboard’s Woman of the Year.

Thank you. It’s such an honor for me. I’m humbled.

You’re in Brazil right now, correct?

Yes, the Peas are on tour in Brazil. We’re doing nine dates here, which I think is the most any American artist has done. My husband [actor Josh Duhamel] is actually here with me. He came out for a week. We had a big Halloween party last night.

What’d you dress up as?

I didn’t dress up. I dress up every night in costume, so last night I just threw on a skeleton mask.

continued on p.26
Facets of Fergie: In the film “Nine,” FERGIE joins the ensemble cast to perform “Be Italians.” Below: Gathered at the Avon Walk for Breast Cancer in Santa Barbara, Calif., in September are (from left): the singer’s mother, TERRI JACKSON; Fergie’s husband, JOSH DUHAMEL; Fergie; and her father, PAT FERGUSON.

from >>p25 Did Josh dress up?
Josh dressed as Taboo. Josh actually won the costume contest. I’m not kidding you, he was Taboo. It was hilarious.

Was Taboo OK with that?
Taboo dressed him. He gave him the costume!

How do the Peas get around Brazil?
This tour is all flights. But I have a tour bus when we’re in the U.S.

You have your own bus?
I have my team on one bus, because I don’t go out as much as the boys. When I first joined the group I tried to keep up, but I’m a girl and I try to be a lady. I just can’t go out as much as the boys do. So I leave at a different time and go to the gym and am responsible. Touring with the Peas is like touring with a big fraternity. I’m lucky; I get to be the little mascot and once in a while go out with the boys and do it up. But I’m all about balance.

Let’s talk about the new record. When did you start work on it, and when did you know you were going to put out a record this year?
It just kind of occurred. We have a few DJs who travel with us as well—DJ Amo and DJ Poet; we’ve accumulated quite the entourage—and every hotel we’re at either Will or Apil is DJ’ing in his room. So now with technology we’re able to have recording studios in the hotel room and you can just go from room to room. It’s wonderful. We basically did it on the fly. The guys go out—I’m not kidding you—every night, and so we’re very much enmeshed in what’s going on in the club scene. We’re always getting ideas because we’re constantly around music.

As someone who gets to club-hop in various exotic locales, what are you hearing that’s lighting up your ears?
The electro scene is all over the clubs now; groups like Duck Sauce, Empire of the Sun, even MGMT. But I get inspiration from everywhere. I’ll go to the gym and put on old albums—Guns ’N Roses or old Jay-Z.

When you’re listening to old rock records, are you paying particularly close attention to the way those guys sang?
Definitely. There are so many different people that I’ve emulated vocally. In the rock world—Sebastian Bach, Vince Neil, Freddie Mercury, Robert Plant. They all had amazing vocal talent. And as far as female vocalists, I love Heart, Joan Jett, Courtney Love, Laura Branigan, Linda Ronstadt, Barbra Streisand—or going back to when I was a child—Alleen Quinn, the original Annie. I have so many different influences, and if you listen, you can hear all of them throughout my songs. I like to use different parts of my voice, and I don’t limit myself.

I thought I caught a strong Debbie Harry vibe on the new song “Fashion Beats.”
Definitely, that was intentional. She’s one of my idols. She was at the cusp of hip-hop, singing with Fab 5 Freddy, but you know she has her rocker roots. I love to pay homage to people in songs because these are the people that helped me become who I am.

How has your voice evolved during the last five to 10 years?
I stopped trying to make it perfect. I went through a phase when I was in the group Wild Orchid where it was all about having the perfect rips, and I let go of that because it was restricting. It’s interesting for me now to hear things that aren’t perfect, that add character. Some of those Mary J. Blige albums aren’t perfect technically, but she’s feeling it, and because she’s feeling it, you’re feeling it.

Has Auto-Tune changed the way you approach your vocals?
Auto-Tune is fun, don’t get me wrong. It adds different elements to a song. But I don’t like it to be used on my voice all the time, and Will knows this, because it takes me out of the equation. Of course, we’ve used it a lot. It’s of the time. It’s fun to play with. But it’s important for me to be able to hear me on the record as well.

“I WAS A HARDWORKING CHILD AND I’M A HARDWORKING ADULT. I’M DUE FOR A LITTLE HOLIDAY, DAMN IT.”

continued on >>p28
Outstanding

2010 BILLBOARD WOMAN OF THE YEAR

MEGASTAR, ENTREPRENEUR, PHILANTHROPIST
WHAT ELSE WOULD YOU EXPECT FROM AN AVON WOMAN?

AVON
Looking way back, when was the first point you thought you wanted to be a performer?
As long as I can remember. It sounds cliché, but it’s true. I knew what I wanted to do at age 5.

Were you the kid who was always putting on shows at home for your family and friends?
Definitely. Always hyperactive, always dancing and singing. My mom would have to quiet me down in church. My parents are teachers, but they’re huge music lovers, and they exposed me to things at a very young age. My mom would take me to musicals on our mother-daughter dates. She also took me to the Madonna Like A Virgin tour.

Really? How old were you?
I think I was 10. My dad took me to Tina Turner. And now I’m crawling around the floor onstage.

When you started pursuing showbiz parts, leading up to your stint on the children’s show “Kids Incorporated,” were your parents supportive?
Communication was very open in my family, and they were very good at asking me questions and explaining things to me: “Are you sure you want to do this?” or, “You’re not going to be able to go on sleepovers because you’re working.”

It was very clear to me what I would be giving up and what I would be gaining. My sister was in showbiz when she was a young girl. She did commercials and voice-overs. She’s got a great voice, too; she just didn’t have the same hunger that I had. The necessity. For me it was necessity.

You were with “Kids Incorporated” for six years, from age 8 to 14. How has being a child actor affected your career?
Well, I’ve been working for a long time. I was a hardworking child and I’m a hardworking adult. I’m due for a little holiday, damn it.

Are you a workaholic?
Do you know what I am? It’s hard for me to say “no” when all these great opportunities come my way. At certain times I take on too much. I’m learning as I’m growing up that it’s OK to say “no.” That was a big lesson for me to learn.

What have you said “no” to recently?
I can’t say. But there have been some pretty amazing artists that I’ve had the opportunity to collaborate with that I couldn’t. Partially because [Interscope Geffen A&M chairman] Jimmy Iovine wouldn’t let me (laughs). You can have it all, you just can’t have it all at once.

Do you have any idea why women are so dominant in the pop marketplace these days?
I don’t know if I have the answer to that, but it makes me happy. All these girls—Rihanna, Lady Gaga, Beyoncé, Miley—were just little girls with a dream, like me, and it makes me so happy to see them fulfill their dreams just like I did.

How did you meet the girls in your first group, Wild Orchid?
Renée Sandstrom was on “Kids Incorporated” with me; she played my sister. And she went to high school with Stefanie Ridel.

You were only 15 when Wild Orchid formed. Besides your parents, was there someone who served as something of a mentor?
Ron Fair played a big part in our career. He signed us to RCA—we took nine months to make our first album. He let us emulate our voices and learn how to record in the studio, harmonize, techniques of the mic. He actually let us splice an actual tape reel. We were old school. I would do 30 tracks of the same song and we’d go through each one and talk about them. Ron was an amazing guide. He ended up marrying Stefanie.

Is that right?
Yeah, and they have three kids together (laughs).

You were in Wild Orchid for 11 years. Was there a point where you thought, “This is going to happen big for us”?
The record company put a lot of money into us, and we released a ballad called “At Night I Pray.” We thought, “We’re going to tour the world now,” but it never did connect with people the same way that the Peas did. It was very frustrating. We worked really hard and had a lot of letdowns, a lot of rejection. Those girls are still my sisters, but my career didn’t take the path that I thought it would. I’m a better artist for it, though. With the Peas, that little hip-hop part that was inside of me got to come out, and it gave me confidence.

Hip-hop helped you establish the Fergie persona?
Yeah, well, it gave me cojones. I mean, I always had cojones, but it gave me more confidence in areas that I was a little scared to present. Like, now I’m able to do all my rock stuff, but before it was a little scary to me.

What did you learn about the record business while you were in Wild Orchid?
Well, I’m still learning about the music business because it’s changing. There are all these different things coming up because of technology. It was a different world back then; it was very straight and simple. You got a record deal, you made an album, you got new fans. Now it’s all these 360 deals and all these different . . . You know what? The business side of it? That’s not my cup of tea. Will’s great at it. He thrives.

continued on >>p30
Congratulations

Fergie

Billboard Magazine
Woman of the Year
Award Recipient

PARADIGM
from >>p28 on, it’s just not my personality. I want to get straight to the art. The other part of it? I have my business team explain it to me. I actually have conference calls where I have my mom and dad on the phone, my accountant, my lawyer... Once in a while, I even have my therapist on these calls.

Really? I’m not kidding. Because there’s so much smoke... I’m very cut to the chase; that’s my personality. I don’t like to speak in circles. So when people do that I’m trying to find out, “OK, guys, what are we really talking about here?” So my therapist listens in. Because it’s very important to make informed decisions. I can be very impulsive, which is great as an artist but not as a businesswoman. So I have to slow down and surround myself with a great support team. So that’s what I’ve learned, that I need to surround myself with a team that can help me. It’s part of knowing that you don’t know it all.

One of the things that the Peas are known for are their many endorsement and corporate tie-ins. The Wall Street Journal called you—
The most corporate band in America.

Exactly. Did that bother you at the time?
We got a lot of flack for it, but it’s just part of the business. It’s becoming the norm for even the most elusive artists. We didn’t go out thinking that we wanted to be the most corporate band in America, obviously. We’re just hungry, we’re fighters, whatever’s going to get our music out there, let’s do it.

How did your deal come about to team with Avon on a fragrance?
They approached me, and what girl doesn’t want to have a fragrance? What was interesting to me was that my grandma was an Avon lady. My mom used to help her package all the Avon stuff and have these little parties, so for me it was just a sign. I also love all the work they do with breast cancer and cancer survivors.

Did you have major input into the actual smell of Outspoken? Of course. We worked on the fragrance for two years. They asked me for my favorite smells from childhood. Besides my mom’s lasagna, one of the things I thought of was my old rock’n’roll leather jacket—I love the smell of that, and it matched my personality as well. So now there’s a hint of leather in Outspoken. I toughened it up a little bit.

How would you categorize the Peas’ music?
I don’t know if I could categorize it. We are weirdos. And you know what? I like that, because I hate boundaries. I like to be fearless, and so do the guys.

Do you find that people don’t realize that some of your lyrics are intentionally funny?
So many songs are just a wink to the audience, but people take them seriously. “My Humps”? C’mon!

What do you make of so many artists adopting the sound that the Peas have played with on the last two records? All of a sudden dance beats have taken over hip-hop and top 40 radio.
It’s about technology, and everyone’s like these big kids playing with all these new toys. The recession had a lot to do with it as well. People want to feel happy, and part of our theme is escapism and forgetting about things.

Are you adept with all those toys? Are you tech-savvy?
Not as much as I would like to be, [laughs] I have to admit I rely on the boys more for that. They’re way better at that than I am.

Do you use Twitter?
No.

How come?
I’m in front of so many people every day that I enjoy my alone time. But that could change, though. When I get off tour, I might get into the whole Twitter thing. At this point I utilize it for my shoe line [Fergie Shoes], but not on a personal level. I’m not one of those people who has a phone in hand all the time. It’s not my personality. I like to talk on the phone. I like to write things down. I’m a list maker. I check off my list. I write down my goals and the steps to get there, and I take those steps.
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FROM THE HEART

HOW FERGIE FOUND HER OWN PATH TO STARDOM

BY MARIEL CONCEPCION

Fergie’s manager William Derella remembers clearly what the singer told him when she signed with him eight years ago, while she was still a member of girl group Wild Orchid.

"I don’t want to be a role model," he recalls her saying.

“She wanted to be edgy and wasn’t trying to be squeaky clean,” he says of the Black Eyed Peas vocalist and solo star, recalling their initial meetings.

“She was a childhood star; had been in Wild Orchid, which was just mildly successful; had drug issues; and had many struggles and negativity in her life. She was well aware that she wasn’t perfect.”

Fergie’s achievements—as a member of the mega-successful Peas, as a solo star, owner of fashion line Fergalicious, a branding partner with Avon, an actress and an activist in the fight against breast cancer—have led to her honor as Billboard’s Woman of the Year.

“Her ability to have such a clear vision of who she is and adapt herself to where she feels, art, music and fashion are going is what makes her such a special woman,” Interscope Geffen A&M vice chairman Steve Berman says. “She doesn’t follow people into those areas.”

However, Stacy Ann Ferguson’s path to stardom—from her hometown in Hacienda Heights, Calif., through her work as a child singer and voice-over artist, to her early tenure with Wild Orchid—took a detour. An addiction to crystal meth was part of the reason she left Wild Orchid in 2001.

Still, Derella and management partner David Sonenberg saw something in Fergie.

As Derella watched her demo songs for the Peas’ 2003 album, “Elephunk”—an opportunity she received after leaving Wild Orchid through a personal invitation from Peas frontman Will.i.am—the manager realized Fergie was already a star.

“When she sang two songs in particular—‘Let’s Get Retarded’ and ‘Shut Up’—was when I realized her vocals were so incredible,” Derella says. “Many artists sound the same, but Fergie was like this decade’s version of Teena Marie. She was so soulful, so rock, but also R&B and hip-hop. She was clearly a chameleon with genuine pipes and a point of view.”

Derella adds, “As her career progressed, the more Fergie spoke truthfully about her hardships, the more she became exemplar. In her own imperfection, she was becoming more relatable.”

Derella wasn’t the only one taking notice.

Before the release of “Elephunk” in mid-2003, Fergie was invited to join the Peas permanently.

“They had many singers attached to the group on many songs, but there was an opening there,” Derella recalls. “She embraced hip-hop culture, and so they brought her in and she immediately became their little sister. She was one of the guys. She was just up for anything and proved her work ethic was incredible.”

Will.i.am says, “What she brings to the table is her passion for music and her love for music past and present and of course, her interpretation of what she does.

“Fergie is like the girl next door,” he adds. “She’s crazy, unbelievably successful, and she should be the biggest unapproachable diva by now, but she’s not. Even before her success, people from all walks of life could relate to her.”

Apl.de.ap says Fergie “brings sexiness to the performances but is considered like one of the guys. She has a ton of energy, and her voice is amazing.”

“Elephunk” spawned “Where Is the Love?,” which became the Peas’ first major hit, peaking at No. 8 on the Billboard Hot 100.

Around this time, Fergie met actor

continued on >>p34

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from >>p32 Josh Duhamel and they began dating. (The two were married on Jan. 10, 2009.) The Peas' next album, 2005's "Monkey Business," debuted at No. 2 on the Billboard 200 and boasted the single "My Humps," which peaked at No. 3 on the Hot 100 and officially put Fergie on the pop-culture map.

In 2006, during a break for the Peas, Fergie emerged as a solo star. Her debut solo album, "The Dutchess," yielded the hits "London Bridge," "Fergalicious," "Glamorous," "Big Girls Don't Cry," "Clumsy" and "Finally." The Grammy Award-nominated "Big Girls Don't Cry," written by Fergie before she joined the Peas, "became the turning point of Fergie's career as a solo artist," Derella says. "The track just connected with everyone in such a special way. Everyone's been through the struggle of having to let go of someone they love. It was so relevant and such an amazing song."

So amazing that Fergie cried while recording it, Derella remembers. "It was that emotional. Having to relive those moments and getting past them, on top of being the last song added to the album. It just felt so personal to her," he says.

Fast forward to 2009, and the Peas release "The E.N.D.," their most successful album to date. The set is the first album in two decades released by a group to yield five top 10 singles on the Hot 100. "The E.N.D." has sold 2.8 million U.S. copies, according to Nielsen SoundScan. (Dirty Bit") debuted at No. 12 on the Hot 100 in the Nov. 27 issue. "Fergie has her finger on the pulse constantly," Interscope Geffen A&M's Berman says. "You look at how fast and furious our world is changing with technology and how we communicate, and Fergie puts herself on the edge of what's happening artistically. Her ability not to blend into pop culture but help create pop culture and be fearless enough in her own life to be able to achieve that is really powerful to see."

And Fergie's achievements in the face of personal adversity are another key reason to celebrate her success. "She's not perfect and she knows it," Derella says. "She has the same challenges and difficulties others have, especially young women, not just in music but in life, whether in relationships, drugs, parents or any other aspect of life. But she has kept it real and whether people say 'don't say this, don't say that' she speaks her mind. She speaks from the heart and never holds back. And that's why she's such a star."
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“...an artist shouldn’t be afraid to take risks. That’s the only way music is going to grow.”
- Fergie

Fergie - we “wonder” what you will accomplish next. Congratulations.
NIGHT AFTER NIGHT

FERGIE HELPS FUEL PEAS’ TOURING SUCCESS

BY RAY WADDELL

As the Black Eyed Peas have grown into a global touring powerhouse, Fergie has not only become an important part of one of the most popular groups in the world but also proved herself as a solo star.

"Fergie combines that rare quality of charismatic superstar with the voice to match and that girl-next-door vulnerability and loveliness," says Randy Phillips, president/CEO of AEG Live, producer of the Peas’ 2009-10 world tour.

"Her contribution to the Peas’ success, both in song and onstage, is beyond debate," he says.

The 92 shows of the E.N.D. world tour reported to Billboard Boxscore since October 2009 have grossed $332 million, with more than 1.4 million tickets sold. The tour, presented by BlackBerry with Bacardi as its "official spirit," wrapped Nov. 13 in Lima, Peru.

Paradigm booking agent Jonathan Levine, who has represented the Peas and Fergie since 2003, offers a ready answer when asked what Fergie brings to the Peas’ onstage party.

"She brings grace, style and an incredibly powerful and consistent voice," he says. "Night after night after night, she is as on as on can be."

"Fergie brings another unique dynamic to a multi-ethnic, multicultural band," he adds, "and, as with any great band, the chemistry of what that adds up to when you put it all together is very special.

"All four of the Black Eyed Peas are uniquely talented, brilliant and creative with their approach to music, art, life and culture, and Fergie just adds another wonderful dimension to that on every level."

Both personally and professionally, Fergie is "the real deal," Levine adds. "I know that sounds cliché for this business, but one of the things that makes Fergie so special and so enduring is that she truly has that 'girl next door' way about her. She is as humble and sincere and genuine as anyone I’ve had the pleasure and honor of representing and working with."

Levine says there’s "no question" the Peas’ E.N.D. tour is the biggest of their career, and he sees no slowing in their growth.

"They’ve worked very hard for it," he says, adding that his initial impression of the band led to the group signing with him, even though the veteran agent acknowledged that most of his experience was in the jam band scene with such acts as the Dead, the Black Crowes and Gov’t Mule.

"When I first met with them, they looked at me and said some geeky white guy. They asked, ‘What rapper, urban or hip-hop acts do you represent?’ " Levine recalls. "I said, ‘None,’ and they asked, ‘Why are you interested in us?’ I said, ‘Because I think you’re one of the best live bands on the planet.’ Will.i.am, Fergie, Apl.de.ap and Taboo bring it every night, and they bring it hard."

Levine says the Peas’ combination of chart-topping hits, media coverage and album sales continue on >>p38
FERGIE

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Levine says that during the promotion cycle for the band's "Elephunk" album in 2003, the Peas started building their international base. They played more than 220 shows in 29 countries after the release "Monkey Business."

"That was really what cemented that global reach they now have," he says. "The current tour is obviously an extension of that to even bigger and more magnificent on every level: quality of production, the ticket sales, the coverage."

As a solo headlining artist, Fergie played it smart while touring in support of her 2006 album, "The Dutchess," according to Levine.

"The work that was done to support that record was very specific, and it wasn't very comprehensive—intentionally—because it was her first record, even though it had so many hits on it," he says.

"The idea was, assuming there was going to be another Fergie solo record—which there will be—was to kind of tee things up and build the market, as opposed to going out with just one record," he says. "Now the next solo record will be that much more teed up, because there will be two more Black Eyed Peas records under their belt by the time she does her next solo tour."

Fergie's next solo trek will be "very extensive," Levine says. "Much along the lines of what the Peas have done. She will be visiting a lot of the same countries and territories that we've hit with the Peas over the years."

But there's more Peas planting to be done first. The band will release its new Interscope album, "The Beginning," on Nov. 30. The Peas in 2011 will resume touring, covering North America, Asia, the Middle East, Europe and possibly Australia and Latin America, Levine says.

"That will take us to the end of October 2011 and Fergie's record, the way it's planned, will then be coming out first-quarter 2012. She'll be touring thereafter for a pretty extensive schedule," he says. When the solo tour comes, Fergie will headline at the arena level. "Nobody has a crystal ball. Intentionally, we haven't been in this situation, but [headlining arenas] would be the plan for her first real headline tour," Levine says, "on a global level, not just a domestic level."

