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OPINION

BY PETE TONG

It’s no great secret that electronic music is back—and in a big way. The success of DJs and producers like David Guetta, Tiesto and Deadmau5 has been well-documented, even before the Guetta co-penned and produced “I Got Feeling” became the most downloaded track in iTunes history for the Black Eyed Peas.

And, while urban music’s adoption of dance music practically took off before labels had been built, the genre chart was never really a mainstream force. The records continued to be a niche entity, and despite the successes, the record business never took electronic music seriously. It was usually considered to be a short-term fad, as opposed to the long-term album artist rock/pop business that the record labels had built.

It’s a similarity that runs throughout the decade, with many associated businesses, especially magazines, also disappearing.

Yet, plunged into recession five years before the rest of the business, what happened next laid a strong and lasting foundation for the sector.

Electronic music is a genre by definition at ease with technology, and dance artists and DJs have always been among the earliest adopters of new media, be it mailing lists, Facebook groups or Twitter feeds. And, with earnings declining statewide, they did all they could to serve fans from South America to Singapore, playing out to these fans wherever they were, steadily building their live businesses. Shoring up support in this way led to the genre quietly, steadily growing through the years. Eight years on, it has become a massive ticket business, with recordings very much the cherry on top.

This may not look that groundbreaking now, but electronic music was way ahead of the curve.

When Guetta’s production career took off, Virgin Records America was only just waking up to the talent it had on its books. Now that same company is building successful 360-degree partnerships with the likes of Deadmau5 and Swedish House Mafia, with live concerts and merchandise as important as the records. The irony is that Deadmau5 and Swedish House Mafia got their record deals, they didn’t actually need them in the same way they would have done in 2001.

In the United States, the steady growth of the genre has been even more profound.

The success of specialist electronic online retailer Beatport has played a significant factor. I would cite Deadmau5 as the first act to break via Beatport. His savvy use of exclusive releases built up a rapport with the store and its users and helped to turn him into the phenomenon he is today.

Electronic music is now supported by major events and festivals operating in major cities. These aren’t MTV- or radio-led scenes, but have again grown via text chat rooms; such blogs as Stereogum, Brooklyn Vegan, the Fader, websites; and social networking.

Crucially, events like the Electric Daisy Carnival, Ultra Music Festival, Monster Massive, Hard, Electric Zoo Festival and the Detroit Electronic Music Festival have finally gained unrestricted access to the genre to those under 21 years old, who were previously locked out of the club scene by U.S. drinking laws.

No wonder North America is now producing dance DJs and artists to rival even the biggest European names. Headline-grabbing appearances at Coachella last month by Deadmau5, Richie Hawtin and Kaskade show just how far dance music has penetrated mainstream American pop culture.

And this time, there’s no going back.

Pete Tong is a partner in the International Music Summit in Ibiza, held May 26-28, a BBC Radio 1 DJ and a partner at William Morris Electronic.

Back From The Rave

Why The Dance Music Revival Has Important Lessons For The Rest Of The Biz

Dance music is built on solid foundations, with audiences that drive the scene through the Internet.

By Pete Tong

It’s a great secret that electronic music is back—and in a big way. The success of DJs and producers like David Guetta, Tiesto and Deadmau5 has been well-documented, even before the Guetta co-penned and produced “I Got Feeling” became the most downloaded track in iTunes history for the Black Eyed Peas.

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MEET THE BIEBERS

In The Wake Of Justin Bieber's Success, Labels Eagerly Search For The Next Teen Pop Sensation

What does 16-year-old Justin Bieber share in common with musical icons Bob Dylan, Bruce Springsteen, Nirvana and Britney Spears? They all, at one time or another, have inspired record company A&R executives en masse to aggressively sign up artists who sound, and sometimes even look, decidedly like them. Dylan's brilliance sparked the signings of folkies from Donovan to Steve Forbert; Springsteen led to Joe Grushecky and John Cafferty; Nirvana minted Radish, Candlebox and countless others; Britney Spears begat Willa Ford.

Seizing on the opportunities created by a phenomenon like Bieber is nothing new, and it's certainly not unique to the music business. But in the case of Bieber and the search for the next teen heartthrob, the pace at which it's happening appears as frenzied as the girls who hum-nah Bieber for autographs after shows.

Perhaps the most extreme example is the pre-teenically talented Greyson Chance, who in less than one month has secured two A-list managers and motivated a major TV personality to launch a record label. On April 28, Chance posted a YouTube video of himself covering Lady Gaga's "Paparazzi" for his sixth-grade classmates in Oklahoma. Ellen DeGeneres booked the 12-year-old—who sports a sweeping, Bieber-esque haircut—for a May 13 appearance on her ABC daytime show, then brought him back May 26 to announce that she'd launched her own record label, eleveneven, and signed Chance as her first artist.

Though Chance was rumored to have signed with Interscope the same week of his first "Ellen" visit, a representative for DeGeneres says, "A partnership with a major label is still in the works." Chance is co-managed by Guy Oseary (Madonna) and Troy Carter (Lady Gaga). A source familiar with the deal says that no material has been recorded yet, but Chance's team is searching for music in the vein of Coldplay's "Viva la Vida." Comparisons between Bieber and Chance are inevitable, given their age and online origin. But a more fitting comparison can be made with Cody Simpson, a 13-year-old from Australia signed to Atlantic. Simpson also started playing guitar and singing at a young age and was discovered last summer by an enterprising YouTube viewer: producer Shawn Campbell (Missy Elliott, Ciara).

"My parents thought it was some weirdo trying to get to me," Simpson says, "but he seemed legit and I've been wanting to make music since I was 7, so I told my parents to let me try this." "I've never worked with anyone this young before, but Cody is so focused," says Campbell, who helped Simpson get signed to Atlantic through executive VP of A&R Mike Caren.

