SPECIAL DOUBLE ISSUE
A-Z GUIDE TO THE GRAMMYS

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INDUSTRY SURVEY: WINNERS & LOSERS

FROM BACK ROOMS TO THE BIG STAGE

Mumford & Sons

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THE ROOTS (5)
ARCADE FIRE (SOCAN) (3)
VINCE MENDOZA (3)
KIRK WHALUM (5)

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INTERNET ALBUMS .1 DJ DATE
INDEPENDENT ALBUMS .1 DJ DATE
MUSIC VIDEO SALES .1 DJ DATE

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We hope you enjoy our special Grammys Preview double issue. We'll be back with issue No. 2 on Jan. 15. Please be sure to check Billboard.biz for 24/7 music business coverage.

Online .COM EXCLUSIVES
This week on Billboard.com, tweet a question during our live Q&A with "Jersey Shore" co-star DJ Pauly D at 5 p.m. EST on Jan. 5. Plus, catch the video of our special Tastemakers concert with Keri Hilson.

Events LATIN MUSIC
Billboard's Latin Music Conference & Awards, presented by State Farm, takes place April 26-28 in Miami Beach. For more, call 212-493-4563 or go to billboardlatinconference.com.

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MUMFORD & SONS
Grammy® Nominated for Best New Artist and Best Rock Song

"...hardly a song on the band’s debut album, Sigh No More, goes by without a vigorous buildup into a foot-stomping chorus."  The New York Times

"Best New Bands 2010/Hot Band 2010...a banjo-pickin’, waltz-grindin’ English folk-rock quartet."  Rolling Stone

"...seething vocals ride hard atop a legit, no s**t, totally fist-pumping rockin’ banjo-based ballyhoo."  SPIN

"...[the songs] have an instant melodicism that makes you wonder whether you’ve heard these songs before – they’re so readily re-playable that they almost feel like standards.”  Los Angeles Times

"...Mumford & Sons is a breathtaking, sweat-making live proposition, the kind of act that seems to exert a magnetic pull..."  New York Times

"The phrase ‘hit the ground running’ might have been coined to describe Mumford & Sons... The authenticity of the live shows is one of their most winning characteristics. There are a lot of bands that can put on an authentic face, but it's a thin veil. It's very clear that this is actually who these guys are.”  Pollstar

“Sigh No More [is] the first five-star album of the young year.”  Variety

On the Verge Band

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VH1: you oughta know

DEBUT ALBUM OUT NOW

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REASONS TO CELEBRATE
Vinyl, Online Stores, Sales Campaigns Offer Some Respite From Holiday Decline

While U.S. album sales continued to decline during the holiday season, executives across all sectors of the music business attributed the drop to a number of factors, including the rise of digital sales and the popularity of streaming services. However, some retailers and online stores offered creative solutions to boost sales.

**DIRECT DEPOSIT**
How the Beatles-iTunes deal breaks new ground

**ACT NOW**
Sony’s Pop Market embraces flash sales

**HOW I GOT OVER**
Jimmy Fallon emerges as key artist platform

**MAKE IT HOT**
Wiz Khalifa grows his audience on the road

**JAMMIN’ JELLI**
Startup brings radio and social networking

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While U.S. album sales continued to decline during the holiday season, executives across all sectors of the music business attributed the drop to a number of factors, including the rise of digital sales and the popularity of streaming services. However, some retailers and online stores offered creative solutions to boost sales.

**BOYLE**

Still, both Newbury Comics CEO Mike Dreese and Bruce Ogilvie, CEO of leading music wholesaler Super D, report that their respective businesses finished the year on a strong note. While overall comparable-store sales were down 1% from 2009’s holiday season at the 29-unit Brightline, mass-based Newbury chain, comparable profit margins rose 3%. Dreese attributes the gain to an absence of loss leader pricing around music and other product categories for most of the period, with Newbury head of purchases Carl Mello citing “fashion stuff, hats, handbags and bow ties” as the chain’s biggest sellers.

Helping boost the industry’s fortunes during the holiday season were online sales of CDs and digital downloads. During the first 44 weeks of 2010, according to SoundScan, total sales increased 1.6% from 2009. Vinyl sales also showed growth, with the format’s sales up 20% from 2009.

Both Newbury Comics’ Dreese and Super D’s Ogilvie singled out Internet sales as a growth area. During December, Dreese reports, Web retail accounted for 23% of Newbury’s overall business, with sales for that distribution channel up 82% and profit margins up 101%. By contrast, Dreese says, comparable-store CD sales during the month were down 17% from a year earlier, while comparable-store DVD sales fell 18%. “Without the Web, he says, “we would be completely fucked.”

Online sales picked up earlier than usual for the holidays, Ogilvie reports, whose Super D name three online stores and provides fulfillment for other online merchants. “But when online slowed,” he adds, “indie retailers came in and did a mad dash for product, to make sure their stores were stocked through the Christmas week.”

The indie store sector enjoyed a robust holiday selling season, with sales totaling 4.2 million units during the seven-week period, up 15.2% from 2009. Sales in January, according to SoundScan, were “unbelievably strong,” says Eric Leven, owner of Criminal Records in Atlanta and head of the Association of Independent Music Stores. “Sales packaged with digital [album downloads] continued to rule the day and provided many sales opportunities when we would run out of CDs.”

Vinyl sales were boosted by efforts to expand the Record Store Day brand to sales on Black Friday, AAIMS, Music Monitor Network and the Coalition of Independent Music Stores lined up 30 exclusive titles, including many vinyl releases, only available at independent record stores for Black Friday.

Also lending indie retailers a boost was the effort by NARM and the RIAA to revive the 30-year-old “Give the Gift of Music” marketing campaign, Leven says. The indie-store coalition persuaded labels to provide rebates on 37 key album titles when sold at a discount under the “Give the Gift of Music” banner. Indie merchants picked the titles at $10 or less and received an undisclosed rebate for each unit sold.

The success of the campaign was helped by the fact that some of the albums were new titles that wound up on year-end best-of lists, Leven says.

“Shoppers looking to buy a lot on a small budget raked in our ‘Give the Gift of Music’ display,” says Anna Brozek, co-owner of Slow Train Music in Salt Lake City.

---

**STARS SHINE BRIGHT**

Suzanne Boyle repeats as the holiday sales leader, her “I Dreamed a Dream” was the 2009 season’s top-selling release.

**SUSAN BOYLE**

**TAYLOR SWIFT**

**JACKIE EVANCHO**

**GLEE CAST**

**KANYE WEST**

**NICKI MINAJ**

**RIHANNA**

**JOSH GROBAN**

**KID ROCK**

**KEITH URBAN**

1.92M
1.52M
1.02M
0.91M
0.82M
0.79M
0.69M
0.62M
0.61M
0.48M

**Release Store Sales & Features, Magazine for All**

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Seven Grammy nominations
record of the year
song of the year
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producer of the year
best rap / sung collaboration
best rap song

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“just the way you are”
“f*** you” (produced by the smeezingtons)
“billionaire”
“nothin’ on you”

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The today show, ellen, late show with david letterman, and more...

“...the year’s finest pop debut: 10 near-perfect songs.”
— rolling stone

“One of the most versatile and accessible
singers in pop.”
— the new york times

“bruno mars is a star”
— chicago tribune

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elektra.com
cosmonaut entertainment
NOMINATED FOR FOUR GRAMMY AWARDS
SONG OF THE YEAR • RECORD OF THE YEAR • BEST URBAN/ALTERNATIVE PERFORMANCE • BEST SHORT FORM MUSIC VIDEO
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Spin Magazine’s #1 SONG OF THE YEAR • Rolling Stone’s #2 SINGLE OF THE YEAR • One of Spin Magazine’s 40 BEST ALBUMS OF 2010

4 STARS IN ROLLING STONE FOR THE LADY KILLER.
“...an original: a showman with a penchant for scrambling a variety of sounds — rock, soul, hip-hop, spaghetti-Western soundtracks — into something deliciously strange.” — Rolling Stone

#1 IN TIME MAGAZINE’S WEEKLY SHORT LIST:
“...soul- and pop-inspired album serves up an endless stream of danceable numbers with hooks that will stick in your head for weeks.” — Time Magazine
“The resilient, profane pop genius” — GQ Magazine

“...The single’s modernized doo-wop sound is just one example of Green’s time travelling... an album that extends the range of retro-soul to encompass its maker’s restless spirit.” — LA Times
“...one of the smoothest, sexiest albums of the year.” — People Magazine

8/10 REVIEW IN SPIN MAGAZINE
“...sings barrelhouse soul with an intensity that few mainstream figures of his generation can match.” — Spin Magazine
Something New
Sources Say iTunes Is Paying Beatle Download Royalties Directly To The Band

Four decades since their breakup, the Beatles are still sticking with their trailblazing ways. It seems that the EMI/Beatles deal that finally brought the Fab Four's catalog to iTunes may be more groundbreaking than originally thought. According to industry sources, iTunes is paying the Beatles' royalties from digital download sales in the United States directly to the band's company, Apple Corps, and is paying the songwriting royalties directly to Sony/ATV Music Publishing, which controls most of the Beatles song catalog.

That suggests the royalty split could be more lucrative for the Beatles than it would be under the typical provisions of a standard artist contract, which treat digital downloads as a separate revenue stream. Under a standard contract, a label issues an album, licenses the songs from music publishers, collects all wholesale revenue from the retailers, and then distributes the royalties to the artist and the publisher.

For superstar artists, the royalty typically equals about 20%-25% of retail revenue. So in the case of iTunes' Beatles sales, where tracks are sold to the merchant for about 90 cents and are resold for $1.29, a standard contract with a typical standard royalty rate of 20%-25% would pay the Beatles about 18 cents to 22.5 cents per track sale.

But because iTunes is making royalty payments directly to the Beatles and Sony/ATV, EMI may be treating its deal with the digital retailer as licensing. Under such deals, the licensor pays mechanical royalties directly to a publisher and revenue from use of a master recording is split equally between the artist and label, making it far more lucrative for the artist than a standard artist contract.

An EMI spokesman declines to comment as did Sony/ATV and representatives of Apple Corps and iTunes. And, a high-placed source familiar with the deal insists that it's "absolutely incorrect" that the agreement between EMI and Apple Corps is a licensing deal. However one describes the EMI/iTunes deal for the Beatles' catalog, it's similar to a licensing partnership that operated at the center of a debated issue over the nature of download sales.

Since the dawn of the digital age, artists, managers and labels have grappled with whether a digital download purchase should be considered a licensed use of a master recording or a retail sale, much like the sale of a CD. Labels, of course, insist the latter designation is correct and that they have paid artist royalties accordingly.

But some recording acts, like Cheap Trick and the Allman Brothers, have taken their labels to court claiming that sales of their downloads should be treated as licensing deals. While Cheap Trick ultimately settled with Sony, the Allman Brothers' case is still ongoing.

In another closely watched case, the U.S. Court of Appeals for the Ninth Circuit in September voided a jury's decision on the royalty split issue that was favorable to Universal Music Group and against F.B.T., the music company that Eminem was originally signed to before Universal picked up his contract. F.B.T. maintains that a digital download represents a licensing deal, which requires the higher royalty split. With the case sent back to the original court, UMG has filed a petition for the U.S. Supreme Court to review the lower court's decision.

In addition to potentially much more lucrative royalty rates, iPhones' direct payment of U.S. royalties to the Beatles and Sony/ATV would give the band a greater accounting transparency over their iTunes sales than they would if EMI distributed the royalties. Other label/superstar contract negotiations have resulted in far crisper give-backs, and right now iTunes is the only major label to pay these royalties directly to the band.

U.S. music publishers lament that labels treat an iTunes download as a retail sale, because they want to be paid directly by any U.S. digital retailer selling downloads, rather than by a label. A label would handle the deal, label and publishing sources say, for an artist on a label to be paid directly by the retailer for the sale of the artist's music.

In practically every other known instance, the retailer pays the label, which in turn pays the artist royalty...
RIGHTEOUS RESPECT.
FROM EVERYONE AT WARNER BROS. RECORDS AND OUR FAMILY OF LABELS

GO TO WWW.WBR.COM TO HEAR MORE MUSIC FROM THESE ARTISTS
For A Limited Time Only
Sony's Online Pop Market Store Uses Flash Sales To Sell Deluxe Physical Packages

At a time when digital music has eliminated scarcity, some label-operated e-commerce sites are demonstrating that scarcity can still work with physical product.

Take Sony Music’s new Pop Market store. Launched in early November, Pop Market is part Groupon, part old-school record store, mixing the urgency of limited-time deals with the collectible-oriented physical packages that have become hard to find at brick-and-mortar retail.

“It’s really focused on music fans and music fans who want to own physical products,” says David Griffith, senior VP of marketing at Sony’s reissue imprint Legacy Recordings, which accounts for most of the merchandise sold at the site.

Pop Market has launched at a time when one-day sales have become an increasingly popular means to attract online shoppers. The model is best exemplified by Groupon, the hugely popular online shopping discount service that launched in November 2008 and recently reaped a $6 billion acquisition offer from Google.

“The flash sale market is a quickly growing market,” Griffith says. “Pop Market helps fill a space that was missing.”

Pop Market isn’t Sony’s first foray into direct-to-consumer sales. The store is part of My Play Direct, the Sony division that oversees the online storefronts of its imprints and artists. Meanwhile, other labels have also been catering to consumers seeking deluxe physical packages, including Universal Music Group’s Hip-O Select, EMI’s Blue Note and Shout! Factory. In addition to the granddaddy of the reissues market, Warner Music Group’s Rhino Records.

In addition to limited-edition collections and box sets, Rhino.com sells merchandise, vinyl and high-quality downloads. “We’ve always viewed Rhino.com as a place for the music fan to dive in a little bit, view content, listen to content and get content that they might not be able to get anywhere else,” Rhino president/CEO Kevin Gore says.

Boasting exclusive titles and increased traffic, Rhino.com’s fourth-quarter revenue was up 13.9% for the second consecutive quarter and is up 1.3% through the first quarter from the corresponding period in 2009. “If you offer fans a chance to get something they can’t get somewhere else, they’ll gravitate toward it,” Gore says.

Labels are using Internet retail sites to reach consumers who might otherwise not have a place to buy deluxe physical packages following the demise of music-specialty retailers like Tower Records and Virgin Megastore. Newbury Comics director of purchasing Carl Mello notes that big-name artists have already been merchandised and that DVD box sets provide better value than a similarly priced CD box set. And both Mello and Gore note that digital music has hurt sales of multi-artist boxed sets.

After all, yesterday’s compilation packages are today’s online playlist. Unlike Rhino, Sony opted not to brand Pop Market with the label group’s name and logo so it would have the flexibility to stretch its product offerings beyond Sony inventory. Pop Market already offers items not normally associated with a record label, such as art prints and collectibles.

But the most important differentiator between Pop Market and other label-operated stores is its daily and weekly flash sales, which represent all of the product offered at Pop Market at any given time. A customer can dig through Sony’s back catalog and purchase items not available as part of a special sale.

Pop Market’s daily deals start at noon EST and continue for 24 hours or until that day’s allotment is reached. Customers who register with the site are alerted about daily deals through e-mail and Facebook updates. The site’s main page features a ticking clock that counts down the time left for each offer.

One recent daily deal that sold out of its allotment was Legacy Records’ reissue of The Genius of Miles Davis.”

Housed in a trumpet case, the limited-edition collection has a list price of $749 (down from an original price of $1,199) and was on sale Dec. 13 for $399.

Pop Market also offers weekly specials through its various genre-centered product channels, like Country Legends, Singer Songwriters and British Invasion. In the Essential Jazz channel, the four-CD set of Louis Armstrong’s “Complete Hot Five & Hot Seven Recordings” was available at Pop Market during the week of Dec. 12 for $17.99, less than half of the $39.98 list price and significantly cheaper than Amazon’s price of $32.28.

Griffith says that repeat customers account for half of all sales at the site. “In the market we’re in, there’s a demand for these types of online services.”

Pop Market’s sales have exceeded Sony’s expectations, he says, adding that he believes the flash sale concept has even more potential to move physical product.

“A large percentage of our sales sell out before the 24-hour period ends because it is a limited inventory model and it creates some excitement,” Griffith says. “Consumers are interested in coming back and seeing what’s next.”

BILBOARDS
MILLION SELLERS
For 24/7 digital news and analysis, see billboard.biz/digital.

BITS & BRIEFS
MOBILE APPS ON THE MOVE
Mobile applications will be a $35 billion market in 2014, according to projections by market research firm International Data Corp. In 2010, the company estimates, 11 billion such apps made their way to devices, primarily mobile ones like smart phones. IDC predicts 2011 will see a wider proliferation onto other devices, such as Internet-connected TVs. The company also expects 77 billion apps to be downloaded in 2014. End result: less time spent on web browsers and more time on apps created specifically for particular operating systems, such as Apple’s iOS and Google’s Android.

TUNES’ TOP TWEETS
Only one music artist—Justin Bieber—landed in Twitter’s top 10 trends of 2010. He kept the company with momentous events (Gulf oil spill, Haiti earthquake) and major soccer terms (FIFA World Cup, u2014and tech geeks (Apple/iPhone, Google Android). On the top people trends list, however, there are three music artists: Bieber at No. 1, Lady Gaga at No. 3 and Lil’ Kim at No. 6. On Twitter’s list of the top 10 most powerful tweets one was music-related as well: Conan O’Brien’s announcement of a “half-assed music comedy tour.” That single tweet resulted in immediate sellouts for all shows.

BLACKBERRY PICKING TIME
BlackBerry users can now download an app for Amazon’s MP3 store. The app, already available to Android users, could prove beneficial for frequent digital music buyers, especially bargain hunters. Each day Amazon offers one free track and one low-priced album download. Both specials are found on the app’s home page. The app also makes browsing too simple and searching for titles easier. Of course, given their large size, MP3 downloads might still seem cumbersome for Blackberry owners without an unlimited data plan.

MASTER RANGERS

Katy Perry lights up the chart with her third consecutive top-five hit. “Firework” shoots upward (8-5, up 10). Perry’s latest smash is No. 1 this week on Mainstream Top 40 and Dance Airplay.

For 24/7 digital news and analysis, see billboard.biz/digital.

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ARCADe FIRE
THE SUBURBS

NOMINATED FOR 3 GRAMMYS INCLUDING
Album of the Year
Best Alternative Album
Best Rock Performance by a Duo or Group with Vocals

MERGE RECORDS
Late And Great
How Jimmy Fallon’s Hip Music Platform Whips The Competition

When Bruce Springsteen decided to crash late night and whip his hair in November, it was as sure a sign as any that “Late Night With Jimmy Fallon” has emerged as a high-profile platform for musical guests.

Since the Nov. 16 episode that featured the Boss covering Willow Smith’s pop hit with Fallon, the NBC talk show has tapped off 2010 with Paul McCartney performing his John Lennon tribute “Here Today,” R. Kelly playing “Ignition (Remix)” during a two-night stint and Stephen Bishop reviving his “Footloose” theme song, “It Had To Be You,” alongside house band the Roots.

The show’s booking philosophy for musical talent can be credited to Fallon and Jonathan Cohen, the show’s music booker (and former music editor of Billboard). The recent bevy of buzzworthy performances has given the show an edge in online traction, with the official “Fallon” website garnering 511,000 unique visitors in November, up 49% from a year earlier and more than other late-night show websites, including Jay Leno and David Letterman, according to comScore.

Meanwhile, a three-month sampling of Nielsen TV ratings through Dec. 13 shows that average total viewership for “Fallon” reached 2.77 million, up 25% from a year earlier, while ABC’s “Jimmy Kimmel Live!” saw total viewership inch up 2% to 1.77 million and CBS’ “The Late Late Show With Craig Ferguson” suffered a 9.2% drop to 2 million. And while all three shows posted viewership declines among those 18-34, Fallon retained the largest share of that coveted younger audience (see chart).

Its appeal to young viewers, as well as its willingness to feature performances of album tracks and older tunes, has earned the program the reputation of a hip, artist-friendly environment in late night, which in turn has helped attract marquee names.

“It’s been a little more adventurous than the other shows,” says Jordan Karlund, who manages indie acts like the New Pornographers and Rogue Wave that have appeared on “Fallon” in the past year. “Artists get these opportunities to do something creative, and [bigger artists] start to realize what the demographic for the show is and want to get in on it.”