ARG Live's Phillips has little doubt that Fergie can maintain a major touring presence both solo and with the Peas. "Given her commitment to breaking musical boundaries in her solo career, and to breaking banks in pursuit of her philanthropy, she was the perfect choice for Billboard's Woman of the Year," he says. ...
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INTERNATIONAL MARKETS EMBRACED
FERGIE AND THE PEAS

BY PAUL SEXTON

LONDON—Fergie began building her international profile when she joined the Black Eyed Peas for the 2001 release of “Elephunk,” the group’s first significant hit album outside the United States. That profile rose when the Peas broke big in 2005 with “Monkey Business.” By the time follow-up album “The E.N.D.” made its global, multimillion-selling impression in 2009, it was undeniable. Meanwhile, Fergie’s first solo set, 2006’s “The Dutchess,” was the perfect bridge in between the latter two albums.

Universal Music Group International reports that worldwide shipments outside of North America for “Monkey Business” now stand at 4.7 million units. “The E.N.D.” is right behind, at 4.5 million, according to UMG. “The E.N.D.” has had an extraordinarily long shelf life, prolonged by multiple hit singles and the band’s extensive international tour, which only recently ended.

A show in Lima, Peru, on Nov. 11 marked the end of the road for that tour—little more than two weeks before the release of the group’s new Interscope album, “The Beginning.”

“I nearly mirror an album released five years ago, in the world we live in, is pretty impressive,” says Tom Land, UMG International marketing director for Interscope A&M Geffen, comparing the sales totals for “Monkey Business” and “The E.N.D.”

As the band pursued solo projects in the gap between those two releases, Fergie’s first individual venture was a resounding success.

“The Dutchess,” released in September 2006, also maintained a sales longevity around the world, initially spending 10 weeks on Billboard’s European Albums survey and peaking at No. 24.

Early sales were fueled by the “London Bridge” single, and

Fergie made a promotional trip to Europe in October 2006, visiting the United Kingdom, France, Italy and Germany before moving onto Japan. International live appearances included four shows at London’s O2 Arena opening for Justin Timberlake in May 2007 and a guest slot in early 2008 on the Australian leg of the Police’s reunion tour.

Scott Thomas, co-owner and director at London-based X-Ray Touring, books Fergie and the Peas internationally.

“With the huge demands on her time as a member of the group and as an actress and everything else she does, we’d love to see her play more live solo dates,” Thomas says. “But obviously the focus for the last couple of years has been her work with the Peas.”

UMGI’s Land recalls, “We had a strategy in place to drive [“The Dutchess”] off the back of singles,” adding that Fergie did additional international promotion in March 2007 in the United Kingdom and Holland. “But really it was ‘Big Girls Don’t Cry’ the album’s fourth single, released in May 2007] that opened a lot more doors and really drove album sales.”

“Big Girls Don’t Cry” became the album’s biggest European hit, reaching No. 3 across the region and also topping charts in Australia and New Zealand. As a result, “The Dutchess” had a resurgence in sales, racking up another 22 weeks on Billboard’s European Top 100 albums chart. Land adds that total shipments outside of North America total 1.9 million units.

Fergie’s solo album is certified triple-platinum in Australia, Russia and China, double-platinum in Brazil and Indonesia, and platinum in Japan, the United Kingdom, Ireland, South Africa and five other markets. It is certified gold in 13 others.

Land adds that for the Peas themselves, “the U.K. and France are their two biggest European [record] markets. But Japan and Australia are also huge for them, as is Latin America.”

“The E.N.D.” is five-times-platinum in the United Kingdom and Ireland and four-times-platinum in Australia, with six additional multiplatinum and 15 platinum certifications.

X-Ray’s Thomas says, “Europe and Australia have been the basis of the band’s success right from the start. We launched the European leg of the E.N.D. tour with a headlining slot at the Jazz World Stage at the Glastonbury Festival, and you’d have thought it was a headlining slot at the whole of Glastonbury. They had 50,000 people watching them and were broadcast live by the BBC, which has never happened before on that stage.”

Other tour highlights for the Peas, according to Thomas, included four “clean sellout” shows at London’s O2 Arena, another 50,000-strong audience at Scotland’s T in the Park and three nights at the Brix in Paris. “The fact that they went from headlining arenas in May and June to outdoors and some stadiums in June and July... I’ve never worked with a tour that, four or five weeks after we’d done indoors, goes out again outdoors,” Thomas says. “The momentum behind them is immense, and we’re only looking at the largest possible options for the next tour.”

As for Fergie herself, Thomas says that whether it was opening for Timberlake in the round, on her own tour or with the group, “she’s such a consummate frontwoman and performer, she rules any stage she walks on.”
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AUSTRALIA AMONG FIRST TO EMBRACE THE SINGER

BY LARS BRANDLE

One of Fergie’s first high-profile performances as a member of the Black Eyed Peas was in Australia.

The group had visited the country various times since 2001. But a few months after the release of “Elephunk,” with Fergie now a full-fledged member, the Peas played the Big Day Out tour in early 2004. And their popularity Down Under was exploding.

“The band broke first in this part of the world,” Universal Music Australia managing director George Ash says. “Elephunk” did, in fact, bow on the Australian albums chart just ahead of its debut on the Billboard 200.

“Fergie is such a hard worker,” Ash adds. “She makes time for her fans here on every visit; she has engaged our team, media and everyone around her. She is one of the best.”

Indeed, Fergie and the Peas have achieved superstar status Down Under. The group landed the best-selling song in Australia in 2009, one of the top-selling albums and a string of sold-out arena dates across the nation.

“I Gotta Feeling” spent seven weeks atop the national sales chart and 20 weeks in the top 10. By the end of 2009, the track had reached quadruple-platinum (280,000) status and topped the Australian Recording Industry Assn.’s year-end top 100 singles chart, ahead of “Boom Boom Pow” (No. 4) and “Meet Me Halfway” (No. 8).

All three tracks were successive ARIA chart-toppers, a rare feat last achieved in 2003 by Delta Goodrem. Only Goodrem had more No. 1 hits in Australia during the last decade, with eight to the Peas’ seven. Historically, only two groups have enjoyed more No. 1s in Australia than the Peas—the Ink Spots (with nine) and the Beatles (26).

“The E.N.D.,” which topped the albums chart, has outpaced sales of each of the band’s previous four albums. By year-end 2009, “The E.N.D.” ranked at No. 3 on ARIA’s top 100 albums tally and is now certified four-times-platinum.

Universal hopes for similar success when the Peas’ new Interscope album, “The Beginning,” arrives Nov. 26 in a variety of formats.

Frontier Touring, part of the Mushroom Group of Cos. led by founder Michael Gudinski, promoted the Australian leg of the E.N.D. world tour.

“When Fergie came onboard,” Frontier tour coordinator Michael Harrison says, “she was the final missing piece of the puzzle that made them into the band they are now. There is something about her personality and artistry that resonates with a lot of females as well as guys. She transcends across both genders very well.”

Fergie stepped out as a solo artist in 2006 with her debut, “The Dutchess.” The album reached double-platinum (140,000) in Australia, and the following year she hosted the MTV Australian Video Music Awards.

In 2008, Fergie opened for the reunited Police on nine open-air dates in Australia and New Zealand. Frontier again promoted the shows. “A lot of people questioned the match,” Harrison says. “But she put on a kick-ass stadium show. She’s an amazing performer, and Australians just love her.”

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Fergie and Avon Partner on Fragrance—
And Breast Cancer Fight

By Mariel Concepcion

When asked about the inspiration for her recently launched Avon fragrance, Outspoken, Fergie told the company’s executives that she envisioned a “rock ’n’ roll business.”

“She considered herself an ‘elegant tomboy’ so that’s the feeling we wanted to capture in her brand,” Avon Products director of global fragrance Isabel Ryan says. “You can see that now in the bottle design and the scent itself, which captures her feminine side.”

Fergie’s involvement with Avon, set up through her relationship with Wilhelmina Models, includes fragrances and philanthropy. The singer has been a high-profile presence at Avon Walk for Breast Cancer events and has recorded public service videos to promote efforts to fight the disease.

Outspoken launched in Europe during the summer and in North America in September; it will bow in Latin America this fall.

Avon’s promotional description of Outspoken reflects Fergie’s personality. The idea, the company states, was to capture boldness, florals and fruitiness mixed with a raw, sexy and unexpected edge. To create the fragrance, star fruit, iced berry and wild saffron were combined for the top notes; tuberose absolute, midnight jasmine and passion flower for the heart; and racy black leather, raw ebony wood and smoky vetiver for the base notes. The end result? Outrageously bold top notes that scintillate the senses, while a feminine floral heart contrasts sharply against a leatherly, sexy base,” according to Avon.

“Fergie is a strong, confident and unique woman who says true to herself and her beliefs,” Avon senior VP/globa brand president Jeri Flead says. “She inspires others with the empowering message that anyone can make their dreams come true—a message that is at the core of the Avon brand.”

The partnership between Fergie and Avon began in October 2009. Since then, the artist has been closely involved with the creation of Outspoken (available through Avon Representatives) as well as its package design.

She was so passionate about it, Ryan says, that she e-mailed the Avon team a photo of the décor in her bridal suite on her wedding day, which inspired the cap’s design. “Fergie even came up with her own way to experience and evaluate the different fragrances as we were creating the scent—she asked us to make candles of the two final scents for her to experience them that way.”

The partnership has led to Avon and Fergie teaming up for other ventures. The singer made her first appearance on behalf of the company on Oct. 27 at the Avon Foundation for Women annual gala event in New York, where she performed in support of Avon’s charitable efforts.

Avon was a sponsor of the Black Eyed Peas’ the E.N.D. world tour, which wrapped Nov. 13 in Lima, Peru. (Others included tour presenter Blackberry and “official spirit” Bacardi.) At select stops, Avon hosted Outspoken booths, where concert-goers could sample the fragrance. Peas frontman will.i.am collaborated with Fergie on an exclusive music track for an Outspoken commercial.

In addition, Fergie was recently named spokeswoman for Avon’s global hair care brand, Advance Techniques. The singer was a special guest at the eighth annual Avon Walk for Breast Cancer in Santa Barbara, Calif., in September. She’s also a global ambassador for the Avon Foundation for Women and will serve as a judge for Avon Voices, a global singing talent search for women and a songwriting competition for women and men.

While Outspoken is her priority, all of these other endeavors are right up Fergie’s alley. “I’m always seeking out new ways to express myself,” Fergie said in a statement. “I couldn’t be happier to be working with a brand with such a strong reputation for supporting women.”

PRG congratulates:

Fergie, Billboard’s Woman of the Year and all of the Women in Music honorees.
Congratulations, Fergie, on your 2010 Billboard Woman of the Year Award.

— Your friends at Mandalay Bay
‘BEAUTIFUL, FASHIONABLE AND COOL’

MATCH BETWEEN FERGIE AND WILHELMINA AGENCY YIELDS DEALS
BY GARY GRAFF

When Fergie’s manager William Derella pitched Wilhelmina Models four years ago on representing her, agency president Sean Patterson didn’t need much convincing.

“We left the first meeting and I said to one of the other agents, ‘This girl’s completely marketable, every which way,’ ” Patterson recalls. “She’s the hat trick—beautiful, fashionable and cool at the same time. In the beauty/fashion industry, that’s gold.”

And it has been a golden relationship between Fergie and the 43-year-old agency, which has offices in New York, Los Angeles, Miami and Munich.

Through Wilhelmina, Fergie is one of three musicians to have their own line of footwear with the Brown Shoe Co. (the others are Reba McEntire and Carlos Santana), while her deal with Avon Products started with a fragrance and is now expanding to the company’s line of hair care products.

Wilhelmina has also hooked Fergie up with such designers as Dsquared, Calvin Klein and Marchesa, which Patterson says reflects her wide-ranging appeal in the fashion world.

“The cool thing about Fergie as an artist, like any iconic figure in entertainment, is she’s constantly evolving,” Patterson says. “Fergie is constantly evolving her sense of style. Every six months she looks different. The great artists do that.”

Patterson acknowledges that there was some skepticism when Fergie came onboard at Wilhelmina, concurrent with the release of her solo album, 2006’s triple-platinum “The Dutchess.”

“People in the fashion industry were asking, ‘Is she the old Fergie from Wild Orchid? Fergie from Black Eyed Peas, the first couple of albums? Or is she going to be a different permutation in her solo career?’ ” Patterson recalls. “It was us pointing out to the fashion world she was going to keep evolving, that we already see this in her and if they watch they’ll...”

continued on >p48
Congratulations, Dutchess, on all your achievements and this well-deserved tribute. It’s an honor to represent you and to be a part of Team Fergie

– Matt “Greenie” Greenberg and all your fans at GT

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Strictly FX
would like to congratulate

Fergie

WOMAN OF THE YEAR

"THE COOL THING ABOUT FERGIE AS AN ARTIST IS SHE'S CONSTANTLY EVOLVING."

—SEAN PATTERSON, WILHELMINA MODELS

"She wanted to do something really fashion-oriented and felt like this would be the moment," Patterson remembers. "I was in Greece, of all places, and Dean and Dan [Caten] from Dsquared were there at the resort. So I asked them and they flew in for the video along with all these other really cool people from the industry. The second she heard the idea she was like, 'That's it! We're doing that. Let's make it happen.' It was very refreshing to see that she was so collaborative, constantly wanting to evolve herself." Patterson says the relationships the singer/actress has built with those personalities have helped Wilhelmina create "a Fergie brand" rather than simply spin her toward scatter-shot projects.

"It's allowed us to build a leverage," he says. "People see her working with Calvin Klein and Dsquared and see how all these unbelievable people in fashion want Fergie sitting at their table and coming to their show and they say, 'We need to buy into this and create a Fergie brand for us, too.'"

Also helping Wilhelmina build the "brand": Fergie is nice, Patterson says. "She's really, truly one of the kindest, most decent people you're ever going to meet," he says. "For all the titles bestowed on her and all the success she's had, she's completely sweet and kind and... so caring about everybody. That's very rare. She almost deserves more praise for how kind a person she is as for being the unbelievable superstar musician she is."

All of that, of course, means Fergie's future with Wilhelmina is bright. Patterson is confident the release of the Black Eyed Peas' new album, "The Beginning" (Nov. 3), will only help.

"Everything the Black Eyed Peas do that helps feed into the success of Fergie as an artist is great for her marketability, of course," he says. "Every deal we're in the midst of negotiating right now, they are light years beyond what those deals would have been three or four years ago."

But don't expect specific details on what those deals are yet.

"Within 12-18 months, you will be very aware of the fact there are more Fergie-branded products coming into the fashion/beauty world," Patterson says. "They'll speak to her fan base and speak to who she is as an artist. She will always be accessible to her fans yet still carry a very cool cachet."
HARD ROCK CONGRATULATES FERGIE ON HER 2010 BILLBOARD MAGAZINE WOMAN OF THE YEAR AWARD
FERGIE'S TOP 10 HITS

CHART-TOPPERS ABOUND WITH PEAS, SOLO SINGLES

This recap of Fergie's top hits on the Billboard Hot 100 is almost equally split between singles from the Black Eyed Peas and from her solo career.

Leading the countdown are two Peas tracks that dominated pop radio throughout 2009, "I Gotta Feeling" and "Boom Boom Pow," which topped the Hot 100 for 14 and 12 weeks, respectively. The back-to-back success of those singles earned the band the record for the most consecutive weeks at No. 1 of any act in the history of the Hot 100. "I Gotta Feeling" also holds the record for the top-selling digital download, selling 6.4 million units, according to Nielsen SoundScan.

From Fergie's 2006 solo album, "The Dutchess," the single "London Bridge" topped the Hot 100 for three weeks, while "Glamorous" held at No. 1 for two weeks and "Big Girls Don't Cry" for one. Those three singles rank at Nos. 3, 4 and 6 on this recap, with another Peas chart-topper, "Imma Be," at No. 5.

Rounding out this top 10 are four more top five hits: "Fergalicious" from "The Dutchess," the Peas' hits "My Humps" and "Don't Phunk With My Heart" and the solo Fergie cut "Clumsy." (The Peas' new single, "The Time (Dirty Bit)," debuted at No. 12 on the Hot 100 after the deadline for this recap). Fergie also has been a guest artist on Hot 100 hits from other artists, including Nelly, Daddy Yankee, David Guetta and Chris Willi.

The titles on this recap are ordered by peak position on the Hot 100, as of the Nov. 27 chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then by the number spent in the top 10 and/or top 40, depending on where the title peaked. —Keith Caulfield

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Gotta Feeling&quot;</td>
<td>The Black Eyed Peas</td>
<td>1 (14 weeks)</td>
<td>06/27/09</td>
<td>Interscope</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Boom Boom Pow&quot;</td>
<td>The Black Eyed Peas</td>
<td>1 (12)</td>
<td>03/28/09</td>
<td>Williams/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>&quot;London Bridge&quot;</td>
<td>Fergie</td>
<td>1 (3)</td>
<td>08/05/06</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Glamorous&quot;</td>
<td>Fergie</td>
<td>1 (2)</td>
<td>01/27/07</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Imma Be&quot;</td>
<td>The Black Eyed Peas</td>
<td>1 (2)</td>
<td>06/06/09</td>
<td>Interscope</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Big Girls Don't Cry&quot;</td>
<td>Fergie</td>
<td>1</td>
<td>05/05/07</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Fergalicious&quot;</td>
<td>Fergie</td>
<td>2</td>
<td>10/07/2006</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
<tr>
<td>8</td>
<td>&quot;My Humps&quot;</td>
<td>Fergie</td>
<td>3</td>
<td>08/20/05</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Don't Phunk With My Heart&quot;</td>
<td>The Black Eyed Peas</td>
<td>3</td>
<td>04/23/05</td>
<td>A&amp;M/Interscope</td>
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<tr>
<td>10</td>
<td>&quot;Clumsy&quot;</td>
<td>Fergie</td>
<td>5</td>
<td>10/27/07</td>
<td>Williams/A&amp;M/Interscope</td>
</tr>
</tbody>
</table>

OUR HEARTFELT CONGRATULATIONS TO FERGIE
ON BEING NAMED
BILLBOARD’S WOMAN OF THE YEAR

From Steve, Dan, DCB, Andy, Andrea, Melody, Michelle
and all your friends at Rock-It Cargo and Air Apparent

Air Apparent Inc.
Global Travel and Tour Coordination
CONGRATULATIONS ON YOUR ACHIEVEMENT AS WOMAN OF THE YEAR.

We are so proud of your many accomplishments personally, creatively, and professionally.

