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GRAMMY NOMS: THEY GOT IT RIGHT! (P. 9)

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SPECIAL ISSUE

WOMEN IN MUSIC

RISING STAR

JAZMINE SULLIVAN

TRIPLE THREAT

'GLEE'S' LEA MICHELE

PLUS

THE TOP 30 FEMALE EXECUTIVES

Fergie Woman of the Year

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№1 ON THE CHARTS

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RYE RYE: TIM MOSENFELDER/GETTY IMAGES; DAVID BANNER AND 9TH WONDER: ANNETTE NAVARRO; ADELE: MARI SARAI; CHARICE: RACHEL BEEN

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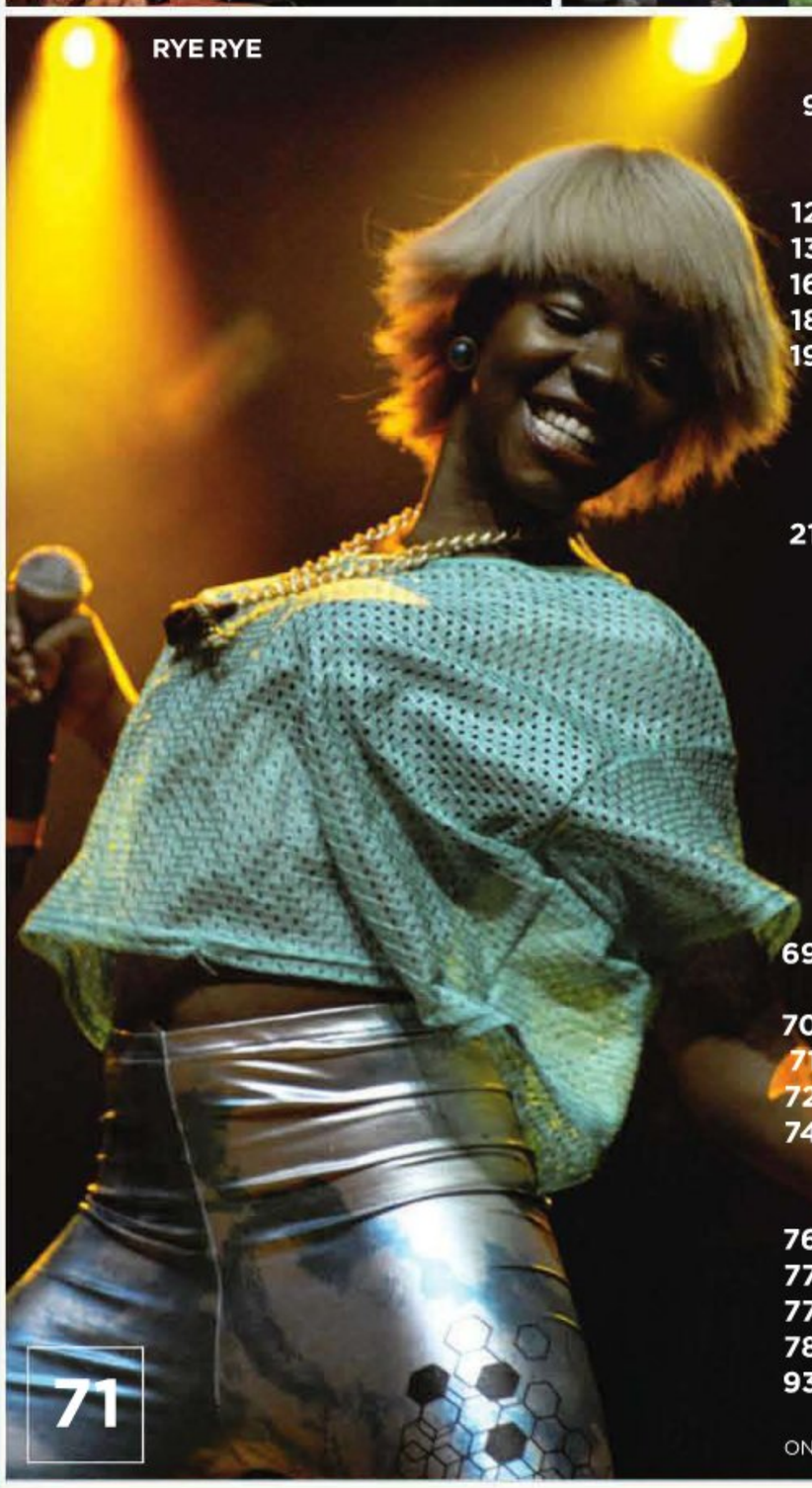
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YEAR-END ISSUE

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

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SPECIAL WOMEN IN MUSIC 2010

FERGIE

WOMAN OF THE YEAR

FEATURING // JAZMINE SULLIVAN // LEA MICHELE & THE TOP 30 EXECUTIVES

RUSSELL JAMES

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WOMEN IN MUSIC 2010

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

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

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

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

But along with that pride comes pain. I'm not exaggerating when I say that this list easily could have gone to 45 or even 60 positions before we'd have to consider listing a woman who wasn't amidst a streak of career success. That the unforgiving nature of a list of 30 individuals precludes some very accomplished women execs speaks only to the strength of their numbers.