Former “Saturday Night Live” star Fallon has encouraged the booking of niche artists since the show’s March 2009 debut. Indie act Gayngs, whose debut album “Relayed” (Jagajigawa) has sold less than 10,000 copies, according to Nielsen SoundScan, was booked for an October show because Fallon was a personal fan of group collaborator Justin Vernon of Bon Iver, according to Jaggerjigawa publicist Lucy Robinson.

Artists appearing on “Fallon” are also given more leeway than its late-night competitors in terms of which song they can perform and when they can perform it, according to Iron & Wine manager Howard Greynolds. The folk act is scheduled to perform non-single “Half Moon” from forthcoming album “Kiss Each Other Clean” on the Jan. 6 episode of “Fallon.”

“They’re not saying, ‘You need to do this song on this date,’” Greynolds says.

Musical guests on “Fallon” are encouraged to tape additional performances exclusively for the Web, which has helped drive online traffic. Videos at the “Fallon” website drew 349,000 unique viewers in November, nearly tripling from 121,000 during the same period in 2009, according to comScore.

Although sales bumps from “Fallon” performances have mostly been minor, Gayngs album sales increased 202% the week following their lone late-night gig, according to SoundScan.

The show has also served as a prime platform for the music of the Roots, as well as Fallon’s DJ, “Drunk on Christmas,” the humorous holiday song that the host performed on the Dec. 16 show with country artist John Rich, is No. 3 on this week’s Comedy Digital Songs chart, while “How I Got Over,” the Roots’ first full-length album since becoming the show’s house band, debuted in June with a higher first-week tally than the group’s previous album (see story, page 34).
Congratulations

Ludacris, Faith Evans & Kelly Price

on your well-deserved 2011 Grammy nominations:

**Best Rap Solo Performance**
*Ludacris* - How Low

**Best Rap Performance by a Duo or Group**
*Ludacris & Nicki Minaj* - My Chick Bad

**Best Female R&B Vocal Performance**
*Faith Evans* - Gone Already
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LA WEEKLY

UPFRONT

Martini And Coffee

A Holiday Album That Almost Didn't Happen Is A Surprising Starbucks Success

When Thomas Lauderdale first heard from Starbucks in April, Christmas was the last thing on his mind. Lauderdale, who fronts Portland, Ore.-based, self-described "little orchestra" Pink Martini, was planning to spend his year working on a symphonic album. While his band had recorded tracks for such Starbucks holiday albums as 2010's "Sleigh Ride" compilation, he had no desire to make a full-on holiday record.

But Lauderdale couldn't turn down a request from the national coffee-shop chain to do just that. So when most people were thinking about Fourth of July and Labor Day, Lauderdale and his group were in the studio, plugging away at "Santa Baby" and "Silent Night." "It was a little surreal to work on holiday music and then leave the studio to 80-degree weather," Lauderdale says.

"But we were working under such tight deadlines we didn't have time to overthink anything."

Recording so quickly runs counter to Lauderdale's usual process, according to manager Bill Tennent, who also oversees the band's label, Heinz Records. "Thomas usually spends about nine months making a record," he says, "but he embraced the challenge and found a way to make the album reflect Pink Martini.""Embracing the challenge has paid off for the band in a big way. The album, "Joy to the World," is being stocked in Starbucks nationwide and, according to content manager Holly Hinton, is selling just as well as releases by superstars like Josh Groban and Norah Jones.

Tennent says that Pink Martini's previous albums have been stocked in Starbucks, but only on a regional level. "They don't have the name recognition of many of the other acts Starbucks is carrying," he says. "Starbucks takes smart risks—they only have four slots, and it would be very easy for them to be able to fill them with sure bets. It's definitely one of the most desired retail accounts and has a huge impact on physical sales."

Pink Martini isn't the first indie act to get a big boost from Starbucks. The self-titled 2008 debut by Seattle-based Fleet Foxes rocketed almost 100 positions up the Billboard 200 when the chain started carrying their record, and Starbucks says it accounted for 22% of first-week sales of Sharon Jones & the Dap-Kings' "I Learned the Hard Way" following its April 6 release. (The album has generated 124,000 U.S. sales, according to Nielsen SoundScan.)

Hinton says that her radar picks up plenty of releases by chance. "In July I was out with a friend and someone gave me a CD by a band called the Head and the Heart," she says. "I finally got around to putting it on and I loved it, and so did my co-workers. We got in touch with [Seattle alternative radio station] KEXP to help us track them down so we could put them in our iTunes pick of the week program, and it turned out they didn't have a label or a manager, just a lawyer." The iTunes program, which has been running for three years, is another way for independent acts to partner with the Starbucks brand. "We have even more indie artists in that program than we do in the stores," Hinton says. The program is promoted on iTunes and in stores, where Starbucks hands out free "Pick of the Week" cards with a redeemable code to download the song at iTunes.

As for Pink Martini, the act has parlayed the holiday set into other opportunities, including a long piece on NPR's "Saturday Edition."

"I hope this album will act as catalyst," Tennent says. "Maybe people who wouldn't ordinarily know Pink Martini will pick up the holiday album, and it will drive them to explore more of the catalog."
DEL Records and Sony Music Latin congratulate Gerardo Ortiz on your amazing debut in 2010!

Album “Ni Hoy Ni Mañana” certified Gold

Top 10 singles “En Preparación” and “El Trokero Lokochón”

#1 iTunes: Regional Mexican Album and Music Video

53rd GRAMMY® Awards “Best Norteno Album” Nomination

Premio Lo Nuestro 2011 “Revelation of the Year / Regional Mexican” Nomination

Premio De La Radio 2010 “Revelation of the Year” Award

Galardón A Los Grandes 2010 “Most Promising Artist of the Year” Award
Known for his gritty takes on crime and betrayal in movies like “Blood Diamond,” “Traffic,” and “Gangs of New York,” film producer Graham King has, perhaps incongruously, signed on to release two musical projects: an adaptation of Tony Award winner “Jersey Boys” and a biopic on Freddie Mercury, starring Sacha Baron Cohen. For King, who won an Academy Award for best picture in 2007 for “The Departed” and was nominated for the top prize in 2005 for “The Aviator,” the move to lighter fare comes with its own intrigue: how to get a broad audience into theaters for musicals—a genre that tends to draw only older women.

1. Why are you interested in turning “Jersey Boys” into a film? It’s a well-made and interesting show for a wide-ranging audience. When I went to see the show I had no idea who Frankie Valli and the Four Seasons really were. I just knew about their music. And I just think it’s an intriguing story to tell the world.

2. How are you going to adapt it from stage to screen? We definitely have to go deep in the characters. The reason why the stage show is so successful is because the cast, in all of the performances, have a lot of chemistry. Now I have to get that through the film. The show is a lot of different numbers, songs on and off the stage—it’s obviously a lot different—and you’ll have to really dig a little deeper in their lives and how these characters were. That’s where I find it so intriguing to bring this to life. I find this to be something that teenage guys would want to see; rather than a typical musical a girlfriend drag her boyfriend to see. I think guys will find this intriguing—the world that these guys lived in and who they were and what New Jersey really meant.

3. The risk with adaptations is that you’re going to irritate fans of the original incarnation. Are you worried? I hope they’re not going to be outraged. [laughs] I hope I’ll please both the fans of the Broadway show as well as the movie audience. That’s the trick—getting that fine balance between both. I honestly think that we can do that. I’m hoping to be in production in the next 12 months. It really depends on getting the script and getting the right director and cast, all the things that go into making a film.

4. Is there any advice you would give to those in the industry who are looking to adapt musical-theater properties to a film? It comes down to the material—there are some stage plays and some musicals that I think would be easier to adapt than others. You do have to look at the cast and audience and ask, “Can you really translate the same emotions and chemistry from the stage?”

5. At the same time as “Jersey Boys,” you’re working on bringing a Freddie Mercury biopic to theaters. I’m just a huge fan of Freddie and Queen. I think it’s really exciting and Sacha Baron Cohen is so perfect to play Freddie Mercury. He was an icon with one of the most beautiful voices in rock n’ roll. Period. But I think with the selection of songs we’re going to use, I think it’s going to be a really deep and emotional—but feel good—kind of movie.

6. How did Sacha Baron Cohen come onboard? [He] was attached when I got involved—he actually championed the project for many years and tried to get it made quite a few years ago. I just spent an hour with him today because he’s in the movie (“Hugo Cabret”) that I’m doing with [Martin] Scorsese in London—and I’m looking at him and he is Freddie Mercury. It’s uncanny how he looks like Freddie. Freddie had a distinct voice, so we have to see how we can make that work. But I think to show the world a little peek of this guy’s life and to see who he really was, how he interacted with his fans—even with other band members—is going to be really fun.

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**Robert Plant**

**Band of Joy**

**Best Solo Rock Vocal Performance:** ‘Silver Rider’

**Best Americana Album:** Band of Joy ~ Robert Plant
When veteran hip-hop agent Peter Schwartz first checked out Wiz Khalifa just before Thanksgiving in 2009, he knew the young Pittsburgh rapper was on to something. The show at New York's Highline Ballroom was sold out by the time the doors opened "and obviously that got my attention," Schwartz says. When he actually got to the show, he says, what he saw "piqued my interest."

The success of Khalifa in 2010 points to not only a resurgence in hip-hop touring and artist development but also a shift in the marketplace, much of it driven by social media.

"Having booked hip-hop in New York for 20 years, I knew the crowd that usually comes, and that definitely wasn't it," Schwartz says of the Highline show. "There were clearly a lot of kids there from New Jersey and Long Island. It wasn't the sort of crowd I'd seen—it was all hip-hop kids who tend to stand there. They were going ballistic, they knew every word, and they were very young, too. I was looking at him thinking, 'This is the moment. This is the real thing.'"

Schwartz further pondered Khalifa's future during that holiday weekend as he checked out what the rapper had going online. "I went to his Myspace and saw he had 19 million plays at that point and was clocking about 17,000-23,000 people per day through that holiday," Schwartz recalls. "That was the next indicator that got me excited."

At that point, Khalifa's Pittsburgh-based Rosstrum Records—also his management home, under Beny Grinberg—was selling out shows and the rapper was flying out to one-off gigs rather than routing cohesive tours. Inefficient, yes, but effective: Khalifa was selling tickets. When the rapper signed with the Agency Group about a year ago, Schwartz's plan got more strategic. For touring that started last January, Khalifa was booked into 600- to 1,000-capacity clubs—not an easy sell to promoters, Schwartz says.

"Every promoter I called at your typical pop/rock club would say, 'I don't know what Wiz Khalifa is. Let me check with my rap guy,'" Schwartz says. "They don't know who he is." "Wiz is not a household name," Schwartz says. "We just stayed persistent."

In the early months of 2010, Khalifa started making believers, and all but two of 60 shows sold out. The artist covered most of the country and took a break in May to record material for an Atlantic album, due for release in the spring. But his profile remained high, driven by mixtape, "Rush and Orange Juice," released online in April. "They put it on the Web at 7:30 a.m., and by 9:00 p.m. they had 60,000 hits of promotion, and it was the top trending topic for two days," Schwartz says. "I had 60,000 hits. That was the next really big piece of the puzzle."

During the summer Khalifa played more club dates, as well as festivals, and was selling out 2,500- to 3,500-capacity rooms. Schwartz says 25,000 turned out for a free event at Boston's City Hall in August. Next up was the Waken Baken tour through the fall, Schwartz says, that ended the Sunday before Thanksgiving with 65 performances and about 90,000 tickets sold. For the year, Khalifa has totaled about 130 shows.

Even when Khalifa was arrested for marijuana possession following a Waken Baken date in Greenville, N.C., the incident didn't cost the tour any dates. The only phone call Schwartz got, he says, "were calls making sure their date was still playing."

Interest remains high, especially given the pop-crossover success of Khalifa's single "Black and Yellow." "A headlining college tour is set for March and April with labelmate Mac Miller supporting, and Khalifa is firming up major festival offers, to be followed by a headlining summer tour of 4,000- to 6,000-seaters," Schwartz says. "This is a conservative approach, he notes. "We want to sell out, we're building demand, and then plan to take it to the next size for 2012." Schwartz says, "We book it the way you'd book a rock band: develop it up, do multiple tours, take those steps."

All of this is happening amid what Schwartz calls a "refreshing" new "all-age" scene in hip-hop, much of it driven by social media. "If it wasn't for the Web, we wouldn't be having this call right now," Schwartz says, adding that Khalifa is now up to 35 million plays on Myspace. "Young artists in this genre have a distinct advantage over people that have been around longer, if they use it correctly."
<table>
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<tr>
<th>GROSS/TICKET PRICE</th>
<th>ARTIST(S)</th>
<th>Venue, Date</th>
<th>Attendees</th>
<th>Promoter</th>
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<td>Esperanza/Water Brother</td>
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<td>$1,291,800</td>
<td>USHER, TONY SONGZ, MIQUEL</td>
<td>Air Canada Centre, Toronto, Nov. 20</td>
<td>14,702</td>
<td>Live Nation</td>
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</tbody>
</table>

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Market Changes Prompt Revisions In Latin Rhythm Airplay Chart Methodology

What a difference five years makes.

In 2004, when reggaeton was all the rage, U.S. radio stations were quickly rushed to keep pace with the trend, switching their formats to accommodate the deluge of music that a growing number of listeners seemed to want.

Recognizing the importance of reggaeton and a growing Latin urban movement, Billboard created the country’s first—and only—Latin Rhythm Airplay chart in 2005, with a panel of 15 stations that played predominantly urban music, from reggaeton to more hardcore rap.

But reggaeton wasn’t quite a gold mine at radio. As Billboard reported during the next couple of years, stations switched their formats back to pop or tropical or oldies, driven by a variety of reasons, from lack of music to fill programming to lack of advertisers for that target listener.

The number of stations on Billboard’s Latin Rhythm panel eventually dwindled to eight, even as the overall number of stations playing urban artists and music grew. Now, in an effort to provide a more accurate snapshot of the market—one that isn’t determined by just a handful of stations—the Latin Rhythm Airplay chart will undergo a change in methodology. Effective in this issue of Billboard, the chart will reflect the top Latin Rhythm titles across all reporting U.S. Latin stations each week.

“It’s a great move because now you’ll have the top 20 most-played urban tracks in the country, as opposed to just any remix that plays on urban radio,” Universal Music Latin/ Machete national promotions director Gabriel Buitrago says. “The urban movement is stronger now than ever in the sense that it’s getting mainstream [Latin] radio.”

The consolidation of urban music as a mainstream genre—similar to what happened in the English-language market with hip-hop a decade ago—is part of an overall musical shift that sees urban acts embracing pop and tropical elements (Billboard, Dec. 10, 2010) to gain airplay.

“Urban artists who reinvented themselves have gone more pop, without losing their essence,” says Leila Cobo, marketing director for Vene Music and Siente, whose artists include Tito “El Bambino” and Cosculluela. “They have to do it if they want to be on the radio. Songs today can’t just dwell on violence, for example.”

Buitrago says that as recently as a year ago, some pop stations used to have an exception rule on playing any urban act, even those who paired up with big pop names (e.g., Wisin & Yandel with Enrique Iglesias). But the sheer appeal of the urban/pop fusions has been such that they’ve come to dominate Latin radio. For example, Don Omar’s current single, “Danza Kuduro,” tops this week’s Hot Latin Songs chart for a ninth consecutive week.

“Urban is no longer urban,” Capitol Latin VP of promotions Jose Marquez says. “Joey Montana was a rapper for [Panamanian group] La Factoria. Now, he’s a pop urban artist.”

Granted, all these acts’ albums still include hard-hitting “urban” songs; they’re just not radio singles. So where does that leave basic urban acts that want to remain defiantly true to their roots and don’t want to play musical ball, so to speak? They’re not on U.S. radio.

When Latin urban artists incorporate pop or tropical sounds into their music, it’s not about selling out “but about being listened to by the largest possible number of people,” Hernandez says. For 24/7 Latin news and analysis, see billboard.biz/latin.

Name That Tune

MTV’s Debut Telenovela Series To Feature Onscreen Song IDs

MTV’s first telenovela series, “Niñas Mal,” will premiere Jan. 17 in the United States on the network’s bilingual Tr3s channel. The novela, which has enjoyed strong ratings in Latin America since debuting there in September, has already become an important promotional platform for music.

“Niñas Mal,” which will air five nights per week, features songs from more than 150 artists ranging from independent acts like Puerto’s Adamano to such pop icons as Belinda, whose Capitol Latin track “Loa” is the show’s theme. Whenever a song plays during the program, the artist’s name and the song title appear in a corner of the screen, along with the address of the show’s Tr3s website, where viewers can get more information. In addition, all three of the main characters are tied to a particular theme song that fits their personality, a convention sometimes used in other Latin American novellas.

“Niñas Mal,” which means “bad girls,” is a spinoff of the 2007 Mexican movie of the same name. It follows the lives of three well-to-do teenage girls who rebel against their parents and are sent to the last remaining boarding school in the city. Since its premiere, the number of “likes” at MTV Latin America’s Facebook page has surged from 800,000 fans to 2.8 million.

“Music, being a key pillar for the series, became a huge asset for us and drove the conversation,” says Jesus Lara, senior VP of music and talent for MTV Networks Latin America and Tr3s. “You say that 50%-60% of the conversations we saw developed on social networks sites revolved around the music and the artists.”

In addition to using Belinda’s “Loa” as the show’s theme, MTV produced the song’s video, which features the three main actresses from the series, and has put the video for Belinda’s other single, “Egoísta,” in heavy rotation on Tr3s. Belinda makes a cameo in the series playing herself and hosted a “making of” special on Tr3s in December.

“We haven’t seen her digital sales go through the roof but her Twitter account went from 200,000 followers to 404,000, and we’ve noticed increased interest in other territories such as Argentina and Colombia,” Capitol Latin senior VP Diana Rodriguez says.

MTV has committed to airing the series in Spain, France, Portugal, Italy and Greece and has begun production on a new, even more music-heavy telenovela, “Narco.”
Michael Dougherty

The head of a fast-growing digital startup is adding a social dimension to terrestrial radio music broadcasts.

Normally when old media and new media collide, there's a winner and a loser. Occasionally, however, the combination yields something new that complements the strengths—and addresses the weaknesses—of both.

That's the case with Jelli, a startup out of San Mateo, Calif., that aims to bring social media and crowdsourcing to the rigid world of terrestrial radio programming. Jelli is an online "game" of sorts that lets users vote on which tracks will play next on a number of genre-oriented streams. The company then syndicates the resulting programs to terrestrial radio stations for free, in return for a portion of airtime that it uses to sell ads.

At the beginning of 2010, only CBS Radio's KTIS San Francisco was doing so. Today, 28 stations are airing Jelli programs nationwide, thanks to a syndication pact with Triton Media Group and direct deals with individual stations. During the past year, the company also scored $7 million in Series A funding in a round led by Battery Ventures, debuted an iPhone app that now accounts for 50% of its listenership and increased its staff from 10 to 22.

Jelli co-founder/CEO Michael Dougherty cut his teeth in the digital music business at Loudeye (which Nokia acquired in 2006), which followed stints at Microsoft and speech applications company Tellme (which Microsoft acquired in 2007). In an interview with Billboard, Dougherty talks about what Jelli has planned in 2011.

What made you want to pursue a digital music startup? Before TellMe and Microsoft, I was at a digital music company called Loudeye. At the time, it was doing a lot of white-label media distribution and download stores and some early Internet radio. That experience was a good lesson in how hard it is to make a business in digital music. Licensing was even harder then, and there wasn't as many monetization options around advertising as there are today. I left that experience feeling the opportunity of the disruption that was occurring but was turned off by the state of the business.

So I did some other things for a while. We were doing some cool things at Microsoft with the Ford Sync... and looking at the future of digital services in the car brought me full circle to this concept that radio is the largest channel to reach you while you're driving. It's one of the best mediums to provide free entertainment. Eventually, that's going to evolve and change.