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The Resource Group
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FERGIE
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THE BLACK EYED PEAS
TOP BOXSCORES
RANKED BY GROSS, COMPILED FROM BOXSCORES FROM FEBRUARY 2010 THROUGH AUGUST 2010

<table>
<thead>
<tr>
<th>Gross Sales/ Artist(s)</th>
<th>Attendance</th>
<th>Venue, Location, Date(s)</th>
<th>Promoter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$6,809,000</td>
<td>THE BLACK EYED PEAS, CHERYL COLE</td>
<td>02 Arena, London, May 5-6, 27-28, 2010</td>
<td>65,446, concerts West/AEG Live</td>
</tr>
<tr>
<td>$4,277,779</td>
<td>THE BLACK EYED PEAS, DAVID GUETTA</td>
<td>Estadio Brasileirao, Sao Paulo, Brazil, Nov. 6, 2010</td>
<td>56,299, concerts West/AEG Live</td>
</tr>
<tr>
<td>$2,996,080</td>
<td>THE BLACK EYED PEAS, DAVID GUETTA</td>
<td>Estadio Azteca, Mexico City, Oct. 2-3, 2010</td>
<td>70,458, concerts West/AEG Live</td>
</tr>
<tr>
<td>$2,584,086</td>
<td>THE BLACK EYED PEAS, JASON DERULO</td>
<td>Air Canada Centre, Toronto, July 1-2, 2010</td>
<td>28,133, concerts West/AEG Live</td>
</tr>
<tr>
<td>$2,118,264</td>
<td>THE BLACK EYED PEAS, CHRISTIAN BERGER</td>
<td>Estadio de las Artes, Mexico City, July 19-21, 2010</td>
<td>22,270, concerts West/AEG Live</td>
</tr>
<tr>
<td>$2,013,353</td>
<td>THE BLACK EYED PEAS, CHERYL COLE</td>
<td>O2, Dublin, May 1-2, 2010</td>
<td>25,724, concerts West/AEG Live, Aiken Promotions</td>
</tr>
<tr>
<td>$1,999,540</td>
<td>THE BLACK EYED PEAS, LUDACRIS, LMFAO</td>
<td>Rod Laver Arena, Melbourne, Australia, Dec. 8, 2010</td>
<td>23,519, 23,519, concerts West/AEG Live, Frontier Touring</td>
</tr>
<tr>
<td>$1,856,297</td>
<td>THE BLACK EYED PEAS, CHERYL COLE</td>
<td>LG Arena, Birmingham, England, May 3-4, 2010</td>
<td>27,630, concerts West/AEG Live</td>
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<tr>
<td>$1,804,909</td>
<td>THE BLACK EYED PEAS, LUDACRIS, LMFAO</td>
<td>Staples Center, Los Angeles, March 29-30, 2010</td>
<td>29,250, concerts West/AEG Live</td>
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<tr>
<td>$1,776,046</td>
<td>THE BLACK EYED PEAS, TONY GARRIDO</td>
<td>Pernex Arena, Sao Paulo, Brazil, Dec. 23-24, 2010</td>
<td>19,052, concerts West/AEG Live</td>
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<tr>
<td>$1,697,902</td>
<td>THE BLACK EYED PEAS, DAVID GUETTA</td>
<td>Estadio Tres de Marzo, Guadalajara, Mexico, Oct. 6, 2009</td>
<td>25,779, concerts West/AEG Live</td>
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<tr>
<td>$1,673,613</td>
<td>THE BLACK EYED PEAS, LMFAO</td>
<td>Randwick Racecourse, Randwick, Australia, Oct. 10, 2009</td>
<td>15,450, concerts West/AEG Live</td>
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<tr>
<td>$1,370,652</td>
<td>THE BLACK EYED PEAS, PLASTIC SHISH</td>
<td>Estadio Tecnologico, Monterrey, Mexico, Sept. 20, 2010</td>
<td>27,173, concerts West/AEG Live</td>
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<tr>
<td>$1,342,840</td>
<td>THE BLACK EYED PEAS, MOVIMIENTO ORIGINAL</td>
<td>Estadio Municipal de Puebla, Puebla, Mexico, Oct. 17, 2010</td>
<td>17,978, concerts West/AEG Live</td>
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<tr>
<td>$1,275,583</td>
<td>THE BLACK EYED PEAS, DJ ANDRE PULSE</td>
<td>Estadio Hito Ayala, Brasilia, Brazil, Oct. 22, 2010</td>
<td>13,122, concerts West/AEG Live</td>
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<tr>
<td>$1,247,463</td>
<td>THE BLACK EYED PEAS, JASON DERULO</td>
<td>Bally’s Hotel, Las Vegas, Nevada, Oct. 31, 2009</td>
<td>16,451, concerts West/AEG Live</td>
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<tr>
<td>$1,210,646</td>
<td>THE BLACK EYED PEAS, DJ MENGA</td>
<td>Jockey Club, Belo Horizonte, Brazil, Oct. 15, 2010</td>
<td>18,971, concerts West/AEG Live</td>
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<tr>
<td>$1,152,289</td>
<td>THE BLACK EYED PEAS, LMFAO</td>
<td>United Center, Chicago, Nov. 11, 2010</td>
<td>17,306, concerts West/AEG Live</td>
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<tr>
<td>$1,139,635</td>
<td>THE BLACK EYED PEAS, DJ EVY YABUR</td>
<td>Estadio Nueva Condesa, Mexico City, Mexico, Nov. 13, 2010</td>
<td>20,654, concerts West/AEG Live</td>
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<tr>
<td>$1,099,335</td>
<td>THE BLACK EYED PEAS, LMFAO</td>
<td>Madison Square Garden, New York, Nov. 2, 2010</td>
<td>15,292, concerts West/AEG Live</td>
</tr>
<tr>
<td>$1,075,153</td>
<td>THE BLACK EYED PEAS, T-PAIN</td>
<td>Workers' Stadium, Beijing, China, April 14, 2010</td>
<td>14,307, concerts West/AEG Live</td>
</tr>
<tr>
<td>$1,070,700</td>
<td>THE BLACK EYED PEAS, LMFAO</td>
<td>Rogers Arena, Vancouver, British Columbia, Nov. 17, 2010</td>
<td>15,670, concerts West/AEG Live</td>
</tr>
</tbody>
</table>
RISING STAR

A STAR IS BORN

BILLBOARD’S RISING STAR HONOREE JAZMINE SULLIVAN DISCUSSES HER ACCOMPLISHMENTS, NEW ALBUM ‘LOVE ME BACK’ AND WHAT’S NEXT

BY MARIEL CONCEPCION
In 2008 and 2009, Jazmine Sullivan was nominated for seven Grammy Awards, including best new artist and Best R&B song for not one, but two tracks off her highly-touted 2008 debut album, “Fearless” (J Records). The set debuted at No. 1 on Billboard’s Top R&B/Hip-Hop Albums chart and has sold more than 500,000 copies in the United States, according to Nielsen SoundScan. But the R&B powerhouse was preparing recently for her first acceptance speech—as she was named Billboard’s Rising Star for 2010. It’s an honor she’s so delighted about that she began plotting what she would say as soon as she got the news. “I actually started writing it, I did,” the singer/songwriter says with a chuckle about her planned discourse. “I don’t know yet exactly what I’ll say, but it’ll be my first speech, so it’ll be special.” Born in Philadelphia, the 23-year-old artist says she found out about the tribute in early November while attending the Soul Train Music Awards in Atlanta, and “completely freaked out.”

“It’s Billboard, which has to do with your actual records that you put out and where they are placed amongst your peers,” she says. “To be considered somebody who is going places and recognized for my music is an honor.”

Going places indeed. Lady Gaga was last year’s recipient. “It’s all you had to say about that award for me to be completely geeked,” Sullivan says. “I absolutely love her.”

But this award isn’t about those who have come before her. It will be a celebration of Sullivan’s own triumphs and where her bright future will surely lead her. “Jazmine Sullivan is more than just her excellent and ever-growing catalog of R&B hits,” Billboard editorial director Bill Werde says. “She brings incredible soul and feeling to her music. She came out of the gate with a debut album that merited critical acclaim and mass appeal, and her second album shows her range and her staying power. We can expect to hear a lot more from this rising star.”

**A ‘FEARLESS’ INTRODUCTION**

Sullivan debuted in September 2008 with “Fearless” and has continued to build her fan base since. The album spawned four top 40 hits on the Hot R&B/Hip-Hop Songs tally, led by the chart-topping first single “Need U Bad,” which reigned for four weeks. “Need U Bad” was followed by “Bust Your Windows,” which peaked at No. 4; “Lions, Tigers & Bears,” which reached No. 10; and “In Love With Another Man,” which topped off at No. 37. Now, slightly more than two years later, Sullivan is back with her follow-up album, “Love Me Back” (Nov. 30), which she describes as a natural progression since her debut. The set features production from collaborators Missy Elliot and Salaam Remi, as well as No I.D., Bei Maejor and Ne-Yo.

“The first album was very much based off a relationship that I had just gotten out of, and it was not healthy at all, which is where songs like ‘Bust Your Windows’ and others came from,” she says of the album. “There was a lot of hurt and anger on that set, and a lot of songs reflected that. But this album shows a much softer side of me. I wanted to show a different, more positive side of relationships, especially since I’m in one that’s a little healthier than the previous one.”

Still, first single “Holding You Down (Goin’ in Circles),” which reached No. 3 on Hot R&B/Hip-Hop Songs, describes a female reflecting on her choice to remain in an unhealthy relationship. Sullivan says the reason for it is that although she’s happier now, “there is struggle in every relationship, and I take a very realistic approach to my music.”

“It’s this down-to-earth, relatable attitude that makes Sullivan so likable to her fans and peers. “One of the things that makes her so special is that people can relate to her music and the words in the songwriting,” says her VP of marketing/product manager Carolyn Williams says. “That’s why I’m so excited about this album—it’s her best work to date because she’s grown so much as a singer and a songwriter. She continues to touch her core fan base, which is females.”

Other songs on the album include second single “10 Seconds,” which finds Sullivan giving a cheating boyfriend exactly 10 seconds to leave before she loses her cool. The video recently debuted and Sullivan says she’s more excited about her visual creativity this time around because she’s more involved with the process.

“I put a lot of hard work into the videos in comparison to the first album because I have a clearer vision of what I want them to be,” she says. And much like the overall vibe of the set, Sullivan says, the clip for “Holding You Down (Goin’ in Circles)” is “younger, more fun, because that’s who I am. I wanted to capture that so I made sure to make a few suggestions.”

Other tracks include “Famous,” which Sullivan describes as not just about being a star but “wanting to feel special and important to somebody.”

There’s also the love song “Excuse Me,” which Sullivan says is in contention to be the album’s third single. “It’s a great, feel-good, classic love song that you’re going to love forever,” she says. “It’s going to be one of those that’s going to be here for a while.”

“What’s next for the artist? Fresh off Mary J. Blige’s Music Saved My Life tour, Sullivan will embark on a promotional run, which kicks off in a couple of weeks. The label has been posting two new tracks per week on Sullivan’s Facebook page since early November. Williams says. In addition, a MySpace album premiere will launch the week before street date, and the set will be available for streaming on her site.

Meanwhile, Sony Music U.K. executives are focusing on giving Sullivan a great British new year. “Holding You Down (Goin’ in Circles)” will be promoted to British audiences at the turn of 2011, with a Jan. 16 release date scheduled. The “Love Me Back” album is due Nov. 29 in the United Kingdom.

Matt Ott, publicist with RCA Label Group in London, says a U.K. visit by Sullivan is planned for the second quarter.

“The new tracks are absolutely breathtaking,” he says. “This album should reach out to those who’ve supported Jazmine from the beginning, while looking to cross over to a more mainstream audience. We look forward to her coming over to our shores in the spring.”

Sullivan made her first foray into the U.K. market when, some nine months after her U.S. launch, “Dream Big” became her first British single in February 2009. She made her initial European visit the following September, playing three consecutive nights at London’s Jazz Cafe, coinciding with the U.K. release of the “Fearless” album and another single from the set, “Bust Your Windows.”

Media coverage at the time included such specialist press as Blues & Soul magazine and a live session for MTV U.K. Sullivan’s spring will include not only plenty of promotion but also concert dates.

Back in the United States, in addition to the Facebook rollout, an album preorder on iTunes has been running since October. Sullivan also shot a music video with Ne-Yo, titled “Red Tails,” and is planning another tour in the upcoming spring.

But for now, Sullivan has a few things on her immediate checklist: “I want to be a household name. I want to inspire great music and be known for that,” she says. As Billboard’s Rising Star honoree, it’s fair to say Sullivan’s well on her way.

Additional reporting by Paul Sexton in London.
ASCAP Congratulates Our Billboard Woman of the Year

Fergie

as well as our Billboard Rising Star

Jazmine Sullivan

We also salute Karen Sherry, who effectively and passionately represents ASCAP and the ASCAP Foundation.

ASCAP We Create Music
TRIPLE THREAT STAR

VOICE OF AMERICA

‘GLEE’ SINGING, DANCING AND ACTING POWERHOUSE
LEA MICHELE NAMED BILLBOARD’S TRIPLE THREAT STAR

BY JASON LIPSHUTZ

I N T H E P I L O T E P I S O D E O F ‘ G L E E ’ , L E A M I C H E L E ’ S C H A R A C T E R R A C H E L B E R R Y T A K E S A S E C O N D before delivering a powerful performance of “On My Own” from “Les Misérables” to introduce herself—and explain why she spells her name with a gold star tacked onto the end. “Nowadays, being anonymous is worse than being poor,” she says. “Fame is the most important thing in our culture now, and if there’s one thing I’ve learned, it’s that no one’s going to just hand it to you.” The 24-year-old has heeded her character’s words and worked to become a household name. Although “Glee” demands a rigorous schedule of acting, singing and dancing, Michele’s talent and dedication have helped the show earn nearly 20 million viewers, sell more than 3 million copies of its nine soundtracks, according to Nielsen SoundScan, and turn a small summer tour into a huge success. “‘Glee’ thrives because of its ensemble, but with consistently show-stopping performances and upcoming projects outside the fictional McKinley High, Michele has become a standout in the group effort. Her unmatched success as a singer, dancer and actress during the past year has earned her recognition as Billboard’s Triple Threat Star.

“We work so hard over here at ‘Glee,’ ” Michele says. “When we’re not filming, we’re in the recording studio or the dance studio. It takes a lot to put together this show each week, so to get this specific award that honors all of those things is amazing.” Michele never imagined becoming a TV star when she began performing on Broadway at the age of 8. Roles in “Ragtime” and “Fiddler on the Roof” helped Michele hone her singing skills, while a starring role in the original cast of musical “Spring Awakening” earned her a Drama Desk Award nomination in 2007.

After moving to Los Angeles in 2008, Michele performed in “Les Misérables” at the Hollywood Bowl until stumbling upon a tryout for “Glee” and nailing the audition. “It was one of the best scripts that I’d ever read,” Michele recalls. “I thought there was a good possibility of it doing well, but at the same time, there are plenty of good things that don’t last on television. I wasn’t reading the script thinking, ‘Oh, yeah, and then we’re going to meet [President] Obama and be on ‘Oprah.’”

Since the May 2009 premiere, “Glee” has turned into a zeitgeist-capturing weekly hour, with a ratings peak of nearly 20 million viewers, episode-long tributes to Lady Gaga and “The Rocky Horror Picture Show” and a guest appearance by Britney Spears last September. Most impressively, the show’s creators have used soundtrack releases on Columbia Records, a fashion line and last summer’s 13-date Glee Live! in Concert tour to turn the TV hit into a multi-platform giant.

Of course, maintaining the show’s cultural dominance requires a hectic routine for its cast members, but Michele is used to handling the pressure. “Not only did theater strengthen me as an actor, but the schedule for performing on Broadway is absolutely insane,” she says. “It’s eight shows a week, and you have to have a lot of energy. My theater background has really helped me deal with the long hours of filming.”

Michele this year received both Golden Globe and Emmy Award nominations for her performances on “Glee.”

As much as she’s grown as an actress, Michele has also had to master a wide array of musical styles on “Glee.” The ensemble’s reworking of hits by Madonna, Queen and Jay-Z has let Michele display her range while exploring widely different genres.

“(Journey’s) ‘Don’t Stop Believin’’ was the big song in the pilot, and then in the second episode we did ‘Take a Bow’ by Rihanna,” Michele says. “I was so nervous. I’m not Rihanna, and I’m not an R&B singer. But I just realized that it’s not about making it like the original. We definitely want to honor the original songs, but we have to make them our own.”

Since breaking out on “Glee,” Michele has used her newfound fame as a platform to support other interests. While she has appeared in TV spots for Dove, Michele has also filmed anti-fur public service announcements for PETA and has actively advocated for gay rights.

Although Michele describes herself as a singer first, she hopes to balance music with a film career, much like her idol, Barbra Streisand. She recently began lending her voice to “Dorothy of Oz,” an animated reimagining of “The Wizard of Oz” set for a 2012 release. Michele says that voicing the main character of “Oz” has been a blast, partially because she gets “to come into work in my pajamas... and not have to sit through hair and makeup.”

In addition to seeking out other film projects, Michele says she would “absolutely love” to record a solo album, although her commitment to the music of “Glee” takes priority over the desire to ink a label deal and hit the studio on her own. The show’s most recent soundtrack, “Glee: The Music, Volume 4,” arrived Nov. 26, while the Nov. 9 release of “Glee: The Music, The Christmas Album” precedes the airing of the show’s holiday-themed episode on Dec. 7.

“I’m so happy doing this show and playing Rachel Berry that I really don’t feel like rushing and fitting in an album would be the right move,” she says. When the time eventually arrives, Michele sees herself creating “huge female pop-rock power ballads,” in the vein of Kelly Clarkson, for her solo material. “I’m not sure when that time will be,” she says, “but I look forward to it.”

In the meantime, Michele will continue gaining exposure as the second season of “Glee,” which premiered Sept. 21, rolls on. More soundtracks are in the works, and a more substantial sequel to the Glee Live! tour is being planned for next year, giving Michele another opportunity to showcase her dancing skills.

The show has also landed the coveted post-Super Bowl time slot on Fox on Feb. 6, 2011, and it will air a “great, big, jam-packed episode,” according to Michele. The singer won’t let any “Glee” secrets slip, although she confirms that Filipino singer Charice will reprise her role as exchange student Sunshine Corazon later this season. The character and Berry began as rivals on the show, but Michele “hopes that [the show’s creators] make us best friends.”

Michele says that many of her career decisions have been inspired by other multitalented female performers like Streisand, Beyoncé and P!nk. She plans on exploring a wide variety of music, film and dance opportunities in the future, but is perfectly content showcasing all of those skills in her current gig.

“I don’t know where ‘Glee’ will go in the future, but my cast mates are my best friends and I don’t see the show ending for a while,” Michele says. “It’s truly a once-in-a-lifetime kind of thing, and I couldn’t be more grateful.”

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LEA: ON THE CHARTS

Lea Michele’s impressive pipes have helped earn her and her “Glee” castmates a wealth of Billboard chart feats, including an ever-growing tally of Billboard Hot 100 hits.

Since premiering on the list with its No. 4-peaking cover of Journey’s “Don’t Stop Believin’,” the ensemble has notched more than 90 Hot 100 singles. Michele has also appeared on such varied “Glee” hits as “Hairstyle/Walking on Sunshine” (No. 40), “Dying Gravity” (No. 31) and “Like a Prayer” (No. 27). She’s also helped bring the “Glee” cast seven top 10 albums on the Billboard 200, with three of them reaching No. 1.

Collectively, the “Glee” cast has sold 3 million albums and 15 million tracks in the United States, according to Nielsen SoundScan. —Keith Caulfield
Congratulations to
Fergie
and all the honorees!

HFA Proudly Represents Fergie’s Catalog
Billboard’s Women in Music feature in our Power Players series recognizes the female executives who drive our business forward with vision, dedication and hard work.

Turning to the technology that has transformed our business, for the second year, this list was compiled using a Web-based nomination process more open and inclusive than it was in earlier years. Earlier this fall, we invited readers worldwide to submit nominations on Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. Only individual nominations, not groups or teams, were considered. Scores of executives responded; many were nominated by their colleagues.

A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months (with an emphasis on quantifiable success), their overall career achievements and their leadership in the broader industry.

There’s no question that numerous accomplished executives didn’t make this list. But the selection of the 30 honorees featured here represents the collective ranking and judgment of Billboard’s editors.

As we’ve noted before, this list reads like a roster of the top 30 people in the music business who happen to be women. The range of their achievements—at labels or publishing companies, in touring or TV, and elsewhere—reflects the overall impact of all the women in our industry. We once again congratulate them as we present this year’s Women in Music report.

—Thom Duffy
1. Julie Greenwald
Chairman/COO, Atlantic Records

A deep, diverse and developing roster of hitmakers helped Atlantic Records soar once more in Julie Greenwald’s second year as chairman/COO of the label. Year to date, Atlantic’s current-album market share is 6.5%, according to Nielsen SoundScan. That’s the highest share for any label led by a female executive. Atlantic’s 10 top-selling albums of 2010, ranked by year-to-date unit sales, feature two from the Zac Brown Band (“The Foundation” at 894,000 units and “You Get What You Give” at 394,000), two from Trey Songz (“Passion, Pain & Pleasure” at 632,000 units and “Ready” at 393,000), two “Twilight” soundtracks (“Eclipse” at 465,000 units and “New Moon” at 236,000), plus B.o.B’s “B.o.B Presents: The Adventures of Bobby Ray” (446,000), Nickelback’s “Dark Horse” (425,000), Jaheim’s “Another Round” (377,000) and Jay-Z’s “The Blueprint 3” (317,000). As the first label to achieve 50% of its revenue from digital sales, Atlantic takes a very new media approach to the business. When Cee Lo Green released the radio-unfriendly single “Fuck You,” Atlantic supported it with a massively viral YouTube video that drew 2 million streams in a week. Greenwald also led the label’s direct-to-fan effort by upgrading the websites of all artists on its roster to promote such things as album preorders; the sites have seen traffic increase by more than 73% since 2008. In the past year, that effort has been extended to updating artists’ websites for mobile phone access as well. “My job is to keep everybody focused on the prize and stay positive that there’s a real business out there,” Greenwald says. “When you’re sharing in all facets of an artist’s career, there’s a real business for all of us.”

2. Sylvia Rhone
President, Universal Motown Records; executive VP, Universal Records

The blockbuster sales of Drake’s debut album, “Thank Me Later” (1.2 million year-to-date units, according to Nielsen SoundScan), and Lil Wayne’s “Rebirth” (388,000) and “1 Am Not a Human Being” (446,000), released under Universal Motown Records president Sylvia Rhone, contributed to a year-to-date market share for current albums of 6% for Universal Motown Republic Records. Due for late-year releases are Nicki Minaj, Nelly and Kid Cudi. Rhone is also executive VP of Universal Records, which saw Taylor Swift’s “Speak Now” (Big Machine) move 1.6 million year-to-date units and Jack Johnson’s “To the Sea” (Brushfire) (UMRG) 682,000 units. “Our proactive social media strategy exemplifies the way we do business at Universal Motown, leveraging the social connections of our innovative artists,” Rhone says. “Our overall initiative for 2010 was to also build ancillary revenue streams. By focusing on even newer digital content genres in 2011 and allowing the artist-consumer relationship to drive our innovation, Universal Motown will continue to create new branding opportunities and revenue streams for our artists and our company.”