Caren says that there's room for more than one teen maelstrom in the marketplace. "Justin Bieber opened the door for teen music on rhythm and pop radio," he says. "The really talented ones can break through." Simpson's debut single, "IYIYIYI," featuring labelmate Flo Rida, will be released June 1, and a full album is in progress. Caren says that it will be "more uptempo, energetic pop" than Bieber's R&B-driven material. "It's reminiscent of the Backstreet Boys and 'N Sync sound."

Williams, who also manages 15-year-old Khalil, signed to Island Def Jam Music Group's Teen Island label. The label was first created for Bieber, says Kawan "KP" Prather, senior VP of A&R at Def Jam, adding that due to Bieber's success, "people are less scared" to sign teen artists outside of the Disney/Nickelodeon formula.

Khalil's debut single, "Girlfriend," was written by Sean Garrett and sent to urban and rhythm radio formats May 24, and Williams says the focus is on developing him into a long-term artist: "Justin Bieber tapped into something that we had gotten away from as an industry," he says. "Little girls like to have artists that make them scream, whose posters they can put up on their walls. We've been so busy chasing a hit single or a hot record, we stopped making stars." Also on Teen Island is Aaron Fresh, a 17-year-old native of Trinidad and Tobago signed to a joint venture through Nick Cannon's Incredible Entertainment. Fresh's debut single, "Spending All My Time," is bubbling under the Mainstream Top 40 chart, with airplay detected at 64 stations, according to Nielsen BDS. "The youth movement is definitely in effect right now," says Cannon, who was introduced to Fresh through a producer. "It comes around about every 10 years, and last time it was Usher, Justin Timberlake and Beyoncé. I see Aaron as a future superstar right up there with them."

Meanwhile, even Simon Cowell appears to be on the hunt for the next Bieber. During an interview on ABC's "The Oprah Winfrey Show" before his departure from "American Idol," the music/TV mogul revealed that "The X Factor" will come to the United States next fall with a lower age limit—14.
MAC ATTACK

Initial Focus Of DOJ’s Inquiry Into Apple’s Digital Music Service Centers On Allegations Of Price Fixing

Seeking information on possible price fixing in the digital music marketplace, the U.S. Department of Justice contacted the legal departments of the major record labels as part of an initial inquiry into Apple, sources tell Billboard.

The DOJ also spoke with a number of digital music services.

The inquiry into iTunes was first reported by the New York Times. That story said the DOJ was examining allegations that Apple had strong armed labels from participating in rival music labels Amazon’s Daily Deal.

Amazon’s Daily Deal first launched in June 2008 but it became the subject of iTunes’ ire last summer when the Seattle-based merchant pushed for labels to make new releases available on the Monday before the initial Tuesday street date. In September, iTunes began grumbling about that promotion, insisting that the big pushback began when Ivalid placed Mariah Carey’s “Memoirs of an Imperfect Angel” in the promotion a day before its Sept. 29, 2009, release. In January, iTunes extended its vocal displeasure about Amazon to the independent community when Vampine Weekend’s “Contra” was the Daily Deal on Jan. 11, selling at $3.99 a day before its official street date.

Earlier this month, according to sources, the DOJ reached out to the majors to learn whether Apple’s cloud in the marketplace could affect pricing. Since the featured album in Amazon’s Daily Deal usually sells for the low prices of $3.99-$5.99, as opposed to the almost standard $9.99 price point for digital albums, any attempt to discourage labels from participating in the Amazon promotion might be construed as price fixing, sources say.

The DOJ “sends a lot of mixed messages about what it’s reasonable,” a source familiar with the DOJ conversations says. “The conversation with Justice has nothing to do with Amazon getting [music] early. It has everything to do with whether iTunes is trying to control pricing.”

While iTunes has significant market share, it’s not a monopsony. Overall, iTunes had 26.7% U.S. market share last year, which translates into 65.5% of digital market share, Billboard estimates. For a carte down sales, its U.S. presence is overwhelming, with an estimated 93% market share.

In contrast, Amazon’s MP3 store had an overall 1.3% market share, which translates into about 5% of U.S. market share for a carte down loads, while Walmart’s MP3 store has an estimated 0.17% of overall market share, or 0.6% of downloads.

Earlier this month, according to press reports, the Federal Trade Commission (FTC) and the DOJ were considering investigating the rules Apple places on its application developers, specifically those rules requiring developers to use the Apple programming tools rather than those from third parties. Doing so would mean apps created for the iPhone could only work on the iPhone, and developers would have to create separate apps for other devices.

The DOJ reacted similarly to Microsoft’s dominance in the late 90s, claiming the company was using its Windows operating system to get an unfair advantage in the browser market, but an antitrust trial this month, overturning rival Microsoft to become the world’s largest tech firm and the second-largest company of any kind in the United States behind Exxon-Mobil.

As yet, the DOJ has only asked to speak with the legal departments of the record labels, and hasn’t sought any documentation on the topic at hand.

In the mid- and late 90s, when the FTC explored the music industry’s involvement in price fixing, the initial inquiry blossomed into a full-scale investigation in which numerous label sales and distribution executives were deposed. Also, the FTC demanded and received what was described as “truck-trailer” loads of documentation, including e-mails.

If the iTunes inquiry ever moves to the investigation stage, the DOJ may have a hard time getting documentation. According to sources, practically all iTunes communications on the topic have been verbal, and iTunes executives haven’t detailed their position to all the labels.

Apple, Amazon, the DOJ and the major labels all declined to comment for this story. Digital retailer EMusic confirmed that it had received a phone call from a federal regulator but declined further comment.