What problem are you trying to solve with Jelli? This disconnect between traditional broadcast—which is a one-way medium that is programmed ahead of time—to the world where we are spending our time, which is a two-way social platform that's real time. You can transform this traditional medium [with] a feedback loop where the audience can participate in shaping what they hear. Combining the social Web with this huge channel that hasn't seen innovation in decades is sort of the core concept.

How much of a factor was your time at Microsoft and the realization that automobiles will soon have easy access to Internet-based content as they now do to radio-based content? In the years ahead, the car will be connected, but in the meantime these traditional models will remain very, very big. We like the concept that we could change where a lot of listening occurs today as well.

What does your listening audience look like? We're in 28 markets with around 350,000 weekly listeners, of which at any given time between 10% and 15% are logged in and voting either [at] Jelli.com or the iPhone app. We see about 3.5 million votes a month. So they're really active.

You introduced that iPhone app in November. What impact has it had on your business? It's been a massive catalyst for us. We expected it to be a big deal because so much of Internet radio listening occurs on mobile these days. The first week we saw more than 40% of our usage coming from the iPhone. Participation on our crowd-sourced broadcasts increased 100%. Now it represents more than 50% of our total listenership.

A reviewer once called Jelli a high-tech gimmick that wouldn't grow past a small subset of listeners. [Laughs] We believe the social Web is transforming so many channels, and the Web itself has already transformed so many segments, such as how you buy music today. We view radio as going through massive evolution powered by the Web and social Web. I don't believe there's a fad or something that's transitory. The request show that is a model for Jelli may evolve. We are looking at 24/7 experiences—where we can have times of day where people vote and others where the songs are selected from more of an algorithm.

So in other words what Jelli is today is just the start of the broader plan? Absolutely. The idea that we started as a syndicated program was really just a go-to-market strategy for our alpha and beta version. It was a way to get on the air and start seeing how users reacted to the radio for the first time. But what's powering all of that is a platform connected to the cloud that enables us to transform in real time the broadcast using the Web. We believe there will be other opportunities to create other user experiences with that platform.

Such as? In 2010, in addition to the iPhone, we connected to Facebook. In 2011, we're going to come out with a major upgrade to the iPhone app, roll out to Android and do more with Facebook.

So do you compete with terrestrial radio or with Pandora? We believe the world is a channel mash-up. It shouldn't be just one or the other. So I guess in that sense we align with some of the more forward-thinking radio groups that have invested heavily in streaming and mobile, like Clear Channel and CBS.

But we believe that social is an underinvested area, with most of the investment in streaming being in personalized music. There's a social aspect of music that is cool. So we're partnering with terrestrial. Eventually we'll all be competing for the time people are spending on these devices. The iPod, Pandora and radio all compete for your time.

We believe the world is a channel mash-up. We're partnering with terrestrial radio. Eventually we'll all be competing for the time people are spending on these devices. The iPod, Pandora and radio all compete for your time.
GUIDE TO THE GRAMMY AWARDS

Consider this your clip-and-save preview to music’s biggest night—a list of artists to watch and songs to download, as well as answers to all your burning questions. Will Eminem cap off a year of personal and artistic triumph with multiple Grammy victories? Can country-pop crossover trio Lady Antebellum become a repeat winner? Could a jazzy dark horse win as best new artist? And do the biggest Billboard Hot 100 hitmakers have the best chance of taking home an award? Some of your best guesses at these answers follow in our survey of industry prognosticators on this year’s key Grammy categories (pages 41-43).

Why wait until Feb. 13? Let the arguments begin.

A: ARCADE FIRE

Maybe it’s easier for critics when the Grammys nominate a bunch of here-today-gone-tomorrow pop acts—it allows snark about out-of-touch oldsters to flow so much more easily. Alas, that kind of vitriol loses steam when this critically acclaimed, ever-tasteful, socially responsible indie band gets an album of the year nod for its third album, “The Suburbs.” The nomination closes out a banner year for the Montreal group, which debuted at No. 1 on the Billboard 200, headlined two nights at New York’s Madison Square Garden and drew praise from almost every corner of the media universe. If the act hauls its gear and many members onstage at the ceremony, it’ll be a magical moment.

B: Begg Steal or Borrow

From shoe-maker to song of the year contender, folk artist Ray LaMontagne’s unsung background makes him all the more attractive as one of this year’s out-of-left-field nominees.

The soft-spoken New Hampshire native’s fourth RCA effort, “God Willin’ & the Creek Don’t Rise,” recorded with his band the Pariah Dogs, notched nominations for best contemporary folk album and best engineered album, non-classical. The August-released set debuted at No. 3 on the Billboard 200 and has sold 225,000 copies, according to Nielsen SoundScan. It boasts the single “Beg Steal or Borrow,” which is up for song of the year.

LaMontagne’s career as a singer/songwriter started after he heard a Stephen Stills song on the radio, prompting him to quit his job working in a shoe factory in Lewiston, Maine. RCA released his debut album, “Trouble,” in 2004. It was produced by Ethan Johns, who also oversaw LaMontagne’s “Till the Sun Goes Black” (2006) and “Gossip in the Grain” (2008).

“God Willin’” marks LaMontagne’s first go at filling the producer’s chair, recording the set at his home in Massachusetts with the Pariah Dogs. While “Gossip” likewise debuted at No. 3 on the Billboard 200, the new effort beat his personal-best sales record, signaling the singer’s move toward the mainstream.

C: Civilization IV

For the first time, a videogame theme has been nominated for a Grammy—sort of. Among the nominees for best instrumental arrangement accompanying vocalist(s) is composer Christopher Tin’s “Baba Yetu,” featuring the Soweto Gospel Choir singing the Lord’s Prayer in Swahili. Initially written as the theme song for the 2005 strategy game “Civilization IV,” it has become something of a modern choral standard, as well as a regular feature of the popular Video Games Live concert tour, featuring game music performed symphonically. “Baba Yetu” was made eligible for the 2010 Grammys thanks to its inclusion on Tin’s classical/world fusion album “Calling All Dawns,” which is also up for best classical crossover album.

Granny rules state that a song must be commercially available in an audio-only format (such as MP3 or CD), and not simply as part of a soundtrack (videogame or otherwise), to be considered for nomination. For that reason, “Baba Yetu” was ineligible until this year.

Nevertheless, the videogame community is celebrating the nod as long-deserved recognition of videogame music as a format. Tin, a well-known videogame composer, has also written music for “World of Cars Online” and “Fantastic Four: The Rise of the Silver Surfer.” His “Baba Yetu” competes against Roger Tickoo’s “Baby;” Vince Mendoza’s “Based on a Thousand True Stories;” Geoffrey Keezer’s “Don’t Explain;” and Herbie Hancock and Larry Klein’s “Imagine.”
D: DRAKE VS. BIEBER

Although this year’s best new artist category features two buzzworthy British bands and an American jazz phenom, the competition may ultimately come down to a pair of Canadian stars. Justin Bieber and Drake are each hoping to cap off their breakout years by snagging the trophy as a male solo performer, a feat that has happened once in the past 18 years (John Legend in 2006).

While Mumford & Sons, Florence & the Machine and Esperanza Spalding are all critical darlings, none could match the commercial success of Bieber and Drake in 2010. The 16-year-old Bieber turned his pop stylings into endless merchandising opportunities—his fans can now buy Bieber nail polish before seeing his 3-D concert movie in February. Meanwhile, Drake achieved a No. 1 debut album and collaborated with rap heavyweights Jay-Z, Kanye West and Lil Wayne, all while maintaining a family-friendly image and Sprite sponsorship.

The two artists recognize that they are their own biggest competition for best new artist. “There’s a lot of incredible people in that category, and one of them is good friend of mine and a very powerful young kid,” Drake says. When Billboard asked Bieber about the category, he simply repeated Drake’s nickname: “Drizzy, Drizzy.”

E: ELEKTRA

A SPATE OF GRAMMY NOMINATIONS TESTIFIES TO THE CLASSIC LABEL’S RESURGENCE

BY MIKAEL WOOD

The first time John Janick met Lior Cohen, Cohen gave him a copy of “Fellow the Music.” Jack Holzman’s memoir about the creation of Elektra Records. Five years after that meeting, during which Janick sold a stake in his label, the Ramones label to Warner Music Group, where Cohen serves as chairman/CEO of recorded music for the Americas and the U.K.—Janick is presiding over Elektra alongside Mike Caren, executive VP of A&R at WMG’s Atlantic Records.

“I was always about building fueled by Ramones as a brand,” says Janick, 32, of the company he started in 1996 while an undergraduate at the University of Florida in Gainesville. “And Elektra is such a great brand with so much history. So to be able to revive that—it’s an amazing thing. Mike and I wanted to come in and rebuild the label to what it was before: being about the artist; putting great, eclectic music and trying to adapt to what’s going on in the industry right now.”

The two co-presidents are off to an impressive start: In February Elektra is up for a bevy of Grammys, including record and song of the year, both for Cee Lo Green’s “F*ck You,” which Elektra artist Bruno Mars co-wrote and co-produced. Additionally, Mars’ Billboard Hot 100-topping “Just the Way You Are” was nominated for best male pop vocal performance, while “Nothin’ on You,” his hit collaboration with rapper B.o.B, will compete with “F*ck You” for record of the year. And as one-third of the Smeezingtons, Mars is also in contention for producer of the year, non-classical.

“To be honest, it’s exactly where I wanted us to be,” says Caren, 33, of the Grammy showing, which comes a mere 18 months after Elektra’s official relaunch in June 2009. “The Grammys aren’t dominating many artists that sell less than 20,000 copies. For the most part they’re focused on the artists who’ve had some sort of commercial success, who are considered the highest talent among our peers. That’s what we’re after.” Caren laughs. “John and I are both fans of HBO, and that’s kind of our idea for the Elektra brand: critically acclaimed and mass-consumed.”

Founded in 1950 by Holzman, a 2011 inductee to the Rock and Roll Hall of Fame, Elektra first became known as a folk label, releasing records by Josh White and Judy Collins. In the mid-‘60s Elektra moved into pop and rock with the Doors, Love and the Stone Gods; the ‘70s brought a merger with David Geffen’s Asylum Records and its stable of West Coast singer-songwriters. With Bob Kransnow at the helm throughout much of the ‘80s and early ‘90s, Elektra issued blockbusters by Metallica, Tracy Chapman and Natalie Cole. Sylvia Rhone took over in 1994, breaking such acts as Busta Rhymes and Third Eye Blind. Then in 2004, Elektra was folded into Atlantic following WMG’s sale by Time Warner to a group of private investors led by former Vivendi Universal executive Edgar Bronfman Jr.

“When Edgar bought the company in 2004, I sent him a note of congratulations,” says Holzman, who’s spent his post-Elektra years in a variety of music and tech-related pursuits, including heading up Panavision. “Of course, being me, I couldn’t resist making some comments about mistakes I thought the company had made. This was on a Sunday, and within 20 minutes I had a long response from Edgar, which led to lunch the next time I was in New York.”

After said lunch, they repaired to Bronfman’s office. “He asked me what I was interested in, and I told him digital initiatives,” Holzman says. “I saw the playing field shifting.” Bronfman hired Holz-
man to work on exactly that, “and about a month after I went back, they decided to put Elektra to sleep for a while.”

The decision didn’t upset Holzman. “My feeling was that Elektra had lost its way,” he says. “Up through the management of Bob Kraus, it had been magical. But I thought Elektra had gone downhill since then—the label had lost its interest in legacy artists. So when Edgar said we needed to let it lie, I agreed: let’s treat it like a fine orchid and let it lie dormant until it comes to life again, either on its own or because some bright young talent comes along to do it.”

According to Atlantic co-chairman/COO Julie Greenwald, that talent arrived in the form of Janick and Caren. “These were two outstanding execs in our camp, with great ideas about marketing and promotion and artist relations,” she says, pointing to Janick’s success with Fueled by Ramen acts like Paramore and Gym Class Heroes and to Caren’s with records by B.o.B and Trey Songz.

Greenwald says that she and Atlantic co-chairman/CEO Craig Kallman “believed it was their time to be promoted and to give them a company that they could build upon. We’d been waiting to rebirth Elektra, but we needed the right people to be at the helm of it. And these two guys were ready.”

“Mike and John are really the consummate record men,” Kallman adds. “I hired Mike when he was 16 years old [to work in marketing for Kallman’s Big Beat Records], and even back then he was superentrepreneurial and an incredibly passionate music fan. John is an entrepreneur, too, who’s built a beautiful brand in Fueled by Ramen and has a great aesthetic sense and terrific marketing instincts. We felt very fortunate to have the opportunity to introduce the two of them as partners to reignite such an important brand.”

Both men say the offer was immediately appealing. As a DJ, Caren says he has “always had a special place for Elektra,” thanks to such early ’90s hip-hop acts as Brand Nubian and Leaders of the New School.
G: GLEE

After plowing through the 2010 awards season—19 Emmy nominations (and four wins), a Golden Globe for best TV series, musical or comedy—Fox’s “Glee” continued its winning streak by nabbing two Grammy nominations. The show’s first soundtrack, “Glee: The Music, Volume 1” (Columbia), received a nod for best compilation soundtrack album for motion picture, TV or other visual media. It will face off against soundtracks for “Crazy Heart,” “Treme,” “True Blood—Volume 2” and “The Twilight Saga: Eclipse.”

Last year, the award went to the “Slumdog Millionaire” soundtrack. If “Glee” wins, it will be the first TV show to take home the Grammy since the category was created in 2001.

“Glee” received its other nomination for best pop performance by a duo or group with vocals for the cast’s version of Journey’s “Don’t Stop Believin’ (Regionals Version)” on the “Glee: The Music—Journey to Regionals” album.

For most of the show’s cast, this year’s Grammys nominations are their first. The exceptions are Lea Michele (for 2008 best musical show album winner “Spring Awakening”) and Matthew Morrison (for the revival of “South Pacific”—nominated in 2009—and “The Light in the Piazza”—nominated in 2006).
Now" occupies a similar spot that Taylor Swift's "You Belong With Me" did during last year's Grammys: a No. 2 pop hit that is the category's sole country song.

The lowest-charting record of the year finalist this year is Cee Lo's Green "Fuck You," which hit No. 9 in its 13th week on the chart. By that point, the single seemed to have already reached its peak (No. 17) a month earlier. But never underestimate the power of "Glee." The cast's cover of the song helped propel the original from No. 22 to No. 9 for its (so far) lone week in the top 10.

But don't count out "Need You Now" or "Fuck You." The last time a No. 1 single received the record of the year statue was in 2000, when the trophy went to Santana's "Smooth" (featuring Rob Thomas). Since then, the award has gone to either big hits that fell short of No. 1 (U2's "Beautiful Day," Green Day's "Boulevard of Broken Dreams") or respected critical favorites that lacked Hot 100 success (Ray Charles and Norah Jones' "Here We Go Again," Plant and Krauss' "Please Read the Letter").

If one of the three hip-hop songs nominated this year ("Nothin' on You," "Love the Way You Lie" or "Empire State of Mind") wins, it'll mark the first time the genre has triumphed in the category. And if "Empire" wins, it would be doubly sweet for Jay-Z, who has notched five top 20 hits (all of which he has also notched five top 20 hits.)

This year, Ray LaMontagne's "Beg Steal or Borrow" fills that niche, as the song completely missed the Hot 100. (It did, however, spend six weeks at No. 1 on Billboard's Triple A radio airplay tally, where he has notched five top 20 hits.)

It's been a long while since a non-Hot 100 hit made the short list for song of the year. One must scroll all the way back to 2004, when the late Warren Zevon (along with Jorge Calderon) was nominated for "Keep Me In Your Heart." And the last time a song that missed the Hot 100 won the category was in 1967 when the Beatles' popular album cut "Michelle" took the prize.

Six of the other four songs of the year nominees, three were Hot 100 top 10s ("Fuck You," "Empire State of Mind" and "Love the Way You Lie"), while Miranda Lambert's "The House That Built Me" reached No. 28. Like "Beg," Lambert's effort was a smash at its core format, spending four weeks atop the Hot Country Songs chart.

BEST NEW ARTIST
Though Justin Bieber and Drake loom large as commercial hitmakers in the best new artist category (with 10 and 14 top 40 Hot 100 hits, respectively), the biggest chart star doesn't always necessarily win the category.

Last year, Keri Hilson, who had notched seven Hot 100 singles by the time the nominations were announced in late 2010, lost the trophy to the Zac Brown Band. The latter, at the time of its nomination, had claimed just three Hot 100 hits.

This year's posse of new artist contenders is certainly an eclectic one, with teen sensation Bieber at one end of the spectrum and jazz artist Esperanza Spalding at the other. Bassist/singer Spalding has yet to appear on the Hot 100, but she has racked up a pair of No. 2 albums on the Contemporary Jazz Albums chart. (Jazz rarely gains enough mainstream momentum to chart on the Hot 100, save for jazz tinged crossover artists like Norah Jones or Corinne Bailey Rae.)

Mumford & Sons have made the Hot 100 tally once so far, with "Little Lion Man" topping out at No. 61. However, the song reached No. 1 on the Alternative airplay chart. Another new artist nominee with a sole Hot 100 hit is Florence & the Machine, whose "Dog Days Are Over" reached No. 21. Like "Fuck You," "Dog Days" found chart success after the "Glee" cast covered it. It initially stopped at No. 21 the week after Florence & the Machine performed the song on the MTV Video Music Awards, only to see the single slip back down the tally. It staged a comeback 10 weeks later, vaulting from No. 58 to No. 21 in the week following its "Glee" rendition.  

MANY OF THE BIGGEST BILLBOARD HOT 100 HITS TEND TO BE INCLUDED IN THE BALLOT EACH YEAR, AND 2010 IS NO EXCEPTION: THREE OF THE FIVE RECORD OF THE YEAR NOMINEES ALL HIT NO. 1. BUT THE ALBUM AND SONG CATEGORIES TEND TO BE LESS BEHOLDEN TO CHART SUCCESS.
J: JEFF BECK

Jeff Beck covered a lot of stylistic ground on 2010 album "Erasure & Commotion." And his five Grammy nominations—the most for any artist in the rock field and the most for any British musician this year—reflect that diversity.

The hard-hitting “Hammerhead” is up for best rock instrumental performance, while his rendition of Puccini’s opera staple “Nessun Dorma” gained a nod for best pop instrumental performance and a bluesy cover of Screamin’ Jay Hawkins’ “I Put a Spell on You” (with Joss Stone) is in the running for best rock performance by a duo or group with vocals. That’s on top of nominations for best rock album and for best pop collaboration with vocals for his work on Herbie Hancock’s cover of John Lennon’s “Imagine.”

“I’ll give anything a shot,” says Beck, whose album debuted in March at No. 11 on the Billboard 200, the former Yardbird’s highest chart bow. “I always thought I had to rock down buildings. I always thought that’s what people liked. And when you’re young and aggressive, you want to blow down buildings. It’s taken me a while to learn or to realize that as long as I impress with the delivery of the thing, people could give a shit where I’m playing. They seem to be just as happy watching me play other things. It’s that great unknown that keeps everything exciting.”


L: PHILIP LAWRENCE

While his collaborator Bruno Mars may have made a splashier mark on 2010’s new-music radar, songwriter/producer Philip Lawrence has nonetheless left his imprint behind the scenes, notching Grammy nods in five categories including song and record of the year and best rap song.

The Evansville, Ind., native is one-third of production team the Smeezingtons, alongside Mars and Ari Levine. The crew is nominated for producer of the year, non-classical, as well as record of the year for B.o.B.’s “Nothin’ on You” (featuring Mars) and Cee Lo Green’s “Fuck You,” for which Lawrence is also nominated as a co-songwriter for best rap song and song of the year, respectively.

Lawrence initially struggled to get his foot in the door after moving to Los Angeles; one of his first gigs was recording voice-overs for Walt Disney’s “Little Mermaid” merchandise. He eventually caught his break as a touring backup singer for acts like ’N Sync and Anthony Hamilton, but it wasn’t until he teamed with Mars that he began to turn heads with chart-topping hits like Flo Rida’s “Right Round.”