3. Jody Gerson
Co-president, Sony/ATV Music Publishing

Since Jody Gerson’s arrival at Sony/ATV Music Publishing as co-president in January 2008, the company’s market share in Billboard’s quarterly ranking—in which it had previously earned third- or fourth-place showings—propelled it to first or second place in seven of the 11 tracked quarters. Gerson’s signings include Lady Gaga, Enrique Iglesias and Mike Posner. Iglesias, she says, is “an artist I signed while at EMI when he was just 19 years old and helped nurture as a songwriter. When his deal was up there, he came to me with Sony/ATV. This year, Enrique is having tremendous success worldwide and has had a huge comeback here in the U.S. with his album “Euphoria.” She also developed new artists this year such as Nikki Jean and Elle Varner. Gerson works closely with top artists/writers including Shakira, Akon, Wyclef Jean and RedOne and also oversees the film, TV and videogame sync departments. All three areas increased revenue considerably last year. Gerson has helped Sony/ATV boost its involvement in upcoming, high-profile film projects and theater productions. Gerson is also involved in the new “Hitmakers” show on Bravo with Evan Bogart from the Writing Camp.

4. Judy McGrath
Chairman/CEO, MTV Networks

As chairman/CEO of MTV Networks, Judy McGrath once again moved the network’s flagship brand forward in multiple ways. On the Web, MTV soared back in the music space, with 35 million unique visitors per month, according to comScore in October, a 150% plus uptick from 2009. After Haiti’s earthquake, McGrath marshalled all of MTV’s platforms to round up the “Hope for Haiti Now” compilation, which debuted at No. 1 on the Top Digital Albums chart, with more than 170,000 downloads in its first week. Combined proceeds from the album, telecast and individual tracks raised more than $3 million for Haiti. On the lighter side, the MTV Video Music Awards delivered a 10.0 rating and 11.4 million total viewers, marking the network’s best ratings for any MTV telecast since the 2002 VMAs, and the fifth-highest-rated telecast in network history. And McGrath doesn’t forget what the “M” in MTV stands for. “All of our success has a soundtrack...whether it’s the VMAs, ‘Big Time Rush’ and Victoria Justice blowing up big at Nickelodeon, the incredible lineup behind ‘Hope for Haiti Now’ or even the Situation and Snooki fist-pumping on ‘Jersey Shore,’” McGrath says. “So many of our hits this year and every year are defined by music.”
TO A TOWERING FORCE IN MUSIC...

CONGRATULATIONS JULIE!

LOVE,
YOUR ATLANTIC FAMILY
5. Alexandra Patsavas  
Owner, Chop Shop Music Supervision, Chop Shop Records  
Alexandra Patsavas, owner of Chop Shop Music Supervision and Chop Shop Records, remains one of the most influential music supervisors in the business, making the tuneful picks on shows ranging from “Grey’s Anatomy”—still one of the top 25 shows on TV, with 11.1 million viewers the week of Nov. 14, according to TV By The Numbers—“Gossip Girl,” “Private Practice” and “Chuck.” In 2010, she also was the music supervisor for “The Twilight Saga: Eclipse,” the third film based on the series of vampire-canoodling books. “Eclipse” went on to sell 463,000 soundtracks, according to Nielsen SoundScan, en route to $300 million at the domestic box office, according to BoxOfficeMojo.com, and introduced teen audiences to buzzy, of-the-moment bands like Florence & the Machine, the Black Keys and Metric. According to Atlantic, the “Twilight” series soundtracks have sold more than 5 million copies worldwide. (The soundtrack for second installment “New Moon” came out in late 2009 and has sold 1.2 million, according to Nielsen SoundScan.) Acts signed to Patsavas’ Atlantic imprint, Chop Shop Records, include Ananya Marai, Mackintosh Braun, Marina & the Diamonds, the Republic Tigers and Scars on 45.

7. Amanda Marks  
Executive VP/GM, Universal Music Group Distribution  
Universal Music Group Distribution executive VP/GM Amanda Marks previously was executive VP of UMG’s Labs digital division, where she was the primary architect of virtually every digital deal the label pursued. Marks now oversees physical and digital sales for all of UMG labels. That’s fitting, as Marks led the effort to merge physical and digital services in order to present artists and partners with more flexible opportunities. Under Marks’ leadership, UMG grew digital album sales by 11.9% in the last year, with digital track sales rising 14%. So far this year, UMG has seen six of the top 10 best-selling albums of 2010, with Eminem’s “Recovery” in the top spot, Justin Bieber’s “My World 2.0” third and Taylor Swift’s “Speak Now” in fourth, according to Nielsen SoundScan. Additionally, six of the top 10 best-selling digital tracks of all time were released on her watch. Looking forward, Marks is focusing on the opportunities for music distribution, including tech’s latest hot device, the tablet. “Everybody and their brother is putting out a tablet this fourth quarter or throughout 2011. That device offers us as music companies a fresh opportunity to give the consumer a new experience to enjoy music,” she says, “and that’s something I’m extremely focused on.”

8. Kathy Willard  
CFO, Live Nation Entertainment  
Live Nation CFO Kathy Willard crunched the numbers on Live Nation/Ticketmaster deal—the most complex merger in the history of the live music business. She has orchestrated the financials of Live Nation Entertainment’s multimillion-dollar deals with U2, Shakira, Madonna, Jay-Z and Nickleback, while watching the books on Live Nation’s diversified involvement in sponsorships, merchandising, content, ticketing, tour production and more. While artists in long-term deals with Live Nation Entertainment have performed well, none more so than U2 on its record-breaking 360° tour, the company battled a brutal summer season and hasn’t yet turned the type of profit the merger promised. But the jury is still out on whether Live Nation Entertainment can revolutionize the music business, and Willard is a critical part of that ambitious agenda. “Merging the operations of such distinct, but highly complementary businesses has naturally been a challenge, but every day we see the enormous potential inherent in this combination, including the headway we are making in building a dynamic presence in the digital world,” Willard says. “We’re innovating our model in ways that will clearly benefit artists and fans, as well as sponsors who wish to tap into the power of live music.”

6. Debra Lee  
Chairman/CEO, BET Networks  
Under chairman/CEO Debra Lee, BET Networks celebrated its 30th anniversary and posted audience gains for a second consecutive season (up from last year’s 34% boost) to become the No. 1 ad-supported cable network among blacks 18-49 for 10 consecutive seasons. Investing in more original programming and educational/philanthropic efforts this year, Lee oversaw such new offerings as “Trey Songz: My Moment in Time”; “My Mic Sounds Nice,” a documentary about females in hip-hop; “Black Girls Rock!,” honoring exceptional women of color; a network-wide breast cancer campaign; and BET 30 for 30, a $30,000 grant initiative for projects and organizations that benefit the African-American community. “We just finished our fiscal year and had the best year ever in terms of ratings and revenue,” Lee says. “In addition to continuing our commitment to music, we’ve added more original programming and shows focusing on women. I’m excited by the feedback we’re getting from people saying they love what we’re doing. In this day and age, there still aren’t enough images of blacks on television. The more we do, the more opportunities and diversity we can provide.”

9. Brenda Romano  
President of radio promotion, Interscope Geffen A&M Records  
Brenda Romano, president of radio promotion at Interscope Geffen A&M Records, looks back on a year that brought her label four No. 1 hits on the Billboard Hot 100—the Black Eyed Peas’ “Imma Be,” Fat Joe’s “None of Your Business,” Nas’ “Ladies Night” and Usher’s “OMG.” Additionally, four of her songs charted—three from Lady Gaga and one from Fefe Dobson. That’s the most by any label on those charts. Interscope ranked at or near the top of Billboard’s list of the top labels on multiple radio charts in 2009 and is poised to do the same in 2010. Romano supervises the company’s radio and video promotion efforts at top 40, alternative, rock, hot AC, AC and triple A formats, as well as at MTV, VH1 and Fuse. She’s been in promotion for 30 years, starting as an assistant at RCA Records before heading to Mercury as VP of top 40 promotion, helping steer the careers of Bon Jovi, Def Leppard and John Mellencamp. She was senior VP of promotion at Hollywood Records before arriving at Interscope in 1995 and rising through the ranks. Earning praise as a role model for younger execs.

10. Livia Tortella  
Co-president/COO, Warner Bros. Records  
In September, Livia Tortella was named co-president/COO of Warner Bros. Records after six years of serving as executive VP/GM of Atlantic Records. At Atlantic, she focused on marketing, artist development and digital product development, specifically bolstering the label’s direct-to-consumer strategy for merchandise and fan clubs. According to Atlantic, as a result of Tortella’s efforts, the label generates more than half of its revenue from digital. In 2010, Tortella focused on the development of Zac Brown Band’s album “You Give What You Give” debuted atop the Billboard 200 in September on the heels of winning the best new artist Grammy Award in January. In addition, Tortella worked with Alexandra Patsavas’ Chop Shop Records to release the soundtrack to the “Twilight” film series. “The highlight of the year is being given the opportunity to lead the legendary Warner Bros. Records and work with some of the most talented artists and music pros in the business,” Tortella says. “During my tenure as GM of Atlantic Records, I also got to work with the enigmatic Jac Holzman on the re-launch of Elektra and its 60th anniversary. This experience was one of the most significant of my career, and breaking new artists like Bruno Mars and Cee Lo was icing on the cake.”
JODY,
YOU’RE ALWAYS #1 WITH US!
LOVE,
MARTY
AND YOUR ENTIRE
SONY/ATV FAMILY

Jody Gerson
Co-President
Sony/ATV Music Publishing
11. Claudia Palmer  
Executive VP/COO of Europe, EMI Music Publishing  

EMI Music Publishing executive VP/COO of Europe Claudia Palmer has overseen a new, structured Pan-European approach to A&R, which has resulted in such partnerships as Swedish writer Ischi penning U.K. No. 1 "Written in the Stars" for British rapper Tinie Tempah. She’s also managed a regional approach to dealing with collecting societies, which EMI says has generated more than $1 million in additional revenue in the past year. A drive to market repertoire for sync deals saw such sales climb in the last financial year: They now stand at 35% higher than they were five years ago. In addition, Palmer has overseen a regional reduction in operating costs that EMI says has delivered multi-million euro savings. “Redesigning and reshaping how EMI Music Publishing works within Europe over the past year has been exciting and intense,” Palmer says. “We have been changing how we operate to deepen and broaden our relationships with writers, music users and societies to create greater opportunities throughout the region.” Palmer also leads EMI Music Publishing’s production music business, with EMI putting sales growth at more than 8% in the last financial year.

12. Julie Swidler  
Executive VP of business affairs/general counsel, Sony Music Entertainment  

As executive VP of business affairs and general counsel at Sony Music Entertainment, Julie Swidler oversees the business and legal aspects of Sony Music’s operations on a global basis. She serves on the company’s executive committee and has played a role in some of SME’s biggest deals of the last year, including the new agreement with the estate of Michael Jackson. She also was part of the team that negotiated the extension of SME’s relationship with Simon Cowell. Both deals will pay off for Sony in a big way—a new Jackson album is due before Christmas, and Cowell is developing new music TV formats and rolling out a U.S. version of “The X Factor.” In addition to her work at Sony, Swidler is a board member of the TJ Martell Foundation and a past honoree at the Martell Family Fund-raiser, as well as a board member of the Music for Youth Foundation. “This has been another very challenging year for the music industry,” she says. “I continue to enjoy working in a business I love and have such a passion for both our iconic artists as well as the new exciting artists that we continue to develop.”

13. Dawn Soler  
VP of music, ABC Studios  

As VP of music at ABC Studios, Dawn Soler oversees the musical content of some of the highest-rated shows on TV, working with the music supervisors for programs including “Criminal Minds,” “Grey’s Anatomy,” “Desperate Housewives” and “Castle” (with cumulative average weekly ratings of 56.7 million). Soler helped create the ABC Music Lounge, a website where viewers can access news about the music on ABC programs, along with artist videos and free downloads of songs. Acts recently featured include Lucy Schwartz, Tracie McCoy and Lady Antebellum. Soler began her career at Inaudible Productions under veteran music supervisor Peter Afterman (“Juno”) and went on to found Working Cinema, which created the soundtrack for the Disney/Pixar film “Cars.” In Soler’s office this year include those by Bieber, Carrie Underwood, Daughtry, John Mellowcamp, So You Think You Can Dance, America’s Got Talent and Furtchur. “Debra Rathwell is the whirling dervish of live entertainment,” AEG Live president/CEO Randy Phillips says. “She will leave no stone unturned to sell a ticket, protect an artist, encourage and mentor her staff, and create the ultimate consumer experience. Deb is that rare combination of creative entrepreneur and astute businessperson. She makes AEG Live, and me, look good every day.”

14. Melissa Lonnor  
Senior entertainment producer, NBC News  

In her role as senior entertainment producer for NBC News, Melissa Lonnor is constantly seeking new ways to use music in programming. NBC’s “Today” draws an average daily audience of 5.3 million and its Friday Summer Concert series, reinvented by Lonnor, this year featured Ke$ha, Katy Perry, Sting, John Mayer, Carrie Underwood and Lady Gaga—who drew the largest crowd in the series’ history. Expanded into the week, the series has also showcased Bruno Mars, Kings of Leon and Kanye West. But don’t think Lonnor just works with established stars; she has helped break acts like the Script, Sara Bareilles and Adele—and was among the first to spot the potential of a young man named Justin Bieber. In addition to her work on “Today,” she’s involved in bringing entertainment coverage to sports events on NBC, such as the Olympics, Super Bowl and Kentucky Derby. Lonnor also helped create programming deals for acts like Bon Jovi as NBC’s first “artist in residence.” As part of that initiative, the band appeared on not only “Today” but across all of NBC, from “Saturday Night Live” to “30 Rock.”

15. Debra Rathwell  
Senior VP, AEG Live  

In her role as senior VP for AEG Live, the world’s second-largest promoter, Debra Rathwell not only acts as a promoter in New York and New Jersey but also plays a crucial role in AEG landing and executing national and international tours, focusing on marketing, promotion, ticketing, production and more. She works AEG Live tours and one-offs from the Carolinas through eastern Canada. Among AEG’s 2010 tours: the most successful trek ever for the Black Eyed Peas and Justin Bieber’s arena sellouts on his first national tour. AEG client Bon Jovi this year remained a consistent draw. And Taylor Swift has expanded beyond traditional country markets to do sellout business in the northeast. Rathwell’s office this year include those by Bieber, Carrie Underwood, Daughtry, John Mellowcamp, So You Think You Can Dance, America’s Got Talent and Furtchur. “Debra Rathwell is the whirling dervish of live entertainment,” AEG Live president/CEO Randy Phillips says. “She will leave no stone unturned to sell a ticket, protect an artist, encourage and mentor her staff, and create the ultimate consumer experience. Deb is that rare combination of creative entrepreneur and astute businessperson. She makes AEG Live, and me, look good every day.”

16. Cara Lewis  
Agent/VP, William Morris Endeavor  

After rising through the ranks of the traditionally male-dominated booking agency business, William Morris Endeavor agent/VP Cara Lewis now books some of the hottest R&B and hip-hop acts. A major highlight this year: client Eminem’s four sold-out Home & Home shows at Comerica Park in Detroit and Yankee Stadium in New York with Jay-Z. The concerts sold 179,000 tickets and grossed more than $18 million. It proved, Lewis says, that even though “we’re in an economic crunch, if you create events that are priced correctly, fans will buy tickets.” In addition to Eminem, whose 2010 Album “Recovery” has sold 2.7 million, according to Nielsen SoundScan, Lewis’ roster ranges from the established—Kanye West, Mary J. Blige, 50 Cent, Common, Nas and Jill Scott—to such rising stars as Rihanna, Ne-Yo, B.o.B, Kid Cudi, Asher Roth and Miguel. Whether watching clients the roots play on “Late Night With Jimmy Fallon”; helping Monica, Robin Thicke, Erykah Badu and others row from playing clubs and theaters to festivals and arenas; or putting Jennifer Hudson’s tour plans in motion, Lewis is always “seeking out the right opportunities for established acts and new artists to build and expand their fan base.”
CREATIVE ARTISTS AGENCY
HONORS OUR WOMEN IN MUSIC

Jenna Adler Joanne Amato Katie Anderson Lee Asamoah Emma Banks
Angela Barnes Christine Belden Stephanie Bilet Wendy Border
Raffaella Braun Meredith Cade Christine Cao Kelly Carrel Shannon Casey
Erin Culley Becky Curran Meg Currier Kelly Duroncelet Ashley Eicher
Stephanie Flick Gayle Garza Julie Glasser Gretta Heidenreich
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Kendra Larsen Carrie Ledbetter Julie Lee Elena Leider Jillian Levin
Kate Lloyd Stephanie Mahler Morgan Manser Summer Marshall
Bailey Massey Michelle McGowne Allison McGregor Kasey McKee
Lauren Millea Lindsey Myers Rebecca Nichols Mimi Nicosia Toni Osborne
Angie Perrault Gabriela Pino Vicky Potts Roberta Pozzoli Caroline Reason
Clarissa Reformina Angie Rho Lanell Rumion LaPrial Runkel
Joanna Scott Amanda Singer Miriam Singer Georgia Spencer Holmes
Cailin Sundry Megan Sykes Michelle Tigard Kammerer Marlene Tsuchii
Megan Ubovich Elisa Vazzana Bex Wedlake Kanani Yates Mary Beth Zielinski
17. Andria Vidler
President, EMI Music U.K. & Ireland

Terrafirma founder and EMI investor Guy Hands may have lost his court case against Citigroup, but Andria Vidler has been delivering a strong voice for Terrafirma. Vidler, a board member of EMI Music U.K. & Ireland. For the week ending Oct. 16, EMI held the top three positions on the Official Charts Co.'s albums listings for the first time this century. More to the point, it did it with all-U.K. acts: new urban artist Tinie Tempah, veteran Cliff Richard and pop megastar Robbie Williams. That shows the increased depth of the U.K. company under Vidler, who took over as CEO in September 2009 after moving from media group Bauer, with the major finally able to point to rising new artists like Eliza Doolittle and Professor Green as well as its stellar history. “It’s been a fantastic year with our team really delivering for our artists,” says Vidler, who cites “surprising Tinie Tempah with an alternative taste for a generation of a cheering crowd of EMI staff” and “New Music Sessions” — the label’s July Abbey Road showcase of its new acts — as some of her personal highlights.

18. Linda Newmark
Executive VP/head of acquisitions and strategic projects, Universal Music Publishing Group

In 2010, Universal Music Publishing Group’s artists received a record 152 Grammy Award nominations and an additional 52 Latin Grammy nominations. The achievements reflect the efforts of UMPG’s executive VP Linda Newmark, as head of acquisitions and strategic projects, to bring a wide range of acts and catalogs into the fold. “2010 stands out as a year in which I expanded my involvement in a number of different areas of UMPG’s diverse business as the company’s focus,” says Newmark. “Highlights for me included negotiating an acquisition of the music publishing assets of Maranathan Music for UMPG’s Christian music publishing division; negotiating significant multityear print licensing agreements for UMPG’s catalogs for both physical printed music and digital sheet music; and my continuing membership on the board of managers of Associated Production Music and on the management committee for UMPG’s classical music publishing businesses.” Among the publishing catalogs shepherded by Newmark are BMG Music Publishing, Rondor Music International and Def Jam Music. In addition, Newmark serves on the City of Hope music and entertainment industry executive committee and is on the board of the Assn. of Independent Music Publishers.

19. Lisa Worden
Music Director, KROQ Los Angeles

As music director of Southern California’s pre-eminent alternative rock station, KROQ Los Angeles, Lisa Worden has worked acts like the Black Keys, Neon Trees and Phoenix in the L.A. audience — and the results can be seen in the station’s Arbitron numbers. KROQ is the highest-rated and most-listened-to alternative station in the country, landing in the top 10 of listeners aged 12-plus in Los Angeles and No. 2 for listeners aged 18-29 and 25-54. After graduating from Long Beach State and working at RCA, Worden started at KROQ in 1995, and except for a two-year tenue as PD at CBS Radio’s alternative WPDS Baltimore in 2003-05, she has been employed by the station since then. Worden’s dedication to nurturing new talent on a large stage has ensured KROQ remains one of the country’s top tastemaking stations. She works in tandem with DJ Kit Corbett to produce the one-hour “Locals Only” show, which airs at 9 p.m. on Sunday nights and has recently featured Grouplove, Useless Keys, Best Coast, Young the Giant and Cold War Kids. “KROQ makes it a mission to expose local and independent artists to our listeners,” Worden says, noting the station’s role in boosting the Dirty Heads onto Billboard’s Rock Songs chart. “Breaking artists is definitely a highlight of my job.”

