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From our humble beginnings and the dreams of a 14 year-old visionary...

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Women In Music
The Top 40 Executives In The Music Business Today

Taylor Swift: Woman Of The Year

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WINNER OF 2
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FRANCO DE VITA

CALLE 13
ALBUM OF THE YEAR
Entren Los Que Quieran

RECORD OF THE YEAR
Latinoamérica

SONG OF THE YEAR
Latinoamérica

BEST URBAN ALBUM
Entren Los Que Quieran

BEST URBAN SONG
Baile de los Pobres

BEST TROPICAL SONG
Vamo’ a Portarnos Mal

BEST ALTERNATIVE SONG
Calma Pueblo

PRODUCER OF THE YEAR
Entren los Que Quieran

BEST SHORT FORM MUSIC VIDEO
Calma Pueblo

VICENTE FERNÁNDEZ

BEST RANCHERA ALBUM
El Hombre Que Más Te Amó

SHAKIRA

BEST POP VOCAL ALBUM, FEMALE
Sale el Sol

FRANCO DE VITA

BEST POP VOCAL ALBUM, MALE
En Primera Fila

BEST LONG FORM MUSIC VIDEO
En Primera Fila

JOTA QUEST

BEST CONTEMPORARY BRAZILIAN POP ALBUM
Guinze

SKANK

BEST BRAZILIAN SONG
(PORTUGUESE LANGUAGE)
De Repente

JOÃO BOSCO & VINÍCIUS

BEST SERTANEJO MUSIC ALBUM
João Bosco & Vinícius

MERCEDES SOSA

BEST FOLK ALBUM
Deja la Vida Volar - En Gira

NIÑA PASTORI

BEST FLAMENCO ALBUM
La Orilla De Mi Pelo

CHICO & RITA

BEST PACKAGING DESIGN
Chico & Rita – Varios artistas

Solo Un Momento – Vicentico

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Solo Un Momento – Vicentico
Someone Like Her

Adéle tops Grammy nominees in marquee categories, Kanye leads overall—and there are indie surprises

With its nominations for the 54th annual Grammy Awards, the Recording Academy has cemented 2011 as the year of a certain chart-topping British songstress, honored an electronic dance act who’s enjoying breakout success internationally, and provided an indie-folk denizen of East Claire, Wisc., with a surprising moment in the spotlight.

While Adele, Skrillex and Bon Iver each scored multiple nominations (six, five and four, respectively), Kanye West topped them all with seven, albeit only one among the marquee categories for album, song and record of the year, with “All of the Lights” getting a nod for song of the year.

The nominations found Grammy voters continuing to steer away from their previous proclivity for honoring veteran artists who have been overlooked in the past. To a certain extent, the new conquering heroes are young artists—including Bruno Mars, Lady Gaga, Katy Perry and Mumford & Sons—who helped make the 53rd annual awards telecast in February a ratings smash.

But the biggest winner of the evening was clearly Adele, whose 21 has sold 4.7 million units in the United States, according to Nielsen SoundScan, and has been lodged in the Top 10 of the Billboard 200 ever since its debut in March, spending 13 weeks at No. 1.

“I’m really pleased for her,” says Richard Russell, co-founder of Adele’s U.K. label, XL Recordings. (Columbia is her official U.S. label.) “It’s been the latest in a long line of slightly surreal events in connection to this record.”

Eighty-six artists received multiple nominations in 78 categories, a reduction from last year’s 109, which was largely the result of eliminating gender-based categories.

Nominations in the major categories were announced Nov. 30 during an hourlong concert at the Nokia Theater in Los Angeles, which featured performances by Gaga, Rihanna, the Band Perry, Jason Aldean and Luucri; a tribute to the late Rick Ashford and Jerry Leiber featuring Usher with Valerie Simpson and Mike Stoller; and show host LL Cool J, Common and Lupe Fiasco with Grandmaster Flash, Melle Mel and Scorpio for a special performance of “The Message.”

The telecast, the fourth year that the Academy has inserted its nominations into a CBS concert special, was up 12% in total viewers from the 2010 show, attracting an audience of 5.6 million, according to preliminary data from Nielsen. The show was also up 12% in the 18-49 demographic to 2.2 million viewers, according to Nielsen figures supplied by CBS.

The night did not, however, showcase the rock and pop music that stands to gain the most from the nominations. The Foo Fight-
ers have five nominations besides album of the year, but their competition comes more from their peers than their elders. At the last ceremony, the solo rock vocal performance was four musicians who have been recording since the '60s (Paul McCartney, Neil Young, Robert Plant and Eric Clapton) and John Mayer. In this year's renamed rock-performance category—and rock song as well—the Foss join Coldplay, the Decemberists, Mumford & Sons and Radiohead.

The lighter side of modern pop that Adele, Perry and Mars represent is absent from the telecast as well, despite the fact that the pop categories are particularly strong this year. These are up for top pop solo performance against Pink and Gaga. The impressive pop vocal album category features Adele's 21, Cee Lo Green's The Lady Killer, Gaga's Born This Way, Mars' Doo-Wops & Hooligans and Rihanna's Loud.

The recent prominence of country and hip-hop nominees in the major categories extends this year, with the lone country act being the Band Perry, which is up for best new artist, while West and best new artist contender Nicki Minaj were the only rap nominees. Part of this owes to a rare duplication in the song and record of the year categories, with four songs—Adelle's "Rolling in the Deep," Bon Iver's "Holocene," Mars' "Grenade" and Mumford & Sons' "The Cave"—nominated in both. That overlap, which has occurred five times between 1987 and 1994, has happened only once—in 2007—since the rules revamp in 1995 that put final nominations in the hands of committees.

The Academy did reward some veteran artists with nominations. Tom Petty is up for pop vocal, and Tony Bennett is up for pop group performance for his duet with Amy Winehouse and traditional pop vocal, where his competition includes Barbra Streisand, Booker T. Jones (pop instrumental album), Betty Wright (traditional R&B performance), Sooty Rollins ( improvised jazz solo and jazz instrumental album) and Leon Helm (Americana album) among the legends who received nods.

Two question marks hang over the Academy as the Grammys' 12 date at the Staples Center in Los Angeles approaches. One is whether it can make good on its announcement in a press release and on Twitter to present the reunited Van Halen, which had been expected at the nominations show. Another is whether Adele, who's recovering from throat surgery, will be in strong enough health to sing on a night that punints will undoubtedly predict to belong to her.

"I think Adele will steal everything," says Charlie Garbagorza, senior store manager at R&R Music World in New York. "But Bon Iver was nominated in a lot of categories and I think he will get some attention at the underdog.

Who's likely to benefit the most workflows in February?

"Depends on the performances," says Mark Hudson, a buyer at Trans World Entertainment, adding that "aside from who performs, Adele will get a boost from winning a bunch of Grammys—if there's anyone left in February who doesn't already own her album."

Additional reporting by Ed Christman and Gill Mitchell. For a complete list of nominees, go to billboard.biz.

**HOME FRONT**

360 DEGREES OF BILLBOARD

**BILLBOARD REVAMPS HOLIDAY CHART**

Billboard debuts its first Hot 100-100 style ranking of seasonal favorites with this week's launch of the Holiday Songs chart. Like the Hot 100, the survey ranks tracks based on a formula blending airplay, download sales and streaming data as tracked by Nielsen Entertainment.

The 50-position chart will appear in print and on Billboard.com and Billboard.biz during the holiday season.

Topping the inaugural ranking is Mariah Carey's 1994 Christmas classic "All I Want for Christmas Is You." Carey's song also appears on the list at No. 33 in a rendition by Michael Buble that's included on his No.1 Billboard 200 album, Christmas.

In previous years, Billboard's holiday chart was based solely on radio airplay on adult contemporary (and a few adult top 40) stations, most of which switch to all or nearly all Christmas music following Thanksgiving. Because radio gravitates toward familiar songs, past holiday charts featured primarily classic Christmas tracks predating this century. With the change in methodology to include downloads, streaming and airplay from all monitored stations, the reconfigured Holiday Songs survey presents a better balance of new releases from artists like Justin Bieber (at No. 2) and traditional selections by Brenda Lee, Nat "King" Cole and Bobby Helms (Nos. 3-5).
Nashville’s New Wave
A new generation of producers crash country’s tight-knit circle of hitmakers

When Thompson Square reached No. 1 on Billboard’s Hot Country Songs chart with “Are You Gonna Kiss Me or Not” on April 9, the chart listing couldn’t have been more appropriate. The producer credit went to NV, a two-letter acronym that originally stood for New Voice Entertainment. And the production team was indeed a new voice, enjoying its first hit. But NV was just one of several up-and-coming producers that made it into the country chart’s top 20 for the first time in a year that featured an unusual number of new voices behind the boards.

Historically, a handful of men have dominated the production business in Nashville. In the ‘60s, label employees—such as Decca’s Owen Bradley, RCA’s Chet Atkins, Epic’s Billy Sherrill and Capitol’s Ken Nelson—called the shots. In time, the central producers were increasingly independents or label figures who hopped from company to company. James Stroud, Jimmy Bowen, Tony Brown, Scott Hendrick and Jim Ed Norman were among the select few producers who held sway over Nashville, sometimes for 10-20 years.

But despite that backdrop, this year the upper tier of the country chart had eight hit-making producers who just a few years ago were handling other chores in the business. They were all engaged in music in some fashion—as artists,songwriters,engineers or even rock producers—but the volume of newcomers is unusual in a business circle that has traditionally been hard to crack.

The fact that they’re new to production is part of their appeal. “There are a lot of very accomplished producers that we will continue to work with,” Capitol/EMI Nashville president Mike Dungan says, “but we’re always looking for that next guy that’s bringing something new and fresh into the market.”

Jay Joyce was one of those people. He had already produced the demos that got Eric Church signed to Capitol in the mid-00s. The label stuck with the Joyce-Church combo through two albums that yielded moderate chart success. This summer, their patience was rewarded when the album Chief debuted at No. 1 on the Billboard 200.

“Capitol let us develop,” Joyce says. “Of course they were involved, but we hadn’t hung ourselves yet, so they let us do what we wanted to do.”

Taking chances is a big part of what this new production wave is about, and it comes directly after a couple of other music-makers—Aldean producer Michael Knox and Taylor Swift co-producer Nathan Chapman—shot from obscurity to multiplatinum prominence with products that defied conventional wisdom.

The four-man NV crew, which includes three Aldean band members—drummer Rich Redmond, guitarist Kurt Allison and bassist Tully Kennedy—saw the importance of being different in their work with Aldean and Knox. They helped Aldean develop hits with raw, crunchy chords that pushed mainstream country’s stylistic boundaries. Broken Bow owner Benny Brown signed Thompson Square after hearing two tracks that NV produced for the married duo, Keifer and Shawna Thompson, in a basement studio. NV’s work on the project resulted in a No. 1 single, though the duo sounds little like Aldean.

Thompson Square separated itself from the rest of the pack by recording an album that’s feisty and energetic—a bit different from what one might expect from a married couple.

NV, meanwhile, is cognizant that the production ranks are no longer as secure as they were when a small circle of men ran country’s sessions. The team’s position is as tenous as that of the artists with which it works. “You’re just as good as your next,” NV’s Kennedy says. “Nothing’s taken for granted.”

Following is a list of the producers and production teams that, like NV, were fairly new to the top ranks of the country chart in 2011. Two of them—Joyce and Jeremy Stover—made their chart debuts as many as five years ago. But in the context of country’s members-only past, they remain relative newcomers in their positions.
JAY JOYCE
Biggest hit: "Hell on the Heart," Eric Church
Background: Joyce was encouraged to leave Cleveland for Nashville by older brother Mike, who played guitar for '70s hitmaker Gene Cotton. Joyce worked as an engineer, guitarist and producer for such rock acts as the Wallflowers, Tim Finn and Iggy Pop before being introduced to Church, who wanted an edgy sound—which he got.

RODNEY CLAWSON
Biggest hit: "Barefoot Blue Jean Night," Jake Owen
Background: Raised on a ranch in the Texas Panhandle, Clawson got his first songwriting deal while working with fellow Texan John Rich. He went on to co-author such hits as George Strait's "I Saw God Today," Big & Rich's "Lost in This Moment" and Jason Aldean's "Johnny Cash." Clawson recently charted as a producer for Broken Bow artist James Wesley.

JEFF STEVENS
Background: The West Virginia-born singer fronted Jeff Stevens & the Bullets, which landed four titles on the Hot Country Songs chart in the late '80s. He later had a solo deal, and also found success by writing hits for Tim McGraw ("Back When"), George Strait ("Carried Away") and Tracy Byrd ("Big Love").

JOEY MOI
Biggest hit: "Barefoot Blue Jean Night," Jake Owen
Background: While studying at the Center for Digital Imaging and Sound in Vancouver, Moi met nickelback and rose to prominence as a rock engineer and producer before signing a songwriting deal with Craig Wiseman's Big Loud Shirt, which provided an opening into country. Before working with Owen, Moi co-wrote the Tim McGraw single "It's a Business Doing Pleasure With You."

CHUCK AINLAY
Biggest hit: "Baggage Claim," Miranda Lambert
Background: An engineer since 1983, Ainlay has handled recording and mixing for mainstream country albums by Vince Gill, George Strait and the Dixie Chicks. He also produced rock and Americana albums for Mark Knopfler and Emmylou Harris, among other acts, during the past decade.

To the top: The NV production team celebrates its first No. 1 single, Thompson Square's "Are You Gonna Kiss Me or Not." From left are NV's RICH MOND and TULLY KENNEDY, Thompson Square's SHAWNA and KEIFER THOMPSON, and NV's DAVID FANNING and KURT ALLISON.
**UPFRONT**

Swing along with me: FRANK SINATRA; inset: the deluxe edition of *Sinatra: Best of the Best.*

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**Ol' Blue Eyes Is Back**

As Frank Sinatra's centennial approaches in 2015, TV, film and music projects abound

In the two weeks after LeBron James tweeted a link to the YouTube post of his latest Nike commercial, more than 2.7 million people clicked on the video of "LeBron Shine." While the Miami Heat star drove a car on an outdoor court in a city closed up shop for the night, the music playing in the background shares little with the contemporary hop-hop singer imagery.

The music is sweet, string laden and slow, Frank Sinatra's 1958 recording of Alan and Marilyn Bergman and Lew Spence's "Sleep Warm." The placement is one of the early steps by Sinatra rights holders to prepare a new audience for "Ol' Blue Eyes" 100th birthday in late 2015.

"The young demo is interested," says Bill Gagnon, senior VP/GM of catalog for EMI Music North America. "His relevance is impressive."

The marriage of Sinatra and visual media continues to grow. "Ocean's Thirteen" released his 1967 chestnut "This Town" four years ago. "American Idol" held a Sinatra week in 2010, and Tywla Tharp's dance show set to Stein's music, "Come Fly Away," began its first national tour in August and will hit 27 cities by June.

The groundswell of activity coincides with EMI and Frank Sinatra Enterprises merging for the first time his 1950s work for Capitol Records with recordings for Reprise that started in the 1960s. *Sinatra: Best of the Best* came out Nov. 15, a 23-track collection available in a single disc and a deluxe edition that EMI is targeting at collectors and newcomers.

"When you have a catalog of over 2,000 songs, you want to expose them through a prime listening experience," Frank Sinatra Estates co-chairman Bob Finkelstein says. "Combining the best of Capitol and Reprise helps to broaden kids' understanding of Frank Sinatra. This is a value proposition for older fans and a new generation. One of the things Frank wanted to do was be important to a second generation." Finkelstein believes Sinatra would have been thrilled to hear Michael Bublé and Rod Stewart sing standards associated with him or to hear Justin Timberlake speak of him as an influence.

The compilation will get a boost from an American Public Television special featuring classic TV performances of more than a dozen of the songs. Gagnon and Finkelstein say the sight of Sinatra singing has a magnetic effect, not just for fans who saw him perform but newcomers as well. TV advertising will be central to marketing the album in the United Kingdom; in the United States, a PBS pledge drive, Sinatra playlists on Spotify and radio promotions will lead the way.

"At PBS," Gagnon says, "interest in Sinatra never seems to get old. We're seeing that a new generation loves his style and swagger.

Finding an actor who can carry over that style and swagger will become important within the next two years as casting begins on a biopic directed by Martin Scorsese. Finkelstein says there's "no news at the moment. We're still working on a script"—but the plan remains to have the film in theaters close to Sinatra's 100th birthday on Dec. 12, 2015.

Between now and then, the estate will continue to look for more opportunities to combine catalogs, including his Columbia recordings of the '30s and '40s. "The anniversary is ever-conscious to us," Finkelstein says. "We want to show the depth of his career."

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**NOTES:** "Bride of Deluxe," a song from Cliff Martinez's "Drive" soundtrack, is being used in a BlackBerry advertising campaign that started recently in South Africa. It's expected to go worldwide. Cutting Edge Group, which financed the score's production, placed the track. Ryan Adams is the next artist to participate in CBS Interactive Music Group's webcast series "Live on Letterman." He will perform live at New York's Ed Sullivan Theater at 8 p.m. ET on Dec. 5. NBC has scheduled an episode of "The Sing Off" that will air Dec. 5. The two-hour "A Sing Off Christmas" will be broadcast live and feature previous winners Commitments and Nota, plus groups from all three seasons. Flo Rida and judges Sara Bareilles, Ben Folds and Shawn Stockman will also perform.

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**6 QUESTIONS**

with SUROOSH ALVI

by ANDREW HAMPP

When Vice Music first approached its old colleagues at Warner Music Group about revisiting their long-term distribution deal, the major demanded justice. Or rather, Justice—whose hotly anticipated Audio, Video, Disco was due from Vice Records but needed a major-label distributor to give it the proper support it needed.

Soon, talk about Audio, Video, Disco evolved into a freshly signed three-year deal between Vice and Warner Bros. Records that will encompass everything from distribution to marketing to live events. The deal brings things full circle for Justice, whose debut album, Cross, was released under Vice's partnership with Atlantic Records, a deal that ended in 2007.

"We signed the deal with Warner Bros. and basically the next day we were talking to Elektra to figure out how we could get involved with the Justice release," says Vice Media co-founder Suroosh Alvi, who also heads up Vice Music. "It's a great way for us to come out of the gates."

Under the deal, Vice will feature Warner artists on its growing slate of media properties, from its Creators Project global events series to its MTV show "Vice Guide to Everything" and music-discovery platform Noisey.com. In an interview with Billboard, Alvi talks about how the partnership came together and what's ahead.

1. **Vice went indie for a few years after its partnership with Atlantic ended in 2007. How was that period for you as a label?** We did something we hadn't done before, which was running a label soup to nuts. When we left Atlantic, they were handling all the business affairs stuff, royally accounting, all these things we'd taken for granted. It was like, "Oh, shit, we have to do this stuff ourselves!" We realized that our strengths are A&R and marketing—signing and building artists' brands, that's what we should focus on.

2. **What made you go back to Warner?** We were being courted by all the majors in some capacity, and I had some friends over at Warner. Like [Warner Bros. co-president/CEO] Todd Stockman and [Warner Bros. co-president/COO] Livia Tortella. She'd been GM of Atlantic and we worked with her closely over the years. We thought Warner Bros. was really in line with us; they really got us and felt they were the right major for us to partner with. The merch, the touring, the Warner offerings in that kind of area are the best bar none compared to any of the majors. That's what we needed help with.

3. **Vice artists like Black Lips, Chromeo and the Ra- veonettes will benefit from Warner's distribution reach. What's in it for Warner acts?** We have had a meeting with Warner to explain that Vice really is more than just a magazine, for people who didn't know how we've expanded over five years ago. Where there's a good fit to work with artists on Noisey or Creators Project, we're open to it.

4. **How will this affect the artists you sign?** It definitely makes us more competitive. It's a very compelling offering, the Vice-Warner Bros. combination. In terms of signing advances and money upfront, I can't compete with Universal or Sony, though I feel like we can beat them in many other regards. But now with Warner Bros., we can offer the best of both worlds to artists.

5. **Odd Future was one of the acts Vice missed out on signing during its indie period. Were there any other missed opportunities?** Yeah, what XI did for a one-off. I can't do that. There was also No Age, which went to Sub Pop, and Fucked Up, which signed to Matador for $100,000. Back then for the type of band they were, it was too much money. Not that we want to get caught up in bidding wars now—it's an unhealthy exercise. You're just building debt, always dealing with a situation where you're trying to recoup. We're interested in doing smart deals, not going to chase and spend money unnecessarily just to get a band. If it doesn't sell, then you're screwed.

6. **How's the Justice record doing?** They had a strong first couple of weeks. They've sold around 130,000 worldwide right now, and they're going to have a big year all next year when they start touring. The thing about Justice is that last time it was a slow build. Their success didn't happen before that, it came from all the commercial syncs and their touring. I think the record's amazing, and they took some risks they're going to be rewarded for articially. They didn't just rehash Cross and make Cross 2. They developed as artists, and probably surprised some of their core people out there.
Congratulations to all of Billboard’s Women In Music Honorees!

I am proud to stand among you.

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Sharon Dastur  Julie Pilat
Maureen Ford  Debra Rathwell
Rachelle Friedman  Kelly Rich
Andrea Ganis  Brenda Romano
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Jody Gerson  Jessica Steel
Julie Greenwald  Julie Swidler
Ethiopia Habtemariam  Livia Tortella
Lynn Hazan  Andria Vidler
Marilyn Laverty  Marsha Vlasic
Debra Lee  Lia Vollsack
Cara Lewis  Kathy Willard
Melissa Lonner  Lisa Worden
Amanda Marks  Mika El-Baz
The electronic/dance (EDM) industry is arguably the hottest sector of the live music business today—and not just in terms of artist development and mainstream and underground festivals. What’s really interesting about the current scene from previous booms is its impressive hard-ticket sales.

After languishing as a niche genre in the United States for several years, electronic music is now mainstream, and the signs are everywhere: Electronic music festivals draw hundreds of thousands of fans on a global basis. Once an underground scene, its promoters, managers and agents are now in front and center. Live Nation, the world’s largest concert promoter, recently launched its own electronic music Canada division, while venerable Washington, D.C., rock room 9:30 Club just formed an alliance with U Street Music Hall to foster artist development in the genre. Perhaps most impressive, Bassnectar’s New Year’s Eve show at Nashville’s Bridgestone Arena is already sold out.

That’s particularly telling milestone. Bridge Stone Arena, under a variety of previous names, has a history of selling out New Year’s Eve shows—wth the likes of Toby Keith, Kenny Chesney, Tim McGraw and Brooks & Dunn, primarily booked by former promoter Steve Moore, now CEO of the Country Music Asa. For Bassnectar to play Music City on that night, promoted by AC Entertainment, speaks volumes about the artist and the scene, and blows up pre-conceived notions about the market.

The significance of Bassnectar (aka Lorin Ashton) playing the biggest venue in the home of country music on New Year’s Eve isn’t lost on C3’s partner Charlie Walker, who wears his artist manager hat when discussing Bassnectar, a client of C3’s management division.

"First, I think it’s a statement that these electronic acts can play arenas at all," Walker says. "Second, Nashville may not be known as the most cutting-edge market, but this shows that maybe it is; it’s ahead of the curve in terms of following electronica. I don’t think we’ll see a lot of cowboy hats on New Year’s Eve in this arena, unless they’re neon.”

Working with Bassnectar’s tour manager Jake Schneider at Madison House, Walker and C3 are building a DJ act by following rock rules: a trail shared by other hotspot artists in the scene like Pretty Lights, Kaskade, Deadmau5 and Skrillex. These are real headlining acts that matter beyond just being music for a party. "Bassnectar has always concentrated on selling hard tickets and developing like a rock band,” Walker says. Playing more than 100 shows annually in the United States, Bassnectar has worked his way up from small clubs to headlining 2,500- to 5,000-capacity rooms, plus a handful of “events” shows he hosts known as Bass Centers that draw more than 10,000 paid attendees.

A key factor driving this scene is the heavy social engagement between artists and fans. "In terms of sheer numbers, look at the Facebook friends that Basscenter, Skrillex or Pretty Lights have,” Walker says. “These are hundreds of thousands of fans that these guys are talking to—and I mean literally talking to—on a regular basis.”

While Walker may have a learning curve when it comes to the aesthetics of the music, when it comes to artist development the basic rules apply. "From a traditional live, hard-ticket development standpoint, the strategy is the same: Don’t grow too fast, and try to maintain a flat curve so we can have some longevity,” Walker says. "If we need to, we’ll underplay to make sure we sell out so we can keep it growing, as opposed to taking short money and having empty seats.”

In reality, the development of the electronic scene is not unlike what happened with the jam band scene in the early ’90s. "The fans are different—they’re very young—but it’s similar,” Walker says. “We’ll see kids that follow Bassnectar for 15 or 16 shows, and I think the other guys see that too. There’s a strong network, and the developing technology has made that networking easier than when the jam bands were at their height.”

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**USA: Harrison—an Echo in the Void?**

For decades, the name Harrison has been synonymous with the annals of music. The late Bobby Vee, the late Buck Owens, the late The Everly Brothers, the late Delbert McClinton and the late Al Green are just a few names to grace the halls of the legendary venue. But this year, the venue is nearing the end of its 36-year run in the middle of the city of Harrison, Arkansas.

**Bassnectar**

For the uninitiated, Bassnectar is a DJ/producer who has been making his name in the electronic music scene for the past few years. He has been on everyone’s lips since his 2010 debut album, *Electronica.*

**C3 Presents**

C3 Presents is a full-service booking and talent agency that represents some of the biggest names in the industry, including Bassnectar. They are known for their work in developing artists and bringing them to the forefront of the industry.

**Bass Center**

Bass Center is a series of events that Bassnectar hosts. These events are typically held in major cities across the United States and feature high-profile DJs and producers from the world of electronic music.

**Bassnectar’s New Year’s Eve Show**

Bassnectar’s New Year’s Eve show at Nashville’s Bridgestone Arena is already sold out. This is a testament to the growing popularity of electronic music and the success of Bassnectar in the industry.

**The Electric Promenade**

The Electric Promenade is a music festival that takes place in Harrison, Arkansas. It is a three-day event that features live music, electronic music, and other entertainment.

**Bassnectar’s Social Media Presence**

Bassnectar has a strong social media presence across all platforms. He has over 3 million followers on Twitter, over 3 million subscribers on YouTube, and over 2 million followers on Instagram.

**Bassnectar’s Fans**

Bassnectar has a loyal following of fans who are passionate about his music and his live performances. They are known for their high-energy and dedicated support during his shows.
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ITunes Close To South American Debut

Argentina and Brazil to follow Mexico as digital retailer expands

The imminent arrival of iTunes in several Latin countries sets the stage for finally breaking open the Latin online music marketplace and radically change the business landscape in countries where music has been struggling during the past decade.

Although iTunes declined to comment, multiple sources have indicated in recent months that the retailer is finally moving in earnest into the Latin region. While it's been widely commented that iTunes plans to open shop in a handful of countries including Argentina by first-quarter 2012, some sources say the retailer plans to launch operations in Brazil as early as December. What is certain is that iTunes has been negotiating separately with labels and publishers and now appears closer to bearing fruit.

In late 2009, the store tested the waters with the launch of iTunes in Mexico where legal online music sales were virtually nil. But in 2010 nearly 13 million tracks were sold online, according to Mexico’s association of record producers (Amprofon)—a 116.3% increase over 2009—with most of those numbers coming from iTunes. The dent was significant, since sales of physical CDs fell 11.3% and 8.8% in total value that year, according to Amprofon.

For the first six months of 2011, digital sales—propelled in large part by the iTunes store—helped turn the Mexican市场 around. According to IFPI, the Mexican music market grew 7.7% in the first half of 2011 compared with 2010, even as physical sales dropped 11%.

“Even though file sharing seemed to have become a habit, iTunes has shown that a significant amount of people turn to downloading legal music when given that option.” EMI Mexico managing director Robbie Lear says. "This is positively indicative that the more options people have to access music legally online (through downloads, streaming and subscription services), the more they will do so. The illegal file sharing will decrease and, if managed well, the true value of music will grow.”