Lawrence has also worked on songs for Brandy, Sugababes and Travie McCoy.
FIRST QUESTION: WILL SHE WIN ALBUM OF THE YEAR?
SECOND QUESTION: WHAT WILL SHE WEAR?
M: MUMFORD & SONS

THANKS TO THE GUIDANCE OF DANIEL GLASS, MUMFORD & SONS BREAK ON THROUGH TO THE OTHER SIDE BY LIZZY GOODMAN

On Dec. 1, the day that the nominations were announced for the 2011 Grammy Awards, Glassnote Records founder Daniel Glass sat in a New York screening room with his family watching the new Sofia Coppola film, “Somewhere.” Phoenix, the alt-rock band that Glass transformed during the past year into an arena-filling act, composed the score for “Somewhere”—and seeing the movie brought Glass full circle on the group’s accomplishments. Twelve months earlier, he was anticipating Phoenix receiving a Grammy nomination. (It did, and went on to win the award for best alternative music album for “Wolfgang Amadeus Phoenix.”)

This year, Glass is bestowing his kingmaker skills on another up-and-coming band—this time around, he sat in the screening room waiting for word on a Grammy nod for British folk-rock four-piece Mumford & Sons.

“After the movie, we went home and were watching the nominations on TV,” recalls Glass, a trim man in his early 50s with a taste for posh jeans and expensive sweaters. “First they showed footage of the band, then they said ‘best new artist’ and we just started screaming.” The band received two nominations, including one for best rock song (“Little Lion Man”). Glass spent the rest of the night on the phone.

The following day was a blur, and not just because the Mumfords (as Glass and company fondly refer to them) sent champagne to the office; the label head was bombarded with congratulations from industry friends
and cohorts. In an era when grass-roots artist development seems as rare as seven-figure first-week album sales, Glass had taken a collection of heary, roots music-worshipping, photo-and-journalist-averse kids and turned them into that rarest of commodities—a critically adored, commercially successful rock band whose singles compete with Rihanna's for chart space.

"People were saying this was a vote for authenticity," Glass says. "It's really been a great few days, especially considering the last taste of this chapter was the Terminal 5 shows (in New York), which were so spectacular."

The two sold-out concerts capped the Mumfords' second American tour this year, a five-week stint that saw them jump from the small theaters they were playing a few months ago to 3,000-plus-capacity spaces. Ten months after its release, the band's debut, "Sigh No More," was certified gold by the RIAA. It's now up to 588,000 units sold, according to Nielsen SoundScan, reaching as high as No. 16 on the Billboard 200. "Little Lion Man" topped Billboard's Alternative chart and peaked at No. 2 on the Triple A tally.

But those are just the numbers. All one really needs to know about the Mumford phenomenon can be seen on the faces of the fans crammed shoulder to shoulder at shows, mouths open, singing along to every word of every song. Or, as Glass puts it, "like Christmas and Thanksgiving all in one. It just gets warmer. It just gets bigger."

SONS SHINE
Glass first saw Mumford & Sons perform at the tiny Mercury Lounge in New York in March 2009. They shared the bill with atmospheric, Australian rock act the Temper Trap, which was already signed to Glassnote.

The Glass/Mumford romance involved a long, slowburn courtship. It's not as if dozens of American labels were clamoring to sign four British bluegrass nerds, so Glass had the time required to get to know them.

"The song that got me was "White Blank Page,"" he says. "The track captures the sparse, confessional lyrics ("Can you lie next to her and give her your heart as well as your body") underscored by acoustic crescendos of mandolin, guitar, banjo, electric mandolin and harmonica that has become Mumford & Sons' signature.

The band—vocalist Marcus Mumford, 23; bassist Ted Dwane, 23; keyboardist Ben Lovett, 22; and banjoist Winston Marshall, 21—met each other in the mid-2000s through the British folk scene, which is fueled by various country nights held at London pubs. They formed as a staunch democracy, with Mumford writing most of the lyrics and lending his name to the project, but the members share songwriting credit and switch instruments onstage.

"The live show is what we love," Dwane says. "the idea of people coming to enjoy the night, having a drink and a dance."

Under the guidance of manager Adam Titchpoole of U.K.-based firm Everybody's Management, the band recorded "Sigh No More" and released it on its own label, Gentleman of the Road; the album quickly selling in "pubs to bearded men," Lovett says. "We call those the glory days," Dwane half-jokes.

"Sigh No More" came out in the United Kingdom in October 2009 and during the year that followed, Mumford & Sons swept England. When the band eventually dipped its toe in the American market by licensing "Sigh No More" to a U.S. label, Glassnote was a natural choice.

"Daniel approaches it from the right direction, like our manager and our lawyer—they're straight-up normal people who don't really care about the money side of things as long as they can just keep doing what they're doing," Lovett says.

It's not that Glass doesn't care about money. It's that he's convinced that sincerity and authenticity sell.

"I'm looking for something that's from the heart, that's real," Glass says. "You analyze the top 10 and nine out of 10 are going to be dance or hip-hop records—whether it's Jason Derulo or Kanye West, they're all fantastic records, well-produced, amazing stuff. But we believe our records are as good, if not better."

"Indie labels fail for two reasons: They have a lack of funding or they have a chip on their shoulder; they lack a strategic know-how about what to do with their taste," Glass says. "What do you do with the ball once you get it? How do you get down the field and into the end zone? I love the end zone. It's my favorite."

FEELING MSG
Glass was born and raised in Brooklyn and began his career as a DJ when he was a pre-med student at Brooklynn College. He used what he'd learned spinning at clubs in the city as a young executive at SAM Records, a small but respected dance label.

"A great DJ knows that if the dancefloor empties out, then he screwed up—and you'd better change the record real quick," says Michael Meni, a friend who would later work with Glass at SBK. "Daniel knows what a hit sounds like no matter the genre."
It wasn’t until Glass landed at Chrysalis Records in 1983 that he really established himself in the industry. “My fondest memories are of my formative years at Chrysalis,” Glass says. “I thought the business was always going to be the way it was then.”

During his six years at the label, Glass nurtured acts as diverse as Pat Benatar and Huey Lewis & the News. And he discovered the model for label structure he would later emulate at Glassnote: a lean staff of committed professionals who actually liked each other, shoring the careers of a modest, impeccably selected roster.

Glass was a promotions guy and not involved with scouting talent, but it was at Chrysalis that he formed the A&R philosophy that powered the rest of his career.

“I’d had some success promoting Spandau Ballet and my bosses, Chris Wright and Terry Ellis, took me out for sake at a Japanese restaurant,” Glass remembers. “I’m from Brooklyn—I didn’t know what sake is. This was a big moment for me. So I turn to them and I asked the question. I said, ‘How do you know? I mean, Debbie Harry! Pat Benatar! How did you know? Pat Benatar was singing show tunes at a comedy club. How did you put her on the parallel bar in that outfit [on the album cover for 1980’s ‘ Crimes of Passion’]? And have her rock’n’roll?’ And they basically said, ‘When you walk in the room, if you don’t feel Madison Square Garden, walk out.’”

Glass was prepared to work at Chrysalis for the rest of his career, but in 1989, he found out the label was being sold to EMI. It was one of the worst days of his life, Glass says, but he quickly bounced back, joining the newly launched SBK Records as head of promotion. He was eventually promoted to general manager of that label, before being promoted again to head of sales and promotion at EMI Record Group North America when SBK merged with EMI Records and Chrysalis.

At SBK Glass honed his skill sets, bringing in acts like D’Angelo, Blur, Jon Secada and, most famously and profitably, Vanilla Ice, and then ensuring they were heard on the radio.

“When he played me Vanilla Ice for the first time I hated it,” says Mena, who worked as director of alternative radio at SBK. “I thought it was wretched, but he said, ‘Whatever you think, this is what a hit sounds like,’ and he was right. He knows a pop song. I mean, I’ll be damned if I still don’t hear [1990 hit] ‘Hold On’ by [SBK act] Wilson Phillips when I’m walking through T.J. Maxx.”

In 2007 Glass founded Glassnote Entertainment Group and secured a distribution deal with RED. Since then, “family” has become a big word for Glass. Both he and Mumford & Sons use it to describe the label’s relationship with its bands, and Glass also regularly applies it to his executive team.

COOL CUSTOMER

The Glassnote offices, located across from Bloomingdale’s on Manhattan’s Upper East Side, feel a little like a den with desks. The walls are decorated with the Glassnote equivalent of fridge-door photos and drawings: Phoenix’s “Saturday Night Live” set list, signed by host Seth Rogen; magazine covers graced by Glassnote artists; and a “Wolfgang Amadeus Phoenix”-themed promotional snowboard from the band’s recent arena tour.

At the offices, everyone is gathered around an elegant rectangular glass table in the middle of the room, sipping Cafe Bustelo out of Greenwave cups and gabbing. Glass passes around a bowl of citrus fruit his mother-in-law shipped up north and asks marketing and branding director Marisa Fair if the T-shirts for the weekend’s God’s Love We Deliver charity run are ready yet.

“It’s only four miles. That’s nothing,” quips marathoner Glass scoffs, and his team groans good-naturedly. In this office you go jogging with your boss at 9 a.m. on a freezing fall morning, and you appear to like it.

The Glassnote team will need its stamina: 2011 promises to be a demanding year. Phoenix heads back into the studio this winter and expects to release a follow-up to “Wolfgang Amadeus Phoenix” in the fall. Glassnote is particularly excited about the forthcoming new album from Southern electro-rock group Royal Bangs, which was signed on the recommendation of Black Keys drummer Patrick Carney, one of Glass’ industry friends.

And then there’s Mumford & Sons. They’re taking a few weeks off before beginning work on their sophomore set in earnest. (They’re already road-testing a few new songs.) But they’ll be back in the States in February for the Grammys ceremony and hopes to have a new album out sometime next year. Additionally in 2011, Glass wants to focus on building Glassnote’s publishing arm. “To grow the publishing and find another two or three great cornerstone artists that complement what we do here, that’s our modest goal,” he says.

Glass has been in the music biz for more than 30 years, and yet he doesn’t even curse. When he wants to use the word “asshole” to describe the kind of people he doesn’t want his bands bringing into the Glassnote family, he spells it out, then changes his mind and chooses another word: jerk. Which leads one to wonder: Where’s the swaggering sense of cool? Where’s the rock’n’roll image? Where’s the edge?

According to 10th Street Entertainment founder Allen Kovac, it’s in the selection of artists and the inner grit Glass has been displaying ever since he was working for Blur and Vanilla Ice in the same meetings in the early ’90s.

“Daniel is not trying to fill formats. He’s just looking for greatness,” Kovac says. “Mumford is great, Phoenix is great, but I don’t think either one of those projects was safe or easy. You look at artists like Neon Trees or Cage the Elephant, they’re both on major labels, but look at the SoundScan on them. And here you have this guy who in six months takes something that was left of center, didn’t sound like anything else and it’s going gold. He’s got the killer instinct. It’s not all ‘Kumbaya’.”

Glass says he wanted to start this utopian little rock company, that’s true,” he says. “But the word that doesn’t get mentioned [to describe us] is ‘ambition.’ We’re very intense. We have passed on artists who run out of here scared when they hear about the focus and demands because we are very focused and very demanding. We’re not for everybody.”

He pauses and leans back in his chair. “I’m not curating for museum sake,” he says. “I don’t want to be the coolest. I want to be the best.”
**Q: OLDSTERS**

At the age of 78, Cajun honky-tonk artist D.L. Menard has scored only the second Grammy nomination of his career with “Happy Go Lucky,” which is vying for best country or cajun music album. But Menard is a relative whippersnapper compared with Pinetop Perkins, a 97-year-old contemporary of Robert Johnson who’s up for best traditional blues album with “Joining At The Hip,” which he recorded with Willie “Big Eyes” Smith.

Senior citizens are also well-represented in this year’s rock categories. Three of the five artists up for best rock album are 60 or older (Tom Petty, Jeff Beck and Neil Young). The nominees for best solo rock vocal performance skew even older, with John Mayer the only non-exorgenarian in a category that includes Young, Paul McCartney, Eric Clapton and Robert Plant.

**Q: QUESTLOVE AND THE ROOTS**

With their critically acclaimed catalog and multigenerational appeal, the Roots have always been primed for Grammy recognition. Thus far, though, the hip-hop band has won just once (out of seven nominations): In 1999 it took home best rap performance by a duo or group for “You Got Me.”

Stretching themselves creatively—and becoming the house band for NBC’s “Late Night With Jimmy Fallon” (see story, page 12)—has vastly improved the Roots’ odds this year. The group is up for six awards for the two albums it released in 2010: “How I Got Over,” on which the Philadelphia band collaborated with indie rock darlings Joanna Newsom and the Dirty Projectors, and “Wake Up!,” a long-in-the-works set with John Legend that covered socially conscious songs of the ’60s and ’70s. The latter claimed five of the group’s nods, including best R&B album and best R&B song for “Shine,” the set’s lone original track. “How I Got Over,” meanwhile, is up for best rap album, the band’s third nomination in that category.

First-week sales of “Wake Up!” and “How I Got Over” remained fairly consistent with those of the group’s past sets. The latter debuted at No. 6 on the Billboard 200 with 51,000 copies, according to Nielsen SoundScan, and the former landed at No. 8 with 63,000, compared with 2008’s “Rising Down,” which started at No. 6 with 54,000. It seems the boost that many predicted would come from the Roots’ gig on “Fallon” could pay off come February.

**N: NEED YOU NOW**

The first time Lady Antebellum wrote with songwriter Josh Kear (“Before He Cheats”) in February 2009, they knocked off a pair of songs in mere hours. Asked for an evaluation later that day, Kear told his publisher that the second one was “really dark” and admitted he didn’t think it stood much chance commercially.

So much for self-evaluation. “Need You Now” was the top seller on Billboard’s year-end Country Digital Songs list for 2010 and claimed single of the year honors from the Country Music Assn. and the Academy of Country Music.

Highlighting Hillary Scott’s cutting resonance, Charles Kelley’s smoky soulfulness and Dave Haywood’s role in the group’s three-part harmony, the recording of “Need You Now” was aided by several simple instrumental hooks, including Michael Rojas’ four-note keyboard pattern and Rob McNelley’s lonely guitar runs.

Its drink-dialing subject matter raised a lot of eyebrows among Nashville songwriters, though it fit snugly into country’s historic affinity for alcoholic themes. Not that it solely remained a country hit. The song found its way to pop radio, and Capitol worked it as a crossover single only after AC and top 40 programmers began playing it. Now it’s permeated the Grammys’ all-genre categories, with record and song of the year nods anchoring six nominations for Lady A.

“We didn’t know what we had that day,” Kelley says of the morning they wrote “Need You Now.” “That’s what I learned that day: You never can predict what’s going to be your big hit.”
P: PERFORMERS

There's a good reason a performance on the Grammy Awards topped Billboard's 2010 Maximum Exposure list—the sales increases speak for themselves. A performance coupled with a win can send an album rocketing up the charts, and even artists who don't take home trophies can see major sales boosts. Below, a sampling of the chart magic the show can work.

- TAYLOR SWIFT
  - "FEARLESS"
  - 2010
  - 58%
  - 34,000
  - 53,000

- PINK
  - "FUNHOUSE"
  - 2009
  - 234%
  - 9,000
  - 31,000

- ROBERT PLANT AND ALISON KRAUSS
  - "RAISING SAND"
  - 2009
  - 715%
  - 9,000
  - 77,000

- ADELE
  - "19"
  - 2009
  - 235%
  - 17,000
  - 57,000

- HERBIE HANCOCK
  - "RIVER: THE JONI MITCHELL LETTERS"
  - 2008
  - 967%
  - 5,000
  - 54,000

- AMY WINEHOUSE
  - "BACK TO BLACK"
  - 2008
  - 360%
  - 25,000
  - 115,000
R: RECOVERY

HOW EMINEM’S REHABILITATION SPURRED YET ANOTHER STACK OF GRAMMY NOMINATIONS

BY GARY GRAFF

Eminem is no stranger to the Grammy Awards—after all, he’s won 11 of 26 previous nominations.

But the Detroit MC is a true רשע mercy form music video for “Without Me.” Then in 2004, the Academy Award-winning “Lose Yourself”—the end-credit song from his film debut, “8 Mile”—was awarded both best rap song and best rap solo performance. His 2009 comeback album, “Relapse,” was another best rap album recipient; while “Crack a Bottle,” with Dr. Dre and 50 Cent, scored the statuette for best rap performance by a duo or group.

Along the way, Eminem notched three memorable Grammy ceremony performances—with Elton John in 2001, the Roots in 2003 and Lil Wayne and Drake at last year’s 52nd annual event.

This year’s rash of nominations—album of the year and best rap album for “Recovery”; record of the year, song of the year, best rap song, best rap/sung collaboration and best short form music video for “Love the Way You Lie,” with Rihanna; best rap song and best rap/sung performance for “Not Afraid”; and best rap collaboration with vocals for the aforementioned B.o.B.’s “Airplanes, Part II”—are surely gratifying to Eminem. But, despite the double-platinum sales and pair of Grammy wins for “Relapse,” he voices some dissatisfaction with the release.

“That ‘Relapse’ album, you could look at it like you’re watching the journey of me coming up out of my addictions,” says Eminem, who was temporarily detained by a dependence on painkillers and sleeping pills that led to a stint in rehab in 2005 and by a subsequent methadone overdose in 2007. “The songs that I was recording were kind of flat, emotionally. I think that on ‘Relapse’ I was trying to prove to myself that I could actually write and rap again. And somewhere in that I feel like maybe I got a little lost.”

Eminem wound up rediscovering his creative mojo by going back and listening to his older material, particularly such potent statement songs as “Toys Soldiers,” “Mockingbird” and the entirety of 2000’s “Marshall Mathers LP.” “I wanted songs that you could pop in the CD and they would make you feel something,” he says. “A lot of the songs on ‘Relapse’ didn’t make me feel anything. What I wanted to go back to was songs that provoked certain emotions, whatever they were.”

Though he initially planned to release a “Relapse 2” album from the same sessions he did put out an expanded set called “Relapse: Refill,” Eminem had a creative breakthrough while vacationing with mentor Dr. Dre in Hawaii in the summer of 2009. “During that trip I probably recorded about 15 songs,” he recalls, “and I think the latter half of those, probably the last three or four, felt like, ‘OK, I’m starting to get back to normal again. This feels more like me now.’”

Scraping the “Relapse 2” tracks, Eminem made “Recovery,” which debuted at No. 1 in June and has sold more than 5.6 million copies worldwide, according to Interscope Records. Beats and production came from new collaborators—among them Just Blaze, Boi-1da, DJ Khalil, Havoc, Jim Jonsin and D12 member Denaun Porter. (Porter has assumed the on-stage role as Eminem’s right-hand man in place of Proof, Eminem’s longtime friend and D12 cohort who died in 2006.)

The outside input “gave me a break,” says Eminem, who estimates he recorded 25-30 more songs beyond the 17 that appear on the album. “It gave me a chance to just sit with the pen and not have to worry about making the beats, because they were already made for me. It was a way for me to get a different sound from a bunch of different people and kind of balance the album out.”

AS FAR AS WHAT I’VE ACCOMPLISHED WITH “RECOVERY,” I DON’T KNOW. I’M JUST HAPPY TO BE HERE. I’M HAPPY TO BE ABLE TO HAVE A CAREER AS LONG AS I’VE HAD.

EMINEM

PHOTOGRAPH BY JEREMY DEPUTAT

Release: StoreMag & Eminem. Magazine for All

January 8, 2011 | www.billboard.biz | 37
Esperanza Spalding freely admits she’s not a house- hold name and understands why some people might not see the woman behind the bushy, free- form Afro and giant upright bass.

But the diminutive bassist/vocalist/composer’s accomplishments during the past two years speak for themselves. Spalding has recorded two critically acclaimed albums, both of which hit the top five on Billboard’s Contemporary Jazz Albums chart. She has appeared on “Late Show With David Letterman” and “Jimmy Kimmel Live,” collaborated with Stevie Wonder and Prince and been a featured face of Banana Republic’s national marketing campaign. She’s played at the White House and the Playboy Jazz Festival and, at the invitation of President Barack Obama, performed at the Nobel Peace Prize ceremony in Oslo.

Now Spalding is adding another achievement to her growing stockpile of honors: a Grammy nomination for best new artist. Until now, the versatile musician hasn’t been well-known outside the jazz community, so her nomination alongside such mainstream breakthroughs as Justin Bieber, Drake, Florence & the Machine and Mumford & Sons was unexpected.