Additional reporting by Glenn Peoples.

The Devil’s In The Details

Labels, Publishers Continue To Squabble Over Parts Of The Section 115 Copyright Update

While music publishers and labels have found common ground on many key elements of the still-to-be-determined Section 115 regulations update, some issues still divide the two groups.

When the Copyright Royalty Board finally set royalty rates (for downloads, interactive streaming and subscription downloads, and advertising-supported music on Jan. 26, 2009, the regulations regarding the Section 115 compulsory license needed to be updated to account for the new digital realities. Consequently, the U.S. Copyright Office asked the stakeholders—the publishers, labels and digital service providers—to send a consensus proposal on the regulations in August 2009.

On April 30 this year, the stakeholders sent a letter to the Copyright Office detailing the areas of agreement, as well as the areas of conflict. Those include the labels’ desire, in essence, cross-collateralize digital and physical royalty payments due to publishers and songwriters; the publishers’ demand to receive from labels detailed accounting, broken down by service, where the pass-through song license has been employed, and the publishing’s demand to receive mandated electronic reporting of accounting from labels and digital service providers.

With regard to the cross-collateralization of digital and physical royalty payments, labels contend that if a “negative reserve balance” exists due to royalties that have been returned, they should be able to recapture that royalty overpayment by reducing the amount payable on all configurations, including the digital delivery of music.

“If we overpay from the right pocket, we want to take it out of the left pocket, which is reasonable,” one executive in the label camp says.

Others in the label camp say that before there was a unitary rate structure regardless of format when dealing with CDs and tapes. But now with different revenue rates for different kinds of music consumption, the reserve balance should be converted from units to dollars to preserve the right to recover a negative balance, or—as it’s known in music-industry lexicon—being “upside down.”

Publishers dispute that logic. “There is a long history of [label] reserve practices that have caused concern,” National Music Publishers’ Assn. President/CEO David Israelite says. “There is no such thing as shrinkage, overshipment and returns in digital, so there should be no reserves for digital delivery. The labels want to let the physical problems bleed into the digital world, and we think this is a bad idea and shouldn’t be allowed.”

Concerning the issue of whether compulsory licensing reporting should be detailed on an account basis, labels say that they currently don’t provide such reports on a chain-by-chain basis and see no need to do so in the digital world. Music publishers have long been stymied by their inability to see what iTunes is selling and want access to sales information on an individual account basis whenever the pass-through license is applied.

Finally, on the third point of difference, the labels say they already provide electronic reporting of royalty accounting when requested but don’t want to have it mandated, as requested by publishers.

Despite the areas of discord, Israelite says that both sides took a "very constructive approach" to work through the issues. Both sides have already agreed on a number of topics, including allowing the compulsory licensee to extend the deadline for providing annual statements of account from three months to six months after the close of the licensee fiscal year; allowing the compulsory licensee to make an estimated payment when the exact performance royalty deduction isn’t known; maintaining records up to five years after service of an annual statement; and establishing a $50 threshold before royalties are payable.

On the points where there’s agreement, it’s still up to the Copyright Office to decide whether to adapt the suggested changes into the regulations. On the unresolved issues, the office will likely hold a hearing to discuss what to do.

BIZ
MELODY AND MIGHT

IN MEMORIAM

Ronnie James Dio
As co-head of the Nashville office of the Paradigm Talent & Literary Agency and the longtime responsible agent for touring powerhouse Toby Keith, Curt Motley is a major player in one of the most vital music markets in the world. Paradigm Nashville books tours and personal appearances for a wide range of country and Americana acts, and last year it entered the Christian booking business with the acquisition of Third Coast Artists. Just one day back from a three-week USO tour with Keith in Afghanistan, Motley spoke with Billboard about the health of touring and why working with the USO is important to him.

1. What were the shows in Afghanistan like?

When you play a Forward Operating Base, or FOB, like the one in the Helmand Province, where there’s all kinds of killing going on, those guys are our getting shot at and blown up, and they’re on edge all the time. They’re real polite, they stand rigid, and they’ve got that faraway stare. You get to a bigger base, like Bagram, that got attacked yesterday, it has 30,000 people, it’s like a city. Those people are all crazy. If you get even further away, maybe a refueling center or something like that, they’re just gone. Those guys are not into the music, but if you’re watching them, you can’t tell if they dig it. But you always hear from their families about how much it meant to them. You’ll never play for a more appreciative group of people. I really wish I could do a better job of getting more artists over there. I’m on the board of the USO, and it’s really difficult to get people over there.

2. Why do you go?

I asked Toby to go and I am not going to let him go by himself. And it’s the only way I know to do anything that means anything to the troops. [Live Nation country president] Brian O’Connell goes every year, and [singer-songwriter] Scotty Emerick, and Toby’s assistant Mitch DeNeui, and we’ve got our little group of guys. You don’t have to be a warmonger, get the right wing, left wing, any of that, you’ve just got to show some cats who are in a volunteer military over there, getting killed or being away from their families two or three years at a time, that you care. They just want to know that we give a shit. We’ve had Rascal Flatts over, Montgomery Gentry. I seed some more A-listers, some big names. I’ve got to do a better job.

3. Why has Toby Keith maintained such consistency in touring?

The one thing you can count on when you go see Toby is that the show is going to take you out of the environment you’re in and transport you to a gigantic honky-tonk. For two hours you’re going to forget about your mortgage, your job and how much some things suck, and you just going to have fun. It’s something you can’t get any other way. He has as much fun as the audience does, and he surely doesn’t have to do it for any other reason. Every year he gives them what they want. They can count on him.