No other Latin American market is as ripe for digital commerce as Brazil, where there are already healthy online music sales from various stores like Sonora. There, online music sales accounted for 58.7% of all digital music sales in 2009; surpassing mobile sales—which represented 41.3% of the market—for the first time. That number is in sharp contrast to 2006, when mobile sales represented 96% of the digital music market. For the first six months of this year, digital music sales have increased in Brazil by 2.2%, according to IFPI.

Conversely, a whopping 96% of all 2010 digital musical sales in Argentina came from cellphones, while only 4% were made online—a stark reminder that, unlike Brazil, there aren’t any successful online music stores.

“It’s a digital market that has been consolidating, it’s been growing. It generates interesting revenue but it is still very based on mobile devices,” says Alejandro Duque, director of sales and business development for Universal Music in the Southern Cone (Argentina, Chile, Paraguay and Uruguay).

If iTunes were to launch in these territories, he says, “things would balance out because it would aim for people who own digital music devices and have a culture of Apple and of consuming music. Even if they buy music online already, they definitely don’t do it with the frequency they would if they had direct access to that music on their device.”

Beyond Bossa Nova

ARCHive of Contemporary Music launches effort to catalog works of Brazilian artists

The recent donation of 20,000 albums of Brazilian music by a collector in São Paulo is the first major contribution to a campaign to catalog and celebrate the sounds of Brazil.

The ARCHive of Contemporary Music in New York has declared Sept. 7, 2012, Brazilian World Music Day, and is calling on fans around the world to contribute to the project.

"Creating a world-class Brazilian collection here in New York is a goal that would exist even if we never thought to organize Brazilian World Music Day," ARCH founder Bob George says. "It is a happy accident that the two projects have come together and support each other."

The nonprofit archive’s efforts will resemble those that surrounded Muslim World Music Day on April 12, for which it held live events to celebrate the music and built an online database to provide fans and researchers a comprehensive list of Muslim music recordings available worldwide. ARCH is also planning similar efforts for the music of India (2013), Scandinavia (2014), Cuba (2015) and China (2016).

For next year’s Brazilian World Music Day, "the goal is 500 seminars and lectures, 1,000 radio shows, 500 performances around the world," says George, whose Lower Manhattan offices house more than 2 million records, including about 5,000 Brazilian music recordings. "The idea is that they will all take place on or around the same day." George, who produced Laurie Anderson’s “O Superman,” founded ARCH in 1996. Since 2009, the arch has been affiliated with Columbia University, and is supported by Gracenote and private donors. On Dec. 10, ARCH will hold one of its two biannual album sales, with some proceeds going toward Brazilian World Music Day’s $150,000 budget. The project’s director is Beco Dranoff, producer of albums by Bebel Gilberto and other popular contemporary Brazilian artists and co-producer of "Beyond Ipanema," a 2009 documentary about bossa nova, the genre that took Brazilian music around the world.

The anonymous São Paulo record collector’s donation came after Dranoff discussed the event on a local TV program. Individuals and organizations can donate albums by visiting brazilianworldmusicday.wordpress.com.

Dranoff concedes that "Brazilian artists will never have international attention like in the bossa nova heyday." But contemporary artists and veteran performers like Gilberto, Sergio Mendes and Gilberto Gil remain prominent on the international stage. Even the soundtrack to the animated movie "Rio," for which Mendes served as executive musical director, proves the music’s continued mainstream appeal outside of Brazil.

"Through interest among DJs and the conjunction of social media," Dranoff says, "young people internationally are very aware of current Brazilian music."
While the majors remain deeply challenged, the RIAA chief sees reasons for optimism.

The agreement with the ISPs was in the works for three years. What finally led to all sides reaching a deal? It was slogging through the issues that separated us one by one, point by point, to get to the sweet spot where we both said that this could be helpful. They were looking at this as an opportunity to do the right thing, but their focus was clearly on education. We also wanted it to have a little bit of teeth. We wanted people to know that when they see the infringement notices, it meant something. We got to a point where we defined the mitigation measures, the timeline, how many alerts and all kinds of details where both sides felt “OK, we can do this, we can do this.”

If we can change the behavior of enough casual offenders—thieves—is that really enough? It’s just so easy, so why not do it? And then realize, “You know, I don’t want to get in trouble with my ISP. I don’t want to get in trouble with copyright owners”—that could make a huge difference in the revenue of this industry.

Bills in Congress targeting websites that facilitate copyright infringement have sparked complaints that they overreach. We’ve heard a lot of those criticisms over the years for virtually every proposal that’s been made to address piracy because there are some organizations that would just prefer to allow people to profit from piracy and defend creators’ rights to be stolen, rather than do anything to interfere with anything having to do with total freedom on the Internet. I’m all for Internet freedom. I’m not for Internet anarchy. Rules have to apply online, just as they do offline.

The issue of termination rights for copyrights older than 35 years has become a contentious issue for all rights-holders, including labels and recording artists. How big a risk does it pose for major labels? The biggest fear is interference with the marketplace. This is not a risk to music labels per se; this is a risk to everybody who makes money by exploiting sound recordings. If a band is worried that they’re going to wind up with eight years of litigation with no revenues in the meantime, then they’re going to look for another way to solve this issue instead of looking to evoke termination. So exactly how this is going to play out in the marketplace has yet to be seen.

The RIAA and the National Assn. of Broadcasters appeared to reach a tentative agreement last year on requiring terrestrial radio stations to pay performance royalties for their use of sound recordings. Where do things stand with that effort? That deal is now off the table and there are no negotiations currently under way. But we also believe that at some point there will be discussions again because radio stations are going to face increasing competition from digital music services. Radio stations are going to want to be online in a much bigger way than they are right now, and as a result, they’re going to have an interest in negotiating royalty rates for the full range of their businesses. They’re going to want to rationalize their business and come up with a royalty-based structure that makes sense for them economically and that will benefit us. There will be marker reasons in the future for us to figure this out and we’re optimistic that at some point we will.

How has the consolidation of the recording industry affected the RIAA’s ability to finance its operations? There’s no way for the association that represents record companies not to feel the same thing record companies are feeling themselves. They have downsized very considerably and we had to downsize our staff and our budget accordingly. We all have to do more with less. We can’t ask any more of ourselves than the record companies ask of themselves. But having said that, we are feeling more optimistic these days than we have for a very long time. Sales are up for the first time in a long time, there’s a growing recognition of the piracy problem and the need to address it by the government and by major companies in the marketplace. We’re seeing a new energy in the music marketplace with new services coming in.

If digital music services like Spotify and Pandora succeed in building thriving businesses, will their success necessarily be positive for the majors? Anything that brings more music to more people is a good thing for us. As long as an appetite for music is there, we’ll ultimately find a way to monetize it. Right now there are royalty rates that are, in many ways, too low. On the other hand, you don’t expect the rate to be perfect the very first time you negotiate it. It’s evolving the marketplace, it’s evolving business models, and therefore evolving rate structures. We have some way to go before we all learn enough from the actual behavior of the marketplace to figure out what the best models and rate structures are.

In the future, will consumers be paying for access to music rather than purchasing it directly? Yes. When I say yes, I don’t mean exclusively in that direction, but that a primary model will be an access model rather than the unit-sales model that we’ve had for so many decades—actually for our entire history.

How soon do you think we’ll get there? Who knows. It’s interesting—iTunes is doing very, very well. People are still very interested in augmenting their music collections. But we have a lot of contradictory behavior in the marketplace. It’s very hard to tell what is a trend that’s going to completely change the marketplace versus what will be a trend that complements the existing download and sales marketplace.

Sales are up for the first time in a long time. There’s a growing recognition of the piracy problem. We’re seeing a new energy in the music marketplace with new services coming in.
WE ARE HONORED TO WORK WITH THE “FEARLESS” TAYLOR SWIFT AND THE BIG MACHINE LABEL GROUP!

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TAYLOR SWIFT
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FROM THE EDITOR

Now in its seventh year, Billboard's Women in Music list began as a simple notion: to recognize the efforts, achievements and talents within the ranks of female executives in the music business, at a time when boardrooms were overwhelmingly male. And while that reality still has a ways to go, it has been delightful to watch the contributions women are making to this business grow, even in the seven years we've been compiling this list. What began as an honor for 20 women grew to 30. And this year, after seeing nominations double from 2010, we've expanded to 40 positions. Billboard senior editors read and score each nomination to produce this list, and believe me when I say that we could extend it to 60 or more and still have rain-making talent at every number.

Meanwhile, our incredible run of honored artists, from past winners Reba McEntire, Lea Michele, Deborah Harry and many more to this year's Woman of the Year Taylor Swift and Rising Star Nicki Minaj only goes strength to strength. Has a more unique voice or style emerged in recent years than Minaj? Is there a more bankable superstar with a more positive message and better songs than Swift? In 2009 we honored Lady Gaga as our Rising Star and Beyoncé as our Woman of the Year, and the two women met and were so impressed with one another that they ended up performing the song "Telephone" together. I'm not guaranteeing that history will be made at this year's Dec. 2 event in New York. But you can all but bet that if it is, it'll be some of the very executives in the room that end up marketing it, promoting it, creating the tour for it, breaking it on radio, digital services and social networks and, in short, helping that talent be all it can be. A year from now, you can bet we'll tally the score.

—Bill Werde
Editorial Director, Billboard

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BEYOND BRANDING
Swift has a reputation as a creative collaborator with consumer brands, carefully chosen for strategic partnerships.

"A BORN HEADLINER"
Lous Messina, who has promoted all of Swift's concerts in the United States, offers his perspective of her "magic" as a performer.

TAYLOR GOES GLOBAL
More than any Nashville artist in recent history, Swift is building a global audience, and doing it in the best way possible—by taking her show on the road to international fans. With reports from Europe, Asia and Australia.

TAYLOR TALE
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WELCOME TO THE DOLLHOUSE
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BILLBOARD'S TOP WOMEN IN MUSIC
A doubling of the number of reader nominations this year led to the expansion of our annual list to 41 honors. Scores of nominations were ranked by Billboard's editorial team, who chose this year's list of the top female executives who are driving our business forward with their vision, dedication and hard work. Plus, a list of all the women who were nominated by their peers and colleagues.
HOW SPARKS FLY

The youngest superstar ever chosen as Billboard's WOMAN OF THE YEAR, Taylor Swift has enchanted fans, fellow stars and the music business alike.

BY TOM ROLAND

Taylor Swift made a rather large statement about her status in the music business during 2011 by simply placing a request. Encouraged by Nicki Minaj's hit single "Super Bass," she invited Minaj to come out to the Staples Center in Los Angeles and perform the song in a surprise appearance during Swift's concert in August.

In the aftermath, Justin Bieber asked if he could do a guest spot with Swift. In short order, the singer/songwriter was lining up musicians in many of the major markets to add a little local flavor to the night. Jason Mraz in Los Angeles, Usher and T.I. in Atlanta, Shawn Colvin in Austin, Jim Adkins of Jimmy Eat World in Phoenix, Ronnie Dunn, Tim McGraw, Kenny Chesney and Paramore's Hayley Williams in Nashville and Selena Gomez and James Taylor at Madison Square Garden in New York, as her 2011 tour concluded.

"I'm just as shocked by it as all the fans are in the audience," Swift says of her guest stars. "The fact that they would spend their evening coming out and playing for free for my fans." That gesture, made by artists across a variety of genres in numerous cities, speaks volumes about Swift's influence on pop culture in the five years since she arrived with her self-titled debut album on Big Machine Records at the age of 16.

On Dec. 2, Swift will receive Billboard's Woman of the Year award during Billboard's Women in Music event at Capitale in New York. At 21, Swift is the youngest artist ever to receive the honor.

The annual award celebrates the achievements of a trailblazing female recording artist during the past 12 months and acknowledges her overall success and leadership in the music business.

For Swift, the honor comes at the close of a year in which she earned the entertainer of the year award from both the Academy of Country Music in April and the Country Music Assn. (CMA) in November. In May, Swift also won Billboard Music Awards for top country album, top Billboard 200 artist and top country artist.

For most of the past year, Swift has been on a worldwide tour supporting her 2010 album Speak Now, with dates in Asia, Europe and the United States. The trek has been captured on the newly released Speak Now World Tour Live album and DVD, the former selling 28,000 copies, according to Nielsen SoundScan. Her 2009 album Fearless arrived with debut-week sales of 1 million units and has sold more than 17 million worldwide.

Swift has achieved album sales of more than 20 million and digital track sales of more than 40 million, according to Big Machine Records.

And Swift has donated more than $1 million to charity in the past year. Her efforts have raised money and awareness for causes including clean water, literacy and disaster relief.

The guest artists on Swift's tour stops testify to both her business and personal achievements. On a business level, they recognize the size of her audience and the media splash a guest artist will enjoy by sharing the stage with her.

But those moments are also a testament to Swift on a personal level. While undeniably a superstar, she is lik-
able, inviting, savvy and talented. And she has managed to grow up in public while remaining both sweet and classy.

In October, when Alan Jackson was inducted into the Nashville Songwriters Hall of Fame, Swift was one of just two acts asked to perform his material for the A-list music business crowd. Swift sang Jackson's 9/11 memorial ballad, "Where Were You (When The World Stopped Turning)," in a manner that balanced the song's emotionalism with a perfectionist's attention to detail. With Garth Brooks, Lynn Anderson and John Oates among the celebrities in attendance, Swift rendered the song as if it were her own, providing a dynamic arc to many of the lines and coaxing a standing ovation. It was just one more moment when Swift proved how she makes sparks fly.

Swift, who turns 22 on Dec. 13, was in the closing weeks of her current U.S. tour when she took time on a day off to speak with Billboard.

Congratulations on being Billboard's Woman of the Year.

Thank you. It is pretty cool.

Just a few weeks ago was the five-year anniversary of your first album, released when you were 16. Now you're Woman of the Year. Where do you see yourself on that scale of girl and woman?

Growing up in this position, making music, writing songs and having everyone hear what I'm going through since I was about 16 years old, now I'm 21 about to be 22—I wouldn't have had it any other way. On a scale of being a girl or teenager or woman, I never tried to be the one to label myself which of those three I was. I've just tried to grow up in the most natural and gradual process that I possibly can and make choices I feel are right for me and my fans. Whether I'm a woman now, or whatever, it is up to my fans to decide, not for me. I really haven't felt the need to make some bold statement of maturity or make the "dark" record yet.

Given the Woman of the Year honor, what women do you consider to be your role models, and why?

I have a lot of role models. Faith Hill is a big role model. Reese Witherspoon is a role model of mine—she's not in music, but I love everything she stands for. Shawn Colvin is a huge model for me. Her writing has been consistently great and thoughtful and wisful and beautiful. And also—he's not a girl—but Kris Kristofferson has been a big role model for me. When I look at people who I feel have really lived their lives and recorded their lives in music so beautifully, those are my role models. They've all taught me lessons just by example.

Are there people you look to on the business side of what you do?

The business aspect is one of the most important things about having a music career, because every choice you make in a management meeting affects your life a year-and-a-half from now. I know exactly where I'm going to be next year at this time. That's because I'm sitting there in those management meetings every single week and scheduling everything and approving things, or not approving things, based on what I feel is right for my career at this point.

From a business standpoint, someone I look up to, (because) he's gotten to a place where he's one of the only artists playing stadiums, is Kenny Chesney. Seeing a live Kenny Chesney show, you know what you're going to get. You know it's going to be an all-day party. He loves to sing about things he's passionate about, and he's made a brand without seeming like it's a brand. I love that he's gotten to a place where he can play such huge stadiums, and even when he's supposedly taking downtime he's playing stadiums. He's always been a huge hero of mine.

I saw the Speak Now tour in Des Moines, Iowa, then a truncated version of it at the CMF Music Festival and then saw the show again in Nashville. Even though it was a production and certain things had to stay the same, it felt like the show had evolved. Thank you. One of my favorite things about this tour—although it's a very theatrical show, and it really reminds me a lot of my favorite musical theatre productions in its scenery, costumes and production—there are a lot of moments in the show that are very spontaneous. I'm singing a different cover song every night on the B stage (at the other end of the arena), just me and my guitar. In those moments I can choose to play whatever the fans are wanting to hear or whatever I feel like playing that night.

It's been fun to be able to vary up the show so much, especially because you'll have a lot of people who will come to more than one show, and I want them to get a different experience every time.

You've released a DVD of this tour. What went into the decision to do that? Why was it important to document this tour?

I really wanted to make a DVD of this show because I felt this is a year of my life that I'm going to want to remember. Every single night I stand on that stage and it feels like it's the best crowd of the tour every night. They are so loud and emotional and so passionate, and these crowds that we've played for this year have been unlike any crowd we've played for on any other tour, and this show has been different than anything we've ever put on. I want to look back on these years from now and show it to my kids and my grandchildren.

Have you ever had a year you just wanted to forget?

Not an entire year, but I've had a six-month period I've wanted to forget—whether you're talking about a criticism or an awful breakup or whatever trauma you happen to be going through. Every single one of us has a few months here or there that feel like dark months. For me, what helps me with sad times or frustration or rejection is writing songs about every one of those emotions, and for some reason, after I do that and I'm proud of the song, things make a little more sense to me.

You said earlier that you already know what you're doing a year from now. Dolly Parton has talked about mapping out her life in seven-year plans. How far in the future do you look? Do you have an idea where you want to be in 2018?

I love that Dolly Parton plans out her life in seven-year plans. I thought that was brilliant. There's so much about Dolly Parton that every female artist should look to, whether it's reading her quotes or reading her interviews or going to one of her live shows. She's been such an amazing example to every female songwriter out there. As far as in the next few years, I'll be 26 or 29, so I don't know. I just depends who I meet. But I've always hoped that I continue to write music for the rest of my life, and the clearest future I see is always my next album because I'm always obsessed with the latest song I've written, my newest idea about the newest thing for my newest album. That's been my obsession for the last six months to a year.

In country music, women were often marginalized, and Roy Acuff famously told Kitty Wells' manager...
Congratulations!

LOUIS MESSINA

Billboard's Woman of the Year

Congratulations!

LOUIS MESSINA
in the '50s that a woman could never headline a tour. Clearly you’ve proven that’s wrong. Do you feel those barriers are broken down? Or is there still more work for women to do in the business?

For me, I’ve never really thought about boys versus girls. I’ve never thought about any kind of prejudice about women in country music because I never felt like it affected me. I was fortunate enough to come about in a time when I didn’t feel that kind of energy at all, and it was always my theory that if you want to play in the same ballgame as the boys, you’ve got to work as hard as them. I was always playing just as many shows as they were and playing on the same shows as they were. I was willing to pay my dues as an opening act, playing in clubs and bars and playing in tiny venues. These new male artists are doing the same thing, so I never saw an issue there.

You have scores of teenage fans, and many of them look to you as a leader and role model. Do you feel like you are a role model? How do you handle the idea that your words or actions may influence others?

As you enter down a career path it becomes very clear what that career path is going to ask of you. One of the things that is a huge part of making music and putting it out into the world is understanding that you now have a role in shaping the lives of the next generation. And you can either accept that role or you can deny it and ignore it and say it’s a parent’s job to raise their kids. But the reality is what you wear matters. If you’re a singer and on TV and in the living room of someone 12-year-old girl, she’s watching what you’re wearing and saying and doing.

For me, when Faith Hill performed on an awards show, everything mattered—everything she said, did, wore, I tried to copy it. That’s what little girls do, so there is a big responsibility and I take it very seriously.

Big Machine Records founder Scott Borchetta said that when you were starting out, you’d take your guitar everywhere and play for anyone to attract attention. Now there’s so much demand it could overwhelm you. Was there a moment when you realized you had crossed that line?

I’ve always had a huge goal of never becoming one of those guarded, semi-paranoid, privacy-obsessed celebrity people. I don’t feel comfortable around people who always think someone’s trying to get something from them. I like having friends, and I like having a lot of friends. You end up with a very small group of people that can be around you if you’re very guarded, so for me I like to hug my fans and talk to them about their breakups and problems just like I did when I was 16. A lot has changed since then, but a lot hasn’t as well. I don’t want to be one of those people that doesn’t trust anyone. How are people supposed to trust you if you don’t trust anyone?

You’re known as a savvy user of social media, particularly in country music, and there are days when you’ll tweet a few times and then sometimes not at all. There are many people who tweet more than you do, so it seems the messages you send are pretty effective. In your view, how often should an artist tweet, and what do they need to be about?

I don’t want my Twitter page to turn into something that is operated by other people, and I don’t ever want it to be like, “Team Taylor fans, attention! This will be happening,” from some sort of webmaster. Sometimes I feel Twitter pages can become very promotional in their nature, and I don’t want that. I just want it to be where I can tell them, “Thanks so much for the [American Music Award] nomination,” or tell them what I’m watching on TV at that moment. I like for it to be a little bit random and spontaneous. I want it to be as human as possible, because it’s just me sitting there with my phone deciding what to tweet.

If you could go back to 2006 and offer yourself any advice, what would it be?

I wouldn’t offer myself any advice, because I love how this has gone.
SunTrust congratulates Taylor Swift on being named Billboard’s Woman of the Year. Our Sports and Entertainment Specialty Group applauds your remarkable accomplishments and contributions to the music industry.
TAYLOR'S TEAM

Big Machine and 13 Management support Swift's rise

BY CHUCK DAUPHIN

Big Machine Label Group president/CEO Scott Borchetta remembers the first time he heard about a young singer named Taylor Swift.

"My wife, Sandi, had worked with Frank Bell, who was program director of WOGI in Pittsburgh," he recalls. "Frank was doing an independent label video, and his friends with the Swifts. He had played her music for my wife.

"She came home and said she had heard an interesting young girl. I asked her if she had gotten the CD, and she said no, but I needed to check it out.

"A couple of weeks later," Borchetta says, "I got a package in the mail. Frank had told the Swifts to send me a package, but it was Sandi who was actually the first one to hear her. What did he think upon listening to Swift's music for the first time?"

"I thought it was great," he recalls. "You could tell there was a lot of thought [put] into it." Meeting this young performer only confirmed his impression.

"I thought she was a rock star," he says. "From the first meeting we had, I wanted to work with her. There was no doubt. She's funny. She's smart. She had a brilliant song sense. It was immediate for me."

Borchetta and his Big Machine Label Group, along with Jim Weatherson and the 13 Management team, have helped the singer achieve remarkable success in the past five years. Borchetta is particularly proud of the fact that, from Swift's 2006 debut single, "Tim McGraw," through the multimillion-selling achievements of her studio albums, to this banner year and international tour, their relationship is much like it was at the beginning of her story.

"When you think of it, I've known her for almost one-third of her life now," he says. "We still have that bond. I was with her yesterday, and she had just finished a new song. She couldn't wait to play it for me and her dad. She said, 'Come on out to the car. I need to play this for you.'"

"It's so wonderful that when she finishes a song, she thinks, 'I have to have this for Scott. To have this going through her becoming one of the biggest stars in the world and us becoming a very significant player in the record part of the world, I'm proud we're still very friendly. A lot of times, you don't see that. But it's still very similar to our earliest days."

One of the most significant career moves for Swift this past year was the decision to go on tour in Asia and Europe.

"I always thought she would work internationally, in my earliest brainstorming sessions with her and writing up plans," Borchetta says. "I always thought she would do great in Japan, Europe... She has become a full-fledged headliner in Australia, New Zealand, and I think one of the next targets is South America. In Asia, they love her. Her message and her music resonate worldwide."

Swift's popularity also has resounded in cyberspace. In the past five years, she has become one of the biggest musical stars on the Internet, with huge followings on Facebook, Twitter and her website TaylorSwift.com.

While those sites have no doubt been a part of the Swift success, Borchetta doesn't believe that Swift is a product of viral marketing. It's simply a tool that she has been able to use, just like any artist.

"Whatever the moment is, the biggest artists in history did well in those spaces of how people could get access to them," he says. "When you have something great, and you are something great, people want to know who you are. They want to know more about you, and they want to own a piece of you. I think the digital thing is just because that's what we are now, in 2011. Here's an amazing artist that people love, I don't think it's a big digital phenomenon. It's a Taylor phenomenon."

Weatherson agrees with Borchetta, saying that Swift's passion for connecting with her fans is something that is very much real, and it comes from a deep place.

"Forgetting the technology part of that, it goes back to mom and dad, how she was raised as a kid and what her core values are," he says.

"Early on, she felt it was critically important for her to have a one-on-one relationship with all of her fans. Technology helped her do that, but that's just who she is. I honestly believe in my heart that it was never driven by the need to virally spread her name as much as she just wanted..."
MUSIC. PASSION. IT KNOWS NO AGE.
- Big congrats Taylor, from Ronnie Dunn
continued from >>p28

...to find a way to reach out and touch people individually. She still operates that way and still remains one of the better-followed celebrities on Twitter or Facebook. She doesn’t want to lose sight of who her fans are. She’s just tuned in."

The next big thing for Team Taylor is her Speak Now World Tour Live album and DVD set. "That was driven by the fact that [the studio album] Speak Now has sold 3.7 million in the United States," Weatherson says. "We followed that up with a tour — arenas and stadiums that have sold 1.3 million tickets. We’ve sold out virtually every show. It’s such a fantastic production, and people are coming to see her time and time again when they can get the tickets. We know there’s got to be a gap between 1.3 million tickets and 3.7 million albums. We felt we could create a wonderful piece for people to either relive the concert or experience what it was all about."

That experience should endure because Borchetta feels the best is yet to come. "She spends a lot of time on her art," he says. "The song she played for me yesterday could be the song of the year in 2013. It’s extraordinary. As long as she’s excited about it and feels she has something to give, I think she’ll do it. She’s not going to be one of those artists who say, ‘I think I need to put out a record and go tour.’ That’s not who she is. When she has something to say, she’s going to say it, and fortunately for us, she still has a lot to say.”

Weatherson agrees that the entertainment world has only seen the beginning from the singer, who will celebrate her 22nd birthday on Dec. 13.

"I think that speaks to the enormous depth of her talent," he says. "Taylor continues to create interesting new heights for herself, and I think the world has just seen the tip of the iceberg. In my career, I have never seen anyone with the amount of talent that she has, and the creativity. She’s just an unbelievable creative force that I think people are just beginning to see, and will see for many years to come."

"I have never seen anyone with the amount of talent that she has."

—JIM WEATHERSON, 13 MANAGEMENT

Taylor,

Congratulations on being named Billboard’s Woman of the Year.

We are so proud of you and we have been from the very beginning. You continue to amaze all of us.

Love,

Nathan,

Stephanie,

Nathalie

and the musicians and engineers so honored to make records with you.
BILLBOARD’S 2011 WOMEN OF THE YEAR ARE always OUR WOMEN OF THE YEAR.
J ust moments after picking up her trophy for entertainer of the year at the Country Music Assn. Awards in November, Taylor Swift had some news to share with her partners at Target.

“She told us she couldn’t wait to get back into the studio, that she had a meeting at 8 a.m., and had all these songs in her head that she couldn’t wait to get recorded,” Target VP of entertainment John Butcher recalls. “She just had this really exciting night, and that was the first thing she told us. She’s probably the hardest-working person we’ve ever worked with.”

Swift’s tireless work ethic has been shared with a small but devoted group of major brands, from a retail partnership with Target to a multimillion-dollar ad campaign and tour sponsorship with CoverGirl, to her own fragrance (Wonderstruck) with Elizabeth Arden, to a long-term relationship with Sony Electronics. She’s also designed her own line of clothing for Walmart, appeared in ads for the National Hockey League and co-created her own doll with Jakks Pacific.

But she’s more than just a spokeswoman. Swift has a reputation as a true creative collaborator, contributing ideas for commercials, names for products and—in the case of American Greetings—hundreds of unique greeting card messages.

Elizabeth Arden executive VP of global fragrance marketing Ron Rolleston was invited to Swift’s home in Nashville to help create the concept for the fragrance that eventually became Wonderstruck, suggesting a word from her song “Enchanted” as the product’s name.

“Taylor is such a committed artist—she was actually writing songs when she was on a photoshoot with us. So it only made sense that the fragrance would be based on one of the songs she created,” Rolleston says.

Swift was even hands-on with a recent campaign for Sony’s Cyber Shot cameras. She suggested ways for Sony to help activate its partnership at events and autograph signings, and even had her signature engraved into a limited-edition camera.