The first-time nominee was among those whom the Grammy nod took by surprise. “It’s nerve- wracking to be pursuing a large career doing improvised music that’s not always seen as commercially successful,” she says. “But to be nomi-

nated in a field with other mainstream artists seems sort of symbolic.”

Spalding says she’d like her music to reach “the listening audience at large.” And one factor in her favor might be her musical adventurousness, which extends beyond the perimeters of jazz. Her latest left-of-center project, the 2010 release “Chamber Music Society” (Heads Up International/Concord Music Group), is a modernized take on classical chamber music that accents its improvisation with not only jazz elements, but folk and world music as well. Spalding’s vocals provide colorful counterpoint to her melodic interaction with a string trio and such artists as Argentine pianist Leo Genovese, legendary Brazilian vocalist Milton Nascimento and veteran drummer Terri Lyne Carrington.

Her mesmerizing live gigs have also built word-of-mouth. “Spalding embraced the instrument like a friend,” Greg Burk wrote in the Los Angeles Times last October after a performance at Los Angeles’ Broad Stage. “When her voice—high and airy, with a touch of gravity—sprang out in scat or melisma, her hands conversed easily with her throat, each making space for the other.”

The 26-year-old has been perfecting her tech- nique almost as long as she’s been alive. Raised in a multilingual single-parent home in Portland, Ore., Spalding was home-schooled for most of her ele- mentary years, due to a lengthy illness. She began focusing on music at age 4, after watching classi- cal cellist Yo-Yo Ma perform on “Mister Rogers’ Neighborhood.” Teaching herself the violin within a year, the prodigy was invited to join the Chamber Music Society of Oregon, a community orchestra open to both children and adult musicians.

Spalding’s stint with the group lasted a decade, and she advanced to a concertmaster position at 13. Picking up the bass along the way, she extended her reach into blues, funk, hip-hop and other musical styles. After leaving high school at 16 with her GED, she enrolled in the music program at Portland State University. Three years of accelerated study at the Berklee College of Music followed, culminating in her earning a degree and accepting a post as an in- structor there at 20—the youngest faculty member in the college’s history.

Berklee is also where she met and began playing with faculty member/saxophonist Joe Lovano, who holds the Gary Burton Chair in Jazz Perform- ance for the Ensembles Department. “Esperanza is a national who played with a lot of confidence early on, not just as a bassist but as a melodic in- strumentalist,” recalls Lovano, a Grammy winner himself in 2000 for best large ensemble. “She’s a very deep, complete musician at a young age who embraces the world of music. Over the last five years, I’ve seen her develop incredibly because she has an open attitude.”

Spalding’s eclectic approach provided the refreshing impetus behind her breakthrough solo album, 2008’s “Esperanza.” Peaking at No. 2 on Billboard’s Contemporary Jazz Albums chart, the release has sold 88,600 copies, according to Nielsen SoundScan. Her follow-up, “Chamber Music Society,” bowed at No. 1 on Heatseekers Albums and at No. 2 on Contemporary Jazz Albums. To date, it has sold 26,000.

Her sales definitely aren’t in the same league as Bieber or Drake, who are considered odds-on fa- vorites to take home the best new artist Grammy. However, Mark Wexler, senior VP of marketing/label manager at Concord’s Jazz and Classics Group, says Spalding’s nomination counters the “popul- arity contest” tag that many critics have attached to the Grammys. “There are popular and talented artists,” Wexler says, but there are also “talented artists without the popular numbers.”

Already in production prior to the nomination was a vinyl version of “Chamber Music Society.” Coming in early 2011 as the bassist launches the second leg of her U.S. tour, the package will include an electronic press kit that contains the song “Morn- ing,” a sneak peek of the first track from Spalding’s next album, “Radio Music Society.”

“The music is springing to life,” Spalding says of the project, which finds her integrating jazz elements into “fun songs that could make it on the radio.” She can’t talk about specifics, but there will be some pretty cool guests and collabora- tors.

One of those guests might even be Prince. After being hand-picked by pop icon to the artist at the 2010 BET Awards, Spalding and Lalah Hathaway opened for him Dec. 15 at the Izod Center in East Rutherford, N.J., the first stop on Prince’s Welcome 2 America tour. Meanwhile, Lovano’s Us Five—a quintet featuring Spalding as a member—follows up its award-winning 2009 Blue Note album “Folk Art” with the Jan. 11 release “Bird Songs,” a re- interpretation of Charlie Parker compositions.

Spalding has gotten quite a year so far, but she’s ready. Especially with the Grammy nomination, she says, “maybe this music can take its place on the main stage again.”
T: THE HOUSE THAT BUILT ME

Popular music has repeatedly addressed the loss of innocence, but rarely so effectively as how Tom Douglas and Allen Shamblin covered it on the Miranda Lambert track “The House That Built Me.” The blueprint for “House”—built on Shamblin’s annual restorative trek to his hometown of Huffman, Texas—was etched in the early 2000s, but it lay dormant for six years until Douglas had a brainstorm about rewriting it.

“House” was originally going to be recorded by Blake Shelton, who listened to the demo while in the car with longtime girlfriend (and now fiancée) Lambert. When she burst into tears and cried at length, it was clear that she related to the song more than he did. So Shelton gave the song to her, and it became a cornerstone in her 2010 ascendency from midlevel country artist to full-fledged star.

“I still can’t sing this song without crying,” she conceded at a party celebrating its 11-week stay at No. 1 on Billboard’s Hot Country Songs chart. “To me, that’s a timeless song.”

“House” brought her a Grammy nomination for best female country vocal performance—one of three nods she received—and also earned Douglas and Shamblin nods in the song of the year and best country song categories.

Both songwriters have lengthy resumes: Douglas found success with Lady Antebellum’s “I Run to You” and “Hello World,” plus Tim McGraw’s “Southern Voice”; Shamblin penned Bonnie Raitt’s “I Can’t Make You Love Me” and Mark Willis’ “Don’t Laugh at Me.” But neither believes “House” would’ve fared so well on the market without Lambert’s sensitive connection to it.

“She really has made this her own song,” Douglas says, “which is one of the greatest compliments a songwriter can have.”

U: UP ON THE RIDGE

Dierks Bentley’s approach to recording albums is more akin to that of rock artists than that of many of his country peers. Instead of establishing a sonic identity and repurposing it, he finds it a challenge to give each project its own sound.

With “Up on the Ridge,” Bentley took the kind of step that aided the critical credibility of Bruce Springsteen, who’s been known to follow such commercial blockbusters as “The River” with smaller, riskier efforts like “Nebraska.”

Instead of releasing another mainstream country album, Bentley enlisted former Emmylou Harris sideman Jon Randall Stewart to produce “Up on the Ridge,” an album that mines bluegrass, acoustic and Americana music.

Bentley got help from many of the genre’s finest musicians, including Vince Gill, Sam Bush, Allston Krauss, Tim O’Brien and the McCourys.

“Ridge” netted three Grammy nominations, including one for best country album. Bentley also picked up competing country collaboration entries: Miranda Lambert and Jamey Johnson teamed with Bentley on “Bad Angel,” and Del McCoury and the Punch Brothers (fronted by Nickel Creek mandolin player Chris Thile) aided Bentley’s cover of U2’s “Pride (In the Name of Love).”

Bentley ended his Up on the Ridge tour at Nashville’s Ryman Auditorium, where bluegrass pioneer Bill Monroe first performed with Lester Flatt and Earl Scruggs on the Grand Ole Opry. Also appropriate was Bentley’s left-field approach to the tour schedule: he completed all of the dates more than two weeks before the album was available.

V: JULIETA VENEGAS

Judging by her Grammy record, Mexican singer Julieta Venegas is a pop star, an alt-chick and a rocker. Venegas won a Grammy for best Latin pop album in 2007 (for “Limon y Sal”), a release that also won a 2006 Latin Grammy for best alternative music album. She encored in that category at the 2008 Latin Grammys with “MTV Unplugged,” but in 2004 won best rock solo album for “Si.” This time around, Venegas is a return contender in the Latin pop album category with “Otra Cosa.”

Venegas, who was born in Long Beach, Calif., and raised in Tijuana, Mexico, started out as an alt-rocker with the group Tijuana No! before branching out on her own in 1998 with “Aquí,” produced by Gustavo Santaolalla. She broke into mainstream Latin radio with third album “Si,” for which she collaborated with Coti Sorokin and Cachorro Lopez. Throughout her transition from alt to pop, she’s managed to preserve a signature sound with a sweet voice, acoustic arrangements and her accordion, an unusual instrument for a female vocalist in the pop realm.
X: XL RECORDINGS

The tastemaking indie label has garnered plenty of Grammy attention in the past, with Adele’s 2008 victory for best new artist a high point. (XL signed Adele in the United Kingdom and handled A&R for her album, which Columbia later released in the United States.) This year, Vampire Weekend is XL’s sole nominee, snagging a best alternative album nod for its second album, “Contra.”

Kris Chen, head of XL Recordings in the United States, says the label has learned to take a longer view when it comes to the post-Grammys payoff. “With Adele, we had a great sales boost, but anytime someone gets nominated, the extra attention is helpful,” he says. “There a lot of people in the world who are potential fans that have never read [music websites] Pitchfork or Brooklyn Vegan, and a Grammy nomination gives us a path to reach them.”

Y: YOUNG VIEWERS

For any decades-old institution like an awards show, the challenge in recent years has been how to retain and connect with an increasingly attention-span deprived young audience.

But as the saying goes, if you can’t beat ’em, join ’em, and for the Grammys, which can historically be viewed as prime-time’s hipper cousin to more formal events like the Academy Awards, creating awareness and interest in the 53rd annual installment of the event means giving young fans what they want where they want it: hip, up-and-coming artist nominees, a performance-loaded broadcast and outreach online.

“It’s very important for us to cultivate an interest in three-and-a-half hours of television, but it goes beyond that, frankly,” Recording Academy president/CEO Neil Portnow says. In addition to booking and representing young talent on the stage of the event broadcast, the Recording Academy, for the third year, kicked off the season by televising and incorporating live performances into the nominations announcement.

Online elements like year-round outreach on Twitter and Facebook also play a key role in young audience retention, as does live streaming behind-the-scenes Grammy activities to make viewers feel a part of the action. So far, the strategy seems to be working—ratings in 2010 rose 36% from the previous year, to 23.9 million viewers overall, and were up 32% among adults ages 18-34, according to Nielsen. The previous year also saw an increase, with 19 million viewers, up from 17.2 million in 2008; almost a quarter of viewers in 2009 were ages 18-34, up from 21.9% in 2008.

“We’ve been doing a really good job and are committed to continue putting in the resources and energy and brainpower,” Portnow says. “We want to encourage interest and loyalty to the brand and to promote the fact that what we stand for is celebrating excellence in music.”

Z: ZERO

This year’s regional Mexican category, which typically includes mariachi and ranchera music releases, was eliminated from the Grammys for lack of entries. While not announcing nominees or winners in a category for lack of entries isn’t unusual, it is curious that the year’s top-selling regional Mexican albums—including Jenni Rivera’s “La Gran Señora,” Pedro Fernandez’s “Amante a la Antigua” and Alejandro Fernandez’s “Dos Mundos Tradicion,” all released by Fonovisa—are ranchera sets that would’ve fallen under that umbrella. According to Recording Academy VP of awards Bill Freimuth, some of the aforementioned artists were entered in different categories, some weren’t submitted, and some didn’t meet the eligibility requirements. Fonovisa had no comment, but Alejandro Fernandez’s manager says his artist’s albums were submitted.

Reporting by Antony Bruno, Lella Cobe, Ann Donahue, Gary Graff, Cortney Harding, Louis Hau, Monica Herrera, Jason Lipton, Jill Mane, Tom Roland and Ray Waddell.
AND YOUR GRAMMY GOES TO...

ALBUM OF THE YEAR
“The Suburbs,” Arcade Fire
“Recovery,” Eminem
“Shuffle” by Lady Antebellum
“Trance 2” by The Fame Monster, Lady Gaga
“Teenage Dream,” Katy Perry
SHOULD WIN: “Recovery”
WILL WIN: “Recovery”
COMMENTS: “Recovery” is a return to form by a true legend and another landmark album that was able to connect across multiple demos. “Arcade Fire winning would be such a great statement about the importance and relevance of indie music today.”

BILLBOARD ANALYSIS: Four out of the five nominees debuted atop the Billboard 200, with only Lady Gaga’s “The Fame Monster” missing the top (peaking at No. 5). It’s the third year in a row where four of the five catagory were chart-toppers. Last year, Taylor Swift’s “Fearless”—a No. 1 in 2009’s top-selling set—took home the trophy. Can Eminem’s “Recovery”—2006’s best seller—nap the win this year? The hip-hop king has been nominated in this category twice before but lost both times: first in 2001, with “The Marshall Mathers LP” famously losing to Steely Dan’s “Two Against Nature,” and then in 2003 with “The Eminem Show” bowing to Norah Jones’ “Come Away With Me.” Despite the hip-hop center-status associated with nominees in this category during the last several years—including Garth Brooks, Amy Winehouse, Kanye West, OutKast and Lady Gaga—Recording Academy voters tend to lean towards more conventional artists or veteran acts like U2, Robert Plant & Alison Krauss and Herbie Hancock. This year, the votes may be split among Lady Gaga, Katy Perry and Eminem, possibly leaving the door open for Lady Antebellum.

—Keith Caulfield and Gail Mitchell

RECORD OF THE YEAR
“Nothin’ On You,” B.o.B Featuring Bruno Mars
“Love The Way You Lie,” Eminem Featuring Rihanna
“F**k You,” Cee Lo Green
“Empire State of Mind,” Jay-Z & Alicia Keys
“Need You Now,” Lady Antebellum
SHOULD WIN: “Empire State of Mind”
WILL WIN: “Empire State of Mind”
COMMENTS: “Only a record that’s been elevated to anthem status, which puts it above all other contenders.” How great would it be for a song called “F**k You” to win record of the year? “Cee Lo’s obviously the [record] of the year, but everybody loves an anthem, right?”

BILLBOARD ANALYSIS: Pop/R&B infuses four of the five of the category. Still, three of last year’s five nominees were pop-centric, and perhaps voters split their ballots among them, prompting a win for the category’s lone rock track, Kings of Leon’s “Use Somebody.” Should “Empire State of Mind” win, a former No. 1 on Billboard’s Hot R&B/Hip-Hop Songs chart would claim the honor for the first time since Whitney Houston’s “I Will Always Love You” in 1994. A victory for the lone country contender, “Need You Now,” would mark the first ever for a former Hot Country Songs leader.

—Gary Trust

SONG OF THE YEAR
“Beg Steal or Borrow,” Ray LaMontagne, songwriter (Ray LaMontagne & The Pariah Dogs)
“F**k You,” Cee Lo Green & Bruno Mars, songwriters (Cee Lo Green)
“The House That Built Me,” Tom Douglas and Allen Shamblin, songwriters (Miranda Lambert)
“Need You Now,” Dave Haywood, Josh Kear, Charles Kelley and Hillary Scott, songwriters (Lady Antebellum)
SHOULD WIN: “Love the Way You Lie”
WILL WIN: “Need You Now”

COMMENTS: “Need You Now” has a beautiful melody and an urgent lyric that connects with most people who have been in love.” “The House That Built Me” deserves this, but since it didn’t break too far out of country, not enough voters will know it.”

BILLBOARD ANALYSIS: Based on recent history, “Rolling in the Deep” (No. 1, seven weeks), which “Need You Now” (No. 1, seven weeks), which could be considered the category’s favorite, as Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerged victorious. A drought that the composers of “The House That Built Me” and “Need You Now” hope to break. The battle between the two countries’ popularity marks the category’s first duel between a pair of Hot Country Songs No. 1 has ever emerge...
BEST POP VOCAL ALBUM

"My World 2.0," Justin Bieber
"I Dreamed a Dream," Susan Boyle
"The Fame Monster," Lady Gaga
"Battleside," John Mayer
"Teenage Dream," Katy Perry

SHOULD WIN: "The Fame Monster"
WIN: "The Fame Monster"

COMMENTS: "The Fame Monster" may be just the right blend of popular hit material and edgier content to win Grammy voters' hearts. Katy deserves the award for... staying true to her great pop sound. "Maybe he's the only place where the Grammys try to get some credibility with the tweens by honoring Bieber."

BILLBOARD ANALYSIS: Bieber, Lady Gaga and Perry represent youthful targeted pure pop, while Boyle and Mayer cover the genre's older demos. Of the nominees, only Mayer is a previous winner in this category, for "Continuum" in 2007. Recent years make for a cloudy crystal ball; voters could treat "Teenage Dream," which has yielded three Billboard Hot 100 No. 1s, like Kelly Clarkson's hit-heavy "Breakaway," which won in 2005. Or, they might favor "I Dreamed a Dream," which didn't generate any significant pop radio action, echoing Ray Charles' victorious "Genius Loves Company" in 2005. —GT

BEST COUNTRY ALBUM

"Up on the Ridge," Dierks Bentley
"You Get What You Give," Zac Brown Band
"Revolution," Lady Antebellum

SHOULD WIN: "Need You Now"
WIN: "Need You Now"

COMMENTS: "Lady Antebellum wrote a brilliant record and deserve this award. "Great country/pop crossover that defines what country music is today." Johnson's double album was real old-school country, with bourbon on every bartone breath..."

BILLBOARD ANALYSIS: Considering its commercial success, Lady Antebellum seems the category's clear favorite. The trio was crowned Billboard's top country artist of 2010, and "Need You Now" was the year's top country album. Zac Brown Band banished the Billboard 200 No. 1 "You Get What You Give" and three Hot Country Songs No. 1s during the Grammys eligibility span. Both acts hope to follow the lead of fellow chart titan Taylor Swift, whose "Fearless" steamrolled past its competitors—including Zac Brown Band's "The Foundation"—last year. —GT

BEST ALTERNATIVE MUSIC ALBUM

"The Suburbs," Arcade Fire
"Infinite Arms," Band of Horses
"Brothers," The Black Keys
"Broken Bells," Broken Bells
"Contra," Vampire Weekend

SHOULD WIN: "Brothers"
WIN: "The Suburbs"

COMMENTS: "Their album of the year nomination locks [Arcade Fire] in this category. "The Black Keys have built an international fanbase by reinventing a crazy deconstructed blues sound to contemporary rock music."

BILLBOARD ANALYSIS: It's an indie rock fan's paradise, with all five nominees critical favorites that have yet to make any significant inroads at radio pop. Whichever act wins will follow the feat of fellow indie rock act Phoenix, whose "Wolfgang Amadeus" won last year over acts by vet erns including Depeche Mode and a collaborative effort, "Everything That Happens Will Happen Today," from David Byrne and Brian Eno. "The Suburbs" and "Contra" each topped the Billboard 200, though "Infinite Arms" (No. 7), "Brothers" (No. 3) and "Broken Bells" (No. 7) also logged impressive top 10 peaks on the chart. —GT

BEST ROCK ALBUM

"Emotion & Commotion," Jeff Beck
"The Resistance," Muse
"Backspacer," Pearl Jam
"Mojo," Tom Petty & the Heartbreakers
"Le Noise," Neil Young

SHOULD WIN: "The Resistance"
WIN: "The Resistance"

COMMENTS: "Will old-school or new-school rock win out? [This] will tell a lot about the voters. "Muse is the only fresh face and with a breakthrough year and an album deserving of winning. It should carry this award."

BILLBOARD ANALYSIS: What chance might Muse have against its four much older competitors? How about its status as Billboard's top Rock Songs and Alternative Songs artist of 2010, the latter honored by "Uprising," the year's No. 1 Alternative Songs title. Plus, all-leaning acts whose chart histories began no earlier than the '90s have won in each of the three previous years: Green Day, who defeated, among others, AC/DC and an Eric Clapton/Steve Winwood collaboration (2010); Coldplay (2009); and Foo Fighters, who triumphed over John Fogerty and Bruce Springsteen (2008). Pearl Jam is seeking its first victory after earning nominations in the category's first two years of existence; "Vs." and "Vitalogy" each fell shy of winning in 1995 and 1996, respectively. —GT

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Peter Gray, senior VP of pop promotion, RCA Music Group
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Justin Kalifowitz, president, Downtown Music Publishing
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HONORED AS BILLBOARD'S HOT 100 PRODUCER AND SONGWRITER OF THE YEAR, AND NOW UP FOR TWO GRAMMYS, DR. LUKE DESCRIBES HIS ROAD TO POP'S ULTIMATE ACCOLADE

BY MARIEL CONCEPCION

It was a wintry December night when Lukasz "Dr. Luke" Gottwald, always busy at work in the studio, was startled by unusually late, back-to-back phone calls from a publicist at RCA Records.