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

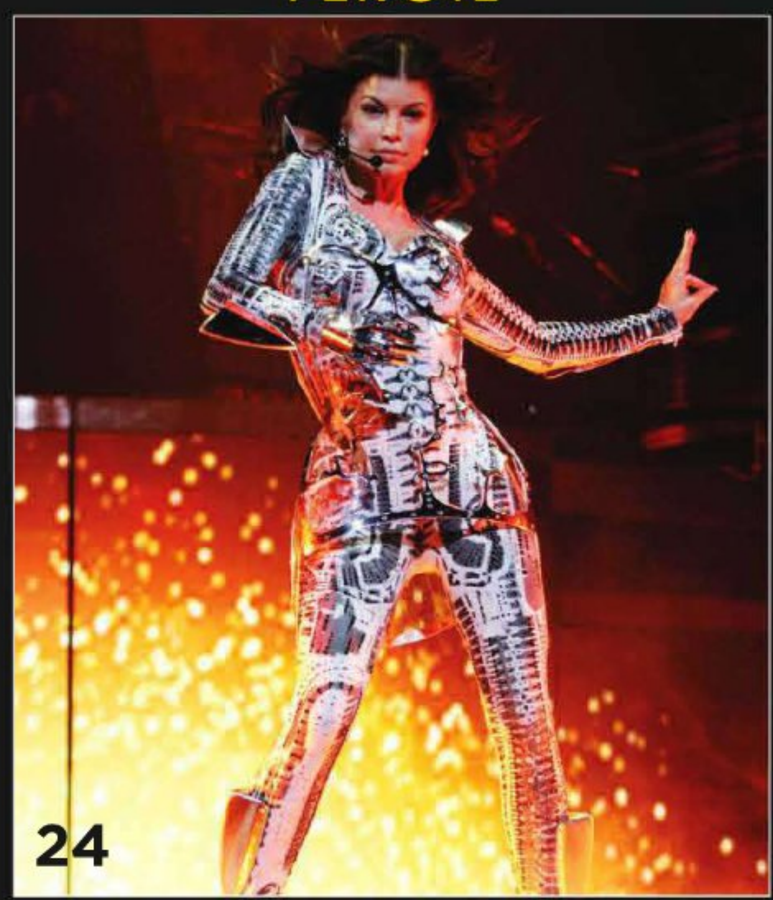
So thanks for supporting this great list, be it as nominator, an executive or just a reader. And congratulations to all of our nominated and honored women.

Bill Werde

BILL WERDE
EDITORIAL DIRECTOR
BILLBOARD

WOMAN OF THE YEAR

FERGIE



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

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

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

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

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

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

RISING STAR

JAZMINE SULLIVAN:

A STAR IS BORN
Rising Star honoree Jazmine Sullivan discusses her accomplishments, new album "Love Me Back" and what's next. Plus, how Sony plans to break her in the United Kingdom and a look at her Billboard chart success.

TRIPLE THREAT STAR

LEA MICHELE:

VOICE OF AMERICA
"Glee" singing, dancing and acting powerhouse Lea Michele is named Billboard's Triple Threat Star. Also, a look at the "Glee" phenomenon on Billboard's charts.

WOMEN IN MUSIC:

BILLBOARD'S TOP 30 WOMEN IN MUSIC
After scores of nominations were reviewed and ranked by Billboard's editorial team, we present this year's list of the top women executives 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.

FERGIE: JASON SQUIRES/WIREIMAGE.COM; JASMINE: GUY AROCH; LEA: MIRANDA PENN TURIN/FOX

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WOMAN OF THE YEAR

DYNAMIC DUTCHESS

FERGIE FETED AS BILLBOARD'S ANNUAL HONOREE

BY CRAIG MARKS

BY THE TIME SHE TURNED 27, STACY ANN FERGUSON HAD SPENT TWO YEARS AS THE VOICE OF SALLY in animated "Peanuts" features, six years belting out perky, inspirational covers on the children's TV show "Kids Incorporated," 10 years chasing fame as a bottle blonde in the R&B girl group Wild Orchid (think a disco Wilson Phillips) and a year or so conversing with inanimate objects and getting mistaken for a homeless person, the byproducts of a raging addiction to crystal meth. ¶ So when Ferguson—now 35 and better-known as the Black Eyed Peas starlet Fergie—gushes that she's "humbled to accept the Billboard Woman of the Year Award," only the most hardened of critics wouldn't take her at her word. ¶ Since Ferguson joined the Black Eyed Peas in 2003, the group—Ferguson, leader Will.i.am, Apl.de.ap and Taboo—has grown into one of the biggest pop acts in the world, a sui generis mash-up of old-school hippie utopianism, new-model global capitalism and avant-bubblegum dancefloor escapism.