20. Marsha Vlasic
Senior VP of concerts/head of contemporary rock, International Creative Management

Marsha Vlasic is a rare female department head in the booking agency world. Since joining International Creative Management in 2000, Vlasic — now senior VP of concerts and head of the contemporary rock division at ICM — has hired agents who have brought with them acts including the Shins, Modest Mouse, Band of Horses, the Hold Steady and Wolf Parade. Vlasic’s own long-held clients include Elvis Costello, Neil Young, Muse, Ben Folds, Regina Spektor, Louis Reed, the Strokes and Cage the Elephant. More than a decade into Muse’s career, the group is selling more tickets than ever in the United States, in large part due to Vlasic’s savvy booking, playing the right venues and festivals at the right time. “The economy continues to pose a challenge, and breaking new bands requires a tremendously well-crafted strategy,” Vlasic says. “That said, my group—which now includes Robin Taylor, Nick Storech and Craig Bruck—has had another banner year. Highlights for me personally were the sold-out Neil Young solo tour, Muse’s meteoric rise, the return of the Strokes to headline Lollapalooza and Austin City Limits, and breakout tours for the Gáisolithic Army and Cage the Elephant.”

21. Kathy Spanberger
President/COO of the Anglo-American region, peermusic

Kathy Spanberger, president/COO for peermusic’s Anglo-American region, measures her success for the last year by the awards picked up by peermusic songwriters. Examples: Jason Ingram won SESAC’s Christian songwriter of the year award for the third year in a row, and Melissa Leon won the top female artist of the year award in Canada. “The year was marked by the significant achievements of one of the most successful independent label groups—MCA/Universal Music Group,” says Spanberger. Peermusic, which celebrates its 10th anniversary this year, offers catalog licensing as well as a controlled music licensing program for peermusic catalog owners. "The year was marked by the significant achievements of one of the most successful independent label groups—MCA/Universal Music Group," says Spanberger. Peermusic, which celebrates its 10th anniversary this year, offers catalog licensing as well as a controlled music licensing program for peermusic catalog owners.

22. Mamie Coleman
VP of music and production, Fox Broadcasting

Promotional ads on Fox for its music-driven hit “Glee” are well-received, with the credit for developing those catchy spots going to Mamie Coleman. VP of music and production. “Glee” benefited in its first season from a can’t-fail time slot, following “American Idol.” But the show has held up its ratings in season two, with nearly 20 million viewers watching the show during the week ending Nov. 14, according to TVByTheNumbers.com. “‘Glee’ is the biggest phenomenon to hit television in a long time, so almost every experience along the way has been a standout moment for me,” Coleman says. The Madonna episode in particular was huge for us — when the show shot a music video accurately staged by Sydnee Minkoff and shot by a top-notch music video crew, we knew it would be challenging to promote. Negotiating the licensing rights for on-air promotions was a little tricky because we’d never done a music video promotion of this capacity. But everyone involved — from the label, the producers, management, music rights, Fox marketing and publicity and the TV music department — pulled together. Besides “Glee,” Coleman works on the campaigns for the rest of Fox’s programming, including “American Idol,” “The Simpsons” and “So You Think You Can Dance.”

23. Melissa Ormond
COO of bookings, MSG Entertainment

In her role as COO of bookings at MSG Entertainment, Melissa Ormond is the point person for engagements at some of the highest-profile venues in the world: Madison Square Garden, Radio City Music Hall and the Beacon Theatre in New York, as well as the Wang Theatre in Boston and the Chicago Theatre. She’s up to the task as one of the most respected and experienced of talent buyers. She started in production at the 9:30 club in Washington, D.C., and worked for legendary promoter Ron Delsener in New York, then for House of Blues Entertainment. She deals daily with unions, promoters, agents, managers and the Rockettes. And the stakes are higher than ever, as MSG spun off from its Cablevision parent this year, heeding Wall Street projections in the process. “This has been an incredibly successful year for concerts across all our venues,” Ormond says. With “MSG’s unique portfolio of assets, we are able to offer unparalleled marketing support and exposure. We believe that this extensive support creates the best opportunity for artists to draw sellout crowds for single as well as multiple-night engagements at our venues. Obviously the economy is still affecting discretionary income, which has made our unparalleled marketing support a driving factor in selling tickets to our events.”

24. Marcie Allen
Founder/president, MAC Presents

Marcie Allen sits at the crossroads of two businesses increasingly interested in one another: corporate brands and music. “We’re able to bridge the disconnect between the business world and the music world,” the MAC Presents founder/president says. “It’s two different languages.” In 2010, Allen had brands and artists speaking the same language. MAC Presents secured sponsorships for Keith Urban (with KC Masterpiece) and Tim McGraw (Frito-Lay), extended Lady Antebellum’s partnership with Brita, produced Blackberry’s Torch launch event (featuring Drake) and coordinated activation of OfficeMax’s sponsorships of the Jonas Brothers’ summer tour. Most recently, MAC produced launch events for Windows Phone with Katy Perry and Mizzou.5. The agency also opened an office in New York to be closer to corporate brands. Allen says she’s excited to be named one of Billboard’s Women in Music. “And I’m excited to see more artists and brands work together and form partnerships that are outside the box and cutting edge,” she adds. “It’s an honor to be Included with amazing women in the music industry who are paving the way for the next generation.”

25. Alison Smith
Senior VP of performing rights, BMI

BMI senior VP of performing rights Alison Smith is the key person determining how BMI earns and, with what method calculations are made for BMI’s payments to affiliates, songwriters and composers. Smith’s focus is in creating and implementing fair ways to pay royalties. She’s the lead executive involved with BMI’s TV and cable distribution methodology, works with the Production Music Assn. and music libraries and chairs the IMAP/CISAC music publisher/rights society liaison group that deals with international digital licensing initiatives. She was the lead BMI executive integrating data from BMI’s Landmark division, which includes the Shazam music recognition technology, to BMI’s current inhouse play accounting of the use of production music. She is a leader within the TV, cable and music library communities in efforts to transform how performance data is used, collected and paid upon. She also represents the U.S. rights business through her role with CISAC. A highlight of Smith’s year was giving a keynote for a Radio Advertising Bureau program for female executives moving into management. “It was great seeing all those women who want to work in the music industry and wanting to better themselves.”She says. “It inspired me to want to better myself too.”

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AND THE NOMINEES ARE . . .

CONGRATULATIONS TO ALL OF THE EXECUTIVES NOMINATED BY THEIR PEERS AND CO-WORKERS FOR THIS YEAR’S WOMEN IN MUSIC LIST

Judy Alberti, VP, Station Casinos
Candace Alper, CEO, Name Your Tune
Kathy Amistead, agent, William Morris Endeavor
Tracey Artis, president/CEO, I Hear Music
Sarah Baer, director of corporate relations, 4fini Productions
Rene Bell, executive VP of A&R, Sony Music Nashville
Natasha Bent, agent, the Agency Group
Marilyn Bergman, songwriter
Michele Bernstein, director of tour marketing, William Morris Endeavor
Candace Berry, executive VP, Universal Music Group Distribution
Jennifer Blakeman, senior VP of creative affairs, Universal Music Publishing Group
Cameo Carlson, executive VP, Universal Motown Republic Group
Margi Chesk, senior VP of marketing/label manager, Concord Music Group
Tena Clark, CEO/chief creative officer, DMI Music & Media Solutions
Kat Davis, manager, the Brown Book Agency
Katie Dean, VP of radio marketing, Universal Music Nashville
Sarah Weinstein Dennis, senior VP of soundtrack and film TV music, RCA/Jive Label Group
Kara DiGuuardi, songwriter, VP of A&R, Warner Bros. Records
Kathy Doherty, head of licensing, Beggars Group
Jayne Dyball, senior VP of international legal and business affairs, Warner/Chappell Music
Mika El-Baz, executive VP of publicity, RCA Music Group
Liana Farnham, VP of concerts marketing and network integration, MSG Entertainment/MSG Media
Kerry Fox Metoyer, VP of sales, Sony Music Nashville
Lia Vollack Friedman, president of worldwide music, Sony Pictures Entertainment
Tammy Genoveze, president, the Country Network
Amanda Ghost, president, Epic Records
Debra “Snoopy” Hannah, director of radio promotions, Verity Records/Sony Music
Nancy Harkness, general counsel ejecutive VP, Bug Music
Lisa Harless, senior VP of entertainment and sports, Regions Bank
Lynn Hazaan, executive VP/ CFO/GM, Red Distribution
Leigh Holt, VP of strategic partnerships, Warner Music Nashville
Nikki Hornsby, CEO, GJP-NH Records
Linda Edell Howard, partner, Adams and Reese
Jennifer Insogna, CEO, Endless Possibilities Entertainment
Natalie Johns, owner, Dig for Five
Kanya King, CEO, MOBO Group
Andrea Kleid, VP of national promotion and brand management, Word Entertainment
Deborah Klein, GM, Prospect Park Records
Karen Lamberton, senior VP of soundtrack and film TV music, RCA/Jive Label Group
Shelley Lazar, president, SLO VIP Ticketing Services
Marion Lehnston-Ley, co-founder, Rounder Records
Rebecca Leon, VP of Latin talent, AEG Live/GoldenVoice
Jenna LoMonaco, head of new media, Glassnote Records
Cindy Mabe, senior VP of marketing, Capitol Records Nashville/EMI Records Nashville
Kristen Madsen, senior VP, MusicCare/ Grammy Foundation
Susan Mazzo, VP of corporate communications, Warner Music Group
Tami Millsbaugh, president, Texas Record/Chick Promotions
Lois Najarian O’Neill, founder, the Door
Nikki Nash, owner, Nikki Nash Music
Laura O’Connell, creative director, Gupta Media
Miwa Okumura, VP of West Coast operations and licensing, Beggars Group
Barbara Orbison, president, Roy Orbison Music/Barbara Orbison Productions
Liz Pokora-Sadowsky, executive VP/GM, Music World Entertainment
Jenni Readio, music buyer, Walmart
Jessica Rivera, senior director of creative affairs, Universal Music Publishing Group
Marlyn Santiago, consultant, Sunshine at Your Service
Etika Savage, attorney/business and legal affairs, Interscope Geffen A&M Records
Madelyn Scarpulla, senior VP of marketing and creative services, Roadrunner Records
Ayclet Schiffman, VP of rhythm promotion, Columbia Epic Label Group
Cynthia Seaton, executive VP of music services, EMI Music Worldwide
Jan Smith, owner, Jan Smith Studios/HorneGirl Music Publishing
Maureen Smith, CEO, White Eagle Music Promotions/White Eagle Records
Mavis Takemoto, executive VP, Universal Music Group Distribution
Bela Tischker, VP of A&R, Razor & Tie
Sahihah Uddah, owner, SV Entertainment
Diane Warren, songwriter; owner, Realsongs
Nancy Weslouch, executive VP of global services, EMI Music Publishing
Elise Wright, senior VP of urban music, Universal Republic Records
Motisola Zulu, entertainment attorney, the Davis Firm

CONGRATULATIONS Marcie Allen! We are so proud to work with you.

MAC PRESENTS
Music And Companies

macpresents.com
26. Karen Sherry
Senior VP of industry affairs, ASCAP; executive director, ASCAP Foundation

In her dual role as ASCAP senior VP of industry affairs and executive director of the ASCAP Foundation, Karen Sherry has made the society’s foundation a force for professional development of songwriters and composers and support of music education in schools nationwide. Under her guidance, the foundation has contributed more than $11 million in support of 1,500 music education and talent development programs, scholarships and awards. When Sherry arranged for the ASCAP archives to be placed with the Library of Congress, she produced “We Write the Songs,” an event featuring America’s foremost songwriters that was attended by many members of Congress. The event “helped illustrate to lawmakers the value of the creative efforts of the individuals behind American popular music,” she says, while celebrating the archive’s move. Sherry lobbies Congress on behalf of the interests of copyright holders, and she has co-produced two international copyright conferences for CISAC in Washington, D.C. Sherry has also served as producer of ASCAP events, including Broadway salutes to Irving Berlin, Harold Arlen, Julie Styne, Burton Lane, Ira Gershwin, Arthur Schwartz and Morten Gould (at Carnegie Hall); and tributes to Stevie Wonder, Billy Joel, Garth Brooks and Tony Bennett on Capitol Hill, as well as Quincy Jones’ 80th-birthday celebration in New York. Sherry is a former president of the New York Chapter of the Recording Academy and serves as an academy national trustee and member of the Grammy Executive Committee. She’s also on the boards of the Kaufman Cultural Center, the Music for Youth Foundation and the Songwriters Hall of Fame.

27. Diana Rodriguez
Senior VP, Capitol Latin

Capital Latin senior VP Diana Rodriguez is the first, and only, woman to lead a Latin label in the United States. Formerly VP of marketing for both EMI Mexico and EMI Music Latin America, Rodriguez had already spent nearly eight years at the company and had experience in radio promotion and marketing at both a local and regional level. But her forte is as a tireless artist advocate who has built and (when necessary) repaired artist relations. In the 12 months since her appointment, Rodriguez has launched an aggressive A&R strategy focused on regional Mexican and urban music that resulted in the signing of Diana Reyes, Joey Montana and Vicente Garcia, the return of AB Quintanilla and Grupo Brynids to the label and the signing of Shaila Durcal from EMI Music Mexico. All of Rodriguez’s new signings are for full rights, and she’s also expanded partnerships with major brands and media companies to market and promote Capitol Latin’s releases. And she’s gotten results. After years of spiraling market share, Capitol Latin finally gained, going from 4.7% to 5% year-to-date, according to Nielsen SoundScan. Her biggest achievement so far is “having my first album under my new position and A&R supervision win a Latin Grammy for album of the year,” she says, noting the victory of Juan Luis Guerra’s “A Son de Guerra.”

28. Sarah Trahern
GM/senior VP, Great American Country

Sarah Trahern has presided over Great American Country’s programming for five years, previously as senior VP of programming and now as GM/senior VP. During that period GAC more than doubled its reach to nearly 60 million households. Of all the shows the company produced in the past 12 months, none was more symbolic of Trahern’s leadership than “Music City Keep on Playin’—A Benefit for Flood Relief.” Even as the band played the amount of money raised at her own home, Trahern worked with GAC president Ed Hardy to put together the three-hour concert within 24 hours of the disaster. The network raised $1.8 million for flood victims with an all-volunteer crew and such stars as Brad Paisley, Keith Urban, Lady Antebellum, Kell’ Mo’ and CeCe Winans. “As soon as I put out the word to a few key managers, the word spread quickly and headliners then called us,” Trahern says. “It was important to us that the evening represent the Nashville music community, not just the country marketplace.” GAC also telecasts the reopening of the Grand Ole Opry House five months later, and Trahern was elected president of the Academy of Country Music.

29. Frances Moore
CEO, IFPI

When Frances Moore replaced John Kennedy in July as CEO of IFPI, she became not only the first woman to hold the position but arguably the highest-profile female executive in the global music industry. A barrister by training, Moore spent the previous 13 years in Brussels, lobbying the European Union on behalf of the record industry in her role as IFPI executive VP and regional director for Europe. And her lobbying role concerning the European Parliament’s Gallo report on copyright enforcement paid dividends when the report was approved in June, paving the way for stronger future legislation across Europe. She has also campaigned for copyright term extension across Europe. Highly rated by top ranking music execs, who praised her on her appointment, Moore has now relocated to London and says she’s “a huge believer in the power of a united, coherent music sector message to governments,” adding, “When all the sections of the music industry come together, you can feel the difference.”

30. Kelly Rich
VP of sales, marketing and interactive, Big Machine Label Group

Since 2006, Kelly Rich has been part of meteoric growth at the little label that could. A former VP of sales at Universal Music Group Nashville, Rich is VP of sales, marketing and interactive at Big Machine, which also includes Valory Music and Republic Nashville. And what was once solely the domain of Taylor Swift now is the home of Reba McEntire, Rascal Flatts and Martina McBride. “When I started, it was just me and one other person to handle sales and marketing,” she says. “Now I have a staff of four other people.” In 2009, Rich and her team were honored by the National Assn. of Recording Merchandisers with its outstanding achievement award for the campaign supporting the release of Swift’s 2008 album, “Fearless.” And Swift’s first-week sales of 1 million plus units of “Speak Now” in early November is another crowning achievement. “This company worked for months on the setup of that record,” Rich says. “To be a part of that was a big deal.”
Timing Is Everything
Cage The Elephant's Unconventional Schedule Pays Off

For most of the last year that rock band Cage the Elephant was on the road, it was locked in a tug of war with its management. Not over the usual issues like money or contracts, but rather over the band's set list—specifically, the group's new material.

"We'd start out playing one or two new songs, then gradually add more and more," lead singer Matthew Shultz says. "Then we'd get a call from our management, telling us to stop playing the new material. We'd cut back, and then start adding more and more songs back in. At one point, we played a whole set of new music, and got in big trouble for that."

With the Jan. 11 release of "Thank You, Happy Birthday" on Zane Reynolds, the wait for the official debut of new music is nearly over. But Shultz and his bandmates aren't just typical artists excited to roll out fresh material for fans. The Bowling Green, Ky., group has been sitting on a finished second album for more than a year and had been playing tracks from its self-titled debut for almost four years. Cage the Elephant's long development process meant the band had to wait to release a new album until it had exhausted all the possibilities from its first release.

After some initial buzz at South by Southwest in 2007, the band signed to U.K.-based Relentless Records and relocated to London to try to break overseas. Its album was released in June 2008, and the single " Ain't No Rest for the Wicked " reached No. 32 on the U.K. singles chart. Cage then signed to Zane in the United States, where the album was released in April 2009. " Ain't No Rest for the Wicked " peaked at No. 3 on Billboard's Alternative Songs chart, while follow-up singles " Back Against the Wall " and " In One Ear " went to No. 1. The album has sold 375,000 copies, according to Nielsen SoundScan. Even if fans didn't get to hear the new album live, "Thank You" won't come as a shock: The band retains its '90s alt-rock influences, with crunchy guitars and vocals that regularly go from a whisper to a howl.

Radio will play a big part in the rollout of the second album, according to Zane's Group VP of marketing Dan Mackta. " We've gotten very positive initial feedback about [ first single] ' Shake Me Down, ' " he says. The single is No. 15 on Billboard's Alternative Songs chart, and the band is scheduled to play some holiday radio shows in December as well.

Although Shultz says his "terrible" about updating Facebook and Twitter, Mackta says the social networks are still a big part of the band's marketing. "We'll be giving away free material, as well as uploading 15-second video pre-roll ads—just scenes from the last tour," he says. "They're obviously not proper music videos, but we want to get something out there to get people revved up."

Mackta says the label is considering an extensive "QR" campaign, with different bar codes leading to unique exclusive content. And because the band got a boost on the last album from a placement in a videogame called "Borderland," Zane is considering developing a mobile game that would be available as a smartphone app.

The group will perform the new album from start to finish on Dec. 2 at Nashville venue the Basement, located beneath indie store Grimey's New & Preloved Music, with the entire set captured by multiple cameras. Mackta says the label will develop a radio special from the performance and will also spread the live clips to different online and broadcast partners.

Despite the marketing push, manager Cliff Burnstein says it would be a mistake to think the band has been laying low prior to release. "Most of this is just a continuation of what they have been doing," he says. "At this point, the cycle never stops. They are not ever not doing anything."

Burnstein also says the band isn't overly concerned with capturing a new audience. "We don't see old fans and new fans as two separate groups," he says. "They are all intermingled, and there are people who haven't decided to spend the money on a Cage album yet."

And if those people decide not to spend money on the second album, rest assured, another one is on the way. "We're actually working on a third record right now," Shultz says. "It's still early—we're just writing and not recording anything yet. But we're stuck in this weird cycle. Eventually I'm hoping it will normalize a bit."
LATEST BUZZ

DEVAUGHN WORKING ON NEW ALBUM
Raheem DeVaughn’s third album, “The Love & War MasterPeace,” has been out only nine months, but the R&B singer is already preparing its successor. DeVaughn says that he will “definitely be putting out a project sometime in 2011,” with the title “A Place Called Loveland.” He promises that it will be “very consistent with what I’ve put out so far” and that it will give fans an even more intimate glimpse of his thoughts and feelings. “I feel like every artist has a place in their mind, this place where they exist artistically,” DeVaughn says. “And I just want to take people to mine, and my place is called Loveland, so there’s no war and there’s peace. Of course, there’s beautiful war and love and loneliness and all those good things. It’s kind of like my planet in your earpods.”

ALLMAN RELEASES SOLO EFFORT
After taking 14 years between solo albums, Gregg Allman says he can’t wait to do another one. Allman will release “Low Country Blues” on Jan. 25, featuring 11 blues covers and one original, “Just Another Rider,” that he wrote with Allman Brothers Band guitarist Warren Haynes. But Allman says that he and producer T-Bone Burnett cut 15 tracks overall, giving him a potential head start on his next venture.

WOLF PARADE TO SPLIT?
After releasing third album “Expo 86” earlier this year, Canadian indie band Wolf Parade has announced that it will go on indefinite hiatus. Co-frontman Spencer Krug told a Toronto audience on Nov. 26 that the performance would be the band’s last show for the foreseeable future.