4. Who’s in the pipeline that you think has a chance to break through in country?

Someone that I hope is close is Jason Aldean. I really like him. We had him out for some dates, and it’s sort of that same kind of deal. He gets up there and does it without a lot of bells and whistles, just brings it to the people.

5. Paradigm acquired Third Coast last year. Any possibility of further expansion?

There could be. People were jumping off bridges and stuff, telling us it was stupid to try and expand when everyone is contracting, but it felt right. You have to take chances if you want to move stuff forward and grab another ring. And it’s met all our expectations. I think you’ll see Third Coast inside of Paradigm blossom and grow. We’re integrated now, we have all the platforms available to our artists: film, television, soundtracks, everything.

6. What’s your take on the general health of the touring business?

We were probably out ahead of the economic situation last year, when everybody was holding their breath thinking we were going to get hit. I think we will feel it more this year. Not so much on the big headliners, but the $15,000-$25,000 bands are really going to feel it. The major headliners, they’re an escape for people. There’s nothing as good as live music for me — well, one thing. But you can’t sit at your computer or watch TV and get that live music experience. I don’t care if they shoot it in 3-D or with a 20-cam-era HD shoot. You can’t get what you feel sitting in the audience with the sous pounding you in the chest, beers getting spilled on you, and everyone united in having a good time. That’s the one thing that will rise above all the technology.

7. Maybe it’s the promise of a new season. Maybe it’s just the heat. But despite the troubles besetting music retailers, they’re mostly expressing optimism about this summer’s slate of scheduled album releases, hoping that school vacation and priority releases from such A-listers as Drake, Eminem, Mylly Cyrus, Maroon 5, Sarah McLachlan and Ozzy Osbourne add up to tidy fans, this summer.

The release schedule “looks really good,” Trans World Entertainment VP of music and new media Ish Cuebas says, an opinion echoed by Alliance Entertainment group VP of vendor managed inventory services Cindi Barr, who adds that “June looks great, particularly for rap.” That month will feature a bumper crop of superstar hip-hop releases from Drake, Miley, Young Jeezy, Eminem, Sean “Diddy” Combs and the-Dream.

The June 22 schedule alone features a diverse range of hit-name titles: Eminem’s “Recovery,” which is expected to ship about 1 million units; Mylly Cyrus’ “Can’t Be Tamed,” which will ship about 900,000; and Osbourne’s “Scream,” which will ship about 175,000.

Beyond June, rap and hip-hop will be well-represented throughout the summer, with album coming from Soujja Boy Tell’Em, Trina, Bone Thugs-N-Harmony, Pribull, T.I., Misqiu Soulchild, Lil Jon, Big Boi, Fat Joe, Rick Ross and Game.

In addition to Eminem, merchants tout Drake, who’s expected to ship about 400,000 units, as having large sales potential. “Drake could be a big one; his last album had crazy legs for us.” Newbury Comics head of purchasing Carl Mello says.

The rock release schedule from summer through September also looks strong with albums coming from Kid Rock, Weezer, Maroon 5, Limp Bizkit, Robert Plant, Stone Temple Pilots, Widespread Panic, Jack Johnson, Beastie Boys, My Chemical Romance, Orinmanti, Saving Abel, Linkin Park, Soulfly, Papa Roach, Buckcherry and Los Lonely Boys.

For older fans, this summer will see the release of albums from Elvis Costello, Josh Groban, Steve Miller, Tom Petty, Lynyrd Skynryn and a U2 Blu-ray version of “360°” at the Rose Bowl.

Merchants have particularly high hopes for Mclachlan’s “The Law of Illusion,” which Newbury’s Mello says could be like the second coming of Sade, whose “Soldier of Love,” with 1.1 million scans, is the second-best-selling title in the United States so far this year.

“Illusion” is expected to ship about 400,000 units as is Christina Aguilera’s “Bionic.” Other merchants say they expect brisk sales from the new “Twilight: Eclipse” soundtrack.

Other mainstream soul, hip-hop, pop, rock and country acts with summer releases include Enrique Iglesias, Katy Perry, Rascal Flatts, the Black Eyed Peas, Fantasia, Kenny Hill, Ne-Yo, Dierks Bentley, Clay Aiken, Phil Collins and Kenny G, in addition to a “Jersey Shore” soundtrack and a Celine Dion live CD/DVD.

Many retail executives caution that shifting album release dates can play havoc with their fortunes, that the propensity for these dates to move at the last minute has increased dramatically through the years.

“Nowadays, it seems that the release schedule is controlled by the whims of artist management,” one wholesale executive says. Another wholesaler complains that “the labels can’t seem to predict anything anymore on when releases will be coming out.” Trans World’s Cuebas notes that a Jay-Z greatest-hits set and a new Chamillionaire album have already been pushed from their planned June releases.

A lack of vision from the labels continues to rankle retailers. At one point, Cuebas notes, four hip-hop albums were planned for June 22. “I just don’t get it. How many records do the labels think that rap fans can afford to buy on one day?” she asks. “The video industry is so far ahead of the record labels in terms of planning. Have you ever been to a home video label’s war room? You would see a white board 50 feet long and they have every studio going down the right-hand side with all of their releases and street dates for the year. They want to make sure that they don’t release a title on the same day a title may be going to a similar audience.”

Another wholesaler chides the labels for not taking advantage of unifying pop-culture moments that bring people into stores in droves. He cites the home video release of “Avatar,” which, “was the world’s fastest-selling DVD, with 7 million units sold in a four-day weekend.” Other than the “Glee” cast’s “The Power of Madonna” album—a No. 1 debut with 98,000 units, according to Nielsen SoundScan—little else came out that day, the wholesaler says. Besides planning, labels need to step up their marketing game too, one retailer says. “There are plenty of other product lines that are keeping the lights on in our stores that demand our attention nowadays,” a purchasing executive adds. Consequently, other than the occasional genre sale, he doesn’t have big plans for music this summer.