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

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

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

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

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

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

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

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

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

You're in Brazil right now, correct?

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

What'd you dress up as?

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

continued on >>p26

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

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

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

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

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

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

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

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

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

'I WAS A HARDWORKING CHILD AND **I'M A HARDWORKING ADULT.** I'M DUE FOR A LITTLE HOLIDAY, DAMN IT.'

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

Has Auto-Tune changed the way you approach your vocals?
Auto-Tune is fun, don't get me wrong. It adds different elements to a song. But I don't like it to be used on my voice all the time, and Will knows this, because it takes me out of the equation. Of course, we've used it a lot. It's of the time. It's fun to play with. But it's important for me to be able to hear *me* on the record as well. continued on >>p28

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2010 BILLBOARD

WOMAN OF THE YEAR

Outstanding

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

AVON

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from >>p26 **Looking way back, when was the first point you thought you wanted to be a performer?**
As long as I can remember. It sounds cliché, but it's true. I knew what I wanted to do at age 5.

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

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

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

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

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

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

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

'MY MOM WOULD TAKE ME TO MUSICALS ON OUR MOTHER-DAUGHTER DATES. SHE ALSO TOOK ME TO THE MADONNA LIKE A VIRGIN TOUR. **I WAS 10.** MY DAD TOOK ME TO TINA TURNER.'

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

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

You were only 15 when Wild Orchid formed. Besides your parents, was there someone who served as something of a mentor?
Ron Fair played a big part in our career. He signed us to RCA—we took nine months to make our first album. He let us nurture our voices and learn how to record in the studio, harmonize, techniques of the mic. He actually let us splice an actual tape reel. We were old school. I would do 50 tracks of the same song and we'd go through each one and talk about them. Ron was an amazing guide. He ended up marrying Stefanie.

Is that right?
Yeah, and they have three kids together [laughs].

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

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

What did you learn about the record business while you were in Wild Orchid?
Well, I'm still learning about the music business because it's changing. There are all these different things coming up because of technology. It was a different world back then; it was very straight and simple: You got a record deal, you made an album, you got new fans. Now it's all these 360 deals and all these different . . . You know what? The business side of it? That's not my cup of tea. Will's great at it. He thrives continued on >>p30

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Congratulations

Fergie

Billboard Magazine

Woman of the Year

Award Recipient

PARADIGM

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Fans of Fergie (clockwise from left): Through the years **FERGIE** has enjoyed the support of Heart's **ANN WILSON** (left) and **NANCY WILSON** at the Idol Gives Back concert in 2006, Wild Orchid producer **RON FAIR** and husband **JOSH DUHAMEL.**

'I LOVE HEART, JOAN JETT, COURTNEY LOVE, LAURA BRANIGAN, LINDA RONSTADT, BARBRA STREISAND—OR GOING BACK TO WHEN I WAS A CHILD—AILEEN QUINN, THE ORIGINAL ANNIE.'

from >>p28

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

Really?

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

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

The most corporate band in America.

Exactly. Did that bother you at the time?

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

How did your deal come about to team with Avon on a fragrance?

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

Did you have major input into the actual smell of Outspoken?

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

How would you categorize the Peas' music?

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

Do you find that people don't realize that some of your lyrics are intentionally funny?

So many songs are just a wink to the audience, but people take them seriously. "My Humps"? C'mon!

What do you make of so many artists adopting the sound that the Peas have played with on the last two records? All of a sudden dance beats have taken over hip-hop and top 40 radio.

It's about technology, and everyone's like these big kids playing with all these new toys. The recession had a lot to do with it as well. People want to feel happy, and part of our theme is escapism and forgetting about things.

Are you adept with all those toys? Are you tech-savvy?

Not as much as I would like to be. [laughs] I have to admit I rely on the boys more for that. They're way better at that than I am.

Do you use Twitter?

No.

How come?