"She doesn't call me at that time of night or that often, so my first thought was, "Oh, my God, what happened to Ke$ha?" " the musician/songwriter/producer recalls.

But RCA publicist Jamie Abzug wasn't delivering dreadful news about the star signed to Gottwald's Kemosabe/RCA label. Instead, she was calling to congratulate him on his hit industry honor: two Grammy Award nominations, for producer of the year, non-classical, and for album of the year as a collaborator with Katy Perry on "Teenage Dream." (The 53rd annual Grammys will be presented Feb. 13.)

The nominations capped a remarkable year for Gottwald. Last month, Billboard's year-end charts recognized him as the No. 1 Hot 100 producer of 2010 for his work on no fewer than 16 Hot 100 hits, including Ke$ha's "TIk ToK," Perry's "California Gurls" (featuring Snoop Dogg and Taio Cruz's "Dynamite." Billboard also named him the No. 1 Hot 100 songwriter of the year, and ASCAP honored him as its songwriter of the year at its Pop Music Awards in April.

Calling the Grammy nominations "awesome," Gottwald adds, "I'm in good company." referring to fellow producer nominees Rob Cavallo, Danger Mouse, RedOne and the Smeezingtons (the trio of Bruno Mars, Philip Lawrence and Ari Levine). "Two minutes [after the phone call] I was like, 'OK, I got to go finish this song.' " (For more on the producer of the year nominations, page 42.)

It's this down-to-earth, overachiever, workhorse mentality that has brought 37-year-old Gottwald to this peak in his career. Since storming the Billboard charts five years ago with his first hit, Kelly Clarkson's "Since U Been Gone," Gottwald has garnered 24 top 40 Hot 100 singles, becoming the producer with the third most such hits in the history of the Billboard charts.

"The cool thing about LuKe with all of this success he's had, he's still very much a 'What am I going to do next?' type of guy," says manager Mark Beawan, who has represented Gottwald for the past decade. "There's a sense of, 'Hey, I'm fortunate, but all this could not be here tomorrow, so I will work as hard as I can and enjoy it while I can.'" When you have success you can either go into a place of 'I deserve it all' and get an ego or 'I'm fortunate and I want to share and help people around me.' He's the latter.

Gottwald notes that, ironically, two of Perry's hits that led to his producer nomination, "California Gurls" and "Teenage Dream," originated without the songstress even appearing on the album, let alone being released as singles. "But I was stubborn," he says. "The last two songs we did—even when the record label and management thought the song was done—were the first and second singles off "Teenage Dream.""

Gottwald, who worked with Gottwald on his Hot 100 hit "Dynamite," says, "Dr. Luke has a pop sensibility to rival the best." Rainied in New York, Gottwald got his musical start at the age of 13 when he picked up his sister's guitar after his parents objected to getting him a drum set.

Although Gottwald had a innate affinity for music, it wasn't until he left home in his early 20s that he realized he could make a living from his passion. While taking guitar lessons, he met other musicians who were earning an income by playing on demos and for doing commercials. He found his first full-time job when a friend told him about NBC holding auditions for new members of the house band on "Saturday Night Live." "I went to Manhattan School of Music for a year-and-a-half, and my teacher there was in charge of the 'SNL' auditions. I called him up and he recommended me," he says. "I met with Lenny Pickett, who was the musical director there. I did three auditions. I think, and got the job."

During Gottwald's years of DJing and reming, he became friends with Max Martin, who helped ignite the '90s pop boom through his work with Backstreet Boys, N Sync and Britney Spears. At Gottwald's studio, the two had an improvised jam session and created "Since U Been Gone." Although Gottwald and Martin knew the song was a hit, it took a while to sheet it around before Sony Music chief creative officer Clive Davis selected it for Kelly Clarkson. They eventually wrote another song for the "American Idol" victor, "Behind These Hazel Eyes," which helped Clarkson's 2004 album "Breakaway" hit No. 3 on the Billboard 200.

Gottwald didn't relinquish his post at "SNL" until he was well established as a hitmaking producer and moved to Los Angeles in 2007. And then the hits kept on coming. Highlights include Avril Lavigne's "Girlfriend" in 2007, Perry's "I Kissed a Girl" and Spears' "Circus" in 2008 and Flo Rida's "Right Round" in 2009.

During the 2010 chart year, he earned solo production credit for Miley Cyrus' "Party In the U.S.A.," Ke$ha's "Take It Off," Adam Lambert's "For Your Entertainment" and B.o.B's "Magic" (featuring Rivers Cuomo). He collaborated on the balance of his Hot 100 hits in 2010 with co-producers including Martin, Benny Blanco, 3OH!3, Shondrae Crawford and Ammo.

Among the projects Gottwald has on tap for 2011 is Perry's next album, for which he's co-executive producer with Martin. He has also said he'll be working with female singers Sophia Black and Sabi, whom he has signed to his Kemosabe label. And he continues to focus on his publishing company, administered by Kohalt Music.

"I'm looking into expanding my publishing company and record label and continue to write songs that I'm proud of and love," he says. "Also, I want to help develop the people that are signed to me so they can have successful careers on their own. I'm sort of not trying to take on too much right now. I could be doing a lot more, but I want to make sure I deliver each and every time."

Dr. Luke's Top Hot 100 Songs Of 2010

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<td>Your Love Is My Drug</td>
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<td>Party in the U.S.A.</td>
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<td>Ke$ha</td>
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INCLUDING THE #1 SONGS “CALIFORNIA GURLS” AND “TEENAGE DREAM”

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PINK

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#3 HOT 100 AIRPLAY
#1 HOT MAINSTREAM TOP 40 SONG
#1 HOT DIGITAL SONGS

CALIFORNIA GURLS
#2 HOT SINGLE SALES
#4 HOT 100 AIRPLAY
#5 HOT MAINSTREAM TOP 40 SONG
#3 HOT DIGITAL SONGS

DYNAMITE
#10 HOT 100 AIRPLAY
#4 HOT MAINSTREAM TOP 40 SONG
#9 HOT DIGITAL SONGS

WHERE DA KASZ AT SONGS
#8 HOT 100 PUBLISHING CORPORATIONS KASZ MONEY PUBLISHING #10 HOT 100 PUBLISHING CORPORATIONS

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#1 HOT MAINSTREAM TOP 40 ARTIST • #3 TOP ARTIST FEMALE • #5 TOP ARTIST • #5 HOT DIGITAL ALBUM ARTIST
#6 HOT DIGITAL ALBUM • #8 SONGWRITER OF THE YEAR

KATY PERRY - #7 HOT 100 ARTIST • #4 HOT 100 ARTIST FEMALE • #5 TOP ARTIST FEMALE
#6 HOT MAINSTREAM TOP 40 ARTIST • #11 TOP ARTIST

BENJAMIN "BENNY BLANCO" LEVIN - #3 PRODUCER OF THE YEAR • #4 SONGWRITER OF THE YEAR

BONNIE MCKEE - #22 SONGWRITER OF THE YEAR

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ROCK  BY JILLIAN MAPES

BACK TO THE LAND

Embracing Americana Basics On An Oregon Farm, The Decemberists Grow Their Audience Like A Cash Crop

A decade after the band formed—and five years and two albums after it signed to Capitol—the Decemberists are returning to their folk-rock roots. At just the right time, perhaps: The team surrounding the Portland, Ore., band says this is the moment for their new record, which combines elements from their previous albums.

“In a time when some might say artist development may have lost its way in our business, this is a great artist development story,” EMI executive VP of marketing Greg Thompson says. “The Decemberists have built a solid career, and it’s the right record for them right now.”

Some would say the band already had one moment in 2006, when fourth album “The Crane Wife” yielded numerous TV, film, and ad syncs, or at least a South by Southwest in 2007, when the Decemberists premiered their fifth set, “The Hazards of Love,” in its entirety to a manic crowd at a sold-out NPR Showcase at Stubb’s in Austin.

This time around, however, listeners will find none of the operatic folk tales or Shakespearean song cycles they’re familiar with from the Decemberists’ previous two albums. Instead, the songs on sixth album “The King Is Dead”—due Jan. 18 on Capitol/EMI—showcase what one of the band’s managers, Jason Colton of Red Light Management, calls a “classic American sound.”

“The King Is Dead,” in other words, features a decidedly simpler songwriting approach than its predecessors. And that newfound conciseness and accessibility just might give the band a real shot at radio airplay—notably with lead single “Down by the Water.”

“Triple A radio has embraced the track,” Thompson says. “I got a boost when they performed it on ‘Conan’ [Nov. 18] and I think, absolutely, doors are opening for the Decemberists that might not necessarily have been there before.”

“Down by the Water”—which, like six other tracks on the album, prominently features vocals from Americana staple Gillian Welch—is No. 11 this week on Billboard’s Triple A chart.

The single, which was offered as a free download through a Boots pin widget on the Decemberists’ official website in early November, has expanded the band’s online following. The song’s download campaign boosted the group’s e-mail subscription list by 67%, according to Thompson.

Frontman/primary songwriter Colin Meloy, though, says radio airplay—at least in this century—doesn’t rank as a major concern.

“I don’t think about that stuff; it’s too honest,” Meloy says. “I’d be better off on the radio if I had a time machine and could go to Athens, Ga., in 1986 to write music.”

Because Meloy and company can’t turn the clock back, they brought a bit of Athens 1986 to 2011—in the form of R.E.M. guitarist Peter Buck, who plays guitar and/or mandolin on three of 10 tracks.

“On a lot of songs I wrote for this record, I was trying to free my mind from more academic music interests I had over the last four or five years and trying to reconnect with some of the music that initially got me playing guitar and writing songs in the first place,” Meloy says. “So I started writing these folkish R.E.M.-like songs, and I thought, ‘If we’re going to go there, it would be fun to get Peter Buck to get onboard,’ and he was totally into it.”

Buck’s contributions help balance the record’s two focuses: ’80s indie and vintage country-rock. Meanwhile, the down-home sounds and what Meloy calls the “pastoral imagery” of “The King Is Dead” drew inspiration from the album’s recording location—inside a barn.

“There was a lot of discussion at the end of last year about where and how to make this record,” manager Colton says. “They wanted to stay close to home but weren’t looking for a traditional studio environment, and they kept coming back to a site they were familiar with—Pendavis Farm.”

The nontraditional studio location, on the outskirts of Portland, came in handy when assembling a “King Is Dead” deluxe boxed set for sale on the band’s website. The Decemberists partnered with photographer Autumn de Wilde and the Impossible Project, which manufactures Polaroid-style instant analog film, to shoot 2,500 photos in and around the farm. Each boxed set will include one of the original shots by de Wilde, as well as a 72-page hardcover book of highlights from the shoots. Additionally, more traditional goodies are included in the $165 boxed set: CD and vinyl versions of the album, a short film documenting the making of the set and an illustrated print.

After the album’s release, the band will tour the United States and Europe through the winter. While Meloy says writing simpler songs for “The King Is Dead” was more of a challenge than the band’s complicated past endeavors, touring will carry his two songwriting styles.

“I’ll be fun to revisit some of the longer stuff—the song cycles—but obviously there will be some stuff that we just won’t be able to do,” Meloy says. “Which is fine... with as long as we’ve been around, we aren’t staving for more options.”
ALBUMS

R&B
CHRISETTE MICHELE
Let Freedom Reign
Producers: Various
Def Jam
Release Date: Nov. 30
Chrisette Michele has endured her share of heartbreak. But on her latest album, “Let Freedom Reign,” the jazzy R&B vocalist comes to the realization that it’s better to be alone than in bad company. Over a looping lullaby beat on the track “Goodbye Games,” she confidently croons, “I rather be alone/You can play the fool.” The song “So Cool” finds Michele letting a deadbeat lover know that, despite all his broken promises, she’s “cool” all by herself. Once she’s past the initial pain of breaking up, Michele starts to believe in herself again. “I’m not thinking about you, baby, I’m gonna do me tonight,” the singer atop piano and hand claps on “I’m a Star.” But that’s not where her journey ends, on “I’m Your Life.”

ROCK
PLAIN WHITE T’S
Wonders of the Younger
Producer: Ian Kirkpatrick
Hollywood Records
Release Date: Dec. 7
Plain White T’s take listeners to the San Francisco tent. Opening track “Irrational Anthem” welcomes fans into the band’s dream with an upbeat tempo and inviting lyrics: “Let your mind go anywhere it wants to. Make your wildest wish and watch it come true.” But the set takes a darker turn on “Welcome to Mystery,” where333 harmonic strings and solemn harmonies provide the perfect soundtrack for a walk through a haunted house. T’s frontman Tim Higgenston trades vocal duties with guitarist Tim Lopez on the album’s lead single, “Rhythm of Love,” which sounds like the opposite of “Welcome to Mystery.” The subtle island flavor and kick-drum backbeat of “Rhythm of Love” are much more appropriate for a romantic spin on the Ferris wheel than any stroll through a discotheque fun house. “Wonders of the Younger” creates a new world outside the pop-rock sensibility that made the Plain White T’s a national name. But the set’s catchy hooks and intriguing concept create a collection of songs where everyone can feel welcome.—MI

CAKE
Showroom of Compassion
Producer: Cake
Upbeat Records
Release Date: Jan. 11
“Showroom of Compassion” is the debut full-length album from Cake, and it’s a perfect blend of pop and rock. The album opener, “Rapture’s Choice,” sets the tone for the rest of the album with its catchy melody and driving rhythm. “Showroom of Compassion” is a beautiful album that is sure to please fans of both pop and rock music.—LG

MICHAEL JACKSON
Michael
Producers: Various
Epic Records
Release Date: Dec. 14
Before his untimely death in June 2009, Michael Jackson had been working on a new batch of material that would’ve served as the follow-up to 2001’s “Invisible.” Although the King of Pop never got to witness the release of his next opus, an all-star team of producers and collaborators— including Akon, C. “Tricky” Stewart and Lenny Kravitz—have helped make “Michael” a highly enjoyable and upbeat release. “Behind the Mask” is a kinetic pop song with a soaring saxophone solo, while the Kravitz-assisted “I Can’t Make It” is an intense rocker that recalls “Scream.” Jackson uses the “Monster” (featuring 50 Cent) and “Breaking News” to lash out against his critics. But aside from those two tracks, the singer’s tone is warm and relatable. “Give me your wings so we can fly,” he sings on the uplifting ballad “Keep Your Head Up.” While “Michael” can’t be compared to classic Jackson albums like “Thriller” and “Bad,” the set offers a touching final look at an unbelievable talent.—JL

DIDDY - DIRTY MONEY
Last Train to Paris
Producers: Various
Bad Boy/Interscope
Release Date: Dec. 14
Diddy - Dirty Money is the awkwardly named collaboration between hip-hop impresario Sean “Diddy” Combs and his latest proteégés, singer/songwriter Kalenna Harper and ex-DaBaby Kane memberr Dawn Richard, who make up the duo Dirty Money. On “Last Train to Paris”—the group’s long-anticipated meditation on heartbreak, club music and European rail travel—Dirty Money handles a good deal of the singing vocals. But Combs takes an oddly minimal role as MC, focusing out many of the set’s raps to such guest stars as Lil Wayne, Drake and his late pal the Notorious B.I.G., who appears from beyond the grave in the appropriately titled “Angel.” Of course, that kind of scaled-back rhyme presence has been standard practice for Combs since his days as Puff Daddy, and here it does little to detract from what is obviously a labor of love from one of hip-hop’s most outsized personalities. Whoever’s holding forth over the percolating beats (“I Hate That You Love Me”) and moody synths (“Yeah Yeah You Would”), “Last Train” retains its essential Diddy-ness.—MW

ELECTRONIC
SIMIAN MOBILE DISCO
Delicacies
Producers: James Ford, Jas Shaw
Co-Rec
Release Date: Nov. 30
Analog techno is one of the most natural things in the world. The genre was born from strange, black-box machines manipulated in inventive ways, not the software-born digital loops on which most of its creators currently rely. Simian Mobile Disco—known for using vintage synthesizers—is a treat for the purer palate. “Delicacies” goes straight for the dancer, jaguar with opener “Asp,” a relentless barrage of symphonic rhythm and smoky synth that builds into a reverberant, acid climax. The track “Nervous Salad” drops a burst of noise so shocking and left field that it seems to barge in from the room next door. Common to the whole set is that organic, analog kick drum, which sounds more like a bang on a wooden door than a random computer belch. A second disc with all the delicacies mixed together is a considerate, if unnecessary, addition.—KM
SINGLES

TAYLOR SWIFT
Back to December (4:53)
Producers: N. Chapman, T. Swift
Writer: T. Swift
Publishers: Sony/ATV Tree Publishing, Taylor Swift Music (BMI)

Taylor Swift’s third album, “Speak Now,” presents a storybook of the young country star’s romantic trials. While first single “Mine” and the title track represent hopeful love songs, Swift slows down the tempo with the tempered ballad “Back to December.” The piano-driven track, which is possibly inspired by Swift’s past romance with “Twilight” star Taylor Lautner, details the singer’s regrets of rejecting a relationship that could’ve been special. Putting away her guitar, Swift’s twangy voice builds over cinematic strings as she croons, “It turns out freedom ain’t nothing but missing you/Wishing I’d realized what I had when you were mine.” While Swift has previously relied on anthems about the opposite gender, “Back to December” displays her lyrical growth as she trades diary-like songwriting for more mature territory.—MV

MARY MARY
Walking (3:20)
Producer: Werryn Campbell
Writers: various
Publishers: various

My Block/Columbia
Ten years after charting with its first hit, “Shackles (Praise You),” Mary Mary hasn’t lost any of its creative intrepidness. The gospel crossover duo has followed its most recent hit, the Auto-Tune-laden “God in Me,” with “Walking,” the spirited first single from upcoming album “Something Big.” The song’s synthesizer-accented, percolating rhythms are immediately arresting, and the mix is seamlessly strung together by the engaging vocal interplay of Mary Mary siblings Erica and Tina Atkins-Campbell. “Some say walking takes too long/ I say with walking you can’t go wrong/ I walk with the greatest,” the sisters sing. Mary Mary has perfected its inspirational R&B sound without sacrificing its primarily religious message, and “Walking” is the pair’s latest track to leave the listener with a bounce in his or her step.—GM

ROCK

SOCIAl DIsTORSION
Machine Gun Blues (3:33)
Producer: Social Distortion
Writer: Mike Ness
Publisher: not listed

Eolith
Social Distortion might have spent its nascent years as a speedy Southern California punk band, but the group is perhaps best known for the rockabilly sound it developed in the early ’90s. Melodically more in tune with Johnny Cash than Black Flag, Social Distortion’s brand of punk unfurls like a scene from an old western in “Machine Gun Blues,” a track that can be found on the group’s seventh studio album, “Hard Times and Nursery Rhymes.” Frontman Mike Ness spins a tale of small-town outlaws burying cash in the desert while outrunning the police in the 1930s. Instead of adhering to punk’s more monotonous tendencies, the singer’s lyrical imagery and velvety vocals on “Machine Gun Blues” keep the tune inspired. Although Social Distortion’s recent output has been sparse, the band’s first single since 2007’s “Far Behind” is well worth the wait.—EL

FOLK

IRON & WINE
Walking Far From Home (4:47)
Producer: Brian Deck
Writer: Sam Beam
Publisher: Sam Beam Music (BMI)

Warner Bros. Records
For Sam Beam, the folk singer behind Iron & Wine, the times they are a-changin’. In a move that recalls Bob Dylan’s electric Newport Folk Festival performance in 1965, Beam plugs in for his first single on Warner Bros., the artist’s new major-label home. The decision is a positive departure for the acoustic poster child: instead of the soothing trickle of vocals and light finger-picking of Iron & Wine’s early work, listeners are greeted with a swelling synth line and layered harmonies on “Walking Far From Home.” The song channels indie contemporaries like Grizzly Bear more than Beam’s folk heroes, although his talent for storytelling is carried across the styles. On this track from forthcoming album “Kiss Each Other Clean,” the more experimental instrumentation never overshadows Beam’s lyrics.—JM

DR. DRE FEATURING SNOOP DOGG & AKON
Kush (3:55)
Producer: DJ Khalil
Writers: various
Publishers: various

After multiple tracks from Dr. Dre’s long-delayed “Detox” album leaked online earlier this year, the first official release “Kush,” featuring Akon and Snoop Dogg, was finally issued last month. Although the song will entice fans to want more new material, “Kush” falls slightly short of expectations. Dre’s verse, which doubles as an ode to marijuana, doesn’t elicit a strong reaction, and Snoop’s rhymin style comes off as lazy instead of inviting. Still, the track does carry some positive elements, such as the entertaining beat and a darker vibe driven by the piano. “Kush” is a step up from some of the rough album cuts that have surfaced on the Web, but a new track from the legendary union of Dre and Snoop should be incredible, not passable.—MC

LEGEND & CREDITS

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 W. Sunset Blvd., Seventh Floor, Los Angeles, CA 90028 and singles review copies to Jason Lipschutz at Billboard, 770 Broadway, Seventh Floor, New York, NY, 10003 or to the writers in the appropriate bureaus.
Heartland Drama
Gwyneth Paltrow Channels Her Inner Singer In ‘Country Strong’

The Screen Gems film “Country Strong”—which will receive a widespread theatrical release on Jan. 7—represents an odd amalgamation of entertainment genres. Pop stars Britney Spears and Michael Jackson inspired its heartbreaking theme, fleshed out by Gwyneth Paltrow, who is cast as fallen singer Kelly Canter. Meanwhile, country star Tim McGraw portrays Canter’s manager/husband and sings just one song: a duet with Paltrow.