GLOBAL PULSE

EDITED BY TOM FERGUSON

GLOBALLPULSE

Not so secretly Canadian: MODERN SUPERSTITIONS

By Monica Herrera

Big Picture

With His Portfolio Expanding, David Banner Teams With 9th Wonder For His Most High-Minded Album Yet

In 2010, one rapper-turned-entrepreneur spent his time crafting music for Gatorade and “Megamind” TV ads campaigns, as well as developing a graphic novel, sneakers and new album.

It wasn’t one of the usual megahits, like Jay-Z or Sean “Diddy” Combs, but rather David Banner, who’s recently diversified a successful recording career into his own production/advertising company and record label, B.F.A.C.E. Entertainment.

Banner says the idea to produce an ad campaign came when he was looking at commercials “and the music just sucked. I thought, ‘How can I do it?’ Somebody put that sound in that phone and got paid to do it, and I just have to find a way to make it mine.”

In the midst of his other ventures, though, Banner hasn’t forgotten to make albums. He’ll release “Death of a Pop Star,” a collaboration with lauded underground hip-hop producer 9th Wonder, independently on Dec. 21. The set’s street date was pushed back from Nov. 7 after Banner secured a distribution deal with E1 Music.

Since his breakthrough debut, “Mississippi: The Album,” Banner has sold 1.5 million units, according to Nielsen SoundScan, but hasn’t appeared on Billboard’s Hot R&B/Hip-Hop Songs chart in more than two years—until now. New single “Be With You,” featuring Ludacris and Marsha Ambrosius, breaks the dry spell as it debuts at No. 78 on Hot R&B/Hip-Hop Songs this week. Banner shot a video for the track, and a short film inspired by the album is also in the works.

“It’s bigger than just a record,” Banner says. “Maybe you don’t like me or 9th Wonder, but I bet you like Ludacris. If you don’t like Ludacris, maybe you’ll like the movie, or the comic book. It’s a sort of a way to surround people.”

“David got his start selling records from his truck,” his manager Corey Smith says. “He’s taken the time to become more business-savvy. In the industry we’re in, you have no choice but to really look at the marketplace and figure out where you fit in.”

The lush production and radio-friendly lyrics of “Be With You” belie the rest of “Death of a Pop Star,” which finds Banner focusing on more socially conscious themes.

On the bleak “Something’s Wrong,” he laments, “We gangsters but we can’t stop the pain in our town,” while on “Hip-Hop,” he wonders what’s happened to the music he loves: “Why do y’all want hip-hop to die? I opened my eyes Am I wasting my time?” It’s quite the change for an artist best-known for his freaky talk on “Play” and “Like a Pimp,” and one that Banner says came while touring in Europe.

“I was watching how American black men were being portrayed there,” he recalls. “It bothered me, and I was a big part of it. I didn’t do music for like seven months, it fucked with me that bad. The priority I had is that there’s nothing wrong with that part of me, but the problem is balance.”

Since then, Banner has made it a point to stay in control of his career, from the business front to the creative. During a recent visit to Billboard’s New York offices, he arrived sans entourage and calmly sorted and distributed the lyrics to “Death of a Pop Star”—he’d typed them out himself and recruited a friend at a major label to photocopy the lyrics just before he arrived. As all ways, Banner leveraged his contacts to get the job done.

“I never want people to feel like they have to go through a filter with me,” Banner says. “I’m on time, and I run my business.”

SELF-BELIEF

Toronto newcomers Modern Superstitions don’t have a booking agent, major record deal or publisher—but that hasn’t stopped them from getting attention on both sides of the Atlantic.

The group’s “All the Things We’ve Been Told” EP was released digitally in July on its own label, Pink Noise, before physical copies were distributed in the fall by Last Gang through Universal in Canada, Fontana in America and Alternative Distribution Alliance in Europe. Steve Lamacque of U.K.-based rock-digital radio station BBC 6 Music has been playing “Go Between.”

Last Gang Entertainment VP of creative Mark DiPietro first saw the all-rock band at Toronto’s Horseshoe Tavern in February 2009. “They had that early magic,” he says.

Modern Superstitions, fronted by singer Nyssa Rosalene, had two songs in the can with producer John Critchley. DiPietro got guitarist/vocalist Patrick Pentland of Toronto rock act Sloan to cut another four, thanks to the financial support of talent investor Gary Slaight of Slaight Communications.

“The reason we did a six-song EP was to get a temperature reading, and the response has been beyond belief,” DiPietro says. This winter the band will start writing a new record, which it hopes to showcase at South by Southwest and in the United Kingdom in the spring. The band is managed by Last Gang Management with Slaight as a management partner.

KAREN BLISS

MELTING POT

Australian release “The Key of Your Past” by Benjamina is a hearts and stars success story from the country’s music scene.

Released Nov. 12 through MGM Music, the album of original recordings/pairs Sarah Blasko, You Am I, frontman Tim Rogers and the Cat Empire with refugee and immigrant musicians.

“Immigration had become a hot topic, there had been racist attacks on Indians, and there was bad juju going around,” says Nick O’Byrne, GM of the Australian Assn. of Independent Music, who founded the project with rights advocate Hugh Crowthwaite.

“We thought the best way to start turning things around was to get a message out in a nonthreatening way: through music.”

“We were really drawn to the campaign,” says Harry James Angus, vocalist with the Cat Empire, which recorded “Zero” with ethnically-boosted artist Anbessa Gebrehiwot.

The Cat Empire joined a handful of participants on stage for a Nov. 1 concert at Melbourne’s 800-capacity Prince of Wales venue. The show sold out, generating $26,000 Australian ($27,500). All proceeds go to the Asylum Seeker Resource Centre, Human Rights Arts and Film Festival and Refugees Survivors and Ex-Detainees.

There are plans to revisit the project with live shows next year and possibly more album releases.

LARS BRANDE

TIME OUT

Flemish-language pop act Clouseau, fronted by Koen and Kris Wauters, will stage “De Laatste Ronde” (The Final Round) this month. The nine concerts (Dec. 17-29) mark the end of a 10-year spell playing Belgium’s Antwerp Sportspaleis. Since 2000, 1.5 million tickets have been sold for the act’s shows, according to PSE Belgium, which is promoting the series in partnership with Live Nation Belgium.

Kris Wauters says, “It’s no farewell tour, but more of a sabbatical—time to rethink in order to remain creative.”

Since the release of its first single in 1987, the Belgian duo has sold more than 2 million albums, according to EMI. EMI Music Belgium released the double-album “Ballades 2010” on Nov. 8. It features the single “Gek Op Jou,” which is included on the soundtrack to the Flemish movie “Zot van A.”

EMI Music Belgium managing director Erwin Goobeeberg says Clouseau is “one of the most successful artists on our label,” and adds, “I am convinced they will be back, and as successful as they have been over the last 20 years.”

Clouseau is published by Kalooz Music/EMI Music Publishing. The Diest-based King Agency is the booking agent: the duo is managed by Kampenhout-based Cindependent Music.

—Marc Maes
LONG TIME COMING

After Years Of Delays, Rye Rye Is Ready To Go

Nineteen-year-old Rye Rye made a splash as M.I.A.’s protégée in 2007, accompanying her on tour when she was still in high school. But her music is all her own, fed as much by the Baltimore clubs where she used to dance as by the big names who helped her make it.

She was hyped as the next big thing, but then Rye Rye (real name: Ryeisha Bernard) was forced to drop off a tour with A-Trak because she was pregnant; her daughter, Kennidi Malaysia Battle, was born in September 2009. In the meantime, her mentor lost credibility—and, subsequently, much of her tastemaker status—in the wake of a damaging New York Times Magazine article.

Despite all this, Rye Rye has persevered, and N.E.E.T./Interscope will release her long-awaited debut, “Go! Pop! Bang!,” on Jan. 11.

You were a dancer before you started making your own music. How did that shape the direction you went in musically?

Me being a dancer, it gave me a taste for music. I love dancing, that’s what I’m built around, so I was aiming to make music to make people dance.

M.I.A. has been a mentor to you. She signed you to her N.E.E.T. label and has supported your work. Did it help to be mentored by a woman?

Yes, because my music is different—it’s not the typical hip-hop and R&B, and M.I.A. was the same way. She stepped out of the box to try different things. I had support from her; it was great to have her backing me.

When she brought me along, her fan base rubbed off on me as well. We weren’t afraid to be different. As a brand-new artist, I knew nothing about the industry. I was just trying it out. Working with her pushed me to go forward with it.

What do you think of the way she’s been treated lately?

Honestly, when all that stuff was going on, I never read it. People would ask me about it. I know she was supposed to be upset about it. But the media is the media—sometimes they twist things up. I would tell her that it’s nothing to worry about.

How has it been making music while having a baby? Is it hard to keep up the schedule?

It’s easy—sort of. My mother and her father help keep an eye on her when I’m gone. I’m still able to tour and all, and this time she’s actually with me in Los Angeles. She’s a handful, but it’s been great since I had her. And getting back to work has been fine. I always get everything done.

You never see the same sort of reaction to male artists having kids—that they should stop and stay home to be a parent.

That’s funny. I never thought about it that way either. That’s so true. It should be equal, though. The guys are just like, “Oh, I can keep going.” And the girls have just always got to be there.

You have a song, “Older Man,” that’s about being with a guy “twice my age”—but is that also how it is for you in the music industry?

That song came about because R. Kelly was recording in the same studio we were in. A couple of studios down. So we made a song about R. Kelly first, and then we started doing the track, and M.I.A. was like, “I wonder if R. Kelly would come be on this track,” and we were making a joke about it.

Then Mos Def was there, and we asked him to be on it. We were joking that people would be looking at him weird if he asked me out on the track.

Like you said, it’s about me being young and getting all this fame; me being on one level and this guy being on another level, but I’m getting all the attention, because I’m young or whatever.

You once said that female artists can make music without having to show their bodies. Can you talk about that a little?

I feel like that’s a way out, to get themselves started. It’s tough out here, and some people have to do what they have to do to get where they want to be. But I felt like it could be done without doing that.

The guys, they have it easy, they don’t have to do it. So I think women should push to make it without having to do that, too.

It’s all built around the image, the type of music you want to do, but for me it’s all about respect.

Who is your audience?

I feel like it’s more the hipster crowd, but I have the potential to hit the urban crowd as well. People tell me that—people at the record label, M.I.A. told me that—“The advantage you have is that you can go commercial and have the urban crowd.”

But I feel like right now for my first album, I wanted to stick to who I was. I want to have no limit. I want to stay underground for my first album and then merge into the urban crowd as well.
ALBUMS

ERIC BENÉT

Lost in Time
Producers: Eric Benét, George N樊, Jr.
Friday/Reprise/Warner Bros.
Release date: Nov. 30

Paying homage to the past can be a tricky proposition. Do you risk losing your contemporary footing? Is there still a market for feel-good R&B? Eric Benét skilfully manoeuvres the balancing act and delivers a strong set in the process with this spirited nod to the 70s soul/funk era that influenced his career. Recorded with live musicians, "Lost In Time" takes its tone from the lush hit ballad "Sometimes I Cry." Accented by a Benét piano reminiscent of such high-toned tenors as Smokey Robinson, the emotional song elicited an early shout-out from a then-jailed Lil Wayne, who called the track one of his favorite jams. Another album cornerstone is "Always A Reason," whose lilting melody recalls 70s' group Blue Magic. On the breezy "Feel Good," Faith Evans reminds fans of the duo's memorable 1999 pairing on Toto's "Georgy Porgy." Another inspired partnership comes into play on the midtempo "Take It," highlighted by the sexy baritone between Benét and Chrissette Michele. Taking a 180-degree turn, Benét pairs his crooner-smooth vocals with the soulful grit of Q-Jays legend Eddie Levert on "Paid." Here's to bringing back feel-good R&B.—GM

R. KELLY

Love Letter
Producer: R. Kelly
Jive Records
Release date: Dec. 14

"This album is dedicated to the girls who stood beside me," R. Kelly writes in the intro to his much-anticipated new studio album, "and even all the bootleggers that couldn't afford to buy me." A characteristic bon mot from the Pied Piper of R&B—and yet much of "Love Letter" seems designed to confound our expectations about a new Kelly album. In stark contrast with last year's wonderfully lcowd "Ultralight," "Love Letter" is a relatively chaste retro-soul set that Kelly says was influenced by the old-school work of Sam Cooke and Marvin Gaye. "Can I bring the love songs back to the radio?" he asks during "Lost in Your Love." And his question says a lot about the openly nostalgic vibe of cuts like the winsome title track and lead single "When a Woman Loves," the latter recalling the Percy Sledge hit with which it almost shares a name. Given Kelly's absurdly effortless melodic flair, the result certainly satisfies. But "Love Letter" could use more of his effortless austerity.—MW

RAPPY

CURRENT$Y

Pilot Talk II
Producers: various
BlueRoc/Island Def Jam
Release date: Nov. 22

Current$y's new album is a low-pressure affair with beats comprising cozy synthesizers, the New Orleans rapper's manner is generally good natured as he rhymes about weed, women and living the good life. While recent release "Pilot Talk," the second half of Pilot Talk I, contains laid-back and doubles as a victory lap, his wordplay remains tenacious and avoids complacency. The first four tracks keep the stakes low, as Current$y conjures stone cold'that sequence like "At the drive-in/This is a scary movie/I'm in/But I do it for my folk who genuinely want me to win." The second half of "Pilot Talk II" features a more head-knocking musical palate, with the minimal bliss of "OG (The Joy)" and wonky electronics of "Real Estates" matching Current$y's mic mastery. A minor release for Current$y still brings back some heat and re-ups, and this "Pilot Talk" sequel relishes in the rapper's expanding set of skills.—JS

MINDER

All American Nightmare
Producers: Kevin Chung
Universal Republic
Release date: Dec. 7

Hinder drops its third album, "All American Nightmare," with a chip on its shoulder and a palpable sense of something to prove, given the sophomore sales slump of the Oklahoma quintet's 2008's "Take It to the Limit" (465,000 sold, according to Nielsen SoundScan) in comparison with its 2005 triple-platinum debut, "Extreme Behavior." So the group comes out firing hard on "2 Sides of Me" and the title track, channeling four years of heavy touring into tales of wine (or, rather, good beer), women and song. Hinder spends the rest of the set delivering solidly written, meat-and-potatoes tunes made to slide comfortably, if a bit anonymously, into any rock radio playlist. "Put That Record On" slips some country-flavored lope into its verses, while "The Life," "What Ya Gonna Do" and the lush "Everybody's Wrong" provide some balladry to ease the slamming fury of "Waking Up the Devil" and "Strip Tease." Frontman Austin Winkler does have the temerity to ponder what happens "when the whiskey ain't workin' any more." But what Hinder learned on the road, at least according to "All American Nightmare," is that undependable friendships are how bootleggers hard-partying band can be. That can be a dream or a "Nightmare," depending on the ear of the beholder.—GG

SOUNDTRACK

VARIOUS ARTISTS

Burlesque: Original Motion Picture Soundtrack
Producer: Steve Antin
RCA Records
Release date: Nov. 22

The soundtrack to "Burlesque," Christina Aguilera's first star vehicle, could be a continuation of her 2006 album "Back to Basics." And why not? It showcased her distinctive flair for the big band style. The sound track comes on the heels of Aguilera's 2010 set "Bionic," the singer's noble attempt at the current radio sound, which has fared less well sales-wise. On "Burlesque," Aguilera tackles jazzy Ella Fitzgerald and swingy Mae West covers, allays heavily with pop smarts. Her second collaboration with songwriter Sia Furler, the ballad "Bound to You," rings just as their first, on "Bionic." With her first new material in seven years, "Burlesque" costar Cher belts out a defiant Diane Warren ballad ("You Haven't Seen the Last of Me") in her alto growl. And Marilyn Manson gets a songwriting credit on "The Beautiful People," a new dance number including his original's unmistakable riffs and guitar riff. All together, it's a campy celebration of diva-dom and an over-the-top, triple-threat performance.—KM
REVIEWS

SINGLES

CAGE THE ELEPHANT
2024 (3:10)
Producer: Jay Joyce
Writer: Cage the Elephant
Publisher: not listed
Jive
Kentucky rock band Cage the Elephant is hoping that forthcoming sophomore album “Thank You, Happy Birthday” enjoys the same steady success as its 2009 self-titled debut, which earlier this year spawned two chart-toppers on Billboard’s Alternative tally. Although new single “2024” lacks the charm that made singles like “In One Ear” and “Ain’t No Rest for the Wicked” so much fun, the track should continue to propel the quintet’s upward growth. Marrying dizzying tempos and fuzzed-out guitars with Matt Shultz’s effusive vocals, the song alternates between brash, driving verses and poppy choruses. Despite the jarring mid-song tempo change and underwhelming guitar solo, the group pulls off the song’s messy structure with relative ease. “2024” nicely sets up “Thank You, Happy Birthday” and should be an indicator of Cage the Elephant’s future chart achievements.—EL

LATIN
RICKY MARTIN FEATURING NATALIA JIMENEZ
Lo Mejor de Mi Vida Eres Tu (3:36)
Producer: D. Child
Writer: various
Publishers: Sony Music Latin
Ricky Martin’s last No. 1 on Billboard’s Hot Latin Songs chart was the sumptuous “Tu Recuerdo,” a duet with Chambao frontwoman Le Mari from his 2006 “Unplugged” album. For his new single, the Latin superstar offers another intimate duet with a Spanish singer—this time Natalia Jimenez of La Quinta Estacion—and the collaboration is just as potent. Over laissez-faire, reggae-inspired guitar and percussion, Martin and Jimenez trade playful verses about a deeply satisfying relationship, achieving a dynamic similar to that of Josenet Y Colbie Caillat on “Lucky.” It’s tough to resist connecting Martin’s opening lines (“I finally feel happy/Sadness is not for me”) with his personal triumphs of the past year, but this subtext makes “Lo Mejor de Mi Vida” feel all the more like a genuine expression of delight.—MM

ADELE
Rolling in the Deep (3:56)
Producer: Paul Epworth
Writer: various
XL/Columbia
With debut album “19,” Adele displayed an understanding of the importance of a sweeping chorus: Well-written ballads like “Chasing Pavements” and “Hometown Glory” became outstanding when their powerful hooks unfolded. “Rolling in the Deep,” the first glimpse of second album “21,” places a similar emphasis on its refrain but its multilayered instrumentation gives the English singer’s wall a previously unheard depth. The song’s mix of doo-wop backing vocals, kick drum and unadorned piano fill in the spaces between Adele’s drawn-out syllables. As musically rich as “Rolling” is, however, Adele’s noticeable leap in vocal confidence highlights the track. She gracefully lingers on the last line of the verses and attacks the sorrowful chorus’ first words, “You could have had it all,” head on. “Rolling in the Deep” showcases the all-around development of Adele as she prepares to release her second effort.—JL

DANCE/ELECTRONICA
SYLVIA TOSUN
Above All (4:23)
Producer: Ron Reeser, Dan Saenz
Writer: S. Tosun, A. Bass, R. Reeser, D. Saenz
Publisher: Global Frequency (BMI), administered by Painted Desert Music (BMI), Ron Reeser Music/Dan Saenz Music (ASCAP)
Sea to Sun
There aren’t many Juilliard-trained sopranos releasing dance records, and Sylvia Tosun’s “Above All” is the more listenable because of that uniqueness. The songwriter and former Trans-Siberian Orchestra vocalist specializes in traditionally arranged cuts that recall the song structure of literate dance diva Kristine W, and her latest single makes the most of that strict format. “Above All” adopts a breezy trance-pop sound with staccato synth chords and the ticking of a clock in the background. The musical tidbits are enhanced by Tosun’s breathy delivery of lines like, “The love we chased along a spiral staircase/Will lead us to the

ROCK
THE DECEMBERISTS
Down by the Water (3:41)
Producer: Tucker Martine
Writer: Colin Meloy
Publisher: Music of Stage Three/Onerehahome Music (BMI), Capitol/EMI
While the last two albums by Portland, Ore., indie rockers the Decemberists have been operatic song cycles with historical undertones, forthcoming sixth disc, “The King Is Dead” is a love letter to country-inspired folk music and 60’s indie. Lead single “Down by the Water” previews the homage by featuring R.E.M.’s Peter Buck on guitar and mandolin. Buck’s instrumental contributions drive the track, but folk songstress Gillian Welch, who duets with Decemberists frontman Colin Meloy, is even more captivating. “So knock me down, tear me up! But I would bear it all broken just to fill my cup/Down by the water and down by the old man drag,” they belt, with Meloy revisiting the nautical themes of the band’s past work. “Down by the Water” captures the feeling of desperation with an accessibility that could deliver the Decemberists to a wider audience.—JM

LEGEND & CREDITS

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Cause Celeb

Post-'Idol,' Crystal Bowersox Stays In Public Eye With Social Issues

Crystal Bowersox is in a happy place. She just moved into a new house in Chicago with her husband and son. Taking a break from unpacking, she's sitting on the back porch doing a phone interview with Billboard. But Bowersox, 25, is quick to become impassioned about the world outside her domestic bliss.