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

CLOCKWISE FROM TOP LEFT: KEVIN WINTER/GETTY IMAGES; KEVIN MAZUR/WIREIMAGE.COM; JOHN SHEARER/WIREIMAGE.COM

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FROM THE HEART

HOW FERGIE FOUND HER OWN PATH TO STARDOM

BY MARIEL CONCEPCION

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

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

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

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

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

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

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

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

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

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

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

Derella wasn't the only one taking notice.

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

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

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

Guidance system: **WILLIAM DERELLA** has managed **FERGIE** for the past eight years.

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

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

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

Around this time, Fergie met actor continued on >>p34

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Celebrations: **FERGIE** was joined by Interscope Geffen A&M Records vice chairman **STEVE BERMAN** at an industry dinner in 2009. Right: Father **PAT FERGUSON** and mother **TERRI JACKSON** share an early holiday with their daughter.

LEFT: JOHN SHEARER/WIREIMAGE.COM

from >>p32 Josh Duhamel and they began dating. (The two were married on Jan. 10, 2009.)

The Peas' next album, 2005's "Monkey Business," debuted at No. 2 on the Billboard 200 and boasted the single "My Humps," which peaked at No. 3 on the Hot 100 and officially put Fergie on the pop-culture map.

In 2006, during a break for the Peas, Fergie emerged as a solo star. Her debut solo album, "The Dutchess," yielded the hits "London Bridge," "Fergalicious," "Glamorous," "Big Girls Don't Cry," "Clumsy" and "Finally."

The Grammy Award-nominated "Big Girls Don't Cry," written by Fergie before she joined the Peas, "became the turning point of Fergie's career as a solo artist," Derella says. "The track just connected with everyone in such a special way. Everyone's been through the struggle of having to let go of someone they love. It was so relevant and such an amazing song."

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

Fast-forward to 2009, and the Peas release "The E.N.D.," their most successful album to date. The set is the first album in two decades released by a group to yield five top 10 songs on the Hot 100. "The E.N.D." has sold 2.8 million U.S. copies, according to Nielsen SoundScan.

Singles "Boom Boom Pow" and "I Gotta Feeling" earned the Peas the record for the longest streak of consecutive weeks at No. 1 on the Hot 100 in the chart's 52-year history, spending a respective 12 and 14 weeks atop the tally. "I Gotta Feeling" is also the best-selling digital song in SoundScan history at 6.4 million copies.

The Peas recently concluded an expansive world tour in support of "The E.N.D.," but come Nov. 30, the group will release "The Beginning," its sixth album. First single "The Time (Dirty Bit)" debuted at No. 12 on the Hot 100 in the Nov. 27 issue.

"Fergie has her finger on the pulse constantly," Interscope Geffen A&M's Berman says. "You look at how fast and furious our world is changing with technology and how we communicate, and Fergie puts herself on the edge of what's happening artistically. Her ability not to blend into pop culture but help create pop culture and be fearless enough in her own life to be able to achieve that is really powerful to see."

And Fergie's achievements in the face of personal adversity are another key reason to celebrate her success.

"She's not perfect and she knows it," Derella says. "She has the same challenges and difficulties others have, especially young women, not just in music but in life, whether in relationships, drugs, parents or any other aspect of life.

"But she has kept it real and whether people say 'don't say this, don't say that' she speaks her mind. She speaks from the heart and never holds back. And that's why she's such a star."

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NIGHT AFTER NIGHT

FERGIE HELPS FUEL PEAS' TOURING SUCCESS

BY RAY WADDELL

Flying Peas: **THE BLACK EYED PEAS** last month concluded the most successful tour of their career.

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

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

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

The 92 shows of the E.N.D. world tour reported to Billboard Boxscore since October 2009 have grossed $93 million, with more than 1.4 million tickets sold. The tour, presented by BlackBerry with Bacardi as its "official spirit," wrapped Nov. 13 in Lima, Peru.

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

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

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

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

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

Levine says there's "no question" the Peas' E.N.D. tour is the biggest of their career, and he sees no slowing in their growth. "They've worked very hard for it," he says, adding that his initial impression of the band led to the group signing with him, even though the veteran agent acknowledged that most of his experience was in the jam band scene with such acts as the Dead, the Black Crowes and Gov't Mule.

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

Levine says the Peas' combination of chart-topping hits, media coverage and album sales continued on >>p38

SCOTT BARBOUR/GETTY IMAGES

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Peas power: Singers **WILL.I.AM** and **FERGIE** fire up fans at the Mandalay Bay Events Center in Las Vegas in December 2009. The E.N.D. tour saw the Peas play 92 shows, grossing $93 million and selling 1.4 million tickets.

ETHAN MILLER/GETTY IMAGES

from >>p36 helped power ticket sales on a global level.