“She has a sense that exceeds her age about what makes sense for a brand,” says Steve Sommers, VP of marketing at Sony Electronics’ home products and digital imaging divisions. “I find that really helpful in a partner.”

And she can move product, too. Not only have her own albums been wildly successful, her branded products and exclusives have been some of her partners’ biggest sellers.

Rolleston says the Wonderstruck fragrance achieved a $1 million sales week within its first month on the market—no small feat for a product that retail starting at $49.50. On Swift’s Speak Now tour, CoverGirl was able to distribute more than 250,000 product samples and host 16,000 plus mini-tryouts (and counting), in addition to promotion of the successful NatureLuxe collection.

CoverGirl marketing director Bruce Katzman says the brand plans to work with Swift well into 2012. “Taylor’s fresh beauty and authentic style make her a perfect CoverGirl,” he says. “She personifies the iconic image of the brand while representing the new generation of inner and outer beauty.”

Target’s Butcher says Swift sold nearly 600,000 units of Speak Now in Target stores during its first week alone and more than 1 million copies within its first six months of release, thanks to an exclusive deluxe edition that featured three bonus tracks and three remixes. “It just goes to show that once you establish a relationship with an artist that you know is key to your own demographic, what they bring to the table can really work.”

Just in time for the holidays, Target has released an exclusive DVD version of Speak Now World Tour Live featuring three additional performances and behind-the-scenes footage.

Of course, there’s more to Swift’s marketing savvy than just the singer herself. American Greetings VP of licensing Mike Brown credits Scott Swift, Taylor’s father, for presenting him with the idea of a custom greeting card collection, and notes that her manager at 13 Management sometimes writes or approves some of the cards’ messages using her voice. Sony Electronics’ Sommers says Team Taylor “has a strong idea for what they want to do and what they don’t want to do, what will enhance that fan experience versus interrupt it.”

Swift has a fan base marketers dream about. Brown saw this firsthand at a recent Speak Now tour stop in Grand Rapids, Mich.

“There were tons of families, moms and daughters, but right behind me was a dad and two sons. No mom or sister. That just shows how she connects on all levels with people,” he says. “That’s what really made our greeting card collection so successful. It is not a niche. It appeals to consumers of all sizes and shapes.”

What Feels Right
A look at four Taylor-made partnerships

BY CHUCK DAUPHIN

Thanks to her undeniable success, Taylor Swift has been courted by many companies for endorsements.

Jim Weatherson at 13 Management, which represents Swift, says that each of her consumer brand partners has played a part in her career journey.

Apart from Swift’s retail relationship with Target, “she has four primary marketing partnerships—CoverGirl, Elizabeth Arden, American Greetings cards and Sony Electronics,” Weatherson says. “She’s not going to hold a product up just for the money. She’s just in a place where she wants to have one of her own. There were a couple of companies that had approached her, but Elizabeth Arden gave her the opportunity to be involved at the ground level in helping to create the fragrance [Wonderstruck] and the packaging, as well as the marketing around it. That is what she is all about. She does not just put her name on something.”

AMERICAN GREETINGS
“They have a full line of greeting cards from her, and she has her hand involved in every one of those cards. She’s very personal and involved with them. They have done very well.”

SONY ELECTRONICS
“That’s something we started two years ago, and she helps to promote some of the items that she believes in.”

Weatherson adds, “We have some of the biggest brands approach us with ideas, and many are very compelling and very interesting. We will not do anything unless it is Taylor, and the only one who can tell you what is Taylor is Taylor. So, she’ll give us the nod when it feels right, or if it’s not, we’ll put it on hold until then.”
Taylor,

Congratulations! You’re well on your way to being as famous and loved as I am.

Love,
Ellen and all your friends at The Ellen Show
‘A BORN HEADLINER’

Promoter Louis Messina on Swift’s ‘Magic’ in concert

BY RAY WADDELL

As an old-school promoter, TMG/AEG Live president Louis Messina is no stranger to hyperbole. And when he talks about Billboard Woman of the Year Taylor Swift, whose tours he promotes in the United States, the superlatives indeed flow freely. But it’s not just the imprecise talking.

“What a year she has had,” Messina says. “Woman of the Year? To me, she’s very deserving. As I’ve told a lot of people for a long time, I’ve never met a person like Taylor Swift before. She’s extraordinary as a human being, very giving, the way she embraces her fans at her meet-and-greets, in her audience. The way she always is sincere, and the work that she has put into her career and her dedication to her art. They should change the award to ‘Person of the Year.’ They should name the whole year after her. I’m really proud of her. She’s that one-of-a-kind person.”

Messina first worked with Swift when she was tapped as the opening act in 2007 for George Strait, a longtime Messina client. They met on the first night of that tour.

Even at 16 years old, Messina says, Swift had an “aura” about her that made her seem instantly accessible, which extends from back-of-house to the concert stage.

“You feel like best friends with her in half a second,” Messina says, “and it’s real.”

From the first night of that tour, Messina says, Swift connected with Strait’s audiences, most of whom knew of Swift, if at all, only through her first single, “Tim McGraw.” Yet Swift wasn’t lost amid Strait’s massive 360-degree staging and quickly had the audiences “in the palm of her hand,” Messina says.

Beyond her obvious ability to connect with an audience, Messina also began to notice Swift’s work ethic, which he describes as “over the top.” Those qualities, along with the intangibles, prompted Messina to add Swift to a couple of dates on the stadium shows of Kenny Chesney, another Messina client. Those dates worked well, and Swift would’ve gone out for the entire Chesney tour the following year had her underage status not created a problem for tour sponsor Corona beer.

By then, however, the Messina/Swift connection was solid and he began promoting her headlining tours beginning with the Fearless trek in 2009-10.

Swift’s debut tour as an arena headliner was an immediate success, with Fearless grossing $63.7 million and selling more than 1 million tickets, according to Billboard Boxscore. That tour was a blockbuster on every level, particularly considering Swift’s relative youth and inexperience as a headliner. But, as it turns out, that was just first gear.

With her Speak Now tour, Swift and TMG/AEG Live upped the ante considerably. As Swift’s 2011 shows concluded with two nights at New York’s Madison Square Garden (Nov. 21-22), the tour had reported $107.9 million in gross and 1.5 million tickets sold to Billboard Boxscore. She tested the stadium waters, with two nights at Gillette Stadium in Foxborough, Mass., grossing more than $8 million and moving 110,000-plus tickets. And Swift has gone global, playing 19 dates this year in 14 countries in Asia and Europe, with 12 dates next March in Australia and New Zealand.

“She can play anywhere,” Messina says. “She’s a born headliner. She was a star from the beginning—I knew it and she knew it. Her parents sure knew it, because they uprooted their family from Reading, Pa. [and moved to Nashville] to follow Taylor’s dream.”

Based on new material Messina has heard, new peaks await. “She gave me a small taste of her new music—four songs—and I about went through the roof,” he says. “These four songs alone will take her to another level, and I know her performance the next time out will go to another level. I’m looking forward to the next time out.”

TMG/AEG Live works in coordination with 13 Management in routing the tours, negotiating all the building deals and scaling the house in North America. According to Messina, Swift is very hands-on about ticket prices and keeping them conservative.

“It’s all about the fans having the opportunity to buy a ticket,” he says. “Depending on the market—because we adjust every market differently, Bossier City, La., isn’t the same as New York City—our ticket prices are normally $9, $9 and $29.50. When we play Los Angeles and Madison Square Garden in New York, and other major, expensive markets to operate in, our ticket prices increase, but not by much.”

The point is, Swift could easily charge more than she does and still sell tickets—in Messina’s view, much more. “She could charge double what she’s charging,” he says. “We could easily be getting $150-$200 a ticket, but we’re not. She wants it to be affordable for everyone.”

Swift will play more than 100 shows in 2011—a tough haul for a seasoned road warrior, much less a 21-year-old on only her second headlining tour. While she may get fatigued, Messina says it never spills over to her performances.

“She’s sold millions of records worldwide. 1.5 million people in U.S. went to see her, she sold out multiple arenas, sold out stadiums—there’s nothing she didn’t do. There’s not a person that isn’t touched by Taylor in one way or another. She’s the Woman of the Year, according to Billboard, and me, and her fans.”

Messina thinks the best is yet to come. “The real Taylor Swift hasn’t even stood up yet. She is going to be one of the biggest stars of all time. It hasn’t even started yet. You can put that in bold letters. Taylor is magic.”
WE PROUDLY CONGRATULATE

TAYLOR SWIFT

BILLBOARD’S WOMAN OF THE YEAR
TAYLOR TAKES ON THE WORLD
Touring makes Swift a 'Global Phenomenon'

BY RICHARD SMIRKE

More than any Nashville artist in recent history, Taylor Swift is building a global audience, and doing it in the best way possible—by taking her show on the road to international fans.

Her Speak Now world tour opened on Feb. 9 in Singapore, the first of 19 dates that Swift played during 2011 in Asia and Europe. She will play 12 arena shows in Australia and New Zealand next March.

David Levy, senior agent at William Morris Endeavor (WME) in London, has coordinated Swift's global outreach with 13 Management in Nashville. "Along with her management team," he says, "we spent years planning for what's been going on the last 18 months. It's been a lot of work for a long time by a lot of people. With management, we've been tracking interest in her on the Internet, through her websites and her online presence."

WME and 13 Management combined that data with information from local concert promoters and affiliates of Universal Music Group International, which releases Swift's albums from Big Machine Label Group outside the United States.

"We basically pieced together where in the world to go and when, and have just taken a very strategic approach every step of the way," Levy says. Swift can now sell "tens of thousands of tickets in Asia and Australia. She has sold out her last U.K. arena shows, as well as arena dates in Europe. So she is something of a global phenomenon."

In the United Kingdom, theater dates in London in May 2009 led to a V Festival showcase that August, then headlining arena dates this year. Despite the loyalty to her country music base in the United Kingdom, Swift has moved beyond her identity as a country artist in international markets. Her performance at the V Festival was a strategic move in that direction, Levy says, "to make people aware of her ability to perform on a mainstream stage [so that they] shouldn't necessarily see the word 'country' as something restrictive. She's a contemporary artist."

After the United Kingdom, Levy says, "Australia was the second market that we took Taylor to. She's gone back for her third visit to Australia in March and we've already sold 130,000 tickets there. In New Zealand, she is doing three nights at the Vector Arena, which is almost unheard of. I think only three or four acts have ever managed to pull that off before in Auckland."

During an early phase of her international career, Swift also played the Summer Sonic Festival in Japan, the country's largest rock fest, in August 2010 before returning to play arena dates earlier this year.

On this year's Speak Now tour, the musical theater-style production enjoyed by fans in the United States traveled with Swift.

"As every step of the way, management, Taylor, everybody has been keen to try and give every fan in the world the same exact concert experience. So the fans who went to the show in Manila [in the Philippines] saw the exact same show that the fans who went to the show in Milan saw."

Despite Swift's ambitious international agenda this year, Levy says, "we've yet to go to some parts of the world, like Latin America, but the demand for her is huge. We've yet to go to Brazil. But hopefully on the next album campaign we'll find some time. The demand down there for her has been extraordinary."

Reflecting on Swift's worldwide development, Levy says, "It's really all about her relationship with her fans and behind that a very good management team who have taken onboard all sorts of information and have looked in a very progressive way at how to develop someone on a global basis. And we love working with them."

U.K., EUROPE EMBRACE SWIFT
Taylor fills arenas on first major international foray

In the United Kingdom, Taylor Swift has rapidly climbed to the top tier of touring acts. Along the way, she has confirmed her status as a bona fide pop star who happens to hail from Nashville.

The U.K. dates in March on Swift's Speak Now world tour sold-out the O2 Arena in London, Manchester Evening News Arena, the LG Arena in Birmingham, and the Odyssey Arena in Belfast.

After opening in Asia in February, the Speak Now tour reached Europe for dates at the Forest National in Brussels and the Ahoy in Rotterdam, the Netherlands, on March 6 and 7. In Oberhausen, Germany, Swift played a sold-out date at the König-Pilsener Arena. In Paris, she performed at the Zenith Theater. Other European tour stops included the Oslo Spektrum in Norway, the Mediolanum Forum in Milan, the Palacio de los Deportes in Madrid and the O2 Dublin Arena in Dublin. European dates averaged 7,000 fans per show with sellouts in Belgium, Holland, Norway and Germany.

In the United Kingdom, Swift's arena achievement came after four years of development in the market. The singer's first live date outside the United States was in 2008 with a London industry showcase, followed the next year with two shows at London's 2,000-capacity O2 Shepherd's Bush Empire. An appearance at the V Festival in August 2009 erased any question in the minds of British fans about Swift's ability to win over a rock or pop audience.

"While 'country' isn't a damaging title anymore, Swift's U.S. label Big Machine was keen to make sure that we pushed the boundaries and explored all the options elsewhere," says Iain Snodgrass, VP of international marketing for Universal Music Group in London. "The aim was to go mainstream straight away and emulate what was already going on in the U.S."

Despite the stream of Swift's hits on the Billboard Hot 100, getting U.K. and European radio support initially proved a hard task. Snodgrass says, He notes that Swift's highly active social networking presence allowed Universal to geo-target content posted by fans. "Through analyzing the breakdown, by nationality, of Taylor Swift's social networking followers," Snodgrass says, "we could send them locally targeted messages in their own language, about release dates, awards, [fan] polls, tour dates [and more]."

In fall 2010, Swift was one of the headlining acts at BBC Radio 1's Teen Awards. Key European TV spots that helped Swift include "Later... With Jools Holland," "Paul O'Grady Live" (both in the United Kingdom) and "Le Grand Journal" in France.

Acknowledging Swift's dedication to her fans, Snodgrass adds, "There is a work ethic that comes out of that area of the U.S. that is unparalleled."
CONGRATULATIONS TO BILLBOARD’S 2011 WOMAN OF THE YEAR,

Taylor Swift

We couldn’t help but speak now and say thanks for being such a FEARLESS leader in our global music community.
FROM NASHVILLE TO TOKYO
Swift invests time with Japanese fans
BY ROB SCHWARTZ

SINCE EARLY 2010, Taylor Swift has attracted a huge number of Japanese fans, mainly young women ages 15-25, and has sold more than 400,000 albums in the market, according to Universal Music Japan. Swift’s ability to break through in Japan is due to insightful marketing from Universal, a strong partnership with influential promoter Creative Promotions and the singer’s talent.

Universal Music Group International (UMGI) COO Max Hole says, “When [Big Machine founder] Scott Borchetta and I agreed to the deal for Universal Music to work with Taylor outside North America, we felt that Japan would be one of our priority markets.”

Eri Sasano, Swift’s statewide product manager at Universal Music, says, “She has everything which is needed to become a big star in Japan. She is very beautiful, her songs are very catchy, and she has already achieved a strong reputation, with record-breaking success, in the States.”

Universal has taken these starting points and created a strong brand, without a need for referencing her U.S. country music roots. Rather, it has stressed the romantic side of her material.

To promote Swift’s song “Love Story,” Universal in 2010 ran a mobile phone ringtone campaign with mobile music stores Recochoku and Music.jp in which young women suggested their ideal date. These campaigns allowed fans to identify with Swift, despite the language barrier.

In 2011, to promote the release of the album Speak Now, Universal ran another ringtone campaign, this time based on the song “Mine.” Fans were invited to upload photos of themselves that were then used in a cosmic retail poster promoting the release. The label also solicited fans’ comments for use on the in-store posters.

Universal International Japan president Kimi Kato has previously noted that bringing Swift to Japan at the right time (her first visit was in February 2010) has been crucial.

For the release of Speak Now, Swift traveled to Japan in November 2010 and appeared on Fuji TV’s influential variety show “SMAP x SMAP” and TV Asahi’s music program “Music Station.”

The shows respectively garnered approximately 14% and 13% shares, according to Japanese TV rating company Video Research.

Swift also appeared on the tastemaking NTV variety show “Zoom In! Super” [viewership 10%], which chose “Mine” as its theme track, the first time an international artist’s song has been chosen for a TV theme. Sasano calls the coup the label’s “biggest promotional hook.” Swift also has benefited from high-profile live shows. Creative Promotions president Noaki Shimizu featured her as the second headliner on the main stage of Summer Sonic 2010, the biggest music festival in Japan that features international acts and regularly draws 200,000 fans. Shimizu says, “This has made it possible for her to appeal to a far broader audience.”

Then, in February, Swift brought her Speak Now world tour to Asia, with shows in Singapore, Seoul, Manila, Hong Kong and three dates in Japan—one in Osaka and two at the legendary Tokyo Budokan, which drew more than 25,000 fans.

For Swift’s success in Japan, the key was “making it personal so everything fell into place when Taylor undertook her first visit to the country,” UMGI’s Hole says. “She loved Japan, and Japan loved her.”
Congratulations
Taylor Swift
Billboard Woman of the Year

Your Friends At CT Touring
AUSTRALIA AWAITS TAYLOR’S RETURN

Swift taps country and pop fans Down Under

BY LARS BRANDLE

TAYLOR SWIFT’S star shines particularly bright in Australia, where the platinum-plus success of her three studio albums, along with prior visits, have set the stage for a major arena tour next year.

Swift will be one of the “biggest-selling pop artists to tour Australia,” says promoter Michael Coppel of Michael Coppel Presents. MCP will promote Swift’s March arena tour, which will feature a dozen shows and the artist’s first visit to New Zealand.

“She will sell more tickets than Beyoncé, Rihanna, Lady Gaga and Katy Perry have on any of their Australian tours,” Coppel predicts. (He previously presented P!nk’s record-smashing 38-date arena tour of Australia in 2009.)

Swift has sold her success between the two genres, and she’s hit with her young, online-savvy fan base in Australia.

Keeping a close eye on Swift’s achievements in the United States, Universal Music Australia released Fearless in November 2008, coinciding with the American release, as part of Big Machine’s global deal with Universal Music International. “We knew there was a strong Australian following online,” Universal Music Australia GM of marketing Tim Kelly says. “We just needed her in market to cement the relationship with the fans.”

That connection came in March 2009 with a deliberately low-key visit that included roots- and country-flavored festival CMC Rocks the Snowys (now CMC Rocks the Hunter), presented by the Country Music Channel; concerts in Sydney, Melbourne and Brisbane; and a high-profile slot on the Sydney leg of the Sound Relief charity show.

Fate’s taken off, selling 400,000 units, and is close to six-times platinum, according to her label. Universal Music Australia then backed up and released Swift’s self-titled debut U.S. album.

Upon its release in October 2009, Speak Now opened at No. 1 on the Australian Recording Industry Association albums chart and is now double-platinum (140,000).

Swift’s biggest media outlet Down Under continues to be her fans online. “Cumulatively, they have more reach than most media, and they were the ones who drove her success,” Kelly says.

MCP also promoted Swift’s previous tour in February 2010, which sold out seven arena dates on Australia’s east coast, with sales topping 80,000 tickets.

Coppel says sales for the Australian leg of the Speak Now tour are again “very strong”—upwards of 130,000—and most shows are already sold out five months in advance. With three sellouts at Auckland’s 12,000-capacity Vector Arena, Swift is behind only Justin Timberlake in arena ticket sales by a pop artist in New Zealand.

“She’s truly a pop crossover phenomenon,” Coppel says. “And she’ll only get stronger and stronger in this country and in New Zealand.”
Congratulations Taylor!
From all of us at Sound Image.

Taylor Swift 2011 Billboard Woman of the Year

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My most memorable encounter with Taylor was, actually, my first. [Big Machine Label Group president/CEO] Scott Borchetta was bringing her in to introduce her to us at dinner and then to a listener conference room lunch performance the next day. All we knew was this young 15-year-old had a song out about Tim McGraw. We did hear she was somewhat of a prolific songwriter for her young age.

"We met at one of Virginia Beach's best local seafood restaurants. Taylor was accompanied by Scott, regional rep Erik Powell and her mom, Andrea.

"Two things stand out about that night. How Taylor was so nervous about making up for her parents selling their Christmas tree farm in Pennsylvania to move to Nashville to help her fulfill her dream. I'd say that worked. The second thing—and Taylor and my wife and I still joke about it when we see each other—Taylor ordered shrimp and was baffled by its look when the order arrived. You see, she had never peeled shrimp before in her life. That night she learned.

"The whole night we noticed the enthusiasm and dogged determination Taylor had to make it in Nashville as a country singer/songwriter. We still see that same combination today whenever we meet her at one of her concerts."
—John Shomby, PD, WGH Norfolk, Va.

"Honestly, every single encounter with Taylor Swift is memorable. Always very personable, makes time for backstage visits, is very thankful in person and always makes people feel so very, very special. The backstage experience is the best in the industry. It continues the fairy-tale theme she creates onstage." continued on >>p44
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continued from >>p42

Not to mention the handwritten thank-you notes that arrive in the mail days after the concert.

“I don’t think anyone has done this kind of personal attention to detail since the height of the Garth Brooks days. She is a special young lady, with a huge heart, who just happens to be the biggest star in our format.”

—Bruce Logan, regional program manager (Greensboro, N.C.; Greenville, S.C.; Asheville, N.C.); OM, WESC, WROO, WSSL, WMYI/Greenville, S.C.; PD, WTQR Greensboro

“My favorite Taylor moment was back in February of 2009, when I drove to San Antonio to see her perform at the San Antonio Rodeo. Keep in mind that the San Antonio Rodeo holds around 15,000 people, which of course was sold out for the Taylor show. However, Taylor was scheduled to play the Houston Rodeo the next month, where she sold out 73,000 seats in less than 10 minutes.

“Backstage in San Antonio, she was bright-eyed, nervous and genuinely surprised at how many people were in the arena waiting for her to perform. When she expressed her feelings to me, I told her she’d better get used to it, because a crowd over four times larger will be waiting for her in Houston in just a couple of weeks. I thought she was going to faint.”

—Johnny Chiang, OM, Cox Media Group/Houston

“My most memorable encounters with Taylor Swift are always the first and last. The first: CRS Nashville. She was a kid making the rounds and holding court. She was enthusiastic, friendly and working very hard. She was in the upstairs lobby of the convention center, and she filled the room.

“The [most recent encounter] is always the best. It’s always compared to the first time, and all the growth in between. [From] the lobby of Nashville Convention Center to center stage at Gillette Stadium [in Foxborough, Mass.]. And she’s still enthusiastic, friendly and working very hard—the talent more seasoned, and hardly a kid. How could anyone want anything but the best for this young woman?”

—Mike Brophy, PD, WKLB Boston

“When Taylor was on tour here in September, I told my 13-year-old son that, if he had a couple of friends at school that he wanted to impress, I would take them to see Taylor Swift. We agreed it would have to be girls and he came up with two names. I was also able to come up with backstage passes.

“One of the girls has always been tall and shoulders taller than everybody else in her class and it has always been something that made her feel self-conscious, those feelings having been magnified since she started middle school.

“We get to the meet-and-greet for Taylor and there were probably 100-125 people in line to meet her. So there I am with this girl and her friend, and I stayed in the back of the room since I’ve met Taylor many times and didn’t want to add to the throng.

“As the girls get through the line, I realize that Taylor said something to the tall girl, then I realize, to my horror, that the girl is crying. The girls make their way to where I’m standing and I gently ask, ‘What happened?’

“My son’s friend, through her tears, choke’s out, ‘She said I was pretty.’ That still brings tears to my eyes.

“Taylor has a way of making her fans feel like they are the most special person in the room, when the truth is, that honor belongs to Taylor.”

—Julie Stevens, PD, KRTY San Jose, Calif.

Quotes compiled by Wade Jessen.
## TAYLOR SWIFT’S TOP BOXSCORES

In just four years, Swift has joined the elite ranks of arena headliners both in the United States and abroad.

<table>
<thead>
<tr>
<th>GROSS SALES/Artist(s)</th>
<th>ARTIST(S)</th>
<th>Venue, Location, Date(s)</th>
<th>Attendance, tickets sold</th>
<th>Promoter(s)</th>
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<tr>
<td>$8,026,350</td>
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RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED APRIL 6, 2011 THROUGH NOV. 22, 2011.
CONGRATULATIONS TO NICKI MINAJ FOR RECEIVING THE 2011 BILLBOARD RISING STAR AWARD

- The Blueprint Group
As an MC, she can hold her own with the best of them. As a fashion icon, she has limitless potential. As a pop star, she’s just getting warmed up. Playtime is over. Meet Young Money/Cash Money’s Nicki Minaj, Billboard’s Rising Star by Keith Murphy
IN THE PINK
Minaj's rapid ascent to the top of the charts

BY KEITH CAULFIELD

Was it really just a little more than two years ago that Nicki Minaj made her Billboard chart debut? With so many hits racked up in such little time, it certainly seems like she's been killing it on our tallies longer than that.

Minaj made her Billboard chart bow on Aug. 29, 2009, entering at No. 8 on the Bubbling Under Hot R&B/Hip-Hop Songs chart with "Get It Crazy." The track, which featured her Young Money label founder Lil Wayne, eventually topped out at No. 37 on the Hot R&B/Hip-Hop Songs list on Jan. 23, 2010.

Since then, it's been nothing but a blur of dizzying chart highs for the leading lady of hip-hop. She's racked up 27 Hot 100 Billboard singles (at press time) and nine top 10 singles on Hot R&B/Hip-Hop Songs. "Moment 4 Life" became her first chart-topper on either list, spending five weeks lodged in the top slot of the R&B/hip-hop tally in February.

Her debut studio album, Pink Friday, arrived Nov. 23, 2010, and flew in straight at No. 2 on both Top R&B/Hip-Hop Albums and the Billboard 200, selling 375,000 copies in its first week, according to Nielsen SoundScan. That marked the second-best sales week for a female hip-hop artist since SoundScan started tracking sales in 1991. Only Lauryn Hill did better, when The Miseducation of Lauryn Hill started at No. 1 with 433,000 in 1998.

Pink Friday didn't hit No. 1 out of the gate, six weeks later it rose to the apex of Top R&B/Hip-Hop Albums. A month after that, it ascended to No. 1 on the Billboard 200.

Minaj's patient wait for her turn at No. 1 on the latter chart was a rare sight. For the most part, an album is only No. 1 on the Billboard 200 because it debuted there. It's unusual for an album to climb to the top.

Case in point: In 2010, there were 30 albums that hit No. 1, but only one—Lil Wayne's I Am Not a Human Being—rose to the top. Wayne debuted at No. 2 on the strength of download sales, then fell to No. 16 the next week, only to reach No. 1 the following week once the CD version of the album was released.

Before Pink Friday's ascent to the top, the last album to take longer to rise to No. 1 was Ray Charles' Genius Loves Company, which hit No. 1 in its 25th week on March 5, 2005. It zoomed 15-1 with 224,000 copies sold (up 202%) following its Grammy Award win for album of the year.

Pink Friday's climb to No. 1 on the Feb. 19 Billboard 200 coincided with the burgeoning popularity of its single "Super Bass," which had then become a viral phenomenon. Videos of Minaj fans Taylor Swift and Selena Gomez rapping "Super Bass" had appeared on YouTube. The same week, Pink Friday hit No. 1 on the Billboard 200, "Bass" debuted on both the R&B Digital Songs and Rap Digital Songs charts. A week later, it entered the Bubbling Under Hot 100 tally.

Yet "Super Bass" wasn't even a proper single. Clearly, labels Young Money/Cash Money knew they had a hit, and in turn, an eye-popping, hyper-colorful video for "Bass" was produced. The clip debuted on Vevo and YouTube on May 5. A little more than a week later, the song arrived on the Hot 100 on May 14.

Now an official single, "Super Bass" climbed to No. 3 on the Hot 100 on Aug. 13. With its rise, it became the highest-charting Hot 100 rap hit by a solo female (without a featured artist) since Missy Elliott’s "Work It" reached No. 2 in 2002. "Work" spent 10 straight weeks in the runner-up slot. "Bass" was also just the eighth rap single by a solo female to reach the top 10 in the chart's 55-year history.