Retail by Ed Christman
Catch A Wave

Mobile Payment Systems Hold Promise For Merch Vendors

If there’s one thing music merchandise veteran Steve Gerstman has learned, it’s that cashless payments are essential to a successful merch stand.

Gerstman, the founder of Cut Merch in Emeryville, Calif., estimates that at least 44% of merch sales at any given concert are placed on credit cards.

Moreover, credit card purchases, on average, are larger than cash purchases. Giving fans the ability to charge for items isn’t just the difference between a sale or no sale—it could also be the difference between a $40 sale or an $80 sale.

That’s why Gerstman is keeping a close eye on how advancements in mobile phone technologies could facilitate sales.

“Is there a need for this in the touring and merch business?” he asks. “My answer is definitely yes.” It would be a great innovation.”

Mobile payment services serve both ends of the sales spectrum, offering solutions for vendors and customers alike. Gaining the most traction today are services that let vendors use their mobile phones to take credit card payments. Of greater long-term potential are services that turn mobile handsets into wireless payment devices that the consumer waves in front of a terminal to make a purchase.

One promising card-based mobile payment system comes from San Francisco startup Square, which emerged from beta testing in May. Led by Twitter co-founder Jack Dorsey, Square provides clients with a special credit card swiper attachment that plugs into a device’s headphone jack.

Another approach to mobile payments that holds greater promise are systems that do away with the credit card completely. Companies in this emerging market are claiming various technologies to accomplish the same basic goal: enable users to simply wave their phone near a terminal to settle any transaction.

DeviceFidelity of Richardson, Texas, has developed a special microSD card that can be placed in a mobile handset to enable users to wave it by a wireless Visa payWave terminal to complete a purchase. In May, the company said it has developed an iPhone case that can be outfitted with a DeviceFidelity microSD card.

Elsewhere, Starbucks just expanded a mobile payment program with partner mStand from eight stores in Seattle and Northern California to a nationwide rollout at locations inside select Target stores. The system enables customers to pay for purchases using an iPhone app that displays a scannable barcode, which can be used in place of a Starbucks gift card.

There’s also Bling Nation, which enables users to attach a radio frequency identification, or RFID, tag to their phone and wave in front a tag reader at participating retailers to pay for purchases. Even Apple has applied for a patent on a mobile payment and ticketing system that it calls Concert Ticket+.

Nearly all such systems require retailers to install special equipment, as well as train staff and customers in its use.

Given the ubiquity of credit cards, why should merchants bother? For starters, most cardless mobile payment systems charge lower transaction fees than credit card companies. They also claim to process payments faster than traditional credit card readers and eliminate costs associated with paper receipts.

Bling Nation CEO Meyer Malka offers an even more compelling reason—the opportunity to collect customer data.

“If you buy online on Amazon, Amazon knows exactly when the last time you visited the site, what you bought, and they can send you e-mails or coupons,” Malka says. “That’s nonexistent in the physical world.”

Hip to be square: The Square mobile payment app utilizes a credit card swiper attachment that plugs into a device’s headphone jack.
Plug In, Baby
Muse Could Be The Year’s Breakout Touring Band

It seems to happen annually—as if out of nowhere, an act emerges with eye-popping grosses to suddenly become one of the biggest touring stories of the year.

The surge could be an established act that realizes widespread traction through incendiary performances (Pink in 2009). Or it could be an up-and-coming band that suddenly catches fire (Jonas Brothers in 2008). Or it could even be a synergistic classic rock package that resonates with music fans (Journey/Def Leppard in 2006).

When this happens, it’s lightning in a bottle, and the touring industry lives for it. Though plenty of pundits might not see these dark horses coming, their success is never an accident. Instead, it’s a case of the artists and those behind the scenes having done the necessary heavy lifting; it takes to propel an act to the next echelon.

British rock trio Muse is on a path to be this year’s breakout act. The band is touring in support of its fifth studio album, “The Resistance” (Warner Bros.), which last fall bowed at No. 3 on the Billboard 200, its highest-ever chart debut, with sales of 128,000, according to Nielsen SoundScan.

Seventeen headlining shows reported to Billboard Boxscore so far this year recorded grosses exceeding $9 million and moved almost 200,000 tickets. The average nightly take for Muse this year is $533,441 in gross and 11,436 in attendance. That’s up significantly from the band’s road work for “Black Holes & Revelations” in 2006-07, when the nightly gross was $444,647 and per-night ticket sales were $8,607, despite huge sellouts at London’s Wembley Stadium elevating the average, according to Boxscore.

This spring in North America, Muse was on fire, with production-heavy concerts awing fans and rampant word-of-mouth building momentum. In March alone, according to Boxscore, the band grossed $821,705, with attendance of 15,818 at the Bell Centre in Montreal; topped $800,000 with 16,284 tickets sold at Chicago’s United Center; netted $737,795 with 14,770 in attendance at Boston’s TD Garden; and grossed $683,712 with attendance of 15,380 at the Wachovia Center in Philadelphia.

“They are as hot as any band in this country,” says Charles Attal, partner in Austin-based promoter C3 Presents, which booked Muse to headline the Austin City Limits (ACL) Music Festival in October at Austin’s Zilker Park.

Attal, a savvy talent buyer, counts himself as a fan. “Energy at their live show is over the top,” he says. “I have seen them three times this year, and I will keep going to see them.”

Such growth comes from strategic booking, not overplaying in terms of venue size and building the fan base. And, of course, all the setup in the world means little if the artist doesn’t deliver onstage.