The E.N.D. tour has taken the band across North America, Europe, Japan and South America. "On this tour we made many different stops in many different countries and they've all been wildly successful," Levine says. "That's not just a tribute to this [current] record, but a tribute to their work ethic and the years they spent building this base going back to before the 'Monkey Business' phase [in 2005]."

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

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

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

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

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

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

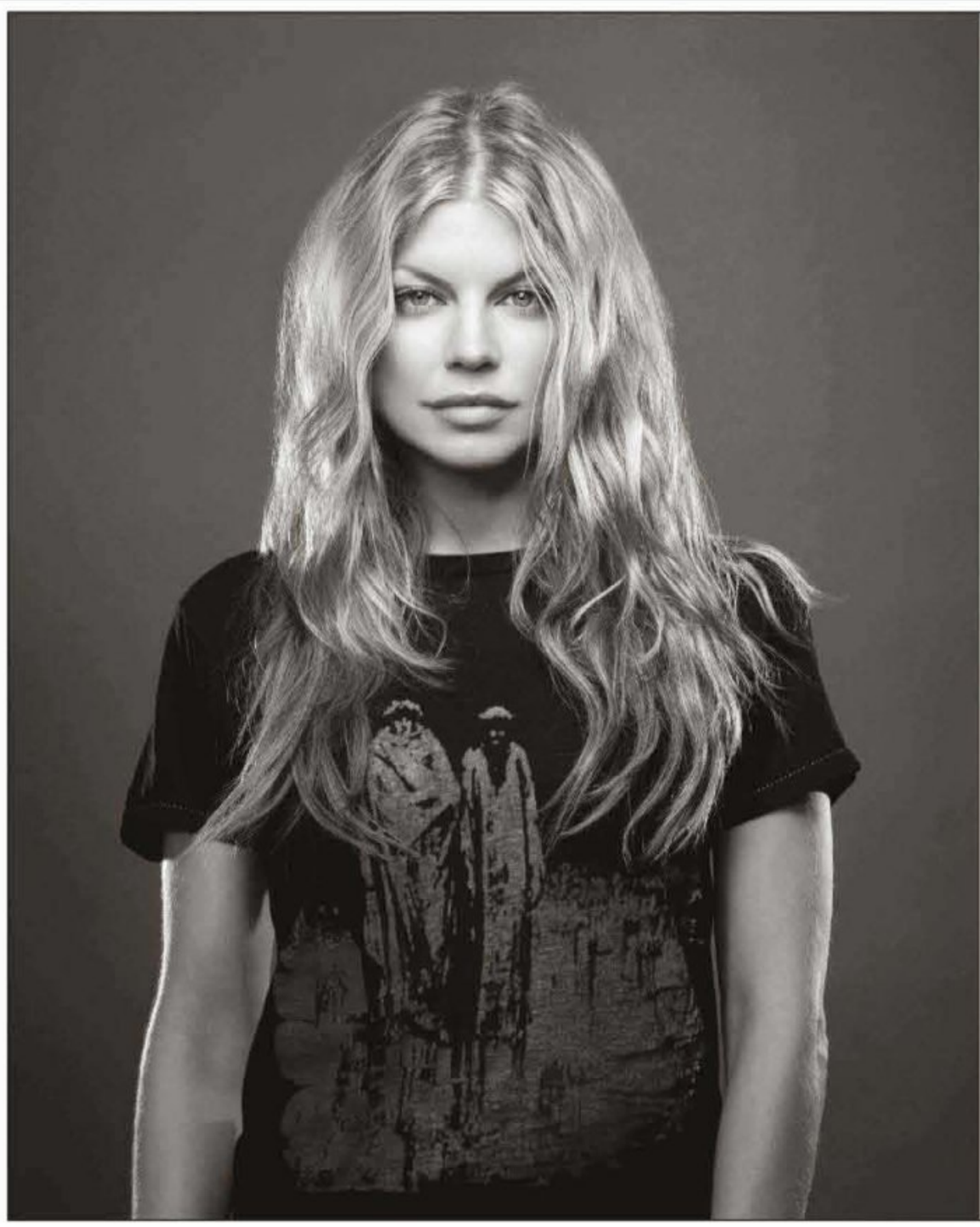
But there's more Peas planting to be done first.

The band will release its new Interscope album, "The Beginning," on Nov. 30. The Peas in 2011 will resume touring, covering North America, Asia, the Middle East, Europe and possibly Australia and Latin America, Levine says.

"That will take us to the end of October 2011 and Fergie's record, the way it's planned, will then be coming out first-quarter 2012. She'll be touring thereafter for a pretty extensive schedule," he says.