"Super Bass" was one of eight top 40 Hot 100 hits that Minaj racked up in 2011. In addition to her "Bass" hit, she scored with her own "Moment 4 Life" (featuring Drake) and "Fly" (featuring Rihanna), and as a featured artist on David Guetta's "Where Them Girls At" (also featuring Flo Rida) and "Turn Me On." Drake's "Make Me Proud" and Big Sean's "Dance (A$$)" also appeared on the popular Female Fatale Remix of Britney Spears' No. 1 Hot 100 hit "Till the World Ends.

continued on >p50
CONGRATULATIONS
NICKI MINAJ
ON BEING NAMED
BILLBOARDS RISING STAR

RONALD WILLIAMS, BRYAN WILLIAMS,
DWAYNE CARTER, MACK MAINE & YOUR
YOUNG MONEY / CASH MONEY FAMILY
to grow even bigger, especially in Europe. We shouldn’t underestimate what she can do as an artist.”

For Minaj’s part, she says her drive comes from her need to prove her supporters—including Lil Wayne—correct. He makes it his business to tell Minaj that he expects even bigger and better things from her. “That’s what he should say,” Minaj says of her hard-to-impress label boss. “Should he say he expects less? Should he say I’ve done it all and now I should retire?”

Indeed, Team Minaj isn’t wasting any time capitalizing on her quest for world domination. “We are working to establish Nicki Minaj as a huge touring artist,” Bryant says. “She’s been out with Wayne, been out with Britney, which were both huge looks. But now we are looking to set her up to become her own touring entity. We believe she’s an artist with no boundaries.”

Sure, when you’re tapped as a rising style icon by Donatella Versace, and getting a shout-out from Prince after gracing the same stage as him at a Versace-H&M fashion show, life is good. But nearly three years ago, in a baptism recording studio in Atlanta, a hungry Minaj was wearing her game face. “[There was a lot of] scrutiny,” she says of her initial introduction to the cutthroat hip-hop landscape where being a female MC was more of a hindrance than a plus. “People definitely gave me a hard time... ridiculed, laughed at me, expected and wanted me to fail. It only made me better.”

It was make-or-break time for the aspiring rapper. Young Minaj saw how hard her mother struggled to raise her without the support of her father. She worked uninspiring jobs after attending LaGuardia Arts, the legendary “Fame” performing arts magnet school in Manhattan. Minaj had always possessed a dexterity for flipping words. It’s a skill that gained the attention of Lil Wayne after he witnessed her feature on the “Come Up” DVD, where she expertly ripped a version of the Notorious B.I.G.’s menacing “Warning.”

“Back then, I tended to shy away from female rappers because you don’t know what they’re going to be about, but in the studio Nicki was totally confident,” says DJ Holiday (@djholiday), who worked the turntables for her now-classic 2009 mixtape, Beam Me Up Scotty. “She was writing to beats right in front of me, and there were a million things going on, but Nicki was totally focused. I would look at her with headphones on and think, ‘Damn, that girl is so focused.’ Her musical ideas for Beam Me Up blew me away. I knew that with a lot of focus and a push she would become something special.”

As for the talk among some critics and music fans that Minaj has forsaken her ferocious flow for more pop-friendly rewards, one pioneering observer views it differently. “She is doing what feels natural to her,” says hip-hop icon and DuBose Music Group executive VP Lana “MC Lyte” Moore (@mclyte). “None of this feels contrived. It all feels like a part of her. I’d imagine in the beginning, Nicki had to build up the courage to come out with a ‘Super Bass,’ which is something that is so obviously different... There has to be somebody that’s going to take the bull by the horns to be that next female rapper. And that’s Nicki Minaj.”

But Minaj isn’t much for looking back. She has already announced plans to release her follow-up, Pink Friday: Roman Reloaded, due on Valentine’s Day. “All Nicki has to do is stay true,” Cash Money co-founder/CEO Ronald “Slim” Williams says. “A lot of people put pressure on themselves... that’s what happens when you make a sophomore record. You put so much pressure on yourself and lose that focus. But it’s just music. All she has to do is remember that, and just be Nicki.”

That won’t be too hard for Minaj. “The new album is starting to remind me of my mixtapes. I’m having so much fun I can’t even put it into words,” she says. “Roman has come back for his flock.”

Nicki Minaj and her loyal legions of fans have been famously calling themselves Barbies (“Barbz” for short) all over Twitter, music blogs and award shows for more than a year—now a nod to the rapper’s penchant for bright blonde wigs, fluorescent nails and pink lipstick. Mattel would spend a fortune for that kind of publicity, but hasn’t had a formal relationship with Minaj—until now. Coming in 2012, the toy company will release a limited-edition, one-of-a-kind Nicki Minaj Barbie, to be auctioned off for charity.

Such a no-brainer branding deal is only one of a litany of new ventures in store for Minaj in 2012, as she gears up to release a new album on Valentine’s Day. “With our team, we’re all working and in discussions on a fragrance deal,” says Mark Chaetoom (@chaetoom), a music agent at Creative Artists Agency who helped secure Minaj’s opening on-selling spot on Britney Spears’ Femme Fatale tour this year. “We’re in discussions with different apparel companies as well. We’re expecting that this will make her a mainstream brand.”

Minaj has wasted no time in turning her rapid-rise fire to fame into an empire. In August, she became the first female rapper to chart on Forbes’ Cash Kings list of top-selling hip-hop artists, entering at No. 15 with $6.5 million in earnings. Her stints on the road with Spears and Young Money labelmate Lil Wayne have made her a hit with tween girls and hardcore hip-hoppers alike, a difficult feat even for male rappers, helping to set the tone for a headlining tour in 2012 that will bring her to Europe and Asia.

Beyond Mattel, she’s teamed up with a number of fashion and makeup brands, including Onch Movement Jewelry (maker of the rainbow-colored ice-cream-cone necklace she sported at this year’s MTV Video Music Awards), OPI nail polish and MAC Cosmetics. And she’s about to dabble in acting, with a featured voice role in next summer’s “Ice Age: Continental Drift,” a wacky mammouth named Hailey.

In many cases, Minaj has played a direct role in her endorsement deals and other pursuits—from naming her limited-edition MAC lipstick Pink Friday, to selecting the colors for her line of OPI nail polish, to creating the store boards and concept for her “Roman’s Revenge”-themed set on Spears’ tour. “She’s very hands-on, detail-oriented and has a specific vision of what she wants to see,” Chaetoom says. “She’s very theatrical in the way she sees productions. It’s about us telling the story for her rather than just doing a performance. She wants to bring the audience into her world and take them through a journey.”

And she’s just begun to show how her selling power can help other brands. John Demsey (@jdemssey), group president of Esteé Lauder Cos., says Minaj’s Pink Friday lipstick for MAC was initially intended to sell a limited run of 2,500 pieces through an exclusive online sale during four Fridays in 2010. But after an email blast to MAC customers, a viral press release and a healthy dose of tweets from Minaj herself, the company quickly upped its order to 30,000 and signed the rapper as its 2012 Viva Glam spokeswoman.

“This was before she really broke through to the general public online, but through her communication, to her Barbz, she really made an impact,” Demsey says. “She was the most well-loved online success the company has ever had.”

Suzi Weiss-Fischmann, executive VP/artistic director for OPI (@opi_products), has similar hopes for Minaj’s custom-designed line of nail colors, coming in January, and its accompanying ad campaign. “We’re already getting tons of buzz from fans like, ‘Where can I buy this?’” she says. “I have a 16-year-old daughter who’s a huge Nicki Minaj fan, and that tells me that she has lots of appeal beyond her core base.”

Minaj is also known for partially funding her music videos like “Super Bass” and “Your Love” with her own money to help them achieve the right look and production quality, a fee that may soon be underwritten by a brand partner.

“We’ll work with her in many different ways,” Demsey says of MAC’s plans for 2012. “Pop stars are sort of what the movie stars were before, in the golden era of Hollywood. They’re doing the videos people are talking about, they’re the people that everybody’s watching.”

JAVA ANDERSON FOR BILLBOARD
Creative Artists Agency proudly congratulates our client - Nicki Minaj, Billboard's 2011 Rising Star Award Recipient.
OUR WOMEN ROCK!

CONGRATULATIONS KATHY AND MAUREEN!
BILLBOARD’S 2011 WOMEN IN MUSIC HONOREES

FROM YOUR FRIENDS AT
LIVE NATION ENTERTAINMENT
BILLBOARD'S WOMEN IN MUSIC feature in our Power Players series recognizes the female executives who drive our business forward with vision, dedication and hard work.

For the third consecutive year, this list was compiled using a Web-based nomination system to make the process as open and inclusive as possible.

Earlier this fall, we invited readers worldwide to submit nominations on Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. Only individual nominations, not groups or teams, were considered.

This year, we received nominations for nearly 200 executives, more than twice the number we had in 2010. That prompted our decision to deepen this year's list to 40 positions.

A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months (with an emphasis on quantifiable success), their overall career achievements and their leadership in the broader industry. (A statistical tie results in 41 honorees and one shared slot on our list.)

Each year, some well-known executives move off this list by stepping down from their prominent roles in our industry or by deciding to not submit nominations for reconsideration. And each year the competition also gets keener, as new executives rise to prominence and vie for this honor. Nearly half of this year's honorees didn't appear on the 2010 list.

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

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

—Thom Duillo
JULIE GREENWALD CHAIRMAN & COO - ATLANTIC RECORDS
LIVIA TORTELLA CO-PRESIDENT & COO - WARNER BROTHERS RECORDS
ANDREA GANIS EXECUTIVE VICE PRESIDENT, PROMOTION - ATLANTIC RECORDS
ALEXANDRA PATSAVAS OWNER - CHOP SHOP RECORDS & MUSIC SUPERVISION

we thought we would let you know how we felt

congratulations
1. Julie Greenwald
Chairman/CEO, Atlantic Records

It was the year of the new artist at Atlantic Records, and chairman/CEO Julie Greenwald spearheaded the innovative, creative and aggressive campaigns that helped those acts break through. “Our dream is to build artists with careers,” she says. “To have so many diverse artists breaking in different genres is amazing.” Three new Atlantic acts made impressive debuts: Christina Perri’s lovestrong album reached the top five on the Billboard 200 on the strength of her single “Jar of Hearts” (2.8 million sold, according to Nielsen SoundScan), Wiz Khalifa’s Rolling Papers debuted at No. 2 with a run of hits including “Roll Up” (1.6 million sold), and Bruno Mars’ Doo-Wops & Hooligans has sold 1.3 million, making him one of the most successful new artists of 2011. The rookie releases buoyed a banner year for the label, which had seven albums debut in the top 10. “We have incredible A&R staff here, an unbelievable marketing and promotions department filled with such attention to artist development,” Greenwald says. “From touring to digital and more, every aspect of an artist rollout is well thought-out.”

Credited by members of her team as “a mentor to many” who has created a culture where “everyone is encouraged to have a voice and take risks,” Greenwald is the highest-ranking executive among the major labels cited in this report. “Yesterday’s way of rolling out a record is just that,” she says. “It’s all about trying new things. Every day we’re experimenting with new strategies and just trying to think differently.”

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

Sony/ATV co-president Jody Gerson, who oversees the company’s A&R and film, TV and gaming departments, had quite a year, building on her previous success. She guided the signings of much buzzed-about acts Odd Future as well as hit producer/songwriter Jeff Bhasker. She struck a deal with Tony Award-winning director Kenny Leon to bring to Broadway “Drumline,” a movie that she co-produced. And in June she was recognized as a UJA Federation of New York music visionary of the year. Those accomplishments burnish a career where Gerson has signed writers including Lady Gaga, Enrique Iglesias, Mike Posner, Elie Varner and Nikki Jean to Sony/ATV and Norah Jones and Alicia Keys to publishing deals at other companies. Since joining Sony/ATV four years ago, her leadership has helped the company win both of music publishing’s top honors: ASCAP publisher of the year (2009) and BMI publisher of the year (2011). “In these changing times where there is a decline in the music business, we are seeing it differently,” Gerson says. “We pride ourselves as a proactive company trying to create copyright revenue in whatever way possible. We are on everything.”
We Heart Sharon.
We Heart Julie.
We Heart Genius Programmers.

CONGRATULATIONS!

iHeartRadio

CLEARCHANNEL
5. Alexandra Patsavas
Owner, Chop Shop Music Group

The opening weekend of “The Twilight Saga: Breaking Dawn Part I” was preceded by two hit singles from the film’s soundtrack, once more supervised by Chop Shop Music Group owner Alexandra Patsavas, with Bruno Mars’ “It Will Rain” and Christina Perri’s “A Thousand Years” both rising on the Billboard Hot 100. But then, past projects have proven Patsavas has great taste. Her picks have been heard on TV’s “Grey’s Anatomy,” “Private Practice,” “Mad Men” and “Gossip Girl.” For a film soundtrack to succeed, “it really must increase the drama of the film.” Patsavas says of the album’s pop edge. Last year’s soundtrack to “Eclipse” has sold 578,000 copies, according to Nielsen SoundScan, while 2009’s soundtrack has sold 8 million. “Moon” soundtrack has sold more than 2.7 million. That success led to the launching of Patsavas’ Atlantic-affiliated Chop Shop Records, which is off to an impressive start with such releases as Marina & the Diamonds’ “The Family Jewels,” which reached No. 2 on Billboard’s Heatseekers chart with sales of 24,000.

8. Brenda Romano
President, President/Interscope Geffen A&M Records

As president of promotion at Interscope Geffen A&M, Brenda Romano piloted the summer’s undisputed No. 1 song, LMFAO’s “Party Rock Anthem,” to the top of the Billboard Hot 100. “Breaking LMFAO was not only rewarding, it was such fun for our entire company to get behind [the duo’s Redfoo and SkyBlu],” she says. “These guys have so much talent as writers, producers and performers, there’s just no stopping them.” Propelling LMFAO to the summit was hardly the only highlight this year for Romano, who works with a diverse roster that ranges from Lady Gaga, Dr. Dre and the Black Eyed Peas to U2. No Doubt and Mary J. Blige. She also oversaw the ascent of both Gaga’s “Born This Way” and Maroon 5’s “Moves Like Jagger” (featuring Christina Aguilera) to the top of the Hot 100. In addition to the three chart-toppers, ICA placed nine other songs in the Hot 100’s top 10. Romano started at RCA 30 years ago as a promotion assistant. She worked at Mercury and Hollywood before moving to Interscope in 1985.

9. Sharon Dastur
PD, WHTZ New York, Clear Channel Radio

Fifteen years ago, aspiring to the role of PD at a major top-40 radio station, Sharon Dastur relocated from KBRE Houston to become the program coordinator at WHTZ (Z100) New York. She rose through the ranks, eventually becoming its first female PD (and fourth overall). In that role, Dastur has helped grow Z100 into one of the world’s most influential top-40 stations. “Z100 has always been viewed, not only in the United States but also around the world, as this big top 40 brand,” says Dastur, who executive-produces Z100’s annual Jingle Ball concert at Madison Square Garden. “I feel fortunate that I’ve been here so long to be a part of that influence.” Dastur has focused on expanding Z100’s brand beyond the airwaves through its website, Facebook, Twitter and the mobile app iHeartRadio. “We’re no longer just a radio brand; we’re a full media brand,” she says. “Our real goal is to have our listeners experience Z100 wherever they want to and find us on all the products and services they expect.”

10. Melissa Lonner
NBC News senior entertainment producer, NBCUniversal

After six-plus years as the music maven at NBC’s “Today,” Melissa Lonner still gets a rush when she talks about booking acts that hit the sweet spot between the anticipated and the unexpected for the morning show’s daily audience of 6 million. For Lonner, the senior entertainment producer for NBC News, the past year’s high points include Adele, Coldplay, Pitbull and—her personal favorite—the return of Chris Brown. Brown’s appearance attracted more than 18,000 fans to the “Today” stage in New York’s Rockefeller Plaza, and NBC hosted 15,000 fans for Justin Bieber’s Nov. 23 appearance. Lonner is keenly aware that exposure on “Today” can boost—even break—a band. Morning shows are network news divisions’ biggest money-makers, and “Today” has remained No. 1 in its time slot for the key 25-54 demographic for 862 weeks (that’s 16-plus years) and running, NBC says. Due in part to its music bookings, this year the show is up over 2010 in both ratings and viewers, NBC reports. Although Guns N’ Roses and the Who top Lonner’s wish list, she gets most jazzed about discovering new talent. “That’s what I love best. Going to a show at a small venue—like when I first saw Adele at Joe’s Pub—and saying, ‘Holy moly, I’ve got to get them.’” Lonner is also excited to take the show’s summer concert series abroad when “Today” heads to London to cover the Summer Olympics.
TO THE WOMEN LEADING THE CHARGE

DEBRA RATHWELL  
SENIOR VICE PRESIDENT  
AEG LIVE • NEW YORK

KATE McMAHON  
VP - DIRECTOR OF MARKETING  
THE MESSINA GROUP • AUSTIN

YOUR INSIGHT AND DEDICATION INSPIRES US ALL

With Much Love from your Colleagues, Compatriots, Co-Conspirators and Cronies at AEG & TMG
11. Julie Swidler  
Executive VP of business affairs/general counsel, Sony Music Entertainment  

Julie Swidler has been Sony Music Entertainment executive VP of business affairs/general counsel since 2008, advising on major transactions and talent deals. This year, Swidler helped manage a restructuring of Sony Music’s worldwide operations. She also advises on new ventures in the digital space. In 2010, she worked on Sony’s deal with the estate of Michael Jackson, which led to this year’s release of Immortal (EP), the soundtrack to Cirque du Soleil’s new Michael Jackson the Immortal world tour. Swidler also played a key role in Sony Music’s new joint venture agreement with hitmaker Lukasz “Dr. Luke” Gottwald. “While this has been another very challenging year for the music industry, I am thrilled to be working with Doug Morris, who brings an incredible zeal to our business on a day-to-day basis.” Swidler says. “I continue to enjoy working in a business I love and have such a passion for both our iconic artists as well as the new, exciting artists that we continue to develop.”

12. Debra Rathwell  
Senior VP, AEG Live  

In her role as senior VP for AEG Live, the second-largest promoter in the world, Debra Rathwell acts as both a regional and local promoter in New York and New Jersey, and part of AEG’s team for national and international tours. Rathwell’s achievements in 2011 include the American Idols Live! tour, which returned to AEG Live this year and has done its best business in many years. Major AEG tours in 2011 in which Rathwell played a role include Usher, Bon Jovi, Taylor Swift, Kenny Chesney, John Mellencamp and Roger Daltrey performing the Who’s Tommy. Rathwell says AEG Live did a significant number of dates with Wiz Khalifa during the summer and a small tour with Demi Lovato in the fall. Working with Sugar Music, AEG Live produced the Andrea Bocelli show in New York’s Central Park and, by working with Syco and FremantleMedia, produced the “America’s Got Talent” shows in Las Vegas at the Colosseum at Caesar’s Palace. For 2012, “we have secured the Ill Divo tour and the Jackie Evancho tour,” she says. “Clients that have new records include Justin Bieber, Carrie Underwood and Daughtry, and we are looking forward to working with them in 2012.”

13. Claudia Palmer  
Executive VP/COO of Europe, EMI Music Publishing  

In the past year, EMI Music Publishing in Europe has continued to reap the benefits of a Pan-European restructuring overseen by executive VP/COO Claudia Palmer, which has resulted in increased revenue and growth. EMI says. On the creative side, Palmer cites Swedish DJ Avicii (who shares a writing credit on Leona Lewis’ “Collide” single) and Chilly Gonzales (whose “Never Stop” soundtracked the global launch of Pandora), two artists who have directly benefited from a “better-connected, faster and more flexible organization.” Palmer also leads EMI Music Publishing’s worldwide production music business and has strengthened its content development, sales and technology operation. She has played an active role in development of the multi-company Global Repertoire Database, a cross-sector licensing initiative. “We’re taking EMI Music Publishing to a whole new level and I think we’re now the most modern music publisher out there,” Palmer says.

14. Cara Lewis  
Agent/VP, William Morris Endeavor  

Cara Lewis commands a major market share of the R&B/hip-hop booking business, according to Billboard Boxscore data for her clients. Kanye West closed out Coachella with a critically acclaimed headlining set this year. Now West has teamed with Jay-Z for what is shaping up to be one of 2011’s most successful tours. Warschke Tenno, whose namesake album recently went platinum, Eminem, another Lewis client, announced his first Australian tour in a decade with his Melbourne show selling out in 30 minutes. Also on Lewis’ roster is Rihanna, who launched her worldwide Loud tour this year. After hitting North America this summer, the singer will tour Europe through the end of 2011. Representing some of the biggest and hottest emerging names in the R&B and hip-hop arena, Lewis booked tours this year for B.o.B, Big Boi, Common, Erykah Badu, Jill Scott, Kid Cudi, Lupe Fiasco, Nas, Ne-Yo, Pitbull, Soulja Boy, the Roots and Tinie Tempah, among others. All told, Lewis’ clients have earned 34 Grammy Award nominations. Among the winners are Eminem, Rihanna, the Roots and Ceelo Green. “This is a tough business to be in. The landscape is ever-changing,” Lewis says. “I love my clients, their music and the opportunity to be a partner in their success.”

15. Ethiopia Habtemariam  
A Billboard “30 Under 30” honoree in 2005, Ethiopia Habtemariam is now in the big leagues. As executive VP/head of urban music at Universal Music Publishing Group, Habtemariam has proved to be a savvy prophet of the next big thing. Her signings include Justin Bieber, Chris Brown, J. Cole, Keri Hilson, Estee Dean (Rihanna), Brian Kennedy (Kelly Clarkson), producer Polow Da Don and Cash Money (Nicki Minaj, DJ Khaled, Mac Mane). Habtemariam’s latest deals have been struck with Ari Levine and Philip Lawrence of the Smeezingtons (Bruno Mars, B.o.B); GloJoe Music, the publishing division of Vincent Herbert and Troy Carter that has signed DJ White Shadow (Lady Gaga); and Hit Boy (Kanye West and Jay-Z’s “Niggas in Paris”) through Polow Da Don. She was named to her concurrent Motown Records senior VP role in September. “It’s such a great time in music,” she says. “Tired of the cookie-cutter sound, people are taking more risks; the creative energy is strong. And while the new role at Motown is a huge opportunity and a lot of responsibility, it’s not about pressure so much as excitement.”

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

The year’s highlights are many for Linda Newmark, executive VP/head of acquisitions and strategic projects for Universal Music Publishing Group, who has been involved in a wide array of deals. She signed administration deals with film composer James Newton Howard for his existing and future works and an agreement covering the works of jazz artist Joe Zawinul. She has supervised the acquisition of the catalog of reggae artist Frederick “Toots” Hibbert, signed a co-publishing agreement with dance/electronic artist and film composer BT (real name Brian Transeau), oversaw a significant multi-year digital printing agreement for UMPG’s catalog and oversaw a multi-year print and rental rights representation agreement for Leonard Bernstein Music Publishing (co-owned by UMPG). Newmark says one of the things she likes about her job is that it lets her be involved in a diverse array of music and interact in all areas of the company’s catalog. “Within the last year I have been involved in a lot of different deals, from current music to more specialized areas, like Christian, to classical, to our production music division. Being involved in the diverse array is great.”
HONORS OUR WOMEN IN MUSIC
17. Marsha Vlasic
Senior VP of concerts/head of contemporary rock, International Creative Management

Four decades into her career, International Creative Management senior VP of concerts Marsha Vlasic experienced a stellar year in 2011. Among the highlights Vlasic cites are sold-out reunion performances by Buffalo Springfield, Elvis Costello & the Imposters’ successful Spinning Wheel tour, watching Muse headline Lollapalooza and co-headline the L.A. Rising festival with Rage Against the Machine, seeing the Stones grace the stage of Madison Square Garden, watching Cage the Elephant’s touring career blossom and booking talent for the Bridge School Benefit 25th-anniversary concert. Vlasic, who also heads up ICM’s contemporary rock division, represents clients who have generated more than 150,000 ticket sales between February and July, according to ICM. Since ICM acquired her former company, the Marsha Vlasic Organization, in 2008, Vlasic has expanded the firm’s contemporary rock division by bringing into the fold agents Robin Taylor and Nick Storch. The division now books such rock acts as the Stones, Modest Mouse, Band of Horses, the Hold Steady and Gym Class Heroes. “I feel really great about the department and the bands,” Vlasic says, “but there’s always room for more.”

18. Andria Vidler
CEO, EMI Music U.K. & Ireland

Under CEO Andria Vidler, EMI Music U.K. & Ireland reports that the past year has been its most successful since the era of Spice Girls in the mid-’90s. This year saw homegrown artists Professor Green, Laura Marling and Emeli Sandé take the Scottish forefront of the British contemporary rock division, with the latter’s album Emeli Sandé: A Room of One’s Own. Vidler’s team helped Tinie Tempah land a hit single in the United States with “Written in the Stars,” which has sold 1.6 million copies, according to Nielsen SoundScan, and became the theme of the 2011 Major League Baseball post-season in the United States. This fall, Coldplay’s Mylo Xyloto hit No. 1 on both sides of the Atlantic. In 2011, EMI-signed artists have scored 12 top 10 singles and 16 top 10 albums in the United Kingdom, according to the label. “We have really improved our strike rate in breaking new British acts,” Vidler says. Her leadership has also helped EMI achieve substantial growth in its label services division through deals with Kate Bush and Peter Gabriel. EMI says that its brand partnership division has more than doubled its revenue since 2009, contributing to a 65% year-on-year growth in its label services division. “The balancing act for every creative business is balancing profit with the creative product,” Vidler says. “We’ve managed both exceptionally well.”

19. Marcie Allen
President, MAC Presents

It’s pure coincidence that Marcie Allen’s biggest achievements in music and branding during the past year all happen to involve phones. Between helping Keith Urban and Samsung Infuse host private dinner events with fans on Urban’s summer tour, connecting BlackBerry with the Foo Fighters to host a series of 50-person shows in fans’ garages and pairing Katy Perry and Maroon 5 with Windows Phone 7 for two exclusive launch events, Allen helped mobile marketers put a personal touch on their music messaging in 2011. “Brands are more willing to take more risks than they were a couple years ago,” says Allen, who started MAC Presents in 2004. “Some artists didn’t want to be known as selling out, but to me that’s completely gone out the window. Now it’s about, ‘How do we sit down with this brand to figure out a way to partner together on the release of our new album?’” The partnerships yielded big results: Urban’s campaign for Samsung Infuse alone garnered 97 million press impressions and more than 31,000 Facebook likes.

20. Julie Pilat
PD, KYSR Los Angeles; assistant PD/music director, KIIS Los Angeles, Clear Channel Radio

As PD of alternative KYSR (98.7 FM) and assistant PD/music director of top 40 KIIS, Julie Pilat experiences the best of both worlds at the Los Angeles radio stations. “It’s been really exciting over the last few years to be part of a No. 1 heritage station, KIIS-FM, and at the same time, to be building something from the street organically and try out new things with no rules with KYSR,” she says. Since flipping to alternative in 2008, KYSR has offered serious competition to crosstown rival KROQ, with a format-leading cume of 2 million listeners in October, while KIIS continues its success as L.A.’s No. 1-rated station overall and the country’s second-most-listened-to pop station. Occasionally, the stations share acts, as with their joint support for Foster the People. KYSR was among the first to play the act’s “Pumped Up Kicks,” and Pilat crossed the track over to KIIS. She also has found time to raise money for South Central L.A. charity A Place Called Home with Stars & Strikes, an annual celebrity bowling and poker tournament.

21. Kathy Spanberger
President/COO, peermusic

As president/COO of peermusic, Kathy Spanberger already oversees one of the largest and most venerable song catalogs in music publishing. In the past 12 months, she’s expanded peermusic’s reach with key deals, including acquisition of the catalog of David Foster and a deal for his future work. “That’s one of the high moments of my career,” she says. She also led the acquisition of 50% of Ventura Music, home to some of the biggest Latin pop hits of the ‘80s and ‘90s, and administration of the entire catalog, plus an ongoing deal with songwriter/producer Alejandro Jaen. In the A&R realm, Spanberger recently partnered with Latin Grammy Award winner Chuck Quiñones in the master recording of its new album. It is, Spanberger says, “a great example of how we can work.” Spanberger also oversaw the expansion of peermusic’s Nashville offices with the addition of award-winning producer Michael Knox (Jason Aldean) as senior creative director and the signing of top lyricists Vicky McGehee and Average Joe Records artist Rachel Fairley.