"If I have a name out there from this thing called 'American Idol,' I don't understand why anyone wouldn't use it for good," she says. "That's the way the world should work."

Since finishing second on "Idol" in May, Bowersox has appeared on CNN's "Anderson Cooper 360" to talk about her experiences with bullying, performed with Melissa Etheridge as part of the Pinktober concert for breast cancer awareness and spoken about being a juvenile diabetic on behalf of the Juvenile Diabetes Research Foundation. And while it's apparent that these causes are close to her heart and her support of them isn't a cynical bid to gain attention, the exposure has kept her in the public eye in advance of the Dec. 14 release of her debut album, "Farmer's Daughter" (Jive).

"You have things that give artists texture and perspective and help round them out as human beings," five senior VP of marketing Lisa Cambridge-Mitchell says. "I think that has to inform the art."

Indeed, the album's music is true to Bowersox's persona on "Idol"—rough-and-tumbled country with a bluesy heart. The title track and the song "Holy Toledo" were written before Bowersox's tenure on the show. In fact, a significant snippet of "Toledo" aired on "Idol" when Bowersox visited her hometown for the show. It was the first time a contestant's own song was performed almost in its entirety on "Idol."

But it's Bowersox's first single that had "Idol" bloggers awed during the course of the show earlier this year. That's because "Farmer's Daughter" is a painful recollection of child abuse. However, Bowersox says she hopes the severity of the track will draw attention to the topic.

"It's a pretty dark song about my relationship with my mother and dealing with her fits of alcoholism and physical violence," she says. "People don't really want to talk about that, but too many people experience that kind of thing not to talk about it. I see it as a healing song... I love my mother, and we have a pretty good relationship now." The album also features a cover of Buffalo Springfield's "For What It's Worth" and "Hold On," a song written by former "Idol" judge Kara DioGuardi and Nickelback's Chad Kroeger.

The album's cover photograph was shot in Montecillo, N.Y.—near Woodstock—and shows Bowersox reclining on the tattered frame of a couch situated on the porch of a shack. A big dog placidly sits next to her on a cushion.

"Her name was Angel, and she belonged to the owner of the property where we had the shoot," she says. "She just jumped up on the couch and we were hanging out. This sounds really cheesy and weird, but the pitbull is a sweet animal that just wants love until it's provoked—that's kind of how I've lived my life, too."

HOLIDAY CHART CHEER

Mariah Carey's 1994 carol "All I Want for Christmas Is You" tops Billboard's ranking of the top 100 holiday songs (viewable in full at Billboard.com). The ranking is based on a formula blending airplay and sales data from Oct. 5, 2009, through Jan. 3, 2010, as measured by Nielsen BDS and Nielsen SoundScan, respectively.

Brenda Lee's 1958 chestnut "Rockin' Around the Christmas Tree" ranks second on the survey. It's followed by "Christmas Eve/Sarajevo 12/24" by Trans-Siberian Orchestra's 1996 rock instrumental medley of "Carol of the Bells" and "God Rest Ye Merry Gentlemen," at No. 3.

While decades-old standards populate the majority of the list, several relatively newer songs also appear, including covers of Wham's "Last Christmas" by Taylor Swift (No. 15) and the "Glee" cast (No. 20). Lady Gaga's "Christmas Tree" (No. 21) and Josh Groban's "Believe" (No. 14).

"Sleigh Ride" is the recapp's most popular title, with four interpretations on the chart. And the most popular Christmas character? Santa Claus (of course), who's mentioned in nine titles.

—Gary Trust
Korea’s Hot Export
Girls’ Generation/SNSD Ready To Storm Japan

By Rob Schwartz

The Japanese music market may be increasingly resistant to international repertoire (Billboard, Sept. 4), but that isn’t stopping Girls’ Generation. The Korean girl group is hoping to turn huge YouTube buzz into sales in Japan and other international markets.

Known as So Nyuh Shi Dae, or SNSD, at home and as Shoujo Jidai in Japan, the nine-member pop group has become a most-viewed regular on YouTube. Its kitschy videos for songs including “Gee” and “Hoot” have racked up 30.1 million and 5.9 million views, respectively.

Put together by South Korean management company/lab SM Entertainment, group members Taeyeon, Jessica, Sunny, Tiffany, Hyoyeon, Yuri, Sooyoung, Yoon and Seohyun—all known only by their first names—have been huge stars in Korea since their 2007 debut. In addition to releasing a total of seven projects, including several repackages of the same material, the act has secured high-profile endorsements with Samsung and LG.

But with opportunities limited by the size of the Korean market, Girls’ Generation is now targeting more lucrative international territories. Its first stop is Japan. The country has shown greater interest in Korean music since the success of such acts as BoA and Toshihiko. And the girls’ cute image appeals to J-pop fans.

According to Susumu Machida, managing director of the group’s Universal-owned label Nayutawave Records, the major began capitalizing on the YouTube buzz by releasing a DVD compilation of the act’s videos before issuing a record. Initial purchasers of “Shoujo Jidai Tour: New Beginning of Girls’ Generation,” released Aug. 11, gained access to the act’s debut Japan show at the Akihabare Coliseum in Tokyo on Aug. 25.

“Both their singing and dancing are remarkable,” Machida says. “And that has driven their popularity.”

The DVD—which has sold 60,000 copies, according to Universal—was followed by a rerecording of the group’s Korean hit “Tell Me Your Wish” as its debut Japanese single, “Genie.” The single hit No. 4 on Billboard’s Japan Hot 100 and has sold 98,000 copies since its Sept. 8 release, according to SoundScan Japan. Follow-up single “Gee” reached No. 2 and has sold 80,000 since Oct. 20.

Meanwhile, aided by the fact that Sooyoung speaks fluent Japanese, the band secured appearances on more than 20 Japanese TV shows: almost unprecedented coverage for an international act. “Their performance on TV is so well-produced and sharp,” Machida says. “In Japan, that’s half the battle.”

Girls’ Generation’s first Japanese-language album is due in the spring, and the group may target Europe later in 2011. There aren’t yet any plans for a North American release.

A DEBUT TO REMEMBER

Pop-punk band A Day to Remember started in 2003, playing small shows in its hometown of Ocala, Fla. Now all that groundwork—plus the audience-building foundation provided by three album releases—is paying off.

The band’s fourth studio set, “What Separates Me From You” (Victory Records, Nov. 16), debuted at No. 11 on the Billboard 200, selling 58,000 copies, according to Nielsen SoundScan. The debut marks a personal best for the band, whose third album, 2005’s “ Homesick,” bowed at No. 21 on first-week sales of 22,000. To date, “What Separates Me From You” has sold 80,000, according to SoundScan.

Propelling awareness of the new album is the high-powered single “All I Want,” which is No. 19 on Billboard’s Rock Songs chart. “All I Want”—about living life for yourself and being happy—is a combination of elements from pop-punk, emo and metal with a pop-styled chorus that’s catchy as it is aggressive.

The band’s distinctive mix of hardcore and pop-punk is one of the keys to its success.

“We’re not just one band,” songwriter/lead singer Jeremy McKinnon says. “We’re four different bands in one, drawing from these different genres of music. There’s a bunch of people who don’t typically like one side of our music. But we kind of bridge the gaps and bring some of those people over to the dark side.”

Contributing to the band’s edgy yet accessible sound is New Found Glory lead guitarist Chad Gilbert, who produced “What Separates Me From You” as well as “Homesick.”

“It’s not that simple finding a producer we like,” McKinnon says. “He has to understand all aspects of our music: half of that is metal band; the other half is pop band. Each is as important as the other. Chad understands all those aspects.”

McKinnon also cites growing support from radio. One of the first stations to play “All I Want” was KROQ Los Angeles. Within 24 hours of the song being posted on the station’s website, the track registered more than 8,000 hits. “It’s awesome that radio stations are starting to play us,” McKinnon adds. “Hopefully, that opens up the door for other bands like us.”

To build further awareness of “What Separates Me From You,” the band is embarking on an international tour on Dec. 15 and will be on the road through February. Starting in Australia, the trek will include stops in the United Kingdom, Ireland, Germany, France, Italy and Spain.

—Walter Frazier
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West, Minaj Make ‘Beautiful’ Bows Together

As expected, Kanye West and Nicki Minaj arrive in the top two slots, respectively, on the Billboard 200. West sold 496,000 copies of his “My Beautiful Dark Twisted Fantasy,” while Minaj moved 375,000 of her “Pink Friday” debut, according to Nielsen SoundScan.

Both sales starts are a bit lower than initially projected, as some industry insiders had predicted in the early part of last week that the pair were on track to start with perhaps 550,000 and 400,000, respectively. It would seem projectionists were thrown for a loop because of the craziness that is Thanksgiving and Black Friday.

Nevertheless, West’s sales haul gives him his fourth straight No. 1 album on the Billboard 200 and the fourth-best sales week of 2010. It’s also a better launch than the 450,000 that greeted his last set, 2008’s “808s & Heartbreak.” As for Minaj, she racks up the second-best sales week for a female hip-hop artist. Only Lauryn Hill has done better, when “The Miseducation of Lauryn Hill” started at No. 1 with 423,000 in 1998.

“Pink Friday” is the first album by a female rapper to reach the top two since Missy Elliott’s “The Cookbook” bowed at No. 2 on the July 23, 2005, tally with 176,000.

Also, this week marks the first time in two years that the Billboard 200 has seen two albums bow with more than 300,000 units. It last happened on the Dec. 6, 2008, chart when Beyoncé’s “I Am... Sasha Fierce” started at No. 1 with 482,000 and Nickelback’s “Dark Horse” galloped in at No. 2 with 336,000.

Many chart-watchers were keeping tabs on West’s presence in the Amazon MP3 and iTunes stores last week. Amazon offered “Fantasy” for the entire week at $3.99, while iTunes didn’t promote the album on the front of its store until Nov. 27, five days after its Monday release.

Apple has always maintained that the selection and placement of promoted titles in the iTunes store are editorial staff decisions. But you can’t help but think that the competitor’s decision to offer “Fantasy” at $3.99 had something to do with its lack of visibility in iTunes.

That said, “Fantasy” starts with 224,000 downloads—45% of the album’s overall first week. While Nielsen SoundScan doesn’t disclose retailers’ specific numbers, sources say Amazon MP3 accounted for 59,000 downloads. Overall, its 224,000 start ranks as the fourth-biggest digital week for any set.

It ranks behind only the debuts of Coldplay’s “Viva La Vida” (288,000 in 2008), Taylor Swift’s “Speak Now” (278,000, 2010) and Eminem’s “Recovery” (255,000, 2010). It’s notable that those albums all had larger overall first-week sales figures—each began with far more than 700,000—making West’s digital debut more impressive because of its ratio of digital-to-physical copies.

LET’S MAKE A DEAL: Speaking of Amazon’s low pricing, the retailer seriously threw down last week, offering highly discounted albums every day of the tracking week. Things got off to a blazing start on Nov. 22, with Kanye West and four other new releases priced at $1.99. While West’s sale tag remained, the other titles shifted back to their normal prices the following day. But not before the $1.99 deal—let’s talk about the near-giveaway, multiple in-daily $1.99 offers Amazon touted (and tweeted). No fewer than 20 albums on the Billboard 200 this week gain and we re-enter thanks in part to these deals.

The highest-ranked seem to be Sara Bareilles’ “Kaleidoscope Heart,” which sells an overall 22,000 (up 262%). It moved 18,000 downloads (up 636%).

We fear what the Daily Deals for front-line albums at Amazon might resemble in a year or two.

NOT QUITE RECORD STORE DAY: The Hot Singles Sales chart (viewable at billboard.biz/charts) looks unusually sexy this week, thanks to indie retail-exclusive products released for Black Friday (Nov. 26). Eight of the top 10 are such titles, led by a U2 10-inch vinyl single at No. 2 with 2,000. Iron & Wine’s 12-inch vinyl and CD maxi-single (remember those?) “Walking Far From Home” bows at No. 3 with 2,000.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL UNIT SALES</td>
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<tr>
<td>Albums</td>
<td>311,709,000</td>
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<tr>
<td>Digital Tracks</td>
<td>1,093,343,000</td>
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<tr>
<td>DVD</td>
<td>66,925,000</td>
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<tr>
<td>Vinyl</td>
<td>2,189,000</td>
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<tr>
<td>Other</td>
<td>51,000</td>
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<table>
<thead>
<tr>
<th>Year-To-Date Album Sales</th>
<th>120 million units</th>
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<tr>
<td>Indies</td>
<td>Non-traditional</td>
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For the full story, visit billboard.com/chartbeat.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Week 16</th>
<th>Week 15</th>
<th>Sales Change</th>
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</thead>
<tbody>
<tr>
<td>LADY GAGA</td>
<td>The Fame Monster (EP)</td>
<td>112</td>
<td>112</td>
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<tr>
<td>CAPTAIN KING &amp; JAMES TAYLOR</td>
<td>Live At The Troubadour</td>
<td>134</td>
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<td>The Music, Volume 3: Showstoppers</td>
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<td>Christmas Eve And Other Stories</td>
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<td>Dreams</td>
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<td>The Promise: The Darkness On The Edge Of Town</td>
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<td>USHEM KAMP</td>
<td>We Cry Out: The Worship Project</td>
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<td>KID ROCK</td>
<td>Nothing But The Best</td>
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<td>Rock N Roll Jesus</td>
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<td>High Voltage</td>
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<td>Happy Christmas</td>
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<td>Sale El Sol</td>
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<td>Hurley</td>
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<tr>
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<td>It's Christmas Time</td>
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<td>EDDIE AND THE CRUSADERS</td>
<td>Body Talk</td>
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<td>191</td>
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<td>SOUNDRACK (SOUNDTRACK)</td>
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<tr>
<td>SOUNDRACK (SOUNDTRACK)</td>
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<td>SOUNDRACK (SOUNDTRACK)</td>
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<tr>
<td>SOUNDRACK (SOUNDTRACK)</td>
<td>Christmas</td>
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<td>198</td>
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<td>SOUNDRACK (SOUNDTRACK)</td>
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<td>SOUNDRACK (SOUNDTRACK)</td>
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<td>200</td>
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</table>

**123**

The singer's second holiday album rings in with 10,000 copies, supported by her performance on the NBC telecast of the Macy's Thanksgiving Day Parade. (More than 20,000 sold exclusive of this album with bonus tracks.)
## HEATSEEKERS ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>YELAWOLF</strong></td>
<td>Trunk Muzik 0-60</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>NEON TREES</strong></td>
<td>Habits</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>THE BURIAL</strong></td>
<td>In Dreams</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>MAYA KOT</strong></td>
<td>10.17.09</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>KILLING JOKE</strong></td>
<td>Absolute Dissent</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>THE BENEDICTINE NUNS OF NOIRDAVIDE DE L’ANNONCATION</strong></td>
<td>Vocalis Chart From Avignon</td>
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<tr>
<td><strong>7</strong></td>
<td><strong>THE DAYLIGHTS</strong></td>
<td>Stand Up And Screem</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>CHRISSIE VERITY</strong></td>
<td>For Lack Of A Better Name</td>
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<tr>
<td><strong>9</strong></td>
<td><strong>CHRISSIE VERITY</strong></td>
<td>When I’m With You</td>
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<tr>
<td><strong>10</strong></td>
<td><strong>THE NEIL JENSEN GROUP</strong></td>
<td>Ocean Way Sessions (EP)</td>
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<tr>
<td><strong>11</strong></td>
<td><strong>JULIETTE &amp; The Lilies</strong></td>
<td>Backatown</td>
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<td><strong>12</strong></td>
<td><strong>ADRIANNE PATTSIN</strong></td>
<td>The Fuel</td>
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<tr>
<td><strong>13</strong></td>
<td><strong>THE SLEEPERS</strong></td>
<td>These Simple Truths</td>
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<tr>
<td><strong>14</strong></td>
<td><strong>AUSTIN THOMAS</strong></td>
<td>Fight Or Flight</td>
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<tr>
<td><strong>15</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Good Things</td>
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<td><strong>16</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>In A Big Warehouse (Soundtrack)</td>
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<tr>
<td><strong>17</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Under An Open Heaven</td>
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<td><strong>18</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Pipe Dreams</td>
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<td><strong>19</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Gothic Manor</td>
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<td><strong>20</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Contagion</td>
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<td><strong>21</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Soul Seekers II</td>
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<td><strong>22</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Pickin’ Up The Pieces</td>
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<td><strong>23</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Until One</td>
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<td><strong>24</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Serious</td>
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<td><strong>25</strong></td>
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<td><strong>26</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>Coffey Anderson</td>
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<td><strong>27</strong></td>
<td><strong>THE SEVEN DAUGHTERS OF ST. JOHN</strong></td>
<td>A Charlie Tanren</td>
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</table>

### NEW ON THE CHARTS

The Benedictine Nuns of Abbaye Notre Dame de L’Annunciation, “Voices: Chant From Avignon.”

First the Benedictine Monks fit up the Billboard charts in the ‘90s. Now, we’ve got runs. The women bring their “Voices” to No. 27 on Heatseekers Albums and to No. 1 on Traditional Classical Albums.

## HEATSEEKERS SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Source</th>
</tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>LITTLE LION MAN</strong></td>
<td>After the Burial</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>SMOKE A LITTLE SMOKE</strong></td>
<td>All I Want Is You</td>
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<tr>
<td><strong>3</strong></td>
<td><strong>MAYBE</strong></td>
<td>De Andre Featuring Castiglione</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>PORNO STAR DANCING</strong></td>
<td>The Tallest Man On Earth</td>
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<tr>
<td><strong>5</strong></td>
<td><strong>DAIANA KUDURO</strong></td>
<td>No For Away</td>
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<tr>
<td><strong>6</strong></td>
<td><strong>YOU ARE</strong></td>
<td>Christmas With The Puppets Sisters</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>TOOT IT AND BOOT IT</strong></td>
<td>I'm Alive, I'm Dreaming</td>
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<tr>
<td><strong>8</strong></td>
<td><strong>EL MALO</strong></td>
<td>Marrow Of The Spirit</td>
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<td><strong>9</strong></td>
<td><strong>LOVE LIKE THIS</strong></td>
<td>Exile On Main Street Featuring Jagger</td>
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<tr>
<td><strong>10</strong></td>
<td><strong>NINA DE MI CORAZON</strong></td>
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<td><strong>11</strong></td>
<td><strong>AU ROYU</strong></td>
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<tr>
<td><strong>12</strong></td>
<td><strong>EL MAMBO</strong></td>
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<tr>
<td><strong>13</strong></td>
<td><strong>SICK</strong></td>
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### NEW ON THE CHARTS

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>RAISE YOUR GLASS</td>
<td>Plies</td>
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<td>FIREWORK</td>
<td>Enrique Iglesias feat. French Montana</td>
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<tr>
<td>LET SING IN THE RAIN/UMBRELLA</td>
<td>Ocie Cast Featurin... G...</td>
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### POP/ADULT/ROCK

**Mainstream Top 40**

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<tr>
<td>&quot;Just a Dream&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;Hey, Soul Sister&quot;</td>
<td>Daughtry</td>
<td>Columbia Records</td>
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<tr>
<td>&quot;I Woke Up Loving You&quot;</td>
<td>All-American Rejects</td>
<td>Atlantic Records</td>
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<tr>
<td>&quot;Raise Your Glass&quot;</td>
<td>Selena Gomez</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Like A G&quot;</td>
<td>Glory Daze</td>
<td>RCA</td>
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<tr>
<td>&quot;Numb&quot;</td>
<td>Linkin Park</td>
<td>Warner Bros. Records</td>
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<tr>
<td>&quot;Say You'll Haunt Me&quot;</td>
<td>民谣乐队</td>
<td>RCA</td>
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<tr>
<td>&quot;Shelter Me&quot;</td>
<td>Elise Chester</td>
<td>Atlantic Records</td>
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<tr>
<td>&quot;The Time&quot;</td>
<td>DJ Qualls</td>
<td>Atlantic Records</td>
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<tr>
<td>&quot;We're Not Gonna Take It&quot;</td>
<td>Eric Church</td>
<td>EMI Records</td>
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<tr>
<td>&quot;You Belong With Me&quot;</td>
<td>Taylor Swift</td>
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**Adult Contemporary**

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<td>&quot;Make Me&quot;</td>
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<td>&quot;Wrecking Ball&quot;</td>
<td>Miley Cyrus</td>
<td>Warner Bros. Records</td>
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<tr>
<td>&quot;Crave&quot;</td>
<td>Kelly Clarkson</td>
<td>RCA</td>
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<td>&quot;Falling&quot;</td>
<td>Hozier</td>
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<td>&quot;Good Girl&quot;</td>
<td>Halsey</td>
<td>RCA</td>
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<tr>
<td>&quot;Love Me Like You&quot;</td>
<td>Bruno Mars</td>
<td>Warner Bros. Records</td>
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<tr>
<td>&quot;Save Me&quot;</td>
<td>Chris Brown</td>
<td>RCA</td>
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<tr>
<td>&quot;Stay With Me&quot;</td>
<td>Sam Smith</td>
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**Rock Songs**

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<td>&quot;Black Hole&quot;</td>
<td>Passenger</td>
<td>Reprise Records</td>
</tr>
<tr>
<td>&quot;Bones&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;Chainsmokers&quot;</td>
<td>Deadmau5</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>&quot;Climb&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;Radioactive&quot;</td>
<td>Maroon 5</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>&quot;The World Is Gone&quot;</td>
<td>Maroon 5</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>&quot;Waiting For The End&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;World So Cold&quot;</td>
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<td>Republic Records</td>
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**Active Rock**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>&quot;Best Friend&quot;</td>
<td>Five Fingerz</td>
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<td>&quot;Chainsmokers&quot;</td>
<td>Deadmau5</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>&quot;Confederate Mountain&quot;</td>
<td>Zac Brown Band</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>&quot;Only One&quot;</td>
<td>Gnarls</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>&quot;Say You'll Haunt Me&quot;</td>
<td>民谣乐队</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Shelter Me&quot;</td>
<td>Elise Chester</td>
<td>Atlantic Records</td>
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### Heritage Rock

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>&quot;All My Ex's Are Married&quot;</td>
<td>Billy Corgan</td>
<td>Reprise Records</td>
</tr>
<tr>
<td>&quot;The Distance&quot;</td>
<td>Daughtry</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>&quot;Together Again&quot;</td>
<td>Jennifer Nettles</td>
<td>RCA</td>
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### Her Live Top 40

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>&quot;All My Ex's Are Married&quot;</td>
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<tr>
<td>&quot;The Distance&quot;</td>
<td>Daughtry</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>&quot;Together Again&quot;</td>
<td>Jennifer Nettles</td>
<td>RCA</td>
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"Mine" advances 2-4 on Adult Contemporary, marking Taylor Swift's ninth No. 1 on the survey. Swift led for six weeks with "Love Story" beginning in June 2009 and for 14 weeks with "You Belong With Me" beginning in October 2008.