When the solo touring comes, Fergie will headline at the arena level. "Nobody has a crystal ball. Intentionally, we haven't been in this situation, but [headlining arenas] would be the plan for her first real headline tour," Levine says, "on a global level, not just a domestic level."

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



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Asian acclaim: **FERGIE** greets fans at the 2009 MTV Video Music Awards Japan in Saitama.

A GLOBAL GAL

INTERNATIONAL MARKETS EMBRACED FERGIE AND THE PEAS

BY PAUL SEXTON

LONDON—Fergie began building her international profile when she joined the Black Eyed Peas for the 2003 release of "Elephunk," the group's first significant hit album outside the United States. That profile rose when the Peas broke big in 2005 with "Monkey Business." By the time follow-up album "The E.N.D." made its global, multimillion-selling impression in 2009, it was undeniable. Meanwhile, Fergie's first solo set, 2006's "The Dutchess," was the perfect bridge in between the latter two albums.

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

A show in Lima, Peru, on Nov. 13 marked the end of the road for that tour—little more than two weeks before the release of the group's new Interscope album, "The Beginning."

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

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

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

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

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

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

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

> 'SHE'S SUCH A CONSUMMATE FRONTWOMAN AND PERFORMER, SHE **RULES ANY STAGE** SHE WALKS ON.'
>
> —SCOTT THOMAS, X-RAY TOURING

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

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

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

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

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

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

As for Fergie herself, Thomas says that whether it was opening for Timberlake in the round, on her own tour or with the group, "she's such a consummate frontwoman and performer, she rules any stage she walks on."

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FERGIE, DOWN UNDER

AUSTRALIA AMONG FIRST TO EMBRACE THE SINGER

BY LARS BRANDLE

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

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

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

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

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

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

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

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

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

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

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

Melbourne moment: On tour with the Black Eyed Peas in 2005, **FERGIE** performs at the Rod Laver Arena in Melbourne, Australia.

DAVID TEUMA/GETTY IMAGES

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

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

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SWEET SMELL OF SUCCESS

FERGIE AND AVON PARTNER ON FRAGRANCE—AND BREAST CANCER FIGHT

BY MARIEL CONCEPCION

When asked about the inspiration for her recently launched Avon fragrance, Outspoken, Fergie told the company's executives that she envisioned a "rock'n'roll boudoir."

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

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

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

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

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

The partnership between Fergie and Avon began in October 2009. Since then, the artist has been closely involved with the creation of Outspoken (priced at $28 and available through Avon Representatives) as well as its package design.

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

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

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

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

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

Avon calling: FERGIE sought a touch of leather scent for her Avon fragrance Outspoken.

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'BEAUTIFUL, FASHIONABLE AND COOL'

MATCH BETWEEN FERGIE AND WILHELMINA AGENCY YIELDS DEALS

BY GARY GRAFF

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

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

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

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

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

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

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

"People in the fashion industry were asking, 'Is she the old Fergie from Wild Orchid? Fergie from Black Eyed Peas, the first couple of albums? Or is she going to be a different permutation in her solo career?' " Patterson recalls. "It was us pointing out to the fashion world she was going to keep evolving, that we already see this in her and if they watch they'll continued on >>p48

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on being chosen as BillBoard's Woman of the Year!
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Brand-new bag: Wilhelmina Models struck a deal for the Fergie for Kipling collection.

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Fergalicious

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

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Pump it up: Fergie partnered with QVC's FFANY Shoes on Sale in a promotion for National Breast Cancer Awareness Month.

from >>p46 see the same development. And in very short order, most of the fashion/beauty world said, 'You're completely right.' "

Patterson also praises Fergie as "very collaborative. We'd throw an idea at her and she'd run with it." A case in point is the video for "Clumsy" from "The Dutchess."

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

—SEAN PATTERSON, WILHELMINA MODELS

"She wanted to do something really fashion-oriented and felt like this would be the moment," Patterson remembers. "I was in Greece, of all places, and Dean and Dan [Caten] from Dsquared were there at the resort. So I asked them and they flew in for the video along with all these other really cool people from the industry. The second she heard the idea she was like, 'That's it! We're doing that. Let's make it happen.' It was very refreshing to see that she was so collaborative, constantly wanting to evolve herself."

Patterson says the relationships the singer/actress has built with those personalities have helped Wilhelmina create "a Fergie brand" rather than simply spin her toward scatter-shot projects.

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

Also helping Wilhelmina build the "brand": Fergie is nice, Patterson says.

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

All of that, of course, means Fergie's future with Wilhelmina is bright. Patterson is confident the release of the Black Eyed Peas' new album, "The Beginning" (Nov. 30), will only help.