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

In her role as VP of music and production at Fox Broadcasting, Mamie Coleman oversaw countless clips to promote Fox TV shows like “Glee,” “House,” “American Idol” and “Bones.” But none of those promotions was as big or as down-to-the-wire as the one for “The X Factor.” Simon Cowell had requested that Fox use Guru N’ Roses’ version of Paul McCartney and Wings’ “Live and Let Die” to promote the show. Publishing was cleared, but as the 11th hour neared, Coleman says, “that clearance was 72 hours straight of work.” Simon, the network and me getting no sleep. I knew we would be dealing with Art Rose but I did not know how involved he would be in the process. We got the deal done... and it’s one of the best promo campaigns I have ever been involved with.” Coleman also was key in connecting Michelle Branch with the launch of “Terra Nova,” using tracks by Brand and the Red Hot Chili Peppers to promote “Bones” and existing a collection of indie bands—Avril Lavigne and Black Cadillac among them—for “House” ads. With the help of the “Glee” music staff, she oversaw “Glee” seasonal promos featuring Coldplay’s “Fix You” and the Go-Go’s “We Got the Beat.”
We proudly congratulate our colleague

Marsha Vlasic

&

salute all of the honorees

Billboard Women in Music 2011
23. Lisa Worden
Music Director, KROQ Los Angeles, CBS Radio

In a year in which alternative radio lost WKQX Chicago and WRXP New York, KROQ Los Angeles has managed to thrive, thanks in part to the guidance of music director Lisa Worden. The station has held fast in the Arbitron ratings, consistently coming in first or second in the key adult demos and in the top 10 with listeners 12-plus. And Worden has continued to break new music on KROQ’s weekly “Local’s Only” show, programmed with host Kat Corbett. During the last year, the show helped break Foster The People’s “Pumped Up Kicks.” But for Worden, her greatest achievement may be the charity concerts the station stages, including the Weenie Roast, Acoustic Christmas and Kevin & Bean April Foolishness. Worden says, “The fact we can still do these shows—which hands will play for next to nothing, all go to charity—is really huge. We’re one of the only stations that can do that, and I’m pretty proud of that.”

24. Lia Vollack
President of worldwide music, Sony Pictures Entertainment

Responsible for more than $60 million of music licensing, administration and soundtrack decisions. Lia Vollack works on some 30 film projects per year. Her year began with the Academy Award campaign for Trent Reznor and Atticus Ross’ score for “The Social Network” and ended with “Arthur Christmas” and its co-promotion of Justin Bieber’s Christmas album, Under the Mistletoe. “Of the 13 years I have worked at Sony,” Vollack says, “the film and music industries are at a far more interesting time now. The types of opportunities to cross-promote music, books and films—we weren’t able to do them a few years ago.” Vollack is again working with Reznor and Ross on their next score, “The Girl With the Dragon Tattoo.” The soundtrack album will be released by Reznor’s label with physical distribution by RED; Sony Pictures’ Madison Gate label will handle digital in the United States while Mute will release it overseas. “Now that content owners are the distributors, it’s easier to ultimately see a profit on smaller numbers,” she says.

25. Jessica Steel
Executive VP of business and corporate development, Pandora Media

Jessica Steel has led Pandora’s business development since 2004, when Savage Beast Technologies pivoted into the personalized Internet radio service that evolved into Pandora. She says her main role has always been to increase Pandora’s distribution. As executive VP of business and corporate development, Steel brought in some important partners in 2011: Cadillac became Pandora’s 13th auto partner while Clarion became the sixth auto aftermarket partner. The company also continued its expansion into consumer electronics, with more than 300 Pandora-ready devices now on the market. Among the partnerships is a deal to supply Pandora to Verizon’s FiOS subscribers, a partnership with DMX for a business version of Pandora and the addition of a Pandora button to the remote control for the Roku set-top box. Steel, a musician who has put out two albums under the name Jessica Stone, has created a group at Pandora called Women in Business that brings together women to companies for community outreach and a hosted speaker series at the Pandora office. Calling it “wildly successful,” she says the group now contains more than 85 of Pandora’s 400 employees.

26. Mary Ann McCready
President, Flood, Burmstead, McCready & McCarthy

Mary Ann McCready is president of the entertainment business management firm Flood, Burmstead, McCready & McCarthy, whose red-hot roster includes Keith Urban, Kings of Leon, Mac Miller, Pearl Jam, Rascal Flatts, Lady Antebellum, Blake Shelton and Hot Chelle Rae. McCready says of the changing business climate, “The money our clients earned hasn’t changed dramatically with the decrease of physical album sales; it’s decreased, but not dramatically. Money is just coming from a multitude of other places. The touring and merchandising aspects of the business are really healthy. Performance royalties are very high. Licensing is an ever-expanding source of revenue. Synch licenses for film and movies seem to be increasing within our client base. There’s a lot of good news.” Prior to launching FBMM in 1990, McCready spent 13 years at Columbia Records. One of Nashville’s most respected community leaders, McCready is a trustee of the Country Music Hall of Fame as well as co-chairman of the Nashville Music Council, an association she helped create with Nashville Mayor Karl Dean. “I love what I do,” she says. “My dream was to build the best, most comprehensive, expertise-populated business management firm any artist could imagine having, and I work at that every day. I’m surrounded here by such a rich mix of knowledge.”

27. Maureen Ford
President of venue sales, Live Nation Network

Maureen Ford, president of venue sales for Live Nation Network, leads a team of more than 100 staffers who sell advertising and sponsorship programs built around Live Nation’s amphitheaters, clubs and theaters. She’s responsible for a budget of some $50 million in annual revenue. Key projects overseen by Ford include the development of new club and theater programs for her clients that have resulted in an increase in sponsorship revenue of approximately 20% during the past three years. Also, Ford says, “for the first time, all of our ‘name in title’ opportunities at the Live Nation amphitheaters were maximized.” She notes that Live Nation has broadened its partnerships to include such businesses as insurance, consumer and professional electronics and energy companies. At clubs and theaters, Ford and her team created new platforms for brands to interact with consumers, most notably with the LG Ones to Watch series. Digital media and branded promotions are now also offered to clients through her group. The addition of Ticketmaster.com to Live Nation’s portfolio has expanded the programs that Ford’s team can offer clients. Programs like Live Nation Cash can be used by businesses as incentives. Digital and promotions revenue are up by approximately 150% in the past three years, Live Nation reports.

28. Diana Mogollón
GM, mun2

Cable network mun2 is a pioneer in bilingual, youth-oriented broadcasting. Since taking over as its GM in July 2010, Diana Mogollón has raised its profile and extended its reach. Mun2, owned by Telemundo (which, in turn, is a division of NBCUniversal), reaches 36 million households, according to Nielsen, and since the beginning of the year has experienced double-digit month-to-month growth, making it the second-fastest-growing U.S. cable network, according to the broadcaster. Last year, mun2 delivered its best performance ever in terms of ratings, finance and sales, Mogollón says, and so far in 2011, the results are even better. A key factor, she says, has been “understanding the audience. We know the recipe is unique. This bilingual, bicultural space, there aren’t many folks in it.” A big part of mun2’s DNA, Mogollón says, is music, with Jenni Rivera’s reality show “I Love Jenni” its best-rated original production yet. Mun2 also benefits from Telemundo- and NBC-produced programming, which mun2 uses selectively to reach its coveted 18- to 34-year-old viewer. “It’s a growing marketplace, and we’re in the upswing,” Mogollón says.
Congratulations!

Angelica Cob-Baehler
Shannon Connolly
Sharon Dastur
Mika El-Baz
Jody Gerson
Lynn Hazan
Debra Lee
Julie Pilat
Julie Swidler
Lisa Worden

From Your Friends at Sony Music Entertainment
29. Kelly Rich
VP of sales, marketing and interactive, Big Machine Label Group

As VP of sales, marketing and interactive at Big Machine Label Group, Kelly Rich is a key member of the team that helped Taylor Swift achieve $3.7 million in sales for her album, Speak Now, according to Nielsen SoundScan. But Rich’s achievements go beyond Swift, to Rascal Flatts’ Nothing Like This (sales of $1 million, according to SoundScan) and the Band Perry’s single “If I Die Young” (3.4 million). “It took a village, and I’m proud to be a part of the team,” she says of the Band Perry’s breakthrough success. Releases by Martina McBride, Justin Moore, Sunny Sweeney, the Eli Young Band and Brantley Gilbert also have arrived on Rich’s watch. Her work to launch BigMachineBlogs.com got a boost from a partnership with the IndianaPolo Motor Speedway to present the 2011 Brickyard 400, laying the groundwork for a country music festival to be held again during the 2012 race. Rich has guided the social media initiatives of Big Machine artists including Swift, whose own social media savvy has drawn 26 million Facebook fans. Big Machine GM Andrew Kautz says, “There is no other woman in the Nashville, if not the national music industry, that has accomplished as much as she has with as nimble a staff. She continues to raise the bar on excellence.”

30. Rachelle Friedman
Co-CEO, J&R Music and Computer World; chairman, NARM

Rachelle Friedman is co-CEO of J&R Music and Computer World, a store that spreads 300,000 square feet through several buildings across from City Hall, and generates, by Billboard’s estimate, $350 million in annual revenue selling audio and video hardware, consumer electronics like computers and cameras and, of course, music. J&R has music sales that Billboard estimates at $15 million, making it one of the most important independent music merchants in the nation. J&R won the Independent Spirit Award at this year’s NARM convention. “It meant a lot to me since we are still very passionate about one music,” says Friedman, who’s in her third term as NARM chairman. Friedman also serves as a music industry advocate to the consumer electronics industry through the clout of J&R’s buying power and its large consumer base. Among this year’s memorable moments, she says, was the 10th anniversary of 9/11. “Ten years ago, due to our proximity to ground zero, we witnessed the tragedy unfold up close. On the 10th anniversary, we were celebrating, along with all New Yorkers and Americans, that we see a light at the end of the tunnel. The rebuilding of the site and of the surrounding area is finally taking shape.”

31. Shannon Connolly
VP of digital music strategy, MTV Networks

When MTV executives needed an individual dedicated to improving the company’s relevance in music, Shannon Connolly was tapped to build a small team across MTV’s brands and subbrands. “I feel very lucky to have a team that functions like a startup in a very large media company,” the MTV VP of digital music strategy says. Her team’s initiatives have included the Music Meter, launched as an experimental mobile app in late 2010, which has since been downloaded 1 million times, according to MTV. In March, the company launched MTV Hive, revived the program “120 Minutes” and created the biannual MTV O Music Awards to highlight the best in digital media. And the “Live in NYC” online series of concert webcasts has allowed it to experiment with live music. The result has been a growth in unique visitors to MTV.com to 56.5 million from 15.7 million during the last two years, comScore reports. Regardless of her digital focus, Connolly wants to reach people wherever they are most comfortable: “Everything we do in my group is about truly being multiplex.”

32. Andrea Ganis
Executive VP, Atlantic Records

In March, Atlantic Records’ Andrea Ganis led new and established artists to increased radio success in 2011 with a simple MO: “A continued focus on teamwork, strategic planning, creativity, innovation and humor in an ever-challenging environment.” Atlantic’s most notable new artist was Bruno Mars, who reached the top five with “The Lazy Song” and hit No. 1 in multiple formats with “Just the Way You Are” and “Grenade.” “The initial conversations I had with Bruno became reality with a fluidity that every artist and promotion person dreams about,” Ganis says. “It’s been incredible to play a part in his success.” Ganis was one of the first women to head a major-label promotion department, and Atlantic’s nomination of Ganis credits her “unparalleled leadership, negotiating acumen and belief in the team, as well as her ability to transform in an ever-changing business.” Among the established Atlantic acts who have continued their hit streak with Ganis’ support are Death Cab for Cutie, Shinedown, Trey Songz and Cobra Starship.

33. (TIE) Lynn Hazan
CFO/executive VP/GM, RED Distribution; executive VP/GM, Independent Online Distribution Alliance

Lynn Hazan, as executive VP/GM of both RED Distribution and the Independent Online Distribution Alliance, oversees day-to-day operations for the biggest indie distribution operations in the United States. Hazan, who also serves as RED CFO, is involved in every aspect of running RED, from label acquisition to managing the business-to-business and finance departments. This year she saw oversaw the integration of IODA as RED’s back-end for the delivery of music to digital service providers. Other key accomplishments under her leadership include the continued growth of Dash Media, which provides online publicity, marketing and creative services to labels. Aside from her executive role, Hazan hosts an internal seminar on women in business at RED, which assists women on their career paths at the company. She knows what the slow climb up the industry ladder is like: Once an intern at management company RZO, she has been a tour accountant for Lollapalooza and a CFO of RCA, and has worked with the international finance group at BMG.

33. (TIE) Frances Moore
CEO, IFPI

This year brought a major victory for Frances Moore as CEO of IFPI, the international organization of the recording industry. Moore has been a leading force in the drive to extend copyright protection for sound recordings in the European Union from 50 to 70 years. “It was a long haul, but it shows that if you fight long and hard enough for something that is fair and right, then you can prevail in the end.” This year IFPI also achieved a ground-breaking initiative involving the music industry, online payment providers and the City of London police. It resulted in the removal of payment services from dozens of websites infringing on copyrights. IFPI also successfully lobbied for a commitment from G8 world leaders to protect intellectual property, facing down strong hostility from the tech industry. “It was a key acknowledgement of the contribution of music and other creative industries to the world economy,” Moore says, “and that statement has a ripple effect around the world.”

34. Angelica Cob-Baehler
Executive VP of marketing, Epic Records

Angelica Cob-Baehler began the year as EVP executive VP of media and creative services, overseeing the successful launch of new albums from the Decemberists and Amos Lee. Both acts scored their first No. 1 albums on the Billboard 200 at the top of the year, an accomplishment Cob-Baehler credits as “a testament to artist development.” She also continued to work Katy Perry’s blockbuster 2010 album, Teenage Dream. The year began with Perry’s “Firework” lodged at No. 1 on the Billboard Hot 100 (the third No. 1 from the album), and by midyear, Perry was tied with Michael Jackson as the only artists to send five songs to No. 1 on the Hot 100 from the same album. Perry was furthered honored with four nominations at the MTV Video Music Awards for four different videos. “We really built campaigns around them,” Cob-Baehler says of the Perry clips. “From the marketing team to the online component, so much went into making these videos an event. If you really build a campaign, it makes a huge difference.” In September, Cob-Baehler left EM to join Antonio “L.A.” Reid at Epic Records as executive VP of marketing. She says, “Getting a phone call from L.A. Reid asking me to help him shape the new Epic and reclaim the legacy that it has always had—that was the biggest highlight of my year.”

35. Kate McMahon
VP of marketing, the Messina Group/AEG

Kate McMahon, VP of marketing with the Messina Group/AEG, began her career with TMG marketing George Strait’s 1998 tour, four subsequent George Strait Country Music Festival stadium tours and Kenny Chesney’s tour in 2002. Since those initial stadium dates, Strait’s tours have grossed more than $250 million and sold more than 4 million tickets, according to TMG. Chesney’s tours—a total of 10 under McMahon’s marketing direction—have grossed more than $46 million and sold in excess of 9.6 million tickets, according to TMG. Chesney’s 2011 tour sold more than 1.3 million tickets and grossed almost $85 million. Of particular pride for McMahon is Chesney’s August show at New Meadowlands Stadium in East Rutherford, N.J., which sold 55,000-plus tickets, according to TMG. “People said it couldn’t be done,” McMahon says. “There’s not even a country radio station [in New York], but there are obviously country fans there.” Chesney’s two shows at Gillette Stadium in Foxborough, Mass., drew more than 100,000 fans, according to Billboard Boxscore. McMahon recently marketed a 20-date Reba McEntire/ The Band Perry tour and is gearing up for 2012 tours by Strait and Chesney.
CONGRATULATIONS
ON BEING NAMED
BILLBOARD MAGAZINE'S
TOP WOMEN EXECUTIVES FOR 2011

SHARON DASTUR

JULIE PILAT

LISA WORDEN

FROM YOUR FRIENDS AT

UNIVERSAL REPUBLIC

ISLAND recordings
36. Nicole George  
**VP of membership for rhythm and soul, ASCAP**

Since joining ASCAP three years ago, Nicole George has been relentless in revitalizing the organization’s rhythm and soul department. She has signed such talents as Boi-1da, 40 and T.I. She has made ASCAP’s Rhythm & Soul Music Awards a must-attend annual event and has developed new programs for networking and song exposure like “Breaking Bread” in New York and “Check It Out” in Atlanta. On Billboard’s 2010 year-end recaps, ASCAP songwriter members wrote, or co-wrote, nine of the top 10 songs on the R&B/Hip-Hop Songs & Airplay, Hot Rap Songs and Hot Adult R&B charts. George is also the creator and driving force powering the ASCAP “Women Behind the Music” series, which shines a well-earned spotlight on songwriters, managers, publishers and executives. George practiced law and was director of business and legal affairs at Zomba Music Group before joining ASCAP in 2008. She also is a founding member of Black Women in Entertainment Law and acts as a mentor for Harlem’s Millennium Dance Co. She recently became the mother of a baby boy. “Although I have graduated from law school, practiced law at a firm and in-house at a record label and now run a department servicing thousands of members,” she says, “it’s being a mom that has given me the best lesson in time management and prioritization.”

37. Barbara Cane  
**VP/GM of writer/publisher relations, BMI**

Barbara Cane oversees the creative activities of BMI’s writer/publisher staff in Los Angeles, dealing with pop, alternative, rock, indie and adult contemporary music. She oversees local and regional showcases; networks with artists, managers, music supervisors, A&R executives and attorneys; and facilitates creative collaborations between songwriters. She is deeply involved in the BMI mentor program at the University of Southern California and the educational “Back to School” series. the Aspen BMI/Denise Rich Songs Songwriter Retreat and music conferences from the Rocky Mountains to Hawaii. During 2011 she was particularly involved with the new Bravo reality TV show “Platinum Hit,” created by Tim and Evan Bogart of Boardwalk Entertainment. (Evan Bogart is a BMI writer, as is the debut season’s head judge, Kara DioGuardi.) Cane offered career advice on music publishing. It’s no surprise she feels at home at the company after 36 years: Her father, Marvin Cane, was president/CEO of Famous Music and introduced her to working at BMI while she was still in high school. “I always joke,” she says, “that I was promised at birth and delivered to BMI soon after.”

38. Mika El-Baz  
**Executive VP of publicity, RCA Records**

RCA Records executive VP Mika El-Baz leads one of the strongest publicity departments in the industry. It’s a hand-picked team with expertise in TV, radio, print and the Web, deployed this year for acts including Kelly Clarkson, Foo Fighters, Britney Spears, Ke$ha, Kings of Leon, Usher and Pitbull. El-Baz’s group also helped break new hitmakers PSY and Macklemore & Ryan Lewis and co-promoted The Rolling Stones and The Bee Gees. “We’ve all been in the trenches with each other for a while now, and we all have each other’s backs,” says El-Baz, who’s known as much for her decisiveness and strategic thinking as for her mentoring. A personal high point of 2011? Ray LaMontagne’s win at the Grammy Awards. “To work with someone who has such incredible artistry, whose music affects people so deeply, is incredible,” she says. El-Baz also finds time to give back—through work with UJA, the City of Hope, Young Women’s Leadership Network and the Rock and Roll Hall of Fame induction ceremony.

39. Marilyn Laverty  
**President, Shore Fire Media**

Diversification of clients and services marked 2011 as a banner year for Shore Fire Media, under president Marilyn Laverty. Known for its blue chip roster of acts from almost every genre—Bruce Springsteen, Elvis Costello, Bon Iver, the National, Booker T, Carole King, Kenny Chesney, Zac Brown Band, Mavis Staples, Chick Corea, Marcus Roberts, Mark O’Connor, Lana Del Rey, St. Vincent—the PR firm also now represents venues, businesses, charities, websites, books, a dance troupe and non-music events. A team of three to four staffers works on each account, with experience levels ranging from Laverty, senior VP Mark Satloff and VPs Rebecca Shapiro and Matt Hanks to newer staff. But with both media and music “changing so fast,” Laverty says, newer staff “really are equal partners in creating a strategy.” With strong ties to traditional media, Shore Fire also has been in the vanguard of using social media. And notably, Shore Fire has become a content source, distributing mixtapes, an entertainment calendar and a poll of 100 top managers. “We’ve redefined our function as serving not only our clients but our industry,” Laverty says. “The need is greater than ever in our business to have information and to view those outside our roster as colleagues.”

40. Ellen Bligh Trueley  
**VP of corporate relations, SESAC**

Ellen Bligh Trueley was named VP of corporate relations in March 2010 and oversees SESAC’s marketing, branding, advertising, promotion and sponsorships. That covers roles as diverse as publisher of the quarterly SESAC magazine and its monthly e-newsletter. She produces SESAC’s multiple awards events—including the Nashville Music Awards, New York Pop Music Awards and awards programs for Christian, Latin, TV and film music, and jazz—and produced the Robert Johnson centennial tribute at the 2011 SESAC’s “Rock & Roll Hall of Fame” series, which provides material for high school and college music programs. And her department is charged with implementing such digital initiatives as the SESAC mobile website and aggressive brand-building through social media. Trueley also takes a leading role in such events as the annual Songwriters’ Bootcamp in Los Angeles. “My job requires an ability to balance a plethora of projects at once and to make sure things are moving forward,” she says. “Luckily, I have a knack for keeping all the trains running on time.”
mun2 felicita a Diana Mogollón for being one of Billboard's top Women in Music!

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The 2011 Nominees Are...

Congratulations to all of the executives nominated by their peers and co-workers for this year's Women in Music list.

Christine Albert, Vice chairman, The Recording Academy
Judy Alberti, VP of entertainment, Station Casinos
Lauren Apolito, VP of strategy and business development, The Harry Fox Agency
Melissa Becerra, Director of marketing, Hopeless Records
Whitney-Gayle Benta, VP of talent relations, MTV News
Michele Bernstein, Agent, William Morris Endeavor
Candace Berry, Executive VP/GM, Universal Music Group Distribution
Janet Billig Rich, Producer, Manage This
Fiona Bloom, Social entrepreneur, the Bloom Effect
Hanna Bolte, VP of media and talent relations, Moviz
Catherine Brewton, VP of media and talent relations, BMI
Carmen Brown, PD, Jov FM Network
Monifa Brown, Head of publicity, Shanachie Entertainment
Samantha Cox, Assistant VP of promotion, Wad-up Records
Whitney Daane, Senior VP of creative, Sony Music Group/Nashville
Kayonecha Daugherty, Owner/creative director, Gypsy Soul Entertainment and Soulful Grand PR
Karimah Day, President/COO, Sir Groovey
Amy Doyle, Executive VP of music and talent, MTV
Jennifer Drake, Director of membership for rhythm and soul, ASCAP
Kolly Edwards, Executive director of music and programming, Radio Disney
Alia Faflarb, Senior VP, Network Music Group
Lisa Fancher, Owner/president, Frontier Records
Physica Fant, VP of publicity, Warner Bros. Records
Ute Fesquet, VP of A&R, Deutsche Grammophon
Shanna Fischer, Executive VP of promotion, Wad-up Records
Judith Folkman, Founding partner, Music Resource Group
Harliza Fredy, Content manager for Southeast Asia, Valleyarm
Kim Garner, Senior VP of marketing and artist development, Universal Republic Records
Natalie Geday, Director, TV Entertainment
Alma Geddy-Romero, VP, Decca
Jodi Goodman, President of Northern California, Live Nation
Melissa Goodman, VP of business development, TuneSat
Camille Hackney, Senior VP of brand licensing, Atlantic Records
Aimee Higgins, VP of strategic planning, Pandora
Brittany Hodak, Founder, ZinePak
Jessi Hofman, Project manager/head of lifestyle marketing, Parlophone Records
Leigh Holt, VP of strategic partnerships, Warner Music Nashville
Nikki Hornsby, CEO, CJP-411 Records
Julie Hoveyepian, Co-head of pop/rock marketing, Interscope Records
Linda Edell Howard, Partner, entertainment and new media team leader, Adam and Reese
Malissa "Mali" Hunter, GM, Tree Sound Studios
Rebecca Ijoma, Editor-in-chief, Maja Directs; assistant editor, the Smoking Section; publicity, Kesh Draper
Virgil Immonen, Managing director, Backstage Alliance
Michelle Jubelirer, Partner, King, Holmes, Paterno & Behrner
Paula Kaminsky, VP of marketing, Sony Latin
Beverly Keel, Senior VP of media and artist relations, Universal Music Group Nashville

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Love,
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Congratulations to Julie Swidler

From All Your Colleagues At Sony Music Entertainment
from >p70

Lauren King, Talent and music specialist, Mother New York
Donna Jean Kinshauer, VP of tour marketing and radio, Bowman Entertainment
Heather Koller, Manager, Elia Management
Mieko Kusano, Senior director of design, Sonos
Karen Kwak, Executive VP/head of A&R, Island Def Jam Music Group
Karen Lambertson, Senior VP of soundtracks, film/TV music and strategic marketing, RCA Records
Ida Langsam, Owner/president, ISL Public Relations
Lisa Lauricella, Director of music and talent, MTV
Oria Lee, Managing, director, A&R & M Records
Jennifer Leinigruber, Senior VP of network programming, Premiere Radio Networks
Rebecca Leon, VP of Latin talent, AEG Live/Talent Source
Liz Lewis, VP of video marketing, Warner Bros. Records
Fab Leys, Manager, Atom Factory
Barbara Libis, Music producer, "The Tonight Show With Jay Leno," NBC
Anne Litt, Director of music development/DJ, KCRW Los Angeles
Maureen Lloren, International product managers, Glassnote Records; head of publishing, Four Song Night
Jenna LoMonaco, Head of new media and digital, Glassnote Records
Cindy Mabe, Senior VP of marketing, Capitol Records Nashville
Kisha Madrid, Partner, Industry Public Relations
Kristen Madsen, Senior VP, Grammy Foundation/Musicares
Cecily Mak, VP, general counsel, Rhapsody
Heidi Mantero, Director, LicensingMusikravit
Stacy Mark, Agent, William Morris Endeavor
Elora Mason, Publicist/executive manager, E. Mason & Associates
Susan Mazo, VP of communications and marketing, Warner Music Group
Sid McCain, VP of label acquisitions and development, EMI Label Services/Caroline Distribution
Tracy McKnight, Head of film music, Lionsgate
Katie McMahon, VP of sales and marketing, Soundsound
Rona Mercado, VP of marketing, Cashmere Agency
Sas Metcalfe, Executive VP of creative, Kobalt Music Group
Shannah Miller, Senior VP of promotion, RCA Records
Pat Mitchell-Worley, Director of development and communications, Memphis Music Foundation
Kara Moy, Blogger/graphic designer/digital marketer, HostiGRL.com
Tara Muldoon, Publicist, Syracuse Entertainment Group
Carmen Murray, Founder/CEO, Title9 Productions
Jackie Nalpany, Agent, Paradigm Talent Agency
Nikki Nash, Marketing and promotions, iMusicUSA
Vickie Nauman, VP of North America, 7Digital
Jessica Nelson, Senior business analyst, Gupta Media
Molly Neuman, Senior director of artist and label relations, eMusic
Mayna Nevaraz, CEO, Nevaraz Communications
Tracy Nguyen, Founder, Industry Public Relations
Yvette Noel-Schure, President/CEO, Schure Media
Laura O'Connell, Creative director, Gupta Media
Maureen O'Connor, Executive VP, Rogers & Cowan
Delia Oriuela, VP of Latin writer/publisher relations, BMI
Melissa Ormond, COO, MSG Entertainment
Luana Pagani, President, Setrack U.S.
Paola Palazzo, VP of talent, Nederlander Concerts
Liz Pokora-Sadowsky, Music marketing/agency, ACM
Sara Ramaker, Agent, Paradigm Talent Agency
Genya Ravan, President, Avid Music
Doreen Ringer Ross, VP of film/TV relations, BMI
Sarah Robertson, CEO, A to Z Media
Diana Rodriguez, CEO, Circena Entertainment
Melanie Rodriguez, Director of marketing and publicity, MPress Records
Portia Sabin, President, kil Rock Stars
Rachael Sage, Founder/president, MPress Records
Chantel Sausso, Independent producer
Erika Savage, Attorney for business and legal affairs, Interscope Geffen A&M
Madelyn Scarpulla, Senior VP of marketing and creative services, Midas Runner Records
Ayelot Schiffman, VP of rhythm promotion, Columbia Records
Amanda Schupf, Creative manager, Imagem Music
Mara Schwartz, Senior director of creative services for film, TV, advertising and new media, Big Music
Sloane Scott, Director of digital experience, George & Johnson
Terry Seigel, President, Terry Seigel Productions
Samantha Seliowane, Senior national director of urban promotion, Jive Records/RCA Music Group
Tamara Simmons, Executive assistant, Bryant Management
Alison Smith, Senior VP of performing rights, BMI
Aimi Spacchio, Co-owner/head manager, Port William Artist Management
Susan Stipicanos, Co-founder/Manager, The Agency
Tina Sucu, GM of Natastar Veterans Memorial Coliseum, SMG
Cathleen Taff, Senior VP, Disney Music Group/Walt Disney Records
Mavis Takegami, Executive VP of administration and operations, Universal Music Group Distribution
Chandrika Tandon, Tandon Foundation
Colleen Theis, Managing director for U.K. and Europe, the Orchard
Terri Thomas, PD, XDN (KBOI) Houston, Radio One
Lisa Tiver, Senior VP of business development, RightsFlow
Dana Tomar, VP, MusicCares, Grammy Foundation
TT Torrez, Media personality/music director, WCIDX Richmond, Va., Radio One
Akhila Tuli, CEO, Bravado Entertainment
Julie Vander Ploeg, GM/senior VP, TicketNow
Diane Warren, Owner, Re-Store
Merrill Wasserman-Serling, Executive VP of business development, Kobalt Music Group
Jasmine Whaley, CEO, Socialite
Carolyn Williams, Senior VP of marketing, RCA Music Group
Sally Williams, GM, Ryman Auditorium
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THE WAY I AM

Already in business with the Agency Group and Lipton Brisk, Shady Records’ Yelawolf looks to define himself with debut album

Following the Interscope deal, Yelawolf returned to the road as part of Khalifa’s Waken Baken tour. A commercial version of Trunk Muzik, titled Trunk Muzik 0-60, arrived in late November 2010 on Ghost-O-Vision/Interscope. The project peaked at No. 1 on Billboard’s Heatseekers Albums chart.