ICM senior VP of concerts Marsha Vlasic, Muse’s agent for 10 years, says the band has made “great strides” in North America. The last time Muse significantly toured the country, it played smaller-capacity configurations in arenas and was prepared to do the same this time.

“I anticipated they would do bigger business this time, but they outperformed any of our expectations,” Vlasic says. “We were going to set some buildings up in smaller configurations, and (instead) in some buildings we went 360.”

Vlasic attributes the Muse upick to a “brilliant” new record, the band’s appearances on the “Twilight” movie soundtracks and playing eight choice dates with U2 on its sold-out 360° stadium tour last year. The U2 gigs showcased Muse at such venues as Giants Stadium in East Rutherford, N.J., FedEx Field in Washington, D.C.; the Georgia Dome in Atlanta; and Cowboys Stadium in Dallas.

Muse is managed by Q Prime (Metallica), whose co-presidents Cliff Burnstein and Peter Mensch “certainly know how to manage bands,” Vlasic adds.

Muse will play Rock in Rio May 27 in Lisbon, Portugal, then tour European stadiums, arenas and festivals through the summer, wrapping with two nights at Wembley Stadium Sept. 10-11. The band will resume its North American arena headlining tour Sept. 22 at Viejas Arena in San Diego. Muse will work in the ACL fest in October.

On The Road
RAY WADDELL

A revelation: MATTHEW BELLAMY of Muse

Then wrap the tour Oct. 27 at the John Paul Jones Arena in Charlottesville, Va., a bit earlier than previously scheduled in anticipation of the birth of drummer Chris Wolstenholme’s child.

“Their audience has grown and grown and grown, and we’re still growing,” Vlasic says, indicating that the live work will continue into 2011. “I love them and can’t wait for them to come back next summer.”

For 24/7 touring news and analysis, see billboard.biz/touring.
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<td>Myrtle Beach Oceanfront Pavilion, Myrtle Beach, June 1</td>
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<td>$334,280</td>
<td>BILLY TALET, ALAXIS ON FIRE, CANCER ATS, AGAINST ME!</td>
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<td>Richmond Coliseum, Richmond, Va., April 27</td>
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The world's two largest recorded-music markets suffered double-digit sales declines in 2009. But an annual survey of the global business shows it's not all doom and gloom.

According to IFPI's newly published "Recording Industry in Numbers" yearbook, the U.S. market's trade value dropped 10.7% in 2009, while Japan's dropped 10.8%. Yet no fewer than seven of IFPI's top 20 music markets notched year-on-year gains, ranging from a tiny 0.2% uptick in Mexico to a sharp 11.9% increase in Sweden. Other growing territories include the world's third-largest music market, the United Kingdom, and the world's second-most populous nation, India. Billboard looks at the stories behind the statistics.

**GLOBAL**

**United Kingdom**
Up 1.9% to $16 billion
No one's popping champagne corks yet, but Britain's music business just halted five years of decline, with digital growth offsetting the physical slump.

While physical sales dropped 6% to £740 million ($1.2 billion), digital revenue increased 48% to £189 million ($295 million), driving the total trade value of recorded-music sales up 1.9% to £1.6 billion ($2.6 billion).

Physical sales delivered 73% of trade value, down from 79% in 2008. The early-2009 demise of retailers Zavvi and Woolworths removed 1,000 stores from the U.K. market, but IFPI director of market research Gabriela Lopes suggests it also pushed music fans toward digital services.

The digital album came of age, increasing sales 56% to 16.1 million units. That represented 36% of digital revenue, while single-track downloads accounted for 44%. Digital album sales are "growing faster than single tracks," Lopes says. "a trend we see in the major markets like the U.S."

Download store 7digital's CEO Ben Drury reckons a key growth driver was the recording industry's embrace of downloads free of digital rights management restrictions, while aggressive pricing has made digital albums value-added alternatives to buying single tracks.

Digital still only generated 19% of total trade value—compared with 43% in the United States—so further growth seems certain, particularly as advertising-supported services like Spotify and We7 expand. We7 had 1.2 million unique site users in April 2010, up 350% from the same period last year, according to CEO Steve Purdham. "Ad-funded is the ideal solution to create a barrier to piracy for people who can't—or don't—want to pay," he says.

New ad-supported services delivered 4% of digital revenue in 2009, while subscription services saw their share dip to 6%, from 7% in the prior year. However, both categories grew in trade value, up 247% to £8.2 million ($12.8 million) and 37.2% to £1.1 million ($1.6 million) respectively, indicating to British labels group the BPI.

The United Kingdom remains the world's biggest market for performance rights revenue, which increased 8% to £78.4 million ($122.5 million), aided by collecting society PPL's increased number of reciprocal deals and investment in tracking systems.

In the past, PPL chairman/CEO Fran Nevlak notes, such revenue was "the icing on the cake" for U.K. labels. But today, he says, "this is absolutely crucial bottom-line income."

**Australia**
Up 4.3% to $381.6 million
Although remaining cautious, Ed St. John, chairman of Australian labels group the Australian Recording Industry Assn., says he sees "the green shoots of recovery" in the country's first annual sales gain since 2003. The arrival last year of Nokia's Comes With Music and MySpace Music helped drive the digital sector. But label sources estimate iTunes still accounted for 65% of digital trade values, which surged 40% to A$88.1 million Australian ($68.8 million), raising digital's market share to 18% in 2009, from 13% in the prior year. CD sales accounted for 78% of overall sales, with volume down just 2.6% to 29.4 million units. A key factor was the opening of 19 new stores by market-leading home entertainment/consumer electronics retailer JB Hi-Fi during its financial year that ended June 30, 2009. JB estimates it accounts for 40% of the Aussie CD market.