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

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

"Within 12-18 months, you will be very aware of the fact there are more Fergie-branded products coming into the fashion/beauty world," Patterson says. "They'll speak to her fan base and speak to who she is as an artist. She will always be accessible to her fans yet still carry a very cool cachet."

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FERGIE'S TOP 10 HITS

CHART-TOPPERS ABOUND WITH PEAS, SOLO SINGLES

Crossover act: FERGIE makes her "London Bridge" video.

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

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

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

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

Rounding out this top 10 are four more top five hits: "Fergalicious" from "The Dutchess," the Peas' hits "My Humps" and "Don't Phunk With My Heart" and the solo Fergie cut "Clumsy."

(The Peas' new single, "The Time (Dirty Bit)," debuted at No. 12 on the Hot 100, after the deadline for this recap). Fergie also has been a guest artist on Hot 100 hits from other artists, including Nelly, Daddy Yankee, David Guetta and Chris Wills.

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

FRANK MICELOTTA/GETTY IMAGES

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Fergie

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THE BLACK EYED PEAS TOP BOXSCORES

RANKED BY GROSS. COMPILED FROM BOXSCORES FROM FEBRUARY 2001 THROUGH AUGUST 2010.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	$4,809,510 (£3,168,594) $75.13	THE BLACK EYED PEAS, CHERYL COLE O2 Arena, London, May 5-6, 27-28, 2010	65,446 four sellouts	Concerts West/AEG Live
2	$4,227,779 (7,398,613 reais) $183.74/$43.50	THE BLACK EYED PEAS, DAVID GUETTA Estadio do Morumbi, São Paulo, Brazil, Nov. 4, 2010	56,329 sellout	Mondo Entretenimento, Concerts West/AEG Live
3	$3,053,046 (€2,488,420) $70/$48	THE BLACK EYED PEAS, CHERYL COLE Palais Omnisports Bercy, Paris, May 20, June 4-5, 2010	49,739 three sellouts	Concerts West/AEG Live, Nous Productions
4	$2,996,808 (38,778,690 pesos) $98.92/$19.32	THE BLACK EYED PEAS, DAVID GUETTA Estadio Azteca, Mexico City, Oct. 2, 2010	76,458 sellout	OCESA/CIE-Mexico, Concerts West/AEG Live
5	$2,548,586 ($2,637,787 Canadian) $122.71/$67.15	THE BLACK EYED PEAS, JASON DERÜLO Air Canada Centre, Toronto, July 27-28, 2010	28,433 two sellouts	Concerts West/AEG Live
6	$2,524,567 ($2,871,633 Australian) $113.98/$87.39	THE BLACK EYED PEAS, LMFAO Acer Arena, Sydney, Oct. 2-3, 2009	27,282 two sellouts	Frontier Touring
7	$2,232,186 (£1,541,150) $49.50	THE BLACK EYED PEAS, CHERYL COLE Manchester Evening News Arena, Manchester, England, May 23-24, 2010	31,693 two sellouts	Concerts West/AEG Live
8	$2,216,826 (6,428,794 nuevos soles) $227.22/$17.27	THE BLACK EYED PEAS, CHRISTIAN BERGER Explanada del Estadio Monumental, Lima, Peru, Nov. 13, 2010	30,686 sellout	Fenix Entertainment Group, Concerts West/AEG Live
9	$2,011,353 (€1,512,580) $59.80/$54.80	THE BLACK EYED PEAS, CHERYL COLE O2, Dublin, May 1-2, 2010	25,724 two sellouts	Concerts West/AEG Live, Aiken Promotions
10	$1,998,840 ($2,287,500 Australian) $96.12/$72.09	THE BLACK EYED PEAS, LMFAO Rod Laver Arena, Melbourne, Australia, Oct. 6-7, 2009	23,135 23,350 two shows one sellout	Frontier Touring
11	$1,966,279 (£1,335,530) $49.50	THE BLACK EYED PEAS, CHERYL COLE LG Arena, Birmingham, England, May 8, June 1, 2010	27,630 two sellouts	Concerts West/AEG Live
12	$1,904,099 $89.50/$69.50/ $49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Staples Center, Los Angeles, March 29-30, 2010	29,220 two sellouts	Concerts West/AEG Live
13	$1,715,046 (3,001,330 reais) $329.63/$69.84	THE BLACK EYED PEAS, TONY GARRIDO Praça da Apoteose, Rio de Janeiro, Brazil, Oct. 24, 2010	20,632 sellout	Mondo Entretenimento, Concerts West/AEG Live
14	$1,697,902 (21,970,850 pesos) $129.83/$44.82	THE BLACK EYED PEAS, DAVID GUETTA Estadio Tres de Marzo, Guadalajara, Mexico, Oct. 6, 2010	25,379 sellout	OCESA/CIE-Mexico, Concerts West/AEG Live
15	$1,373,013 ($1,518,450 Australian) $99.46/$74.60	THE BLACK EYED PEAS, LMFAO Burswood Dome, Perth, Australia, Oct. 10, 2009	15,450 sellout	Frontier Touring Co.
16	$1,370,652 (17,818,475 pesos) $96.15/$33.03	THE BLACK EYED PEAS, PLASTILINA MOSH Estadio Tecnologico, Monterrey, Mexico, Sept. 30, 2010	27,743 sellout	Zignia, Concerts West/AEG Live
17	$1,342,840 (678,134,250 pesos) $108.91/$39.60	THE BLACK EYED PEAS, MOVIMIENTO ORIGINAL Estadio Bicentenario Municipal de Florida, Santiago, Chile, Nov. 11, 2010	17,978 sellout	Bizzaro, Concerts West/AEG Live
18	$1,275,583 (2,232,270 reais) $571.43/$74.29	THE BLACK EYED PEAS, DJ ANDRE PULSE Estadio Mane Garrincha, Brasília, Brazil, Oct. 22, 2010	13,122 sellout	Mondo Entretenimento, Concerts West/AEG Live
19	$1,247,463 ($1,290,626 Canadian) $120.82/$47.84	THE BLACK EYED PEAS, JASON DERÜLO Bell Centre, Montreal, July 31, 2010	16,451 sellout	evenko, Concerts West/AEG Live
20	$1,213,646 (2,123,880 reais) $285.71/$51.43	THE BLACK EYED PEAS, DJ MENGA Jockey Clube, Recife, Brazil, Oct. 17, 2010	17,071 sellout	Mondo Entretenimento, Concerts West/AEG Live
21	$1,152,289 $89.50/$69.50/$4 9.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO United Center, Chicago, March 13, 2010	17,106 sellout	Concerts West/AEG Live
22	$1,139,635 (1,994,360 reais) $256.82/$40.68	THE BLACK EYED PEAS, DJ ELY YABUR Estadio Orlando Scarpelli, Florianopolis, Brazil, Nov. 1, 2010	20,656 sellout	Mondo Entretenimento, Concerts West/AEG Live
23	$1,099,335 $94/$74/$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Madison Square Garden, New York, Feb. 24, 2010	15,595 sellout	Concerts West/AEG Live
24	$1,075,153 $94/$74/$49.50	THE BLACK EYED PEAS, T-PAIN Prudential Center, Newark, N.J., Aug. 4, 2010	14,162 sellout	Concerts West/AEG Live
25	$1,070,700 ($1,073,877 Canadian) $81.76/49.35	THE BLACK EYED PEAS, LUDACRIS, LMFAO Rogers Arena, Vancouver, April 11, 2010	15,676 sellout	Concerts West/AEG Live