“We’ve always been attracted to artists who’ve created a little bit of a movement on their own,” says Paul Rosenberg, manager of Eminem and co-founder of Shady Records. According to Rosenberg, the label was already interested in Yelawolf before the Interscope deal, but decided to wait until he became an official Interscope artist before adding him to the Shady roster. “We sort of got back and said, ‘If Interscope is going to sign him, that’s going to be a great situation. Maybe we can come onboard and help make his record and get him down with what we’re doing at Shady.’”

The deal with Shady was announced in January, and Yelawolf’s affiliation with Eminem immediately made him one of the rap world’s most-watched prospects. He landed on back-to-back covers of XXL and joined the Vans Warped tour in a Lipton Brisk-branded bus (courtesy of Shady’s deal with the beverage company). He performed in the BET Awards’ Sprite Cypher (with Eminem, Joe Budden and others), and recently appeared on the cover of Vibe with Eminem. But the Shady deal also raised the specter that Yelawolf would never escape the long, white shadow of his new boss.

“For me, the Eminem comparison is because of race,” Rosenberg says. “But musically, I don’t think they’re that similar. Anybody who’s a real fan of hip-hop and really knows Eminem’s music, once they hear Yelawolf, they’re going to be like, ‘This guy is his own guy.’

Radioactive certainly doesn’t sound like an Eminem album. Recorded primarily at Future Music Recording Studios in Las Vegas and at Tree Sound Studios just outside of Atlanta and largely hander by Yelawolf’s team of in-house producers, the 15-track set is a groundbreaking project, intent on establishing Yelawolf’s identity as authentic and of a particular place, time and scene. The album’s first three songs—“Get Away,” second single “Let’s Roll” and lead single “Hard White (Up in the Club)—feature a flurry of appearances by veterans—Mystikal, Kid Rock and Lil’ Jon, respectively—and their implicit co-signs. On “Throw It Up” Yelawolf raps alongside Eminem and former Three 6 Mafia member Gangsta Boo, a pairing that could only feel at home on a Yelawolf album.

“We look at this project as having a long life,” Rosenberg says. “All the groundwork that Yelawolf and Ghost-O-Vision have laid prior to this release and the affiliation with Shady should prove to set a great foundation. So while there’s not a runaway radio hit yet, we think that Yelawolf has a shot with some of the tracks on this album.”

Yelawolf has also remained on the road. He spent the fall touring the United States on the Hard White tour and most of November, including street week, on a European swing. But the album and tour are only two pieces of the puzzle. A lifelong skateboarder, Yelawolf has a long-standing relationship with professional skater/MTV personality Rob Dyrdek (“Rob Dyrdek’s Fantasy Factory”), and he teases a possible play in that space. “I’m making some nice moves in skateboarding,” he says. In addition to his business with Lipton Brisk, he’s endorsed by Famous Stars & Straps, the apparel company backed by Blink-182’s Travis Barker (who’s also managed by Rosenberg’s Goliath Management).

“We all want longevity,” Yelawolf says. “I have a ten-year goal, so I could be like David Gilmour or something. I want to be like Eminem,” Jay-Z, Anthony Kiedis, Kid Rock. They’re getting older and they’re great, touring the world, making a good living. That’s the goal I’m trying to achieve.”

Michael Wayne “Yelawolf” Afana, 31, is sitting on a couch in the lobby of a boutique New York hotel talking about race. As a white rapper from tiny Cadesden, Ala. (population 36,000), with the word “RED” tattooed across his neck, it’s a subject that follows him everywhere he goes.

“I don’t hate the term ‘white rapper,’” Yelawolf says while being interviewed on camera by yet another hip-hop blogger—one of hundreds who have been tracking his rise during the past four years from Southern rap anomaly to Shady Records signee, a swirl that only intensified in the run-up to the Nov. 21 release of his Ghost-O-Vision/ Shady/Interscope debut, Radioactive. “It’s fully relevant and will always be. It’s important to hold to the culture as it is. No matter how abrasive that term might sound or it might be. Race is still real and you got to recognize it.”

Radioactive debuts this week at No. 6 on Billboard’s Top R&B/Hip-Hop Albums chart and at No. 27 on the Billboard 200 sales of 41,000, according to Nielsen SoundScan.

The recent rise of the white rapper hasn’t gone unnoticed, with outlets as varied as XXL, Grantland and The New York Times all covering the subject. What gets less play, however, is how the racial and cultural divide cuts the other way as well. “The racial thing has probably been the biggest setback,” says Ghost-O-Vision founder/CEO Kawan “KP” Prather, who’s known for his work with Atlanta production collective Dungeon Family (TLC, Usher, OutKast, Goodie Mob) and who first signed Yelawolf in 2007 as executive VP of urban music at Columbia. Prather took Yelawolf with him when he left the label later that year. “If Yelawolf were a black MC doing exactly the same things he’s doing right now, there wouldn’t be the questions of, ‘Can it work?’

Building on the buzz of a string of mixtapes (including 2008’s Stereo and 2009’s Trunk Muzik) and an electric live show (he was named best hip-hop live act by Atlanta’s weekly Creative Loafing in 2008) that included a supporting run on Wiz Khalifa’s Deal or No Deal tour (his first out- looking booked by the Agency Group), Yelawolf landed a deal with Interscope in the summer of 2010. “After that tour, things just started happening,” Yelawolf says. “The big difference is walking into a meeting with [Jimmy Iovine at his house as opposed to an office] and getting congratulations for all we’ve done, and they’re just saying, ‘Yeah, you’re just going to be involved. We want to be a docking stations for you to come and refuel and go back out and do what you do.’ That’s exactly what they said, ‘fuel station.’ It feels right—important.”
MUSIC

POP BY PHIL GALLO

TIME AFTER TIME

Seasoned singer Javier Colon stays true to his vision after winning ‘The Voice’

I

t a five-year span at the beginning of November, Javier Colon performed at a benefit concert in New York, Dew to Los Angeles to videotape an in-studio performance for Walmart’s “Soundcheck” program, zipped to Napa Valley to appear at a winery and then played golf in Atlanta. Since winning the first season of NBC’s “The Voice” in May, Colon’s world has been flying by at a hectic pace. Setting up his first album for Universal Republic, Come Through For You, due Nov. 21, has only accelerated things.

“What most artists take a year to do — writing the album, picking producers, the packaging, the video shoots — Javier is doing in four months,” says International Artists Agency president Steve Brush, who’s been managing Colon for eight years.

With two major-label solo albums under his belt, Colon, 33, is easily the most experienced singing competition winner since the genre was revived a decade ago. His approach on TV—soft-spoken singer/songwriter, family guy with a ball cap worn slightly off-center—was developed while he was recording for Capitol Records and after his stint in the Derek Trucks Band.

“When I had the opportunity to do the show, it was important that I be myself,” says Colon, a native of Stratford, Conn., who lives in West Hartford with his wife and two pre-school daughters.

“It was all about song choice — convey to people who I was, starting with ‘Time After Time’ and doing Cyndi Lauper in a soulful way.”

Soon after winning “The Voice,” a call went out for producers and songwriters to work on the album, but Colon stuck to his guns. “I wanted to sound like the guy people voted for — I didn’t want to alienate anyone. I felt I was able to stay true to myself on the show,” he says. Ryan Tedder, Toby Gad, David Hodges and Andrew Frampton are among the producers and songwriters who worked on the new album.

Maroon 5’s Adam Levine, who coached Colon to victory, sings on “Stand Up.” Although collaborators poured in, Colon wanted to ensure the album featured some of his pre-“Voice” material, written while he was touring college campuses and doing club gigs. The title track, for instance, dates back to some lean times after Capital dropped him following his 2006 release Left of Center.

“I wrote that in the middle of the night after an argument with my wife about the music business and why things were the way they were,” Colon says. “Back then I was always saying, ‘Things will get better, you have to trust me’ — all the things a musician believes. That song is me trying to reassure her that one day, I will come through for you. That’s what I’m doing it for. This whole journey is about being able to provide for my family by doing something I love.”

The family element is something Brush hopes to capitalize on with the release. “Javier is a guy who makes it look to be a family man,” he says. adding that he hopes it’ll lead to endorsement deals with products associated with family values. “I hope a toothpaste company will take advantage of his great smile.”

A tour and an appearance on the second season on “The Voice” are planned for late winter and early spring. His NBC connection will pay off with a performance on “The Tonight Show With Jay Leno” on release date, then, on Nov. 30, an interview on “Today” followed by participation in that night’s “Christmas in Rockefeller Center” special.


R&B BY GAIL MITCHELL

The Love Movement

A re-energized Anthony Hamilton taps Babyface, Salama Remi and others for his brighter-sounding fourth album

“I don’t always want to be known as the sad cat,” Grammy Award-winning soul singer/songwriter Anthony Hamilton says with a laugh. Hamilton may be best-known for his hit ballads (“Charlene,” “Can’t Let Go”) and powerful albums, typified by his 2003 breakout Can’t We Go When I’m From, but now he says it’s time for a change.

“I’m ready to have some fun.”

This summer, he began doing just that. As a featured guest on Jill Scott’s vibrant “So in Love,” Hamilton joined rarefied company when the duet spent 18 weeks at No. 1 on Billboard’s Adult R&B chart—tying Maxwell (“Fortunate”) for the most consecutive weeks in that slot. Building on the momentum, Hamilton is charging back up the same tally with his own “Woo,” an uptempo tribute to a sexy woman and her charms. The single marks his first collaboration with Kenny “Babyface” Edmonds (Edmonds co-wrote and co-produced), and sits at No. 11 on Adult R&B after seven weeks. The same energy powers Back to Love (Dec. 13). Hamilton’s fifth album—and first under the newly restructured RCA Records, just one of several factors the singer credits for his rejuvenation.

“Having children gives you a new perspective, another burst of energy,” says the father of five, including year-old twins boys. “Back to Love stems from that energy as well as from that of RCA’s new team. And I’d always wanted to work with Babyface; we had a ball. Everybody is excited about taking things to the next level.”

For Hamilton, whose previous album The Point of It All debuted at No. 1 on Top R&B/Hip Hop Albums (No. 11 on the Billboard 200) in 2008 and was released through So So Def/Zomba Label, the next album meant crafting a brighter, more mainstream sound without compromising his gritty, soulful voice. In addition to Edmonds and Antonio Dixon, who contributed three songs to the project, Hamilton—who co-wrote every song on the 12-track set—collaborated with producers Salama Remi, Mike City and longtime colleague Kevin Wooten, as well as newcomer Jairus Moize. Onboard as co-executive producer was young RCA A&R executive Alonzo Sutherlin.

The end result is a cohesive tapestry that not only showcases Hamilton’s strengths but reveals a fun, experimental side as well. Among the set’s standouts are the OutKast-influenced “Sicka for You,” the cha-cha groove “Best of Me,” the rock inspired “Mad” and “Never Let Go,” a charismatic duet with Keri Hilson that was produced by Jerry “Wonder” Duplessis. As Hamilton puts it, “It’s a broader sound, but still Anthony Hamilton.”

RCA VP of urban marketing Lisa Cambridge-Mitchell agrees. “He’s expanded his sound, stepping outside of what he’s been doing,” she says of Hamilton.

“But he wasn’t turned into something he’s not. This record just brings out something we haven’t heard before.”

Noting that the success of “So in Love” helped “set the table” for Hamilton’s return, Cambridge-Mitchell says that one of the label’s key goals for Back to Love is to develop broader coverage opportunities through such previously untapped outlets as NPR. In addition to pursuing more TV-related appearances, RCA has partnered with mobile phone service Cricket for an outreach campaign targeting black males and females ages 18-35. The latter is in tandem with Hamilton’s 19-city Woo tour, which kicked off Nov. 9 in Las Angeles and includes a headlining turn at New York’s Apollo Theater on Dec. 9.

Back to Love will be simultaneously released Dec. 13 in overseas markets, with an eye toward strengthening Hamilton’s fan base there. “We get our greatest feedback from Germany and France,” Cambridge-Mitchell says. “And now we’re working toward penetrating the U.K. a bit more.”

In the meantime, Hamilton is relishing this new chapter in his career. “It’s a liberating feeling,” he says. “This time around, I feel people are hearing the importance of what I can do — and where I can be.”

Mr. Brightside: Anthony Hamilton

Joseph Webb/Onassis Images
Rock "Idol"- JAMES DURBIN

L ast spring, James Durbin, a 22-year-old metal enthusiast with a booming voice, finished fourth during the 10th season of "American Idol." He was visibly upset when he was eliminated, but declared in a press conference the next day, "I haven’t failed at all. This is just the beginning."

Scotty McCreery and Lauren Alaina, the 10th season’s respective winner and runner-up, have already notched top five debuts on the Billboard 200 with their first albums. While McCreery and Alaina are country acts, Durbin’s oeuvre is born-bastic rock. He performed on "Idol" with Judas Priest and Zakk Sabbath, and new single "Stand Up," which has sold 6,000 copies since its Sept. 25 release, according to Nielsen SoundScan, features an incendiary guitar riff and the chorus, "I want to see you stand up! Let me see your hands up."

Durbin believes that Memories of a Beautiful Disaster, which arrived Nov. 21 on Wind-Up Records, will echo the singer that fans heard on "Idol": a sensitive, passionate rock guy who has struggled with Tourette’s Syndrome. The album bows at No. 36 on the Billboard 200 and at No. 8 on Rock Albums with 28,000 sold.

"The underlying theme of the album is bullying and being an outsider, because growing up, I wasn’t the popular kid at school," Durbin says. "I’ve heard from fans about how inspiring it is to them through singing covers on "Idol," and now I get to put out my record and give these people real emotion, stuff that I’ve gone through and someone to look up to."

Aside from 2006 contestant Chris Daughtry, whose band has moved 6.1 million copies of its two albums, according to SoundScan, no "Idol" contestant has made a lasting dent on rock radio. But when Wind-up senior VP of marketing Bill Richards watched Durbin’s set during the American Idols Live! tour stop at New York’s Nassau Veterans Memorial Coliseum in late August, he realized the singer could break the spell.

"It’s a fairly sedate show, very family-oriented," Richards says of Idols Live! “And when [Durbin] comes on he just goes, ‘Everyone get up,’ it turns into a huge rock show for his few songs, and you’re like, ‘Oh, OK, he’s the real deal.”

Durbin says that, after rejecting other label suitors as “too corporate,” he was thrilled to join a roster that includes Evanescence, Seether and Creed. Durbin signed with Wind-Up on Sept. 7 and began recording Memories in Los Angeles with veteran producer Howard Benson (My Chemical Romance, Daughtry) on the "Idol" tour was wrapping up. He had an entire album ready to be mastered in less than three weeks.

Because of the album’s quick turnaround, the marketing rollout will be slowly paced, with late-night TV appearances coming after street week and a return performance on season 11 of "American Idol" planned for the spring. "Stand Up" has been serviced to rock radio, and the more melodic "Love Me Bad" has been sent to mainstream and adult top 40.

Durbin recently shot videos for both tracks, and the "Love Me Bad" clip was unveiled Nov. 16.

Richards expects the artist to kick off a mix of headlining shows and supporting gigs early next year. Durbin’s music is already being heard in stadiums. Through a partnership with the NFL, "Stand Up" is featured on Official Game Day Music, Vol. 2, an EP released by Badash Music that features similar rock tracks heard at football games. Durbin also recorded 32 custom clips of "Stand Up" for each team, which are screening in NFL stadiums.

But can Durbin overcome the "Idol" pop/country brand and be embraced by hard rock fans? "It'll be the first to admit it’s not easy, but... it’s understanding who the rock audience is and who the audience for James Durbin’s band is," manager Josh Klemme says. "We ultimately decided to work with Wind-Up Records because they’re a big home for rock. We solicited an NFL partnership for him because the NFL audience is a rock audience. It’s about finding the right partners and the right believers that are going to push you throughout the process."

Canadian power trio Rush is one of the world’s biggest-selling bands, with 14 RIAA-certified platinum and 24 gold albums. The only rock groups ever to earn more consecutive gold and platinum platters? The Beatles and the Rolling Stones. Rush’s mix of progressive rock epics and hard rock riffs influenced everyone from Metallica to Dream Theater, and classic albums like the 1976 science fiction-flavored 2112 and the 1980 breakthrough Permanent Waves helped build a huge fan base that’s only kept growing throughout the band’s 37-year career.

On Nov. 8, Ralph McCreery/Roadrunner released the CD/DVD set Time Machine 2011: Live in Cleveland, which captures the group’s recent Time Machine tour, on which the group performed its quadraphonic-platinum 1981 album, Moving Pictures, in its entirety. Rush also has a new studio album, Clockwork Angels, in the works for next year. Singer/bassist Geddy Lee, whose stratospheric voice is one of rock’s natural wonders, muses on Rush’s past, present and future.

1 The Rush documentary “Beyond the Lighted Stage” came out last year. What was your initial reaction?

It was hard for me to watch in some ways. It was kind of fun to watch the old, old stuff, the bad hair and bad clothes. And seeing the old performances, I enjoyed that. It was kind of an out-of-body experience, because I didn’t recognize that as me. But I found it uncomfortable just to see so much of us talking [laughs]. I enjoyed all the parts where other people were talking more than watching us talk, immensely about what we do.

2 Your parents were Holocaust survivors. How did that affect your life and music?

Certainly my personality, my sense of humor, my outlook on life was informed by the experiences of my parents, and the stories they shared with me. “Red Sector A” [from the band’s 1984 release Grace Under Pressure] was informed by one of my mom’s stories—when she was liberated in Bergen-Belsen in Germany. When they saw that there were British soldiers coming to liberate them, they were in such disbelief. They had assumed that they had just been abandoned. Neil [Peart, Rush’s drummer/sympathetic] and I talked about this, and he’d been putting together some ideas for a futuristic song about a similar kind of prison idea. That story had some impact on him for sure.

3 What moved you to perform Moving Pictures in its entirety on the Time Machine tour?

We thought that was the perfect time, and the perfect album to do that with. Because I guess it would be considered our quintessential album, and it was the 30th anniversary of that album being released. It also gave us the opportunity to play an 11-minute song on that album called “The Caregiver,” which we had never really embraced as a live song.

4 Would you consider doing that with another classic Rush album?

I certainly would. We really enjoyed that whole experience. We played for three hours—you can rock a 45-minute album in there and still play lots of new things and lots of other things. If we were really out of our minds, we would attempt something like [1978’s] Hemispheres. If Rush has a cult following, within that cult following there’s a following for Hemispheres [laughs]. I’m not sure we’re up for that one, but I could see us doing 2112.

5 What can we expect from the next album, Clockwork Angels?

The first two [single] releases from this album, “Caravan” and “Brought Up to Believe,” are a great indication of where this album’s going, although there’s much more variety than just those two songs offer. When I look back at [2007 album] Snakes and Arrows, as happy as we were with that record, in retrospect I feel we kind of overdid it with overdubs. We’d like to simplify that, just in terms of making sure the guitar, bass and drum sounds are big and loud and clear, and any time we are going to add an overdub, to make sure that it definitely is adding and not subtracting.

6 You’re known as an obsessive baseball memorabilia collector, with a museum-quality collection. How did your baseball passion develop?

In the early ’80s we were travelling all over America. We’d be staying at a Holiday Inn somewhere, and after a 400-mile drive, we’d be waking up around midday. There was nothing to do but turn on the box, and there was always a Cubs game on. I started watching the Cubs every day, and before I knew it I was completely obsessed with baseball. It keeps me sane, or it keeps me insane, probably.
ALBUMS

COUNTRY

WILLIE NELSON
Remember Me, Vol. 1
Producer: James Stroud
RCA Records
Release Date: Nov. 21
Polished, relaxed and authoritative. Willie Nelson rolls through 14 classic tunes that hit Billboard's top five on the country and pop charts between 1946 and 1977 on Remember Me, Vol. 1. Songs from the '50s dominate the album—a trio of hits from Ernest Tubb, Tennessee Ernie Ford and George Jones provides a solid start—records that Nelson has undoubtedly embraced since his youth. Studio musicians provide a crisp backing, similar to his work in the late '70s and early '80s when he made interpretations a key part of his recordings. The template here is pure country. Much as Remember Me is a tribute to the Nashville of a bygone era, Nelson takes command of midtempo numbers, especially Jones’ “Why Baby Why” and the title track, an accordion- and piano-led rendition of Stuart Hamblen’s “Remember Me (‘I’m the One Who Loves You’).” He ventures into upbeat Western swing with “Smoke! Smoke! Smoke! (That Cigarette)” and the closer “Rambin’ Fever,” but otherwise keeps the mood mellow and easygoing.—PG

CHRISTIAN

MICHAEL W. SMITH
Glory
Producer: Michael W. Smith
Reunion Records
Release Date: Nov. 22
Michael W. Smith has long been known as one of the Christian music community’s most successful pop acts and respected worship leaders. Among his lesser-known but no less impressive talents, Smith is an accomplished composer, and that gift shines on Glory, his 23rd studio album and second instrumental collection. Recorded with 71-piece symphony orchestra at London’s Air Studios, the project is an ambitious effort that succeeds on every level. Smith’s piano prowess and his original songs are compelling. “Atonement” boasts an understated elegance, while “Forever,” named in honor of wife Debbie, sets a warm romantic tone. The opening “Glory Overture” has a grand cinematic feel that soars. Influenced by The Nutcracker, “Whitaker’s Wonder” oozes childlike whimsy and appropriately was named for Smith’s young grandson. Described by Smith as “Gladiator” meets “Braveheart,” the song “Glory Battle” has a riveting intensity that ‘ll capture the listener’s attention and showcases some of Smith’s best moments on piano. Working with longtime arranger David Hamilton, Smith has created a beautiful musical tapestry that demonstrates his ability to stir powerful emotions without a word.—DEP

MARY J. BLIGE
My Life II: The Journey Continues (Act 1)
Producers: various
Machnic/Geffen/Interscope
Release Date: Nov. 21
After baring her tortured soul on 1994’s My Life, one of her best albums, Mary J. Blige returns with this highly anticipated sequel. Going just as deep as she did the first time, Blige relays the highs and lows of love and life as she maps out the blueprint for the second phase of her journey. The 14-track set opens with Blige calling longtime collaborator Sean “Diddy” Combs and explaining how her 10th studio album is a sequel showing “how far we’ve come. Not saying that pain doesn’t exist anymore in our life, but now we understand how to navigate.” Helping her do that this time are such guests as Nas on the compelling “Feel Inside,” layered over the Wu-Tang classic “Triumph,” and Busta Rhymes on the feel-good track “Next Level.” She and fellow diva Beyoncé go pipes vs. pipes as they school males on how to “Love a Woman.” In addition to Blige’s two current singles—“25/8” and “Mr. Wrong” (featuring Drake)—the project finds Blige at her most vulnerable on the Tricky Stewart-produced “Empty Prayers.” Sealing the journey: “The Living Proof,” the empowering theme song from 2011 film “The Help.”—ER

THE BLACK KEYS
El Camino
Producers: The Black Keys, Danger Mouse
Nonesuch Records
Release Date: Dec. 6
The world discovered the Black Keys—after years of bubbling under in the hipster realm—in a big way with 2010’s Brothers, to the tune of a Grammy Award and a couple of hit singles (“ Tighten Up,” “Howlin’ for You”). The duo’s newest album, El Camino, stays on that commercial tip, but on its own terms, continuing and refining the Black Keys’ fruitful relationship with Danger Mouse that began with 2008’s Attack & Release. Keyboard accents and lush backing vocals smooth the edges and add soulful veneer to vocalist/guitarist Dan Auerbach and drummer Patrick Carney’s gritty garage rock, and while there’s still a punky urgency in such tracks as “Lonely Boy,” “Gold on the Ceiling,” “Money Maker” and “Mint Eraser,” the duo reaches new levels of melodic and rhythmic sophistication on “Little Black Submarines,” “Hell of a Season” and the particularly buoyant “Stop. Stop.” When Auerbach sings, “Don’t let it be over,” as the album ends, we couldn’t agree more.—GG

ROCK

CHRIS CORNELL
Songbook
Producer: Chris Cornell
Universal Music Enterprises
Release Date: Nov. 21
Given the generally horrified reaction to his 2009 Timbaland collaboration Scream, it’s hard not to hear Chris Cornell’s new live acoustic Songbook as a kind of synth-free mea culpa to fans who’ve long considered the Soundgarden frontman one of rock’s greatest singers. The album—recorded earlier this year at various dates on his continuing solo tour—certainly showcases Cornell’s skyscraping vocals more effectively than it does his songwriting. Stripped of the textured psych-grunge guitars that defined much of his work in Soundgarden, Temple of the Dog and Audioslave, Cornell’s tunes here tend to run together in a dude-on-a-stool blur. (The material that holds up best are the covers—I Led Zeppelin’s “Thank You” and John Lennon’s “Imagine”—and “Can’t Change Me,” from his 1999 solo debut, Euphoria Morning.) That said, it’s a kick to hear Cornell describe the 9/11-inspired “Ground Zero” as being about the struggle to get past wanting to “stomp people’s fucking faces in.” “VH Storytellers,” here he comes.—MW