A strong schedule of releases by established artists ranging from pop/rock veteran Roberto Carlos to singing priest Father Fabio de Melo enabled Latin America's largest music market to enjoy its second consecutive year of stability after three years of double-digit declines. Physical music sales inch ed up 0.5% to 331.6 million records ($164.6 million), but digital revenue slipped 0.7% to 53.2 million records ($26.6 million). IFPI's Lopes suggests the figures might mean the decline in Brazilian music sales "has bottomed out, and we're now looking at a period of prosperity for growth—if digital manages to take off."

While piracy has restricted digital growth, several new subscription services launched in 2009, driving the format's share of digital trade values to 35% in 2009, from 9% in the prior year.

**South Korea**
Up 10.4% to $144.8 million
Sales climbed as the implementation of "three strikes" legislation in July 2009 drove Korean users toward fully licensed subscription services that had emerged in 2008, including former illegal operators Soribada and Bugs. That migration was aided by a major government campaign to publicize the new anti-piracy law. Physical sales dipped 5.9% to 2.5 billion won ($64.5 million) following sharp gains in 2008, while digital revenue surged 27% to 10.8 billion won ($80.4 million) after remaining virtually flat during the prior two years. Universal Music Korea managing director Beom-Joon Yang says the industry's new tactic of releasing two or three mini-albums by Korean pop acts in a year, rather than one full-length album, has been particularly helpful in "stimulating consumer demand for new music."

**Sweden**
Up 11.9% to $138 million
A 11.9% leap in digital sales to 156.1 million kronor ($20.4 million) lifted the sector's share of the overall market to 15% in 2009, from 8% in the prior year. Labels say file sharing declined after the April 2009 passage of legislation requiring Internet service providers to divulge the identities of copyright infringers to rights-holders. That same month, a Swedish court found the four members behind BitTorrent tracker the Pirate Bay guilty of assisting in making copyright material available. After that, Universal Music Sweden managing director Per Sundin says, "Consumers went back to buying CDs," sales of which climbed 17.2% to 13.6 million units.

While piracy was the year of Spotify, which launched in October 2008 and now boasts 2 million active users in Sweden (out of a population of 9.1 million). The music service received a boost in November when market-leading telcom Telia began bundling Spotify's subscription service with its broadband and mobile service plans.

**India**
Up 2% to $128.4 million
Demand for music in India's booming mobile phone market boosted digital trade value 53% to 1.9 billion rupees ($39.6 million), offsetting a 20.1% drop in physical sales to 3.1 billion rupees ($64.2 million) —"a Holy Grail story," IFPI's Lopes says. India has more than 422 million mobile phone subscribers, according to the Cellular Operators Assn. of India, and is adding around 13 million monthly.

Ringbacks delivered 83% of digital revenue, up from 62% in 2008. While piracy still blights physical sales, collecting society PPL India's recent drive to increase performing rights revenue, particularly from the hospitality and retail sectors, is paying off. That grew a hefty 25% to 1.2 billion rupees ($26.4 million) during 2009, representing 19% of total trade value—up from 16%.

**Mexico**
Up 0.2% to $120.9 million
Mexican music sales remained virtually flat in 2009—but that was a vast improvement over three straight years of double-digit declines. Digital sales jumped 36% to 241 million pesos ($17.8 million), while physical sales fell a modest 1.3% to 1.4 billion pesos ($102 million), helped by a strong release schedule and intensified anti-piracy efforts. The Mexican launch of Apple's iTunes store in August helped boost digital sales, says Fernando Hernandez, director general of labels group Amprofon. He adds that the attendant publicity also spurred interest in other online music outlets. However, master ringtones and streaming services remained dominant, respectively delivering 23% and 27% of the sector's trade value, while downloads accounted for only 15% of digital revenue.

Reporting by Abir Bhaarah Barthakur, Lars Brandt, Leila Cohn, Tom Ferguson and Andre Paine. All currency conversions are based on the figures and rates IFPI used for individual markets in the "Recording Industry in Numbers 2010."
Hitmaking Trinity

Priests Prove To Be Durable Chart Fixtures In Brazil

How’s this for an unlikely power trio? Three of the top-selling artists in Brazil are handsome, telegenic Catholic priests.

According to year-end data reported by Brazil’s Assn. of Record Producers, Father Fabio de Melo’s 2009 “Iluminar” was the country’s top-selling album of 2009. It was an encore performance; de Melo’s debut album, “Vida,” was the top-selling album of 2008. This time around, the pop-star priest had three albums among the top 10 sellers of 2009.

But it doesn’t stop there. Two other priests, longtime superstar Father Marcelo Rossi—who released Brazil’s second-top-selling album of 2008—and newcomer Father Reginaldo Manzotti, had releases that placed among the country’s top 10 music DVDs of the year.

Brazil’s love affair with singing priests isn’t new, as Rossi’s successful recording career goes back a decade. But the preponderance of religious men on the charts underscores the power of contemporary branding; all three priests have active websites, Facebook and Twitter accounts, and radio and TV shows.

Some hardcore believers may even think the hand of God had an added impact on sales. Brazil is one of the few countries whose physical sales rose in 2009, which is remarkable in a market where pirated product represents 48% of all music sold, according to 2007 figures from IFPI.

“People don’t want to buy pirated goods when it deals with their religion,” says Leonardo Gannem, president of Som Livre, the indie label that releases de Melo’s and Manzotti’s albums.

The three singing priests have distinct styles. Manzotti is more religious and always performs in his robes; de Melo is more pop-driven, and does shows outside the church, and Rossi does both pop and spiritual live as well as spoken word. However, all three donate their recording proceeds to the church. And each one is a charismatic performer who had an established following before signing a record deal.