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

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

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

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

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

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

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

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

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

—Edited by Mitchell Peters

GOODWORKS

GRAMMY FOUNDATION RAISES FUNDS WITH BLACK FRIDAY AUCTION

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

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

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

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

The year's most influential female power players celebrate their accomplishments. From left: Sony/ATV Music Publishing co-president **Jody Gerson**, M.A.C. Presents founder/president **Marcie Allen**, William Morris Endeavor VP/agent **Cara Lewis**, Universal Motown Records president/Universal Records executive VP **Sylvia Rhone**, Atlantic Records chairman/COO **Julie Greenwald** and Warner Bros. Records co-president/COO **Livia Tortella**.

WOMEN IN MUSIC 2010

Black Eyed Peas members **Taboo** (left) and **Apl.de.ap** were on hand to help fete bandmate and "sister" **Fergie**. Here, the three of them flip through the special-edition Women in Music program guide.

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

PHOTOS: A. TURNER ARCHIVES

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

LOWER LEFT: M.A.C. Presents founder/president **Marcie Allen** gets primped courtesy of L'Oreal Professionnel at the Eva Scrivo Salon before heading to the Pierre Hotel.

ABOVE: Billboard publisher **Lisa Ryan Howard** with sponsor and world famous shoeaholic **Steve Madden**.

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The 2010 Women in Music honorees gather onstage.

.biz Additional photos online this week at billboard.biz.

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WOMEN IN MUSIC 2010

Before taking the stage, Woman of the Year **Fergie** (second from right) poses for a photo with (from left) Prometheus Global Media CEO **Richard Beckman**, bandmate **Apl.de.ap**, Black Eyed Peas manager **William Derella** and bandmate **Taboo**.

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

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

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

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

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

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