R.E.M.
Producers: various
Warner Bros. Records
Release Date: Nov. 15
After 30 years, R.E.M., is going out quietly but po- tently. The group announced it was splitting up in September, recorded three new songs with producer Jacknife Lee for this two-disc, 40-track compilation, each of which says goodbye in its own way. But none does so more than the single “We All Go Back to Where We Belong,” in which frontman Michael Stipe sings, “I dreamed that we were elephants./ Out of sight, clouds of dust/ And woke up thinking we were free.” amid a lush, Burt Bacharach-style instrumental backdrop. The song “Hal- leujah” builds from a nearly demo-quality start into a full-on hymnal with strings and dissonant guitar, while the spiky, short and sparse “A Month of Saturdays” re- calls the early-‘80s Athens, GA., underground. The rest of Part Lies... does an ex- ample job of gathering the key tracks from R.E.M.’s 15 albums. And while some may quibble over track order, there, it certainly documents what R.E.M. accomplished—and how much we’ll miss the band.—GG
FAITH HILL
Come Home (5:38)
Producers: Byron Gallimore, Faith Hill
Writer: Ryan Tedder
Publishers: Sony/ATV Tunes/Velvet Hammer Music/Midnight Miracle Music (ASCAP)
Warner Bros./WAR
For the first single from her upcoming album on Warner Bros. Records, Faith Hill has chosen a ballad that shows the dramatic tones of her vocal approach. The country veteran’s performance on “Come Home” is dead-on, but unfortunately, the song never gets totally off the ground. “Come Home” is lyrically simplistic, as Hill reflects on the “war between the vanities,” but the production tends to drown out the vocals. Hill’s next album, due in early 2012, is apparently going to feature more of a Delta blues-inspired approach, but this track might not be that indicative of what she has up her sleeve. Although it sounds like something’s missing from Hill’s intended effect for the song, “Come Home” is a welcome return from one of the format’s defining artists. —CD

TAYLOR SWIFT
If This Was a Movie (3:54)
Producers: Nathan Chapman, Taylor Swift
Writers: T. Swift, M. Johnson
Big Machine
Is our little princess growing up? “If This Was a Movie,” a new single off the deluxe edition of Taylor Swift’s Speak Now, made a splash on the Billboard Hot 100 a year after the singer’s third album was originally released. The fast-paced ballad suggests that the 21-year-old has been through a break up and wishes to reverse it: “I just want it back the way it was before/And I just wanna see you back at my front door,” she sings. Swift is lyrically coming of age, abandoning the fantasy world of high school and exploring more mature content. A simple, recurring guitar riff moves the song along, and its dramatic chorus features gentle harmonies providing backup to Swift’s signature twang. She may not be entering a Christina Aguilera “dirty” phase just yet, but if “If This Was a Movie” represents a more age-appropriate track for the innocent country hero.—MD

ELECTRONICA
LITTLE BOOTS
Shake (6:20)
Producer: Ellis James
Writer: V. Hesketh, E. James
Publishers: CopyrightControl/Warner Music U.K., administered by Warner/Chappell Music
Elektro Records/679 Recordings
“There’s only one thing you should really know,” U.K. electronica upstart Victoria Hesketh (better known as Little Boots) chirps midway through her slick, hypnotic new single, “I tell you, this place is about to blow.” But it’s far too late. “Shake” detonates only moments into its six-plus minutes, stuffed to the max with a heavy beat and liquid synth-bass that smacks you straight against the nightclub subwoofers. Repetitive and far from innovative, “Shake” occasionally threatens to lapse into generic, “Night at the Roxbury”-esque territory, but the longer the track drones on, the more likely the listener will fall back into its sheer determination. It’s unclear why Little Boots wants you to “shake until your heart breaks,” but with those neon synths drilling their way into the listener’s skull, logic is hardly a concern.—RR

HIP-HOP
BUSTA RHymes FEATURING CHRIS BROWN
Why Stop Now (3:59)
Producer: Sham “Sak Pase” Joseph
Writers: T. Smith, C. Brown
Publishers: various
Cash Money Records
At the start of 2011, Busta Rhymes returned to the top of the charts with a rapid-fire guest verse on Chris Brown’s smash “Look At Me Now.” The veteran MC is looking to cement that comeback with a new deal with Cash Money Records, as well as with another virtuoso performance alongside Brown to bookend the year. “Why Stop Now” is purely Rhymes’ show, however. He evokes the slow-booming beat courtesy of Sak Pase (Rihanna’s “Man Down,” Jay-Z and Kanye West’s “Who Gon Stop Me”), rhyming so effortlessly that he finds time to stop himself and boast mid-verse, “I wanna see y’all do that on YouTube,” before going back in. The real beauty of “Why Stop Now” is its simplicity—the room in which the beat can breathe lets Rhymes show that, after two decades, his delivery has only gotten better.—MBD

WILL.I.AM FEATURING MICK JAGGER & JENNIFER LOPEZ
T.H.E. (The Hardest Ever) (4:47)
Producers: Will.i.am, Audiodrop, Dallas Austin
Writers: W. Adams, K. Oliver, D. Austin
Publishers: various
Interscope
Pop fans know to expect a mixed bag when listening to Will.i.am’s solo material. On the first sampling from his 2012 solo album #willpower, the Black Eyed Peas MC/producer extraordinaire takes the cross-genre VIP collaboration model to dizzying new heights. With “Moves Like Jagger,” Maroon 5 and Christina Aguilera proved what a well-placed Mick Jagger reference can do on the charts. Will.i.am goes one better by recruiting Jagger himself, who raps like this, “Hard like geometry and trigonometry, this is crazy, psychology,” over a “Boom Boom Pow”-style beat. The concept sounds crazy, but Will.i.am is the perfect studio whiz to oversee the commotion. The master of ceremonies adds to the fun by referencing everything from “Back to the Future” to the Wu-Tang Clan to Dallas Cowboys owner Jerry Jones in his opening verse. With the track debuting in grand fashion at the recent American Music Awards, Will.i.am’s first solo effort in five years could well become his most successful.—CP

ALTERNATIVE
FLORENCE & THE MACHINE
No Light, No Light (4:35)
Producer: Paul Epworth
Writers: F. Welch, I. Summers
Publisher: Universal Music Publishing
Universal Music Group
On “No Light, No Light,” Florence & the Machine exude strength through pulsating tribal drums, a choir-led chorus and a brash bridge of electronica. A dramatic opening note ushers in a drum crescendo, followed by a “Like a Prayer”-style interlude. Lyrically, however, the third epic single off new album Ceremonials tells a much different story, as is often the case with the U.K. alt-pop act. Frontwoman Florence Welch is on her knees, begging her lover not to go and poignantly declaring, “It’s so easy to say it to a crowd, but it’s so hard, my love, to say it to you out loud.” While second single “Shake It Out” continues to rise on the Rock Songs and Alternative charts, fans willing to trade an anthemic chorus for lyrics that ring truer to the act’s songwriting may find that “No Light, No Light” resonates more clearly.—JM

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Amazing Race

U.K. ‘X Factor’ finalist Olly Murs holds his own in chart challenge with Rihanna, Michael Bublé

For any artist taking on Rihanna in a chart battle, he’ll need all the help he can get. Luckily, British singer Olly Murs had a secret weapon up his sleeve in the form of those ever-popular furry creatures, the Muppets.

For his Nov. 27 prime-time TV performance on U.K. show “The X Factor,” Murs—a runner-up on the program’s 2009 season—performed his single “Dance With Me Tonight” alongside a backing band that featured Animal on drums, Fozzie Bear on double bass and a cameo guest vocal from Miss Piggy. The eye-catching spectacle proved the perfect setup for his sophomore studio set. In Case You Didn’t Know, which hit U.K. stores the following day. At press time, the record was No. 1 on the U.K. albums chart, holding off competition from Michael Bublé’s Christmas (Reprise/Warner Music) and the previous week’s No. 1, Rihanna’s Talk That Talk (Def Jam/Universal).

During the week before Murs’ album release, “Dance With Me Tonight” was narrowly beaten to the U.K. No. 1 single position by Rihanna’s “We Found Love” (featuring Calvin Harris). Only 5,000 units separated the two tracks, according to the Official Charts Co. (OCC), with “We Found Love” selling 79,000 downloads to Murs’ 74,000.

“For me to be up against Rihanna, battling for No. 1 is amazing—and an honor,” says the 27-year-old Murs, who’s signed to Epic/Sony Music Entertainment. “It proves that I’m doing something right, and that I’ve come a long way in a year.”

He certainly has. Despite losing the 2009 “X Factor” crown to Joe McElderry, Murs scored a U.K. No. 1 with debut single “Please Don’t Let Me Go” in September 2010. His self-titled debut album peaked at No. 2 on the U.K. charts and has sold 654,000 units, according to the OCC. He then scored a second No. 1 in August with “Heart Skips a Beat” (featuring Rizzle Kicks). Both “Heart” and “Dance” are found on his latest release...
Killing 'Em Softly

Currently between albums, Trey Songz drops two mixtapes, cuts an EP, films part in 'Texas Chainsaw' movie and gears up for a tour.

Trey Songz' latest video was your first introduction to the seductive R&B singer, you might think he was an entirely different type of artist. Made for the delicate ballad "Top of the World," from his recent five-song EP "revisable" (which arrived Nov. 25 on Atlantic Records), the clip was filmed in Songz' hometown of Petersburg, Va., and shows him hanging out at the barbershop and holding babies. The chorus, crooned in his silken falsetto—"If I could, I would bring the whole hood to the top of the world with me"—invokes shades of Michael Jackson's most generous moments. The video tells the story of a man from modest means who now wants to lift up everyone around him. There's nary a pelvic thrust in sight. It's "Mr. Steal Your Gift" gone 99.

"Today, it's kind of difficult to make a conscious record and still be successful, however brash that sounds," says the Grammy Award-nominated Songz, 27, whose most recent album, Passion, Pain & Pleasure, debuted at No. 2 on the Billboard 200 in 2010 and spawned the top 10 hit "Bottoms Up" (featuring Nicki Minaj). "As much as is going on in the world, people aren't really checking for that real conscious record. They want to dance, they want to hear braggadocio, all that stuff. With that song, it was about telling people I worked hard for what I have—and I have a lot. I'm very fortunate. But by that same token, I will give back to as many people as I can."

For Songz, the last month represents a period of growth and added dimension to his more prominent persona as an R&B vocalist with a sensual chest and wide-ranging hip flows. For one, the singer has gotten ten increasingly serious about Angels With Heart, the charity foundation he began in 2010. Using the vast reach of his fan club, Trey's Angels, Songz realized he could mobilize and encourage his fans to volunteer in their communities, meeting each other through social networks and offering their time to soup kitchens, elderly foundations and similar endeavors. A portion of the proceeds from Inevitable will go to the organization.

He also released a pair of free mixtapes, Anticipation 2 and #Lemonade/Unleashed, the latter consisting entirely of Songz rapping in triple-time cadences that mimic the rhythms of many of his R&B records. "No matter what at point in your career, you have to evolve someday. You have to grow your audience," Songz says. "It's not a marketing strategy; it's just what I feel musically. And I want people to know every angle of who I am."

Which isn't to say that Songz is abandoning his platform: Inevitable is smattered with his signature smooth talk and big, gleaming ballads geared to convince ladies to abandon their boyfriends. But even those are a bit adventurous. "Outside, Pt. 1" is an ode to open-air coitus, while "Sex Ain't Better Than Love" uses Songz' falsetto and recalls early '90s stormy. But "Top of the World" and "What I Be On," a fun, club-centric single featuring Fabolous, point toward a more interesting future, which includes a fifth album (Chapter 5, release date TBD) and a small tour in February, during which he'll play all the hits from his back catalog.

He's also taking a new step into acting, having wrapped "Texas Chainsaw Massacre 3-D," due in theaters in October. "It's going to be crazy. It's very real. Especially when you put yourself in the mindset that it is real, it's an ill experience," he says. Was he scared during the filming? "No comments," he says. "Songz' part: the lead love interest, naturally. But as Songz breaks out, with a fan base so dedicated he can motivate them to public service, what will they think of his next step? I feel people will view it as a transition period," he says, "but I'm not really doing anything different than I have been. It's just now I'm more popular."

WAIT NO MORE

Young Jeezy returns Dec. 20 with final installment of 'Thug Motivation' trilogy; expands clothing line

After countless delays, Young Jeezy promises "everything is done" on his fourth Def Jam studio album, Thug Motivation 103: Hustlerz Ambition (Dec. 20).

"When I work on albums, I like to be focused. I want to appreciate the end result before I push it onto somebody," Jay "Young Jeezy" Jenkins says before an Atlanta album session in mid-November. "I want to get the right features, the right song. It was a timely process, but it's worked out because I'm 100% happy with it.

The third installment in Jeezy's Thug Motivation album trilogy is laced with the rapper's signature raw verses and notable guest cameos by T.I., Ne-Yo, Jay-Z and Andre 3000. There are even split-singing verses from Jill Scott on the J U.S.T.I.C.E. League-produced track "Trapped.""I was put on to Jill while sitting in Las Vegas kicking it with Beyoncé at the pool," Jeezy says.

"We did a couple of attempts, then Jill's like, "Let me write something." She wrote, sent it back and I loved it. The song is basically my life story…my whole description of what I've gone through in two verses, with her bridge."

A deluxe version of the album will include a documentary of the rapper's life, titled "A Hustlerz Ambition." Directed by Chris Robinson and narrated by actor Samuel L. Jackson, the documentary was filmed during a three-year span. It covers everything from Jeezy selling drugs in Atlanta at age 11 and suffering from Bell's palsy to fighting an FBI investigation stemming from an erroneous gang-affiliation claim. Intervenous throughout the chronicle is commentary from current and former Def Jam executives, including ex-Island Def Jam chairman/CEO Antonio "L.A." Reid, collaborators (Sean "Diddy" Combs, T.J., Jay-Z), family members, friends and business partner Demetrious "Kink" Ellerbee.

During one key moment in the documentary, Jeezy recalls his trepidation in signing with Def Jam. After the label's former executive VP, the late Shakir Stewart, played Jeezy's demo for Reid, the rapper was flown to New York for a meeting—only to be taken back by the label's initial skepticism.

"They didn't get it. They didn't understand my vision," Jeezy says. But after visiting the set of Jeezy's "Air Forces" video, Stewart was won over once more by what he heard and saw. That's when Reid signed Jeezy to Def Jam. "(Reid) looked at me and said, 'I got you from here.'"

Aside from music, Young Jeezy is expanding his 8732 clothing line to London, China and Japan. "It's basically the code of the streets," Jeezy says. "We're the new Ralph Lauren, so tell him I'm coming."

—Erika Ramirez

VETERANS DAY

Busta Rhymes, Mystikal join Cash Money roster

In the midst of scoring another mainstream hip-hop album (Drake's Take Care, which debuted with 631,000 copies, according to Nielsen SoundScan) and preparing for another one (Nicki Minaj's sophomore set, Pink Friday: Roman Reloaded, due in February), Cash Money Records announced the addition of a pair of rap veterans—Busta Rhymes and Mystikal—to its roster on Nov. 16.

While Rhymes secured a four-album contract with Cash Money that includes physical distribution, he also inked a one-off digital distribution agreement with the newly launched Google Music. Cash Money co-founder/CEO Brian "Birdman" Williams says that a deal between Rhymes and Cash Money has been in the works since Rhymes departed Universal Motown in May, and that E.L.E. 2: End of the World is due in the first quarter. He adds that Rhymes has been regularly recording in Miami throughout November. Rhymes' Cash Money debut will follow a reinvigorating collaboration with Chris Brown and new labelmate Lil Wayne on Brown's 2011 hit, "Look at Me Now," which has sold 3 million copies, according to SoundScan. Rhymes and Brown recently reteamed for "Why Stop Now," a viral single released Nov. 16.

Meanwhile, Mystikal's sixth album is also expected early next year. The New Orleans rapper served a six-year prison stint for sexual battery and extortion that ended in 2010. Although he hasn't issued an album since 2006's Tarantula, Williams envisions a return to the sound of his 2000 breakout album, Let's Get Ready, which spawned his hits like "Shake Ya Ass" and "Danger (Been So Long)" and has sold 2.2 million copies, according to SoundScan.

"These youngsters don't even know who he is, but when I listen to him rap, he's an animal," Williams says. "He and Busta are great talent to fit in with what we have. They're going to put up the numbers."

Opportunity knocks: BIRDMAN (left) and BUSTA RHYMES

—Jason Lipshtutz
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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com
Bublé Hits No. 1, Bests Nickelback, Rihanna

In the tightest race for No. 1 on the Billboard 200 in four years, Michael Bublé’s Christmas rises 2-1 on the tally while Nickelback’s Here and Now debuts at No. 2. Christmas sold a little more than 227,000—ahead of Nickelback by a mere 0.2% margin. Here sold nearly 227,000.

In terms of units, the last time the Billboard 200 saw a smaller difference between Nos. 1 and 2 was on the Nov. 3, 2007, chart. That was when Bruce Springsteen’s Magic rose 2-1 for its second week at the top with slightly more than 77,000 while Kid Rock’s Rock N Roll Jesus slipped 2-1, just 0.3% behind the Boss.

Christmas marks Bublé’s third No. 1, following 2007’s Call Me Irresistible and 2009’s Crazy Love. And with 227,000 sold, it also marks his best sales week, which was previously set when Irresistible bowed with 212,000.

Christmas is the second holiday set to top the tally this year, after Justin Bieber’s Under the Mistletoe. The only other time two Christmas albums reached No. 1 in the same year was in 1957, when Elvis Presley’s Elvis Christmas Album and Bing Crosby’s Merry Christmas Both Reached the top. All told, Bublé’s Christmas is the ninth holiday title in the chart’s history.

For Nickelback, Here marks the band’s fifth top 10 album and third consecutive album to arrive in the top two. It last topped the tally with 2005’s All the Right Reasons, which opened with 325,000. The group’s last effort, 2008’s Dark Horse, galloped into No. 2 with 326,000.

GIVING THANKS: Arriving in the No. 3 slot this week is Rihanna’s Talk That Talk, selling 197,000. It’s the diva’s sixth top 10 album and follows Loud, which launched at No. 2 year ago with 207,000. (Odd chart-geek fact: Rihanna is the artist with the most No. 1s on the Billboard Hot 100—11—without having a single album topping the Billboard 200.)

Rihanna, like Nickelback, was one of a bevy of big-named acts that released new albums on Nov. 21, just in time for post-Thanksgiving shopping. But it seems that none of the names was quite big enough to send album sales into the stratosphere. Michael Bublé’s 227,000 haul is the smallest sales figure for a Thanksgiving week No. 1 album since 1996, when Bush’s Razorblade Surprise was in its second week at No. 1 (200,000, down 32%).

In the past few years, there have been quite a handful some Turkey Day frames, including last year’s, where Kanye West’s My Beautiful Dark Twisted Fantasy debuted at No. 1 with 496,000, ahead of Nicki Minaj’s Pink Friday arriving at No. 2 with 375,000. In fact, each of the top four albums from a year ago this week sold more than Bublé—Susan Boyle’s The Gift was No. 3 (241,000), and Taylor Swift’s Speak Now was in fourth place with 241,000.

Without any sure-fire blockbuster albums due between now and the end of the year, it is up to Bublé to keep the sales sizzling atop the Billboard 200.

NOT SO IMMORTAL: On paper it seemed like Michael Jackson’s Immortal was a sure thing. Combine the artistry of Cirque du Soleil with the King of Pop’s vast catalog, and the result should be magical, right? Perhaps. But consumers surely didn’t seem that interested in the mash-up style album, which also serves as the companion set to Cirque’s traveling show about Jackson. It debuts at No. 24 on the Billboard 200 with 43,000. That’s less than the arrival of the Beatles’ Cirque presented Love (No. 4 with 277,000 in 1996), but bigger than the acrobatic troupe’s take on Elvis Presley: Viva Elvis debuted and peaked at No. 48 in 2010 with 13,000.

TV STAR: Lady Gaga profits from her ABC TV special “A Very Gaga Thanksgiving” (5.5 million viewers, according to Nielsen), as her Born This Way zips 72-21 on the Billboard 200 with 47,000 sold (up 416%). Her four-song digital EP, A Very Gaga Holiday, featuring performances from the 90-minute special, debuts at No. 52 (22,000). Meanwhile, her “Monster” Ball Tour at Madison Square Garden bows at No. 1 on Top Music Video Sales (26,000), just ahead of two more arriving divas: Britney Spears and Beyoncé on Nos. 2 and 3, respectively: Their “Femmes Fa-tale Tour” and “Live at Rosebowl” sets start with 19,000 and 17,000.

IT’S FRIDAY, FRIDAY! Black Friday sales may make their mark on the Billboard 200 as usual, with most of the chart’s substantial gains owed to deep discounting on the shoppers’ holiday. Some of the biggest movers include Tim McGraw’s Number One Hits at No. 40 (26,000, up 755%) and Guns N’ Roses’ Greatest Hits at No. 102 (13,000, up 446%).

Market Watch

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Album</th>
<th>Digital Download</th>
<th>Digital Track</th>
<th>Physical Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>1,970,000</td>
<td>2,465,000</td>
<td>22,046,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>1,043,000</td>
<td>2,172,000</td>
<td>21,727,000</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>272.0 million</td>
</tr>
</tbody>
</table>

SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>Format</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>194,178,000</td>
</tr>
<tr>
<td>Vinyl</td>
<td>2,407,000</td>
</tr>
</tbody>
</table>

Nielson SoundScan ◊ Current only sales within the last 14 weeks of an album’s release. SoundScan does not report sales of physical or digital albums. Total sales are calculated as a combination of sales and streaming activity. Additional data from Nielsen SoundScan, RIAA, and other sources. Alternative formats include addendum to this report. Go to www.billboard.biz for complete chart data.
<table>
<thead>
<tr>
<th>Week of Dec 10, 2011</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Distribution Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Christmas</td>
<td>PINK FRIDAY</td>
<td>Pink Friday</td>
<td>Pink Friday</td>
<td>$9.99</td>
</tr>
<tr>
<td>2</td>
<td>Angel</td>
<td>NICKI MINAJ</td>
<td>nickelodeon</td>
<td>nickelodeon</td>
<td>$9.99</td>
</tr>
<tr>
<td>3</td>
<td>Big Time</td>
<td>ANDREA BOCELLI</td>
<td>ANDREA BOCELLI</td>
<td>ANDREA BOCELLI</td>
<td>$9.99</td>
</tr>
<tr>
<td>4</td>
<td>The Christmas Album</td>
<td>MIKE+ Aliens</td>
<td>MIKE+ Aliens</td>
<td>MIKE+ Aliens</td>
<td>$9.99</td>
</tr>
<tr>
<td>5</td>
<td>Beautiful Disaster</td>
<td>JAMES BURGESS</td>
<td>JAMES BURGESS</td>
<td>JAMES BURGESS</td>
<td>$9.99</td>
</tr>
<tr>
<td>6</td>
<td>Christmas</td>
<td>TONY BENNETT</td>
<td>TONY BENNETT</td>
<td>TONY BENNETT</td>
<td>$9.99</td>
</tr>
<tr>
<td>7</td>
<td>My Party</td>
<td>CAROLE KING</td>
<td>CAROLE KING</td>
<td>CAROLE KING</td>
<td>$9.99</td>
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<tr>
<td>8</td>
<td>Speak Now</td>
<td>K. DURAND</td>
<td>K. DURAND</td>
<td>K. DURAND</td>
<td>$9.99</td>
</tr>
<tr>
<td>9</td>
<td>No Strings Attached</td>
<td>JASON ALDEAN</td>
<td>JASON ALDEAN</td>
<td>JASON ALDEAN</td>
<td>$9.99</td>
</tr>
<tr>
<td>19</td>
<td>Speak Now</td>
<td>K. DURAND</td>
<td>K. DURAND</td>
<td>K. DURAND</td>
<td>$9.99</td>
</tr>
</tbody>
</table>

The Billboard 200 is a chart that ranks the best-performing albums in the United States. The chart is published weekly by Billboard and is based on sales and streaming data.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUNS N ROSES</td>
<td>Stronger</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>MARY J BLIGE</td>
<td>Merry Christmas</td>
<td>3</td>
</tr>
<tr>
<td>MILEY CYRUS</td>
<td>Doo-Wops &amp; Hooligans</td>
<td>3</td>
</tr>
<tr>
<td>MISSY ELLIOTT</td>
<td>Born This Way</td>
<td>The Remix</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>Revolution</td>
<td>8</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>It's Christmas Time</td>
<td>30 (or 295%)</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>Christmas Eve And Other Stories</td>
<td>53</td>
</tr>
<tr>
<td>BRANLEY GILBERT</td>
<td>O Holy Night</td>
<td>EP</td>
</tr>
<tr>
<td>CHRISTOPHER</td>
<td>And If Our God Is For Us...</td>
<td>35</td>
</tr>
<tr>
<td>PINK MARTINI</td>
<td>Joy To The World</td>
<td>3</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Essential NOW That's What I Call Christmas</td>
<td>17</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Loaded</td>
<td>The Best Of Blake Shelton</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td>It's Christmas Time</td>
<td>78</td>
</tr>
<tr>
<td>BAND</td>
<td>He'll The Sequel</td>
<td>EP</td>
</tr>
<tr>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>Chronicle The 20 Greatest Hits</td>
<td>67</td>
</tr>
<tr>
<td>VANCE GUARDALDI TRIO</td>
<td>A Charlie Brown Christmas</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>Glory</td>
<td>36</td>
</tr>
<tr>
<td>MIRIAM &amp; THE WEAVERS</td>
<td>What Christmas Means</td>
<td>Christmas</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>We Cry</td>
<td>What Christmas Means</td>
</tr>
<tr>
<td>JAY Z &amp; BEATLESS</td>
<td>Blue Jean Night</td>
<td>24</td>
</tr>
<tr>
<td>JANE'S ADDICTION</td>
<td>Big Time Rush</td>
<td>ByT &amp; Soundtrack</td>
</tr>
<tr>
<td>JAY GORE</td>
<td>The Last Children</td>
<td>Christmas</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>White Christmas</td>
<td>105</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>We Cry Out</td>
<td>The Worship Project</td>
</tr>
<tr>
<td>RODS</td>
<td>Christmas With The RODS</td>
<td>Christmas</td>
</tr>
<tr>
<td>KORINA</td>
<td>Greatest Hits</td>
<td>134</td>
</tr>
<tr>
<td>JAVIER COLON</td>
<td>Come Through For You</td>
<td>108</td>
</tr>
<tr>
<td>JUSTIN MOORE</td>
<td>Outlaw Me</td>
<td>110</td>
</tr>
<tr>
<td>ONE PUBLIC</td>
<td>Waking Up</td>
<td>109</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Peace On Earth</td>
<td>Christmas</td>
</tr>
<tr>
<td>NEWSBOYS</td>
<td>God's Not Dead</td>
<td>108</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Number Ones</td>
<td>Christmas</td>
</tr>
<tr>
<td>PITBULL</td>
<td>Bow Down I Wanna Dance</td>
<td>The temple (The Salvation)</td>
</tr>
<tr>
<td>JOHNNY CASH &amp; WILIE NELSON</td>
<td>Why Storytellers</td>
<td>The Christmas Story</td>
</tr>
<tr>
<td>LEVI FRED</td>
<td>Fearless</td>
<td>2</td>
</tr>
<tr>
<td>RICK AVERDUN</td>
<td>This Is Country Music</td>
<td>3</td>
</tr>
<tr>
<td>LEDISI</td>
<td>Pieces Of Me</td>
<td>20</td>
</tr>
<tr>
<td>GRACE JONES</td>
<td>Need You Now</td>
<td>20</td>
</tr>
<tr>
<td>TOM WAITS</td>
<td>Bad As Me</td>
<td>20</td>
</tr>
<tr>
<td>ELI YOUNG BAND</td>
<td>Life At Best</td>
<td>20</td>
</tr>
<tr>
<td>BIG SEAN</td>
<td>Finally Famous</td>
<td>18</td>
</tr>
<tr>
<td>WEBBIE</td>
<td>Savage Life 3</td>
<td>17</td>
</tr>
<tr>
<td>CELINE DION</td>
<td>The Aces Special Times</td>
<td>17</td>
</tr>
<tr>
<td>GREG GRXSTON</td>
<td>The Essential: The Holiday Collection</td>
<td>Christmas</td>
</tr>
<tr>
<td>GHIRARDELLI</td>
<td>GOOD</td>
<td>107</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>12 Days Of Christmas</td>
<td>The Christmas Album</td>
</tr>
<tr>
<td>GLEN CAMPBELL</td>
<td>It's Christmas Time</td>
<td>105</td>
</tr>
<tr>
<td>DANNY WELLS</td>
<td>Dec 10, 2011</td>
<td>FACTORY</td>
</tr>
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</table>