Writer/director Shana Feste wrote the bulk of the screenplay in 2008, moved by the personal drama Spears was experiencing in the public forum. Jackson’s 2009 death occurred as she was finishing the script.

“We build these artists up and celebrate them,” Feste says. “Then at the first sign of weakness, we rally around their downfall. Then we want to build them back up for a comeback. How difficult to live life like that in public.”

Born in the California beach community of Palos Verdes, Feste also spent summers on her father’s Texas ranch after her parents divorced. That background helped her mold the arc of a Hollywood starlet with the dusty realities of America’s heartland.

“Country music still focuses on storytelling which, as a writer, is so important to me,” Feste says. “The themes that country music deals with—love, heartbreak, betrayal—are right up my alley as a drama director.”

Music remains at the heart of the ‘Country Strong’ storyline. More than 50 songs are heard in the film, including performances by Paltrow and fellow actor Leighton Meester—an artist signed to Universal Republic who plays a former pageant queen with a dynamic set of pipes—and Garrett Hedlund, whose gravelly vocal qualities represent an all-country vibe.

They’re presented along with new recordings by Sara Evans, Chris Young & Patti Loveless, Ronnie Dunn and Hank Williams Jr. All of these artists appear on the RCA soundtrack that arrived Oct. 26. Debuting at No. 16 on Billboard’s Top Country Albums chart, the soundtrack is now No. 37. It has sold 38,000 copies, according to Nielsen SoundScan.

The film also incorporates spoken references to Merle Haggard, Willie Nelson and Waylon Jennings, plus sonic airings of such classics as Roger Miller’s “Chug-A-Lug,” Hank Williams’ “Honky Tonk Blues” and Don Gibson’s “Sea of Heartbreak.”

The actors worked with established Nashville producers—Byron Gallimore (McGraw, Sugarland), Nathan Chapman (Taylor Swift) and Frank Liddell (Miranda Lambert)—who helped them gain a level of credibility within the genre.

“I speak very well to our actors that their performances seemingly are on par with our established artists,” music supervisor Randall Poster says. “The quality control is really good.”

RCA released Paltrow’s title song as a single in July, allowing it to long lead time to build awareness of the movie and her character. The track moves 36-35 on Hot Country Songs this week.

“It’s good to give people time to discover a movie like this—a complex, relationship-based movie—through screenings and talking about it as they connect the song with the movie,” Paltrow says.

She bolstered the marketing campaign by making her live debut as a country singer on the Nov. 10 telecast of the Country Music Assn. Awards on ABC. Vince Gill provided backing vocals for Paltrow on the show.

“There’s a competitive streak in her which, as a promotion person, I certainly enjoy,” RCA Nashville VP of national promotion Keith Gale says. “We’ve all heard stories about artists who say, ‘Hey, anything I can do?’ Then when it comes time to do, they do not. I can honestly say that Gwyneth Paltrow has said repeatedly ‘Anything I can do?’ and has followed through.”

In the end, the jumble of pop inspirations, Hollywood film stars and country grit is an appropriate metaphor for the tale of music and celebrity that Feste envisioned. “I wanted to present these characters as messy, complicated and conflicted because that’s what real to me,” she says, “I don’t have a good guy, and I don’t have a bad guy. Everybody is flawed.”
Girl Power
Keri Hilson's Sophomore Set Separates The Men From The Boys

When Keri Hilson opted to title her second album “No Boys Allowed” (Mosley/Zone 4/Interscope), the last thing that the R&B singer/songwriter had in mind was that it might alienate men.

“IT’s basically my way of saying ‘girl power’—I want to empower women and encourage them to be themselves and be confident,” Hilson says of the album, which she describes as “more aggressive” than her previous set. It’s also about educating men, she says, “on what it takes to be considered a man as opposed to a boy, like prioritizing and cutting out the BS.”

To help school fans of both sexes, Hilson tapped a slew of “grown-and-seen” mentors, including Timbaland and Polow Da Don (who are the executive producers), plus Danja, Ne-Yo, Chuck Harmony, John Legend, Bei-Mo and Stargate, among others, for production. Kanye West, Rick Ross, J.Cole, Chris Brown and Nelly make guest appearances.

So far, the message is getting across. The album, which arrived Dec. 21, debuted at No. 11 on the Billboard 200 and No. 7 on Top R&B/Hip-Hop Albums with sales of 102,000, according to Nielsen SoundScan. Warm-up single “Breaking Point,” released in August, reached No. 44 on Hot R&B/Hip-Hop Songs, selling 61,000 digital units. A follow-up single, the swaggering “Pretty Girl Rock,” reaches a new peak of No. 11 this week and has sold 277,000.

But third single “The Way You Love Me,” a brush song about getting physical, is causing some controversy for its highly sexual lyrics and visuals, one of them being Hilson gravity-defying, in a revealing swimsuit.

The track’s video, which marked the directorial debut of choreographer Lucjan Gibson, finds Hilson playing the role of a keine harter, alongside singers like Faith Evans, Jo-Jo and Dawn of Diddy-Missy and actor Columbus Short.

Hilson defends her art, saying, “The song is about taking ownership of your body and not allowing anyone else to make you an object. I’m comfortable with my own sexuality. Even though it’s a small part of me, it’s still a part of my womanhood.”

But Hilson says other songs on “No Boys Allowed” display different facets of women and exhibit a female frame of mind. “Buyout” is an uptempo track about a complacent man. There’s also “All the Boys,” which is about finding love after many failed relationships.

To promote “No Boys Allowed,” Hilson has embarked on a promotional tour that will put her new attitude in full display. The run includes stops at late-night shows like “Chelsea Lately” and “Lopez Tonight.” Hilson is also hosting a countdown for her album on her official website, KeriHilson.com, and on other online platforms.

Hilson recently performed on VH1’s “Divas” concert for U.S. military personnel and is the new face of the perfume Isara by Avon, a company that she says “allows women in an industry that’s mostly male-dominated to be businessmen and entrepreneurs.”

A tour that will likely launch at the end of January is also in the works, though details are still being finalized.

“I feel like I’m at the podium and I’m the leader of the club house,” Hilson says of her self-assigned duties. “I want women to look in the mirror and think that my words are about all of them.”

Mix to Win

When DJ Scratch was crowned “Master of the Mix” during the Dec. 22 finale of the same-named original competition series, he won $250,000 in cash and prizes, including a custom Smirnoff bottle adorned with his signature. But before the DJ and the other contestants signed up for the challenge, they raised some concerns with the show’s producers.

“I wanted to know if real DJing would be involved,” Scratch says, “because history is my cause. The more kids learn about the history of DJing and hip-hop, the more we can make this culture.”

Roving. Nov. 30, Centric and re-airing Saturdays on BET, “Master of the Mix” marked Smirnoff’s first venture into reality TV. The eight-episode series pitted seven of DJ culture’s most respected and skilled talents against each other: female DJs Jazzy Joyce and Rappin Rich Medina, Mars, Revolution, Vikter Duplaix and Scratch. Camped at a Hollywood Hills home, they exhibited their prowess through various challenges (remix, scratch, DJing behind a screen) in various locales (Las Vegas, Los Angeles, Miami, New York, London).

Producer DJ Just Blaze hosted the show, which was created and produced by content development agency GTM in partnership with TV veteran Ben Silverman’s Electus studio and directed by Michael McQuar of 8th Wonder Entertainment. Outstanding as master (judge was DJ] Kid Capri.

Two of the biggest challenges that the show faced: the quick turnaround from idea to air in 12 months and the six-figure music licensing fee each week. Smirnoff brand director David Tapscott and GM of GTM chief creative officer Remko Tom credits McQuar’s background as a music clearance person for helping them over that hurdle.

“Most ideas about highlighting DJs have run aground due to music clearance issues,” Tapscott says. “I’d love to show the whole competition online, but a five-minute set would be three times the TV clearance budget.”

But that’s not stopping the principals from eyeing a second season. “The level of enthusiasm among DJs and their community has put us in a place where the dudes who took a culture on the back burner and gave it its biggest platform.” Tom says. Tapscott adds, “We’re very bullish on the idea of this being an ongoing franchise.”

Duplaix, who shared finalist honors with Scratch, calls it a “step forward.” They did a relatively decent job of comparing segments of the culture. Having seen what does and doesn’t work, they can now modify that template and build off it.”

—Gail Mitchell

R&B
By Mariel Conception

Up and running: THE READY SET

Jordan Witzigreuter’s DIY attitude has snared his first hit on his debut EP. Released in March under the moniker The Ready Set, the 21-year-old’s “I’m Alive, I’m Dreaming” EP has since spawned the hit “Love Like Wow,” which jumps 48-34 this week on the Billboard Hot 100.

Witzigreuter’s laid-back attitude about his music—“I just want to write big songs” and expose the Indiana native’s relentless social media promotion, which he relies upon since high school.

“I didn’t have any space, shameless self-promotion thing,” says Witzigreuter, who now boasts a worldwide social media campaign and nearly 5,000 tweets to his name. “I would spend six to eight hours a day on there, just commenting on people and trying to get people to check out my songs.”

Witzigreuter’s current folk-pop outfit, The Ready Set, tapers in local bands and later began tinkering with solo material on his keyboard and laptop. He booked his own tours as soon as he graduated high school. But it was his social media skills that helped Witzigreuter get discovered by Fall Out Boy’s Pete Wentz and signed to Wentz’s Decaydance Records—distributed through Warner Bros.’ Sire division—in 2009.

“I liked the idea of what an indie label does, but I knew a major label could take you a bit further,” Witzigreuter says. “I got the best of both worlds in that sense—the grass-roots indie stuff with Decaydance and the big [Warner] umbrella.”

While working on the EP, the newcomer was paired with pop producer J.R. Rotem (Jason Derulo, Iyaz, Sean Kingston) for “Love Like Wow.” Witzigreuter’s catchy chorus and Rotem’s stripped-down production made the song an obvious first single. The singer says he’ll be “doing a lot more with [Rotem]” for his debut album, which he plans to record in January. After joining Hay Monday and Cartel on a national tour last fall, Witzigreuter will headline his first trek beginning Feb. 23 in Indianapolis. Although the Ready Set is confirmed for next summer’s Vans Warped tour, Decaydance GM Scott Frost says the headlining dates will generate buzz before the spring release of the full-length album. “It feels right to let them get comfortable touring and building a fan base before the album,” Frost says. —Jason Lipschutz

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DEALERS WANTED
RETAILERS WANTED

WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS
FOR LEASE
DISTRIBUTION NEEDED
EDUCATION OPPORTUNITY
HELP WANTED
AUDIO SUPPLIES
2010’s Late Arrivals’ Impact; December Gets Busy

This week, albums from Jamie Foxx, Keyshia Cole and Keri Hilson are the last of 2010’s big releases to debut on the Billboard 200. Foxx’s “Best Night of My Life” enters at No. 6 with 144,000 copies, according to Nielsen SoundScan; Cole’s “Calling All Hearts” launches at No. 9 with 128,000, and Hilson’s “No Boys Allowed” begins at No. 11 with 102,000.

Releasing albums late in the year isn’t anything new for Cole and Foxx. Foxx has issued all three of his sets in the final frames of the year. His “Unpredictable” dropped on Dec. 20, 2005, while “Intuition” came out on Dec. 16, 2008. His new “Best Night of My Life” hit retail on Dec. 21.

Cole’s last one, “A Different Me,” came, coincidentally enough, on the same day as Foxx’s last effort, on Dec. 16, 2008.

Perhaps the mind-set in each artist’s camp when it came to determining a release date for their new albums was “If it ain’t broke, don’t fix it.”

DECEMBER DEBUTS: It may not seem unusual, but if you scroll back 10 or 20 years, it used to be rare for any major album to drop after Thanksgiving holiday and make an impact on the Billboard 200. So far since the week following Thanksgiving, there have been 28 album debuts in the top 100, with nine starting in the top 10. And we’ve still got a week to go in the year. Next issue we’ll see sets from the Dec. 28 schedule arrive on Billboard’s charts.

In 2009, in the release weeks after turkey day, only eight made it through the end of the year, 22 new albums debuted in the top 100 of the chart. That’s up from the 21 that did so in the same period in 2005, 14 in 2000, four in 1995 and zero in 1991. Issuing albums after Thanksgiving and closer to the Christmas holiday wasn’t commonplace until the past decade. And, when it did become standard practice, it was mostly the territory of hip-hop acts.

Today, the late-freight mentality isn’t completely owned by hip-hop—though R&B and hip-hop albums still greatly outnumber the rest of the December new-release field.

Albums that dropped Dec. 14 included efforts from Michael Jackson, R. Kelly, Diddy-Dirty Money, Tank, Ciara and “American Idol” runner-up Crystal Bowersox. On Dec. 7 we got T.I.’s “Troc: Legacy” soundtrack, Charlie Wilson, Hinder, Duffy and Natasha Bedingfield. The week previous, there was the Black Eyed Peas’ “The E.N.D." and Jazmine Sullivan’s “Love & War.”

Not to harp on an old favorite of mine (and this column’s previous author), but couldn’t some of these fourth-quarter releases have been held back until 2011?

Perhaps a couple of sets relegated to “lost in the shuffle” status are those from Soulja Boy, Duffy and Bedingfield. Not to mention poor Ciara.

Soulja Boy’s new studio set “The DeAndre Way” bowed at No. 90 (13,000) on Dec. 18, while Duffy and Bedingfield climbed on Nos. 72 (18,000) and 103 (13,000), respectively, on the chart date of Dec. 25. Each of the artists’ last albums started with more than twice the units moved by their newest sets.

Last week, Ciara’s “Basic Instinct” came in at No. 44 with 7,000—getting trumped by Tank’s “No Than Never” (No. 35, 44,000). No offense to Tank, but wouldn’t anyone have thought Ciara would debut lower than Tank? Her last album did 81,000 in its premiere frame.

Some of these albums could have been perfect for a January or February 2011 release. Heck, it worked for Bedingfield with her previous set, “Pocketful of Sunshine.” It dropped on Jan. 22, 2008, and bowed at No. 3 with 50,000.

DIGITAL DURAN: The Dec. 21 release was rather light, save for the big R&B guns in the top 15. After Keri Hilson’s arrival at No. 11, one must scroll down to No. 119 to find the next highest debut: Duran’s new studio album... “All You Need Is Now,” released exclusively through iTunes. It’s the band’s 17th to chart and begins with 14,000 sold. It also bows at No. 11 on the Digital Albums chart. A deluxe physical edition is due in February.

MARKET WATCH

A Weekly National Music Sales Report

Weekly Unit Sales

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SALES BY ALBUM FORMAT

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Current Album Sales

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Catalog Sales

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<th>Year 2010</th>
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<tr>
<td>‘10</td>
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Current Year-End Sales by Album Category

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**The Billboard 200 Artist Index**

- Taylor Swift
- Rihanna
- Lady Gaga
- Myspace
- Katy Perry
- Keri Hilson
- Leona Lewis
- The Black Eyed Peas
- Bruno Mars
- Justin Bieber
- The Barden Family
- Rascals
- Lady Antebellum
- Daft Punk
- Various Artists
- Keith Urban
- Myspace
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- Kacey Musgraves
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- Kesha
- Rihanna
- Usher
- The Band Perry
- Kings Of Leon
- Ronnie Dunn
- Crystal Bowersox
- John Mayer
- Annie Lennox
- Taylor Swift

**Additional Information**

- **Artist:** Taylor Swift
- **Title:** Speak Now
- **Country:** United States

**His "Breakout" Song**

"We're Going Crazy," the song that propelled Swift to stardom, has been the No. 1 song on the Billboard Hot 100 for the past three weeks, thanks to sales and streaming of the track. According to Nielsen SoundScan, the song has sold 1.5 million copies since its release last November, making it one of the most successful songs of the year.
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<td>Christmas Eve And Other Stories</td>
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<td>All You Need Is Now</td>
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**Notes:**
- The Beatles: Fab Four
- Various Artists: Compilation
- **A Day In The Life**
- **The Beatles**
- **Christmas**
- **Get Back**
- **The Beatles**
- **The Beatles**
San Francisco Bay Area duo Pomplamoose has been
incorporating this holiday season in the group and its music
have been the cornerstone of Hyundai's Christmas TV
advertising campaign. In the three spots, the duo pairs its own 
pin-up holiday standards. With that exposure, the pair is
the top debut on the Social 50 at No. 25 and posts the chart's
best percentage gain among YouTube channel page views (up 78%).

Lea Michele's new single, "The Way It Is," premiered online last week and set the viral world on fire. The
singer's fans from Bie. To. Blu to. The Social 50 with the
largest growth in Facebook fans (up 136%) on the chart following
the debut of the newly charged video on Dec. 25.
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<td>We Found Love</td>
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<td>Lady Antebellum</td>
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<td>Stay Where I'm From</td>
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<tr>
<td>The Bullets</td>
<td>Lady Antebellum</td>
<td>Lady Antebellum</td>
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</table>

Between the Bullets

Bruno Mars posts consecutive No. 1 singles on the Billboard Hot 100 as "Grenade" jumps 1-2 to displace Katy Perry's three-week run at the top with "Firework" (1-2). Mars regains for weeks in October with "Just the Way You Are." "Grenade" shifts a near-record 550,000 downloads (up 212,000) in this holiday sales week, according to Nielsen SoundScan. The track tops Hot Digital Songs a rung above "Firework," which moves 509,000 (up 165,000). These sums move "Grenade" and "Firework" into the Nos. 3 and 4 slots among the biggest single-week sales frames behind Flo Rida's "Right Round" (610,000) on the Feb. 28, 2009, chart and Ke$ha's "TiK ToK," which sold 610,000 exactly a year ago this week. —Steve Paley

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**BETWEEN THE BULLETS**

Bruno Mars posts consecutive No. 1 singles on the Billboard Hot 100 as "Grenade" jumps 1-2 to displace Katy Perry's three-week run at the top with "Firework" (1-2). Mars regains for weeks in October with "Just the Way You Are." "Grenade" shifts a near-record 550,000 downloads (up 212,000) in this holiday sales week, according to Nielsen SoundScan. The track tops Hot Digital Songs a rung above "Firework," which moves 509,000 (up 165,000). These sums move "Grenade" and "Firework" into the Nos. 3 and 4 slots among the biggest single-week sales frames behind Flo Rida's "Right Round" (610,000) on the Feb. 28, 2009, chart and Ke$ha's "TiK ToK," which sold 610,000 exactly a year ago this week. —Steve Paley
POP/ADULT/ROCK

MAINSTREAM TOP 40

TITLE
1. RIHANNA
2. TAYLOR SWIFT
3. JUSTIN BIEBER
4. CLARKSON
5. PERRY

ADULT CONTEMPORARY

TITLE
1. RAISE YOUR GLASS
2. OH SANTA
3. WAITING FOR THE END
4. SMILE
5. GIVE A LITTLE MORE

ROCK SONGS

TITLE
1. HEY, SOUL SISTER
2. SAY YOU'LL HUNT ME
3. SMILE
4. CHURCH OF THE MAKING OF SADNESS
5. AVOID THE POISON

ACTIVE ROCK

TITLE
1. WORLD SO COLD
2. I DON'T KNOW WHO TO LEAVE MY HEART WITH
3. SAY YOU'LL HUNT ME
4. WELCOME TO THE FAMILY
5. TURN SO COLD

ADULT TOP 40

TITLE
1. RAISE YOUR GLASS
2. JUST THE WAY YOU ARE
3. HIS HEART
4. JACKSON
5. WE MEET AGAIN

HERITAGE ROCK

TITLE
1. THE SEX IS GOOD
2. SAY YOU'LL HUNT ME
3. TURNING POINT
4. END OF ME
5. THE MOODY BLUES

Go to www.billboard.biz for complete chart data.