Since the Adult Contemporary chart adopted Nielsen BDS-monitored airplay data in July 1995, Swift is one of six artists to lead the chart at least three times. Those are: Taylor Swift (three No. 1s), Garth Brooks (three No. 1s), Oleta Adams (three No. 1s), Shania Twain (three No. 1s) and Faith Hill (three No. 1s).

Madonna has the most top 40 hits on the Adult Contemporary chart, with 94. The chart's highest since December 2005 has the top 40 biggest hit. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart. The current chart's highest since December 2005 has "A Little More" by Maroon 5 (No. 1) on the Billboard Hot 100 chart.

### Billboard Hot 100

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Me Too&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;Friends Don't&quot;</td>
<td>Demi Lovato</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>&quot;Heart&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;Spy&quot;</td>
<td>Maroon 5</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>&quot;Bones&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;Closer&quot;</td>
<td>The Weeknd</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;Sorry&quot;</td>
<td>Justin Bieber</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Let Her Go&quot;</td>
<td>Passenger</td>
<td>Reprise Records</td>
</tr>
<tr>
<td>&quot;Counting Stars&quot;</td>
<td>Emblem3</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;It Will Rain&quot;</td>
<td>Bruno Mars</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>&quot;The Time&quot;</td>
<td>DJ Qualls</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>&quot;We're Not Gonna Take It&quot;</td>
<td>Eric Church</td>
<td>EMI Records</td>
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</tbody>
</table>

### Billboard 200

<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>&quot;Bad Blood&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;Let Me Love You&quot;</td>
<td>Kesha</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Shake It Off&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;The Time&quot;</td>
<td>DJ Qualls</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>&quot;We're Not Gonna Take It&quot;</td>
<td>Eric Church</td>
<td>EMI Records</td>
</tr>
<tr>
<td>&quot;Close Your Eyes&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;Daydreaming&quot;</td>
<td>Imagine Dragons</td>
<td>Republic Records</td>
</tr>
<tr>
<td>&quot;World&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>&quot;Hey, Soul Sister&quot;</td>
<td>Daughtry</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>&quot;I Woke Up Loving You&quot;</td>
<td>All-American Rejects</td>
<td>Atlantic Records</td>
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<td>&quot;Raise Your Glass&quot;</td>
<td>Selena Gomez</td>
<td>RCA</td>
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<td>&quot;Like A G&quot;</td>
<td>Glory Daze</td>
<td>RCA</td>
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<tr>
<td>&quot;Numb&quot;</td>
<td>Linkin Park</td>
<td>Warner Bros. Records</td>
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<td>&quot;Say You'll Haunt Me&quot;</td>
<td>民谣乐队</td>
<td>RCA</td>
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<td>Elise Chester</td>
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<td>Atlantic Records</td>
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<tr>
<td>&quot;We're Not Gonna Take It&quot;</td>
<td>Eric Church</td>
<td>EMI Records</td>
</tr>
</tbody>
</table>

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Three Boys Once collects its seventh No. 1 Mainstream Rock (regular at billboard.biz/ charts), as "World So Cold" climbs 2-4. Dating to the group’s first week on top (Aug. 3, 2004) with "Just Like You," the band leads all acts for most No. 1s. Stinnett rockets second with five leaders in that span.
## Top R&B/Hi-Hop Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>NE-YO</td>
<td>No Hands</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
</tr>
<tr>
<td>Kanye West</td>
<td>My Beautiful Dark Twisted Fantasy</td>
</tr>
<tr>
<td>Rick Ross</td>
<td>Meek Mill</td>
</tr>
<tr>
<td>Drake</td>
<td>Take Care</td>
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</table>

## Mainstream R&B/Hi-Hop

<table>
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<th>Artist</th>
<th>Title</th>
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<tr>
<td>NE-YO</td>
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<td>Meek Mill</td>
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<td>Drake</td>
<td>Take Care</td>
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## Rhythmic

<table>
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<tbody>
<tr>
<td>NE-YO</td>
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<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
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<td>Kanye West</td>
<td>My Beautiful Dark Twisted Fantasy</td>
</tr>
<tr>
<td>Rick Ross</td>
<td>Meek Mill</td>
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<tr>
<td>Drake</td>
<td>Take Care</td>
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</table>

## Adult R&B

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<tr>
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<tr>
<td>Nicki Minaj</td>
<td>Super Bass</td>
</tr>
<tr>
<td>Kanye West</td>
<td>My Beautiful Dark Twisted Fantasy</td>
</tr>
<tr>
<td>Rick Ross</td>
<td>Meek Mill</td>
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<tr>
<td>Drake</td>
<td>Take Care</td>
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## Rap Songs

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<tbody>
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</tr>
<tr>
<td><strong>NEW</strong></td>
<td>CURREN$Y</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>FANTASIA</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>RICK ROSS</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>WAX FLOCKA FLAME</td>
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<tr>
<td><strong>NEW</strong></td>
<td>ASTON MARTIN MUSIC</td>
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<tr>
<td><strong>NEW</strong></td>
<td>DEUCES</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>BLACK AND YELLOW</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>DYNASTY</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>SHAKESPEARE</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>JD</td>
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</table>
**HOT R&B/HIP-HOP SONGS**

**Artist**

1. *Can't Be Friends* - Trey Songz
2. *No Hands* - Waka Flocka Flame featuring Roccstar Dash & Wale
3. *Layin It Down* - R&B
4. *Last Woman Standing* - Chris Brown featuring Tyga & Lil Wayne
5. *I'm Not the Only One* - Sam Smith
6. *Lay It Down* - Lloyd
7. *Bottoms Up* - Trey Songz featuring Nicki Minaj
8. *All I Want Is You* - Miguel featuring J. Cole
9. *One in a Million* - A Tribe Called Quest
10. *Love Like This* - Donell Jones
11. *Glad I'm Not In Love* - Drake featuring Lil Wayne
12. *Lay It Down* - Lassie D'Crow
13. *Take Me Out to Dinner* - Megan Thee Stallion featuring Nicki Minaj
14. *All About You* - The Weeknd
15. *Hot Tottie* - Usher featuring Jay-Z
16. *Rap Song* - T-Pain featuring Rick Ross
17. *Pretty Girl Rock* - Chris Brown
18. *Bittersweet* - Demi Lovato
19. *Hold My Hand* - Michael Jackson featuring 50 Cent
20. *You'll Never Love Again* - Lizzo
21. *Everyday* - SZA
22. *Make It Rain* - Travis Porter
23. *R.I.P. Pearl Bailey* - Dizzy Wright
24. *BETWEEN THE BULLETS* - David Banner

**Chart Data**

*The track picks up a second week atop R&B/Hip-Hop Digital Songs (see page 65) moving 2-1 with 15,000 copies, it's third chart-topper on that list, which launched in January.*

**BANNER, 9th WONDER PREP ‘DEATH’**

With a 9th Wonder production, David Banner returns to Hot R&B/Hip-Hop Songs this week as “Be With You,” featuring Jadakiss and Marsha Ambrosius, opens at No. 78 (2.1 million listener impressions, up 164%, according to Nielsen BDS). The track is the first chart title off the long-awaited “Death of a Pop Star” collaborative set by Banner and 9th Wonder, scheduled for a Dec. 21 release. In his seven-year chart history, Banner has posted two top 10 hits, while “You” marks 9th Wonder’s first chart appearance.

—Randy Ramirez
<table>
<thead>
<tr>
<th>CHRISTIAN SONGS</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>Chris Tomlin</td>
<td>Light Up The Sky</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Jesus Saves</td>
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<tr>
<td>3</td>
<td>Michael W. Smith</td>
<td>Your Love</td>
</tr>
<tr>
<td>4</td>
<td>Casting Crowns</td>
<td>I Will Break Every Chain</td>
</tr>
<tr>
<td>5</td>
<td>Jeremy Camp</td>
<td>My Own Little World</td>
</tr>
<tr>
<td>6</td>
<td>Tobymac</td>
<td>Lift Your Face</td>
</tr>
<tr>
<td>7</td>
<td>Skillet</td>
<td>Beautiful</td>
</tr>
<tr>
<td>8</td>
<td>侠 itm and Friends</td>
<td>We Are More</td>
</tr>
<tr>
<td>9</td>
<td>Our God</td>
<td>Carry Them Home</td>
</tr>
<tr>
<td>10</td>
<td>Hillsong</td>
<td>Point of Grace</td>
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<tr>
<td>11</td>
<td>Casting Crowns</td>
<td>I Will Break Every Chain</td>
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<tr>
<td>12</td>
<td>Matt Maher</td>
<td>Everything I Need</td>
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<td>13</td>
<td>BarlowGirl</td>
<td>You Can Only Save Yourself</td>
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<td>14</td>
<td>Needtobreathe</td>
<td>What Love Really Means</td>
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<td>15</td>
<td>Leeland</td>
<td>What Love Really Means</td>
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<tr>
<td>16</td>
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<td>17</td>
<td>Skillet</td>
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<tr>
<td>50</td>
<td>Casting Crowns</td>
<td>I Will Break Every Chain</td>
</tr>
</tbody>
</table>

Christmas music.porta the standard-based Christmas Songs, led by Sidewalk Prophets' Hot Shot Debut At No. 31 with "Hope is Born this Day," a new career-high for the album. It peaked at No. 3 in a year ago with "The Words I Would Say."}

James Fortune & FMF return to No. 1 for an 11th cumulative week as Hot Gospel Songs with "Believer"—placed at No. 3 last issue by Sidewalk Prophets' "Nobody Greater." (3) It's the second time "Believer" has been displaced at No. 1; former James "He Wants It All."
<table>
<thead>
<tr>
<th>DANCE CLUB SONGS</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIKE THAT</td>
<td>BARBRA STREISAND</td>
<td>BANG N A BOUNTRY</td>
</tr>
<tr>
<td>2</td>
<td>LOUDER (PUT YOUR HANDS UP)</td>
<td>GARY WALKER</td>
<td>VIVERO \ DA BEECHBOYZ \ KATY B \ FRANKIE J</td>
</tr>
<tr>
<td>3</td>
<td>EVERYTHING (THE ISLAMIC VERSION)</td>
<td>YOTTA</td>
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### TOP LATIN ALBUMS

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**Puerto Rican rapper Daddy Yankee breaks into the top 10 of Latin Rhythm Airplay for the second time as “Loca.**

Larry Hernandez notices the second-second climb to the top 10 of Hot Latin Songs this week as “Astorelaxis Los Pitas” tops the 7th highest 30%, up 7%, according to Nielsen BDS. “Prom ingredient” spent 12 weeks in the top 10, peaking at No. 5 in the Feb. 5 issue.

---

**Between the Bullets**

**Calle 13 “Enters Top Five Again.”**

Puerto Rican duo Calle 13 opens at No. 2 on Latin Rhythm Airplay with “Entropy Los Que Pueden” moving 4,000 copies, according to Nielsen SoundScan. It’s the duo’s fourth consecutive top five debut. The pair previously hit No. 1 with “Residente O Visitante” (2007) and “Los de Atras Vienen Conmigo” (2008). On Latin Rhythm Airplay, lead single “Varo” A Portamos Mal continues to climb as it jumps 28-25 with a 12% increase in audience this week.

—Randy Ramirez

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**Data for week of December 11, 2010**

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**Release Stores & Faremag Magazine for All**
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<td>ULTRA</td>
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<td>The Lightning</td>
<td>December 11, 2010</td>
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</table>

## European Hot 100 Singles

1. "Only Girl (In the World)" - Rihanna
2. "Just the Way You Are" - Bruno Mars
3. "The Time (Dirty Bit)" - Daft Punk
4. "Hello" - Adele
5. "DJ Got Us Fallin' In Love Again" - Usher ft. Lil Wayne
6. "Wishes" - Coldplay
7. "Rolling in the Deep" - Adele
8. "The Time (Dirty Bit)" - Daft Punk
9. "Hello" - Adele
10. "Just the Way You Are" - Bruno Mars

## Euro Digital Songs

1. "Only Girl (In the World)" - Rihanna
2. "Just the Way You Are" - Bruno Mars
3. "The Time (Dirty Bit)" - Daft Punk
4. "Hello" - Adele
5. "DJ Got Us Fallin' In Love Again" - Usher ft. Lil Wayne
6. "Wishes" - Coldplay
7. "Rolling in the Deep" - Adele
8. "The Time (Dirty Bit)" - Daft Punk
9. "Hello" - Adele
10. "Just the Way You Are" - Bruno Mars

## French Albums

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<td>MACAO</td>
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## Swedish Singles

With its first studio album much less than a decade ago, Alphaville topped the Chart with "Layin' Eyes on a Girl."
SINGLES & TRACKS SONG INDEX

DECEMBER 11, 2010

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Please note: This is a sample of the full document. For complete chart data, visit www.billboard.biz.
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music U.K. appoints Alex Macnutt head of compilations. He was a compilations consultant for Ministry of Sound.

EMI Music Germany Switzerland & Austria names Jan Molthœuvre head of marketing in Cologne, Germany. He was head of young pop.

Deutsche Grammophon/Decca Classics U.S. promotes Joseph Orbeck to VP. He was associate director of classics.

Universal Music Group International in London appoints Stephan Garandet VP of digital systems and strategy and PJ Dulay VP of digital operations. Garandet was VP of digital operations at UMG, and Dulay was director of digital operations at Universal Music U.K.

PUBLISHING: BMI names Lisa Feldman senior director of film/TV relations. She was director of film, TV and media at Stage Three Music.

TOURING: Facility management company VenuWorks names Cheryl Swanson executive director of the Alerus Center in Grand Forks, N.D. She was executive director of the Breslin Center at Michigan State University in East Lansing.

LEGAL: Mark Kovalsky announces the formation of Burbank, Calif.-based law firm Mark L. Kovalsky, A Professional Corp., which will focus on entertainment and intellectual property law. He was counsel with entertainment firm Kleinberg Lopez Lange Cuddy & Klein.

RELATED FIELDS: SESAC appoints Maxine Edwards VP of broadcast operations. She was VP of licensing administration and process development.

MTV Networks Latin America names Charlie Singer senior VP of content and creative for the company’s U.S. Hispanic network Tr3s: MTV, Musica y Mas. He was a consultant for the network.

—Edited by Mitchell Peters

WOMEN IN MUSIC 2010

On Dec. 2, Billboard hosted some of the most powerful people in the industry for its fifth annual Women in Music Awards luncheon. The event, held at the Pierre Hotel in New York, recognized the female executives who drive the business forward with their vision, professionalism and dedication. Atlantic Records chairman/COO Julie Greenwald was honored as the industry’s top female executive. Other top honorees included Universal Motown Records president/Universal Records executive VP Sylvia Rhone, Sony/ATV Music Publishing co-president Jody Gerson and MTV Networks chairman/CEO Judy McGrath. The achievements of both superstar and emerging artists were also celebrated, as Billboard honored Fergie as its Woman of the Year, Jazmine Sullivan as its Rising Star and “Glee” cast member Lea Michele as its Triple Threat Star.

PHOTOS: A. TURNER ARCHIVES

GOOD WORKS

GRAMMY FOUNDATION RAISES FUNDS WITH BLACK FRIDAY AUCTION

The Grammy Foundation and MusiCares are taking advantage of post-Thanksgiving holiday shopping through the second annual Grammy Charity Black Friday Sale on eBay. By visiting ebay.com/grammy, music fans can bid on 60-80 items ranging from signed music memorabilia to VIP experiences for the 53rd annual Grammy Awards in Los Angeles on Feb. 13. The auctions began on Black Friday (Nov. 26) and close Dec. 6.

“We’ve really become an important destination for people who collect memorabilia or want to experience a once-in-a-lifetime event,” says Christina Cassidy, communications manager for MusiCares and the Grammy Foundation. “The thing that a buyer knows when they’re coming to a Grammy charity online auction is our reputation. This material is authentic and reliable, and the experiences are seamless.”

MusiCares/Grammy Foundation project coordinator of events Marisela Huerta says all funds raised will support both organizations. She anticipates that the proceeds will exceed the $50,000 that was raised last year.

Dorit Kalev, director of events for MusiCares and the Grammy Foundation, says auction items include a guitar signed by Slash and a mix autographed by Josh Groban.

—Mitchell Peters

UPPER LEFT: Billboard editorial director Bill Werde poses with Woman of the Year Fergie (left) and Rising Star Jazmine Sullivan.

LOWER LEFT: M.A.C. Presents founder/president Marcie Allen gets pumped courtesy of L’Oreal Professional at the Eva Scirto Salon before heading to the Pierre Hotel.

ABOVE: Billboard publisher Lisa Ryan Howard with sponsor and world famous shoeaholic Steve Madden.
WOMEN IN MUSIC 2010

Before taking the stage, Woman of the Year Fergie (second from right) poses for a photo with (from left) Prometheon Global Media CEO Richard Beckman, bandleader Andrae Crouch, Black Eyed Peas manager William Derella and bandleader Taboo.

Shown after accepting their awards for their accomplishments this year are (from left) M.A.C. Presents founder/president Marcie Allen, William Morris Endeavor VP of Talent Cara Lewis and NBC News senior entertainment producer Melissa Lomnitz.

The Brooklyn Youth Chorus, with the assistance of artistic director Dianne Berkun and accompanist/arranger Joel Martin performed a rendition of "Big Girls Don't Cry" in tribute to Woman of the Year Fergie.

Actor Josh Duhamel points out that he's standing with two of the most celebrated women in the room. "Glee" cost star Lea Michele (right) and With Fergie, Michele's own glee was hard to contain after learning that the TV ensemble is nominated for two Grammy Awards. "Glee: The Music, Volume 1" is in the running for best compilation soundtrack album for motion picture, television or other visual media, and the cast's cover of Journey's "Don't Stop Believin'" is up for best pop performance by a duo or group with vocals.

ABOVE: 2010 Rising Star Jasmine Sullivan gave the event's attendees a special treat when she performed "In Love With Another Man." Her powerhouse pipes garnered her a Grammy nomination for best female R&B vocal performance for her hit "Holdin' You Down (Ooh! in Circles.)"

RIGHT: Fergie (right) is interviewed by "Today" host Ann Curry. During the Q&A, Billboard Woman of the Year encouraged other females to dream big, saying, "I did it and it worked, and look at what beauty has come into my life." She added, "There's nothing wrong with the boys club, but I love seeing powerful women."
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LAX-ZZZZ-SYD.

With all due respect to movies, MP3 players, and three-volume Russian novels, the best way to pass a fifteen-hour flight is still by sleeping right through it. That's why our daily nonstop between LA and Sydney is equipped with flat bed seats in BusinessElite. Not recliners, not angled lie-flats - fully horizontal beds with direct aisle access for maximum privacy, peace and quiet. They won't preclude you from watching ten movies, listening to three hundred songs, or finally cracking the spine on some Tolstoy, but it's nice to know you'll also have the option of just waking up rested on the other side.

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