The Christmas 2011 Chart with sales data for the week of December 10, 2011.
### SOCIAL/STREAMING

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Remix (Label)</th>
<th>Title</th>
<th>Streams</th>
<th>Radio Airplay</th>
<th>Streaming + Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUSTIN BIEBER (POLARIS)</td>
<td>I'll Show You What Love Can Do (Remix)</td>
<td>3,032,906</td>
<td>140,272</td>
<td>3,534,518</td>
</tr>
<tr>
<td>2</td>
<td>SHAKIRA CON/MUSIC/ARTISTIC</td>
<td>Some Of Your Love</td>
<td>2,384,662</td>
<td>120,732</td>
<td>2,427,864</td>
</tr>
<tr>
<td>3</td>
<td>RHIANA &amp; REM (JAY-Z)</td>
<td>Diamonds</td>
<td>1,800,994</td>
<td>109,093</td>
<td>1,977,047</td>
</tr>
<tr>
<td>4</td>
<td>JACKSON 5 (POLARIS/REPUBLIC)</td>
<td>ABC</td>
<td>1,782,566</td>
<td>107,868</td>
<td>1,888,709</td>
</tr>
<tr>
<td>5</td>
<td>TAYLOR SWIFT (BIG MACHINE)</td>
<td>Begin Again</td>
<td>1,437,212</td>
<td>83,620</td>
<td>1,506,991</td>
</tr>
<tr>
<td>6</td>
<td>SLENA GOMEZ (SELENA)</td>
<td>Like a Star</td>
<td>1,430,815</td>
<td>82,530</td>
<td>1,512,980</td>
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</tbody>
</table>

### HOLIDAY ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist (Label)</th>
<th>Title</th>
<th>Charts</th>
<th>Billboard 200</th>
<th>Holiday Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUSTIN BIEBER (POLARIS)</td>
<td>I'll Show You What Love Can Do (Remix)</td>
<td>3,032,906</td>
<td>140,272</td>
<td>3,534,518</td>
</tr>
<tr>
<td>2</td>
<td>JORDAN DAVIS (BROWNSKYE/REPUBLIC)</td>
<td>Holiday Time</td>
<td>1,800,994</td>
<td>109,093</td>
<td>1,977,047</td>
</tr>
<tr>
<td>3</td>
<td>RHIANA &amp; REM (JAY-Z)</td>
<td>Diamonds</td>
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<td>1,888,709</td>
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<tr>
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<td>Begin Again</td>
<td>1,437,212</td>
<td>83,620</td>
<td>1,506,991</td>
</tr>
</tbody>
</table>

### NEXT BIG SOUND

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Release Date</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SASHA GREY</td>
<td>INDIVISIBILITY</td>
<td>Oct 4, 2011</td>
<td>Electronic, Pop</td>
</tr>
<tr>
<td>2</td>
<td>RACHEL CROW</td>
<td>UNAUTOBIOGRAPHY</td>
<td>Oct 4, 2011</td>
<td>Pop, Folk</td>
</tr>
<tr>
<td>3</td>
<td>MELANIE AMARO</td>
<td>ME</td>
<td>Oct 4, 2011</td>
<td>Pop, R&amp;B</td>
</tr>
<tr>
<td>4</td>
<td>MARCUS CANTEY</td>
<td>MAKE THAT MOVEMENT</td>
<td>Oct 4, 2011</td>
<td>Pop, Dance</td>
</tr>
</tbody>
</table>

### NEXT BIG SONG

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist (Label)</th>
<th>Title</th>
<th>Release Date</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUSTIN BIEBER (POLARIS)</td>
<td>I'll Show You What Love Can Do (Remix)</td>
<td>Oct 4, 2011</td>
<td>Pop, Dance</td>
</tr>
<tr>
<td>2</td>
<td>SHAKIRA CON/MUSIC/ARTISTIC</td>
<td>Some Of Your Love</td>
<td>Oct 4, 2011</td>
<td>Pop, Dance</td>
</tr>
<tr>
<td>3</td>
<td>RHIANA &amp; REM (JAY-Z)</td>
<td>Diamonds</td>
<td>Oct 4, 2011</td>
<td>Pop, Dance</td>
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<tr>
<td>4</td>
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<td>Pop, Dance</td>
</tr>
<tr>
<td>5</td>
<td>TAYLOR SWIFT (BIG MACHINE)</td>
<td>Begin Again</td>
<td>Oct 4, 2011</td>
<td>Pop, Dance</td>
</tr>
</tbody>
</table>
### Holiday Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>I HOLY NIGHT</td>
<td>JESSE</td>
<td>II QUICK MERRY CHRISTMAS TO YOU!!!</td>
</tr>
<tr>
<td>ROCKING AROUND THE CHRISTMAS TREE</td>
<td>BRIAN</td>
<td>NEW ENGLAND DEE JAY LEE DJE DJE</td>
</tr>
<tr>
<td>THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)</td>
<td>MARVIN</td>
<td>MARTIN /BRUCE LEROY /FAITH HILL INTERSCOPE</td>
</tr>
<tr>
<td>JINGLE BELL ROCK</td>
<td>BOBBY</td>
<td>NELSON &amp; 16 EPISODES SNEAKY PETE ATEMY</td>
</tr>
<tr>
<td>A HOLLY JOLLY CHRISTMAS</td>
<td>DICK</td>
<td>WINTER WONDERLAND/CAPITOL</td>
</tr>
<tr>
<td>FELIX NAVIDAD</td>
<td>JOE</td>
<td>JUICE /AEON</td>
</tr>
<tr>
<td>IT'S THE MOST WONDERFUL TIME OF THE YEAR</td>
<td>ANDY</td>
<td>LOYAL DREAD /SIDE /GATES</td>
</tr>
<tr>
<td>HAPPY HOLIDAYS (WHEN IT'S OVER)</td>
<td>JOHN</td>
<td>LION &amp; WENDY ENCAPSULATED</td>
</tr>
<tr>
<td>LAST CHRISTMAS</td>
<td>WHAM</td>
<td>ADEN</td>
</tr>
<tr>
<td>CHRISTMAS CANON</td>
<td>JAMES</td>
<td>TIBBETT ORCHESTRA /LONDON RECORDS</td>
</tr>
<tr>
<td>CHRISTMAS EVE (ISRAEL)</td>
<td>JUDAS</td>
<td>PRIEST /12/24</td>
</tr>
<tr>
<td>DO YOU KNOW IT'S CHRISTMAS?</td>
<td>BAND</td>
<td>A-HA /ISLAND</td>
</tr>
<tr>
<td>RUDOLPH THE RED NOSED REINDEER</td>
<td>SANTA</td>
<td>CLAUS IS COMING TO TOWN</td>
</tr>
<tr>
<td>WHERE ARE YOU CHRISTMAS?</td>
<td>HOOLIGAN</td>
<td>BAND</td>
</tr>
<tr>
<td>WOOLY WILLY</td>
<td>ROY</td>
<td>GRIFFIN</td>
</tr>
<tr>
<td>WONDERFUL CHRISTMAS TIME</td>
<td>PAUL</td>
<td>MCCARTHY</td>
</tr>
<tr>
<td>IT'S BEGINNING TO LOOK LIKE CHRISTMAS</td>
<td>BING</td>
<td>CROSBY /SEASAME STREET</td>
</tr>
<tr>
<td>PLEASE COME HOME FOR CHRISTMAS</td>
<td>EARTH</td>
<td>AQUARIUS</td>
</tr>
<tr>
<td>SLEIGH RIDE</td>
<td>Lefty</td>
<td>ORCHARD</td>
</tr>
<tr>
<td>FATHER CHRISTMAS</td>
<td>LES</td>
<td>FIELD</td>
</tr>
<tr>
<td>BLUE CHRISTMAS</td>
<td>ELVIS</td>
<td>PRESLEY /ATLANTIC</td>
</tr>
<tr>
<td>SANTA CLAUS IS COMING TO TOWN</td>
<td>JOE</td>
<td>WINTER WONDERLAND</td>
</tr>
<tr>
<td>THE SANTA CLAUS SAGA</td>
<td>CLAU /LITTLE</td>
<td>SANTA CLAUS IS COMING TO TOWN</td>
</tr>
<tr>
<td>SANTA CLAUS IS COMING TO TOWN</td>
<td>CLAUS /SANTA</td>
<td>CLAUS IS COMING TO TOWN</td>
</tr>
<tr>
<td>THE LITTLE DRUMMER BOY</td>
<td>JOE</td>
<td>THE CHRISTMAS SONG (BABY PLEASE COME HOME)</td>
</tr>
</tbody>
</table>

### Hot Digital Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>WE FOUND LOVE</td>
<td>ARIANA GRANDE</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>WE WILL ROCK YOU</td>
<td>QUEEN</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>YOU MAKE FEEL</td>
<td>SNOOP DOGG</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>STEREO HEARTS</td>
<td>BIRKETTE</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>WITHOUT YOU</td>
<td>DAVIES</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>PARTY ROCK ANTHEM</td>
<td>THE STARS</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>AM I THE ONLY ONE</td>
<td>THE MOODY BLUES</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>I WANT IT THAT WAY</td>
<td>BACKSTREET BOYS</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>I'M GOING TO ROLL IN THE DEEP</td>
<td>TIME'S UP</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>WHERE HAVE YOU BEEN</td>
<td>VAVAVAVA</td>
<td>EMI/SONY MUSIC</td>
</tr>
</tbody>
</table>

### Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[#1]: 5] 1</td>
<td>Take That</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#2]: 4] 1</td>
<td>The Script</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#3]: 1] 1</td>
<td>The Script</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#4]: 2] 1</td>
<td>Kings of Leon</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#5]: 1] 1</td>
<td>Kings of Leon</td>
<td>EMI/SONY MUSIC</td>
</tr>
</tbody>
</table>

### R&B/Hi-Hop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[#1]: 5] 1</td>
<td>T.I.</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#2]: 4] 1</td>
<td>T.I.</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#3]: 1] 1</td>
<td>T.I.</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#4]: 2] 1</td>
<td>Trey Songz</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#5]: 1] 1</td>
<td>Trey Songz</td>
<td>EMI/SONY MUSIC</td>
</tr>
</tbody>
</table>

### Latin

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[#1]: 5] 1</td>
<td>Danza Kuduro</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#2]: 4] 1</td>
<td>Danza Kuduro</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#3]: 1] 1</td>
<td>Danza Kuduro</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#4]: 2] 1</td>
<td>Danza Kuduro</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#5]: 1] 1</td>
<td>Danza Kuduro</td>
<td>EMI/SONY MUSIC</td>
</tr>
</tbody>
</table>

### Holiday

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[#1]: 5] 1</td>
<td>Indoor Carols</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#2]: 4] 1</td>
<td>Indoor Carols</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#3]: 1] 1</td>
<td>Indoor Carols</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#4]: 2] 1</td>
<td>Indoor Carols</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#5]: 1] 1</td>
<td>Indoor Carols</td>
<td>EMI/SONY MUSIC</td>
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</tbody>
</table>

### Comedy

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[#1]: 5] 1</td>
<td>The Legend of Zelda</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#2]: 4] 1</td>
<td>The Legend of Zelda</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#3]: 1] 1</td>
<td>The Legend of Zelda</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#4]: 2] 1</td>
<td>The Legend of Zelda</td>
<td>EMI/SONY MUSIC</td>
</tr>
<tr>
<td>[[#5]: 1] 1</td>
<td>The Legend of Zelda</td>
<td>EMI/SONY MUSIC</td>
</tr>
</tbody>
</table>
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Rihanna</td>
<td>Def Jam</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>Paradise</em></td>
<td>Mumbles</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>Walking on Sunshine</em></td>
<td>Too $hort</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>Party Rock Anthem</em></td>
<td>LMFAO feat. Redfoo</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>Glowing</em></td>
<td>N.E.R.D. feat. Cee Lo Green</td>
<td><strong>5</strong></td>
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</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>I'm Yours</em></td>
<td>Jason Mraz</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>Fireflies</em></td>
<td>Switchfoot</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>I Kissed a Girl</em></td>
<td>Perry Farrell</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>I Think We're Alone Now</em></td>
<td>T. Rex</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>I Will Remember You</em></td>
<td>Nine Inch Nails</td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>

### ROCK SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>Lose</em></td>
<td>Soundgarden</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>Black</em></td>
<td>Pearl Jam</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>Drown</em></td>
<td>Silverchair</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>The Living End</em></td>
<td>The Living End</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>The Sound of Winter</em></td>
<td>Led Zeppelin</td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>

### ACTIVE ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>The Climb</em></td>
<td>Nickelback</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>Cut That Out</em></td>
<td>Simple Plan</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>The Pretender</em></td>
<td>Foo Fighters</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>What You Want</em></td>
<td>Gym Class Heroes</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>Myths</em></td>
<td>The All-American Rejects</td>
<td><strong>5</strong></td>
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</tbody>
</table>

### HERITAGE ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>The Sound of Winter</em></td>
<td>Led Zeppelin</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>The Pretender</em></td>
<td>Foo Fighters</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>The Climb</em></td>
<td>Nickelback</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>What You Want</em></td>
<td>Gym Class Heroes</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>Myths</em></td>
<td>The All-American Rejects</td>
<td><strong>5</strong></td>
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</table>
### Hot Country Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Record Label</th>
<th>Week #</th>
<th>Peak No.</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>We Owned The Night</td>
<td>Lady Antebellum</td>
<td>Capitol Nashville</td>
<td>2</td>
<td>15</td>
<td>2011</td>
</tr>
<tr>
<td>2</td>
<td>Tattoons On This Town</td>
<td>Jason Aldean</td>
<td>Valory 13501</td>
<td>2</td>
<td>15</td>
<td>2011</td>
</tr>
<tr>
<td>3</td>
<td>Baggage Claim</td>
<td>Miranda Lambert</td>
<td>RCA</td>
<td>2</td>
<td>15</td>
<td>2011</td>
</tr>
<tr>
<td>4</td>
<td>Keep Me In Mind</td>
<td>Zac Brown Band</td>
<td>Capitol Nashville</td>
<td>2</td>
<td>15</td>
<td>2011</td>
</tr>
</tbody>
</table>

### Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak No.</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Scotty McCreery</td>
<td>Clear As Day</td>
<td>MCA Nashville</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>Sore No More: Tour Live CD DVD</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>The Band Perry</td>
<td>Own the Night</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>4</td>
<td>Lady Antebellum</td>
<td>Own That Night</td>
<td>Capitol Nashville</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>Toby Keith</td>
<td>My Kinda Party</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>Amen</td>
<td>Ain't Too Proud</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>Bait A Hook</td>
<td>I'm A Firecracker</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Red Solo Cup</td>
<td>I'm A Firecracker</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>Let It Rain</td>
<td>I'm A Firecracker</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>10</td>
<td>Tim McGraw</td>
<td>Number One Hit</td>
<td>Valory</td>
<td>2</td>
<td>17</td>
</tr>
</tbody>
</table>

### Bluegrass Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak No.</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alison Krauss &amp; Union Station</td>
<td>Union Station</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>Steve Martin &amp; The Steep Canyon Rangers</td>
<td>Big Band Tour</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>Mark O'Connor</td>
<td>Appalachian Christmas</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>4</td>
<td>The Isacs</td>
<td>Why Can't We</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>Derek &amp; Brothers</td>
<td>One For The Row</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>The Grascals</td>
<td>City Of Gold</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>Punch Brothers</td>
<td>Nothing Like This</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Steve Ivey</td>
<td>Best Of Bluegrass</td>
<td>Universal Republic</td>
<td>2</td>
<td>17</td>
</tr>
</tbody>
</table>

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**Additional Information:**

- Nielsen SoundScan data
- The chart is based on sales, streaming, and radio airplay data from Nielsen SoundScan for the week ending December 10, 2011.
- Billboard Country is a weekly music chart published by Billboard magazine that ranks the top-performing country music songs and albums in the United States.
- The chart is divided into categories such as Hot Country Songs, Top Country Albums, and Bluegrass Albums, each with its own criteria for ranking songs and albums.
- The chart includes information on the title, artist, label, peak position, and weeks on the chart for each entry.

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**For chart reprints call 212.493.4023**

**Go to www.billboard.biz for complete chart data**
**Top R&B/Hip-Hop Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Party</td>
<td>J. Party ft. Ne-Yo, T-Pain, Flo Rida, and David Guetta</td>
</tr>
<tr>
<td>2</td>
<td>Love and Kinship</td>
<td>Kanye West ft. John Legend, Nas, and Alicia Keys</td>
</tr>
<tr>
<td>3</td>
<td>Lotus Flower Bomb</td>
<td>Jill Scott ft. John Legend</td>
</tr>
<tr>
<td>4</td>
<td>She Will</td>
<td>Mary J. Blige ft. John Legend</td>
</tr>
<tr>
<td>5</td>
<td>5 O'Clock</td>
<td>Chris Brown ft. Fort Minor</td>
</tr>
<tr>
<td>6</td>
<td>Body 2 Body</td>
<td>Chris Brown ft. Chrisette Michele</td>
</tr>
<tr>
<td>7</td>
<td>We Will</td>
<td>Marvin Gaye ft. John legend</td>
</tr>
<tr>
<td>8</td>
<td>Dance (As)</td>
<td>Jason Derulo ft. Dizzee Rascal</td>
</tr>
<tr>
<td>9</td>
<td>You're Too Odd</td>
<td>Keenan McMillan ft. Boosie Badazz</td>
</tr>
<tr>
<td>10</td>
<td>Ain't No Fun</td>
<td>Chris Brown ft. Drake</td>
</tr>
</tbody>
</table>

**Mainstream R&B/Hip-Hop**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Party</td>
<td>J. Party ft. Ne-Yo, T-Pain, Flo Rida, and David Guetta</td>
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</tr>
<tr>
<td>3</td>
<td>Lotus Flower Bomb</td>
<td>Jill Scott ft. John Legend</td>
</tr>
<tr>
<td>4</td>
<td>She Will</td>
<td>Mary J. Blige ft. John Legend</td>
</tr>
<tr>
<td>5</td>
<td>5 O'Clock</td>
<td>Chris Brown ft. Fort Minor</td>
</tr>
<tr>
<td>6</td>
<td>Body 2 Body</td>
<td>Chris Brown ft. Chrisette Michele</td>
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<tr>
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**Rhythmic**

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<td>Body 2 Body</td>
<td>Chris Brown ft. Chrisette Michele</td>
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**Adult R&B**

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<td>10</td>
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**BETWEEN THE BULLETS**

Rihanna's Talk That Talk starts at No. 1 on Top R&B/Hip-Hop Albums—her third straight studio set to bow atop the list. With 198,000 sold, according to Nielsen SoundScan, it also enters at No. 4 on the Billboard 200 (see Over the Counter, page 81), falling once again to give the singer her first leader on that tally. However, Talk's opening sales mark her second-best frame, bested only by the 207,000 posted by Love & War in its opening week (Dec. 4, 2010). Although Talk makes an impressive debut on Top R&B/Hip-Hop Albums, her crossover appeal lacks on Hot R&B/Hip-Hop Songs.

“Talk That Talk” (No. 68) and the title track (No. 69) have stumbled compared with their performance on the billboard Hot 100. “Love” is No. 1 for a fifth week, while “Talk That Talk” arrives at No. 31.

—Karnish Santiago
### Dance Club Songs

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<td>Love You Like A Love Song</td>
<td>Lara Fabian</td>
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<td>Honey</td>
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<td>We Found Love</td>
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<tr>
<td>We Got Love</td>
<td>Will.i.am feat. Britney Spears</td>
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<td>Party People (Ain't No Party Like A Wii Party)</td>
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<td>Tiësto</td>
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<tr>
<td>Get It Right</td>
<td>Kaskade feat. Sevyn Streeter</td>
<td>8</td>
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<tr>
<td>Let Me Be Myself</td>
<td>LMFAO</td>
<td>9</td>
</tr>
<tr>
<td>Level</td>
<td>Avicii feat. Sandro Cavazza</td>
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<td>Blackout</td>
<td>Watch the Dancefloor</td>
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<tr>
<td>So Many Stars</td>
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<td>Tiesto &amp; Apatow</td>
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### Dance/Mix Show Airplay

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<td>Daft Punk feat. The Family Stone</td>
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<td>Heroes</td>
<td>Lady Gaga</td>
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<tr>
<td>As My Life Goes On</td>
<td>Daft Punk</td>
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<tr>
<td>Smooth Talk</td>
<td>The Weeknd</td>
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<tr>
<td>Move Like Jagger</td>
<td>Maroon 5 feat. Lady Gaga</td>
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<td>Someone Like You</td>
<td>Adele</td>
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<td>Levels</td>
<td>LMFAO feat. Sky Blu</td>
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<td>Moves Like Jagger</td>
<td>Daft Punk feat. Pharrell Williams</td>
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<td>Without You</td>
<td>LMFAO feat. Mary J. Blige</td>
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<td>Feel So Close</td>
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### Smooth Jazz Songs

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<td>Easy Come Easy Go</td>
<td>Mase</td>
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<td>The Lady in My Life</td>
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<td>Runnin'</td>
<td>Tone</td>
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<td>Sweet Tea</td>
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<td>All My Loving</td>
<td>Emile</td>
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<td>Eyes for You</td>
<td>Foulds &amp; Ford</td>
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<td>Good Morning, Good Night</td>
<td>Chantay Savage</td>
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<td>Workout</td>
<td>Ty Williams feat. Dwayne Wiggins</td>
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### Contemporary Crossover Albums

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### Traditional Classical Albums

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Data for week of DECEMBER 10, 2011

For chart reprints call 212.493.4023

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EXECUTIVE
TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes Abbie Stringer to director of global intranet systems. She was intranet manager.
Universal Republic and Island Def Jam expand their management in A&R with the appointment of Peter Theo to executive VP. He was executive VP at Jive Records.
Strange Music names Violet Brown VP of label development. She was director of urban music at Wherehouse Music.

PUBLISHING: The National Music Publishers’ Assn. names Alison Halataei VP of government affairs. She was deputy chief of staff/parliamentarian for the Committee on the Judiciary in the U.S. House of Representatives.
Universal Music Publishing Group North America promotes David Kokakis to senior VP/head of business and legal affairs/business development and Monti Olson to executive VP/head of pop and rock music creative. Kokakis was VP of business affairs/business development, and Olson was VP of A&R.

TOURING: The AEG Facilities-managed Home Depot Center in Carson, Calif., names Kyle Waters VP of events and operations and promotes Arleen Anderson to director of event sales. Waters was VP of operations, and Anderson was special event sales manager.

DIGITAL: PlayNetwork appoints John Wooler VP of music services and Tobias Hartmann VP of international services. Wooler was a senior executive at Virgin Records, and Hartmann founded FC Sonoma and was a managing director at LexisNexis.
Live365 appoints Ed Schaffer CEO. He was VP of business operations for MediaWorks at Monster Worldwide.

TV/FILM: Mun2 promotes Roberto Isaac to director of music programming. He was manager.
—Edited by Mitchell Peters

FUTURESOUND: BMI’S THOUGHT LEADER DINNER
Complementing Billboard's inaugural FutureSound conference in San Francisco (Nov. 17-18) was an intimate Thought Leader dinner hosted by BMI. With the city’s Waterbar providing an ambient atmosphere on Nov. 17, attendees from every sector of the business broke bread as they discussed the music industry’s present and future. Photos

ARDI TURNER
ABOVE: Indulging in some pre-dinner quality time are (from left) Billboard associate publisher Tommy Page and publisher Lisa Ryan Howard, BMI senior VP of corporate planning/communications and new media Richard Conlon, kobalt Music Group founder/CEO Willard Ahritz, BMI senior VP of performing rights Alison Smith and VP of film/TV relations Doreen Ringer-Ross and Billboard editorial director Bill Werde.
UPPER LEFT: BMI senior VP of corporate planning/communications and new media Richard Conlon (far left) shares a laugh with Cindy Charles Consulting president Cindy Charles and MSG senior VP/services counsel Tyler Lenane.
LOWER LEFT: Enjoying the evening’s industry camaraderie are (from left) Turner’s product manager Prashanth Mohan and BMI president Pierre T. Duquette; BMI president Tom ducton (far left) and BMI senior VP of corporate planning/communications and new media Richard Conlon (far left) share a laugh with BMI’s Cindy Charles Consulting president Cindy Charles and MSG senior VP/services counsel Tyler Lenane.

GOODWORKS
Z100 JINGLE BALL SUPPORTS ANTI-BULLYING GROUP
The musical acts appearing at WHTZ (Z100), New York’s Jingle Ball, set for Dec. 9 at Madison Square Garden, aren’t the only ones benefiting from the sold-out concert. A portion of the proceeds from each ticket sold will be donated to the event’s official charity, Stomp Out Bullying, an anti-bullying program for children and teenagers.

“Every year we survey our community to see what the biggest cause is that’s impacting our Z100 audience,” Z100 PD Sharon Dastur says. “And every year we partner with a different organization to be the official charity. This year we know that bullying continues to be a hot button for our audience and many of the artists on our bill.”

Stomp Out Bullying is one of the signature programs of nonprofit Love Our Children USA, which aims to protect children from violence and neglect.

This year’s Jingle Ball lineup includes Lady Gaga, Pitbull, Kelly Clarkson, Demi Lovato, David Guetta, LMFAO, Foster the People, Gym Class Heroes and Hot Chelle Rae. Kim Kardashian, Khloe Kardashian Odom, Lala Odom and Karmin will host the show.

The Jingle Ball has previously supported such charities as Musicares On Call, Food Bank for New York City, Stand Up to Cancer and Autism Speaks. In addition to receiving funds from each ticket sold, Dastur says that the charities “get to partner with the big loudspeaker that Z100’s Jingle Ball is.” — Mitchell Peters
ASCAP’s Women Behind the Music

Now in its third year, ASCAP Rhythm & Soul’s “Women Behind the Music” series recognizes women in all facets of the industry from singer/songwriters to label and publishing executives, attorneys and managers. Held in New York, Los Angeles and Atlanta, this year’s fetes were sponsored by Greem, producer Pharrell Williams’ liquor brand.

Above Left: Holdings court in Atlanta at Straits’ restaurant on Nov. 18, ASCAP paid tribute to vocal guru and 2011 George George Music Hall of Fame inductee Jan Smith, entertainment attorney Eudora Carter of the Carter Law Firm and Grammy Award nominee and 2010 ASCAP Vanguard winner Jamelle House. From left are ASCAP Rhythm & Soul senior director of membership Jay Sloen, Smith, Carter, Monroe and ASCAP Rhythm & Soul director of membership Jennifer Drake.

Above Right: Proudly displaying their awards at Los Angeles’ Beso restaurant on Nov. 10 are (from left) Grammy Award-winning singer/songwriter Siedah Garrett, MADE Management and Consulting Partner Erica Grayson and Universal Music Publishing Group senior VP Donna Caroline.

Left: ASCAP kicked off the 2011 series at New York venue Tensine on Nov. 9. ASCAP Rhythm & Soul VP of membership Nicole George (to left) helped pay tribute to the evening’s honorees (from left) Malon senior VP of marketing and artist development and Philanina Williams, Honami Entertainment owner Mona Scott-Young and Grammy Award-winning singer/songwriter Monica.

The unlikely duo of Rep. Debbie Wasserman Schultz, D-Florida, and Rapper Lil Kim were just a few of the many who came together to help ASCAP launch their joint sponsorship of the Stop Online Piracy Act currently before Congress as a result of their work on the bill. The pair visited Prince’s Hills Factory to witness firsthand how a recording is made courtesy of Capitol Latin artist Sheila B Signature hugging part of the session are (from left) BMI North America VP of customer marketing Gregg Witman, Smith, Daniel Slaten, Wasserman Schultz and Capitol Latin senior VP Sergio Lopes.
Entertainment's MUST READ

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