Data for week of JANUARY 8, 2011

Two Hundred songs debut on Billboard's Nielsen BDS-based rack analysis charts. Coldplay's"Christmas Lights" enters Back Songs at No. 45, while Paul Simon's"Getting Ready for Christmas Day" (tapes sold to Triple A (viewable at billboard.biz/trackcharts) at No. 24, marking his first entry on the list since 2006.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Chart Peak</th>
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<tr>
<td>1</td>
<td>FELT GOOD ON MY LIPS</td>
<td>Tim McGraw</td>
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<td>MY KINDA PARTY</td>
<td>Jason Aldean</td>
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<tr>
<td>3</td>
<td>LITTLE BIT STRONGER</td>
<td>Hank Williams III</td>
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<tr>
<td>4</td>
<td>SOMEWHERE WITH YOU</td>
<td>George Strait</td>
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<td>5</td>
<td>TURN ON THE RADIO</td>
<td>Brad Paisley</td>
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<td>PUT YOU IN A SONG</td>
<td>Keith Urban</td>
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<td>7</td>
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<td>THE BREATH YOU TAKE</td>
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<td>WHY WAIT</td>
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<td>SOMEONE ELSE CALLING YOU</td>
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<td>WHO ARE YOU WHEN I'M LOOKING</td>
<td>Blake Shelton</td>
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<td>LET ME DOWN EASY</td>
<td>Toby Keith</td>
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<td>SMOKE A LITTLE SMOKE</td>
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<td>WHAT DO YOU WANT</td>
<td>Jerrod Niemann</td>
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<td>16</td>
<td>WILDFLOWER</td>
<td>Taylor Swift</td>
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<td>DON'T YOU WANNA STAY</td>
<td>Jason Aldean</td>
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<td>18</td>
<td>THE SHAME I'M IN</td>
<td>The Band Perry</td>
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<td>19</td>
<td>FAMILY MAN</td>
<td>Craig Campbell</td>
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### TOP COUNTRY ALBUMS

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<td>My Kinda Party</td>
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<td>SUGARLAND</td>
<td>The Incredible Machine</td>
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<td>RASCAL FLATTS</td>
<td>Nothing Like This</td>
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<td>LADY ANTEBELLUM</td>
<td>Need You Now</td>
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<td>6</td>
<td>KEITH URBAN</td>
<td>Get Close</td>
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<td>7</td>
<td>KENNY ROGERS</td>
<td>Hummingbird</td>
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<td>8</td>
<td>TIM McGRAW</td>
<td>Number One Hits</td>
<td>8</td>
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<td>9</td>
<td>ZAC BROWN BAND</td>
<td>You Got What I Want</td>
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<td>10</td>
<td>BLAKE SHELTON</td>
<td>That's When I Love You</td>
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<td>11</td>
<td>LITTLE BIG TOWN</td>
<td>The Reason Why</td>
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<td>12</td>
<td>DARIUS RUCKER</td>
<td>Country Strong</td>
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<td>13</td>
<td>ALAN JACKSON</td>
<td>34 Number One</td>
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<td>14</td>
<td>TAYLOR SWIFT</td>
<td>Play On</td>
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<td>The Foundation</td>
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<td>17</td>
<td>BRAD PAISLEY</td>
<td>American Saturday</td>
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<td>18</td>
<td>TRACE ADKINS</td>
<td>Cowboy's Back In Town</td>
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<td>VARIOUS ARTISTS</td>
<td>Lookout For The Cowards</td>
<td>19</td>
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<tr>
<td>20</td>
<td>JERROD NIEMANN</td>
<td>Judge Jerrod &amp; The Hung Jury</td>
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<tr>
<td>21</td>
<td>LUCY JULIANNA</td>
<td>All About Tonight</td>
<td>21</td>
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<td>22</td>
<td>LUKE BRYAN</td>
<td>Do It My Way</td>
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<td>LADY ANTEBELLUM</td>
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<td>24</td>
<td>ALAN JACKSON</td>
<td>Love Is A Highway</td>
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<td>TAYLOR SWIFT</td>
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<td>CARRIE UNDERWOOD</td>
<td>How To Print Money</td>
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<td>28</td>
<td>BRAD PAISLEY</td>
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<td>31</td>
<td>JERROD NIEMANN</td>
<td>Judge Jerrod &amp; The Hung Jury</td>
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### BLUEGRASS ALBUMS

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<tr>
<td>1</td>
<td>DIERKS BENTLEY</td>
<td>Up On The Ridge</td>
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<tr>
<td>2</td>
<td>CAROLINA CHOCOLATE DROPS</td>
<td>Gonna Get My Baby</td>
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</tr>
<tr>
<td>3</td>
<td>THE ISACS</td>
<td>Christmas</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>TRAMPSLED BY TURTLES</td>
<td>Little Runaway</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>PUNCH BROTHERS</td>
<td>Christmas</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>STEVE GEORGE STRAIT</td>
<td>Best Of Bluegrass</td>
<td>6</td>
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<tr>
<td>7</td>
<td>STEVE VY</td>
<td>Bluegrass Gospel</td>
<td>7</td>
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<tr>
<td>8</td>
<td>STEVE TORCHES</td>
<td>Bluegrass Christmas</td>
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<tr>
<td>9</td>
<td>THE STEELDRIVERS</td>
<td>Country Strong</td>
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### BETWEEN THE BULLETS

**McGRAW’S 24th NO. 1**

One week after Reba McEntire claimed her 24th No. 1 on Hot Country Songs with “Turn On the Radio” (15), Tim McGraw reaches the top with “Feel Good On My Lips,” which ties the two veteran artists for 10th place on the all-time No. 1 list. McGraw most recently led with “Southern Voice,” which capped the Jan. 20 chart. That’s his quickest repeat atop the chart since “Live Like You Were Dying” and “Back When” reached No. 1 five months apart in 2004. On Top Country Albums, “Southern Voice” takes the Pacesetter nod at No. 49 (up 95%).

—Wade Jessen
## HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Can't Be Friends&quot;</td>
<td>Trey Songz</td>
<td>7</td>
<td>2</td>
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<tr>
<td>&quot;Aston Martin Music&quot;</td>
<td>Rick Ross Featuring Drake &amp; Drake, Lil Wayne &amp; Andre Nickatina</td>
<td>1</td>
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<tr>
<td>&quot;Pretty Girl Rock&quot;</td>
<td>Chris Brown</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Right Above It&quot;</td>
<td>Lil Wayne Featuring Drake &amp; T-Pain</td>
<td>14</td>
<td>17</td>
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<tr>
<td>&quot;Lonely&quot;</td>
<td>Jasmine Sullivan</td>
<td>18</td>
<td>19</td>
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<tr>
<td>&quot;21st Century Girl&quot;</td>
<td>Kissy Simmons</td>
<td>22</td>
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<tr>
<td>&quot;Hallelujah&quot;</td>
<td>Jennifer Hudson</td>
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### Hot 3-10

<table>
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<th>Week</th>
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<tbody>
<tr>
<td>&quot;Ain't No Other&quot;</td>
<td>Drop City</td>
<td>6</td>
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<tr>
<td>&quot;Come Home&quot;</td>
<td>Nelly Featuring Milli Vanilli</td>
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<td>&quot;Rap Star&quot;</td>
<td>Black Eyed Peas Featuring Lil Wayne</td>
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<td>&quot;Pretty Little Lie&quot;</td>
<td>Chris Brown</td>
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<td>&quot;Always On Time&quot;</td>
<td>Beyoncé Featuring Twista</td>
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### Hot 11-20

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<tr>
<td>&quot;I Can Do Anything&quot;</td>
<td>Lil Wayne</td>
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<td>&quot;Gimmie Love&quot;</td>
<td>Jay-Z Featuring Jermaine Dupri &amp; Missy Elliott</td>
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<tr>
<td>&quot;Mary, Mary&quot;</td>
<td>Marsha Ambrosius Featuring T-Pain</td>
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<tr>
<td>&quot;Fame&quot;</td>
<td>Jessie J</td>
<td>26</td>
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<tr>
<td>&quot;Lose It&quot;</td>
<td>Bow Wow Featuring Brandy</td>
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### Hot 21-30

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<tbody>
<tr>
<td>&quot;Put It On Me&quot;</td>
<td>Rozonda Tompkins feat. Missy Elliott &amp; Dr. Dre</td>
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<td>&quot;I'm Not a Player (No Hook)&quot;</td>
<td>Lloyd</td>
<td>22</td>
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<td>&quot;For You&quot;</td>
<td>Sam Smith</td>
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<td>&quot;One Time for My Baby&quot;</td>
<td>Kelly Rowland</td>
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<td>&quot;Feel Like I Do&quot;</td>
<td>Robin Thicke</td>
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### Hot 31-40

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<td>&quot;Champion&quot;</td>
<td>Leona Lewis</td>
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<tr>
<td>&quot;I'm That Girl&quot;</td>
<td>Janae</td>
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<td>&quot;Ain't No Fun (Without You)&quot;</td>
<td>Keisha</td>
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<td>&quot;What's the Matter&quot;</td>
<td>Schoolboy Q</td>
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<tr>
<td>&quot;Crazy in Love&quot;</td>
<td>Beyoncé</td>
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### Hot 41-50

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<td>Nelly Featuring Young Jeezy</td>
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<td>&quot;31&quot;</td>
<td>G-Eazy</td>
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<td>&quot;Dancing&quot;</td>
<td>Kasabian</td>
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<td>&quot;Toxic&quot;</td>
<td>Britney Spears</td>
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### Hot 51-60

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<td>&quot;Break Without You&quot;</td>
<td>Ne-Yo</td>
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<td>&quot;Honestly&quot;</td>
<td>Jennifer Hudson</td>
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<td>&quot;I Don't Wanna Go On Without You&quot;</td>
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<td>&quot;Everytime I Cry&quot;</td>
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<td>&quot;I Ain't Like You&quot;</td>
<td>Ne-Yo</td>
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### Between the Bullet

**Lil Wayne's '6 Foot 7 Foot' Climbs**

After picking up Hot Shot Debut honors last week, Lil Wayne's '6 Foot 7 Foot' leaps 35-28 with Greatest Gainer and Airpower honors on Hot R&B/Hip-Hop Songs (8.5 million listener impressions, up 154%, according to Nielsen BDS). The Bangladesh-produced track is the lead single of his upcoming 'Tha Carter IV' and features Bronx rapper Cory Gunz, the latest signee to the Young Money imprint. Bangladesh also produced Wayne's 2008 No. 1 hit "A Mill$."

—Randy Ramirez
<table>
<thead>
<tr>
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<th>TITLE</th>
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<td>JEREMY camp</td>
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<td>4</td>
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<td>RICHARD MCMURTRY</td>
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### Top Latin Albums

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### Regional Mexican Airplay

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### Tropical Airplay

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### Latin Pop Airplay

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### Latin Rhythm Airplay

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### Between the Bullets

The methodology for compiling the Latin Rhythm Airplay chart has changed. The list formerly ranked the most heard songs, by audience impressions, on the Latin Rhythm panel of radio stations. It now ranks songs, still based on audience, across all reporting Latin stations (see story, page 20). Because of the switch, this week’s chart is turned upside down with many titles flying up and down the tally (like Zion & Lennox’s “Como Cantar,” which jumps 25-8).

—Randy Ramirez
**Billboard HITS OF THE WORLD**

**EURO DIGITAL SONGS**

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**Data for week of JANUARY 8, 2011**

For chart reprints call 212-493-4023

Go to www.billboard.biz for complete chart data

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RECORD COMPANIES: ABKCO Music & Records names Alisa Coleman senior VP and Elizabeth Cohen director of licensing. Coleman was VP, and Cohen was manager of business and legal affairs at Sony Music Entertainment. EMI Music’s Capitol and Virgin Label Group names Michael Howe VP of A&R. He was VP/head of A&R at Downtown Music. Razors & Tie names Angie Ritz director of film and TV licensing. She was creative manager of special markets at preemusic. Universal Music Group Nashville promotes Jill Brunett to manager of Southwest regional promotion. She was promotion manager.

Average Joe Entertainment names Tom Baldrica president. He was VP of marketing at Sony Music Nashville.

PUBLISHING: BMI promotes Cheryl O’Quinn to senior director of per program services for the company’s media licensing department. She was director of per program services.

MANAGEMENT: Primary Wave Talent Management, a division of Primary Wave Music, taps veteran manager and former label promotion executive Tom Maffei to head up its West Coast operations. He was an independent manager.

DIGITAL: Digital distribution company InGrooves promotes Ben Kline to senior VP of global sales and marketing. He was VP of sales and marketing.

Guvera appoints Sean E. D’Mott head of music. He previously ran his own consulting and management company, Execution Style Entertainment.

RELATED FIELDS: Berklee Music, the online continuing education division of Berklee College of Music, appoints Stefanie Henning chief marketing officer. She was senior VP of global marketing and new media at Fox Television Studios.

—Edited by Mitchell Peters

HAITI CHARITY DOWNLOADS GET RELAUNCH
Nonprofit group Music for Relief has partnered with Causecast to build on the success of the 2010 Download to Donate campaign, in which numerous acts donated previously unreleased tracks to raise funds for earthquake victims in Haiti.

In the days following the 7.0 earthquake that devastated Port-au-Prince on Jan. 12, 2010, Music for Relief quickly organized a week-long campaign, in which numerous acts donated previously unreleased tracks to raise funds for earthquake victims in Haiti.

Now, on the earthquake’s one-year anniversary, Music for Relief is relaunching Download to Donate with a new twist: For a $10 donation, donors will receive a one-year subscription to the program’s website to download unreleased tracks by the All-American Rejects, Daughtry, SiSha, Enrique Iglesias, Jack Johnson, Linkin Park, Ludacris, the National and OK Go.

“We wanted to relaunch the campaign in a bigger and better way to get more people focused on the recovery in Haiti and get more donations,” Music for Relief COO Whitney Showlz says.

The donation also includes access to exclusive video content and giveaways for items like signed merchandise and concert tickets. Donations can be made by texting “Relief” to 41010 or by credit card payment at the website. —Mitchell Peters

BMI HOLIDAY PARTIES
BMI celebrated the holidays all over the country, inviting staff, members and industry friends to be merry and celebrate the end of another year.

ABOVE LEFT: BMI held its 13th annual holiday party for its Atlanta office on Dec. 9. Taking part in the festivities were (from left) BMI Director of writer/publisher relations Byron Wright, associate director of writer/publisher relations David Glassen, BMI VP of writer/publisher relations Catherine Breitenstein, senior director of writer/publisher relations Wondell Malloy, executive assistant Andre King and BMI manager Liz VanDaele.

ABOVE RIGHT: BMI senior director of writer/publisher relations Wondell Malloy (left) and BMI senior VP of repertoire and licensing, Mike D’Dell (right) play the microphones at BMI’s holiday party in Atlanta.

LEFT: BMI senior director of writer/publisher relations Wondell Malloy (left) and BMI senior VP of repertoire and licensing, Mike D’Dell (right) play the microphones at BMI’s holiday party in Atlanta. NICK JANUS

On Dec. 1, Warner/Chappell Music Publishing threw a “Mad Men”-themed holiday party with performances from Ben Fields, members of Hanson, Matt White and Tony Award-winning composer Tom Kitt. 

LETTER: Warner/Chappell president VP of strategic marketing, head of advertising and videos, Dave Pettigrew, Hanson, Hanson, Fields, Hanson, Taylor Hanson and Warner/Chappell senior VP/GM in New York Jason Royarski
**SESAC HOLIDAY PARTY**

SESAC Los Angeles threw a festive holiday gathering at West Hollywood’s Café La Bohème. The scene drew a host of artists, songwriters, publishers and industry executives eager to kick off the holiday season in style. Photos: REX, 2011

The ASCAP Foundation honored Tony Bennett and his wife, Susan Benedetto, with the ASCAP Foundation Champion Award for their longtime generosity in the education of at-risk public school students. The event was presented during the foundation’s 15th annual awards ceremony held Dec. 8 at Lincoln Center in New York. Bennett, surrounded with Gemma and Alexander (far left) and Kyla, daughter of Kari Rodgers (far right), welcomed attendees to the event. Rodgers, who is also the daughter of the late Rodgers, Mary Ellen Barrett, daughter of Irving Berlin, and ASCAP president/chairman Paul Williams. Photos: REEP, ASCAP, photos courtesy of ASCAP.

**ASCAP HOLIDAY PARTY**

ASCAP held its holiday party on Dec. 6 at New York’s Canal Room. There was plenty of cheer to go around as ASCAP members and the organization’s staff mingled with executives from other industry sectors. Above: Lavinia Jones Wright, marketing associate/editorial editor for ASCAP’s Playbook magazine, named it up with These United States guitarist Justin Craig. Photos: NY PHOTO GROUP

**ASCAP HOLIDAY PARTY**

On Nov. 18, on the eve of his sold-out Los Angeles date of his OMG tour, Usher received a platinum plaque from Raymond “Raymond” Ross, which he presented at No. 1 on the Billboard 100, produced five hits and earned him Grammy Award nominations. Accepting the honor were from left: Usher’s co-manager, David Loeffer, Live Merch Group president; VP Peter Tischon with ASCAP from Canada; ASCAP Live Merch Group president; CEO Barry Weiss and Rolly Phillips, Usher’s manager. Photo: BLOOMBERG

**ASCAP HOLIDAY PARTY**

Additional photos online this week at billboard.biz. To submit your photos for consideration, please e-mail photos to backbeat@billboard.com.
THERE'S NOT ENOUGH ART IN OUR SCHOOLS.

NO WONDER PEOPLE THINK

LOUIS ARMSTRONG

WAS THE FIRST MAN TO

WALK ON THE MOON.

It's a long way from the Apollo Theatre to the Apollo program. And while his playing may have been "as lofty as a moon flight," as Time magazine once suggested, that would be as close as Louis Daniel Armstrong would ever get to taking "one small step for man."

But as the jazz musician of the 20th century, giant leaps were simply a matter of course for Satchmo. For no one has ever embodied the art form the way he did. It was he who helped make virtuoso solos a part of the vocabulary. It was he who was honored with the title "American goodwill ambassador" by the State Department. It was he who was the last jazz musician to hit #1 on the Billboard pop chart.

Not bad for a kid whose first experience with the trumpet was as a guest in a correctional home for wayward boys. If only today's schools were as enlightened and informed as that reformatory was.

Alas, the arts are dismissed as extravagant in today's schools. This, despite all the studies that show parents believe music and dance and art and drama make their children much better students and better people.

If you feel like your kids aren't getting their fair share, make some noise. To find out how, or for more information about the benefits of arts education, please visit us on the web at AmericansForTheArts.org. Just like the great Louis Armstrong, all you need is a little brass.

ART. ASK FOR MORE.

For more information about the importance of arts education, contact www.AmericansForTheArts.org.
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