Gannem signed de Melo three years ago, expecting sales of 50,000 copies of that first CD, “Vida.” Instead, he sold more than 1 million.

“These guys used to sing to a relatively small group of people, and when we put them on national television…they reached a whole other segment,” Gannem says, adding, “We found a huge space of music that was not explored.”

De Melo and Manzotti have benefited from exposure on Globo TV, Brazil’s biggest network, which happens to be a sister company of Som Livre.

Prior to de Melo, Rossi had already proved to be a phenomenon whose latest studio albums, “Paz Sim Violencia” Volumes 1 and 2, released in 2008, have collectively sold 1 million-plus copies on Sony Music.

The label also released a six-CD spoken-word set with self-help messages that has collectively moved more than 5 million copies, which have been sold at newsstands nationwide.

Sony Music Brazil president Alexandre Schiavo says Rossi has managed to cross over to the secular market, even earning airplay on pop radio. Now, Sony is looking to expand beyond the Catholic marketplace into the largely untapped Christian market.

Earlier this year, the label opened a new gospel division and will begin releasing product this year, promoting in both Christian and secular marketplaces and with an emphasis on digital and mobile retail. “This music was never exploited in a digital format,” Schiavo says. “There’s tremendous potential.”

Going Public

Performance Rights Fees Rise In Latin America

As physical music sales continue to decline in most of Latin America, public performance royalties are becoming an increasingly important source of revenue for labels.

According to IFPI, collecting societies for performers and labels increased their take by 22% in 2009 to a combined $144 million across 16 Latin American and Caribbean countries. Society directors attribute that success to new agreements with music-consuming businesses like coffee shops and brand marketers and the expansion of cable TV services in the region.

Mexico’s Somexfon, which collects public performance fees on behalf of labels for music used in restaurants, hotels and bars, began expanding its collection staff of three in 2008. The society now has 10 offices throughout the country and a staff of 45 devoted to affiliating new establishments, according to managing director Francisco Martinez.

According to IFPI’s 2010 Recording Industry in Numbers report, Somexfon—which was founded in 2002 specifically to compensate labels, since songwriters and performers have their own societies—more than doubled its net revenue to $1 million in 2009.

While Martinez acknowledges that such fees “can’t make up for the loss in [CD] sales,” public performance royalties remain a key revenue source. By the end of 2010, Martinez expects to open new offices in Tijuana, Merida and Toluca.

In Colombia, where performance rights royalties surged 26% in 2009 to $2.4 million, the gains have come from cable networks and use of music at live marketing events for consumer products, ACINPRO GM Octavio Alberto Machado says. The society, which represents artists and labels, jointly collects public performance fees with songwriters’ society SAYCO. Machado says his organization is trying to get a bill passed that will allow it to collect fees when artists perform on TV.

In Argentina, labels group CAPIF has opened 12 regional offices to manage collections and has centralized its operations in three areas: legal affairs, broadcasting media and so-called “special users,” such as restaurants. As in Mexico, collections are a combination of filing legal action against nonpayers and tracking down other establishments in noncompliance. Resistance to performance fees remains a challenge.

In Mexico, broadcasters refuse to compensate labels for performance rights that they’re legally owed, and collections are split among three societies laying claim to a performance fee. “When a user sees one society showing up one day and then another and another,” Martinez says, “they may not want to pay any of them.”

—Ayala Ben-Yehuda

EN BREVE

FONSECA’S MANAGEMENT OPENS BOOKING BIZ

10Music, the Bogota, Colombia-based management company and label behind Colombian artist Fonseca, has opened its own booking business. Its first client is Venezuelan pop-urban duo Chino & Nacho, which 10Music is booking for summer club and festival dates in Colombia and Ecuador, according to Fonseca’s manager Felipe Jaramillo.

VERIZON CONTEST OFFERS GRUPO MONTEZ TIX

Customers at Verizon Wireless stores in Chicago who try the carrier’s voicemail mobile video service are eligible to win tickets to a private show by Grupo Mon- tez de Durango. Winners will receive tickets to a viewing of the June 11 World Cup match between Mexico and South Africa at Chicago’s K’OZ nightclub. The regional Mexican group will perform after the match. Of the 700 winners, 20 will meet the band. Grupo Mon- tez de Du- rango will also sign autographs June 10 at a Verizon Wireless store in Chicago’s Little Village neighborhood. The contest is similar to a national sweepstakes Verizon is running in which winners will be flown to Houston to watch the same match and see a private show by Los Tigres del Norte. The contests are promoting the carrier’s live streams of Univision’s World Cup broadcasts.

ESPN DEPORTES TO USE ‘GRITO MUNDIAL’

Beginning June 1, the Spanish-language ESPN Deportes and its sister channels in Mexico will use Daddy Yankee’s “Grito Mundial” as background music for clips from the World Cup matches that air during their analysis commentary shows. The song’s soccer-themed video and interviews with Yankee will be featured on ESPN’s English and Spanish websites, according to Mario Praticelli, the channel’s associate director of editorial integrations and deputy editor of ESPNDeportes.com. The artist will also promote the ESPN content on his DaddyYankee.com site, says Yankee’s publicist Mayna Nevarez of Nevarez Communications, which set up the sync.

—Ayala Ben-Yehuda

En español: "Grito Mundial" ahora se usa en 'Deportes'
Big RED
Sony's Indie Distributor Scores With Major's Artists And New Member Labels

For years, a successful band's trajectory usually looked something like this: sign to an independent label, put out albums through an indie distributor, sell a certain number of albums, then upstream to a major.

But a few recent examples prove that model might be on its way out, and Sony-owned RED Distribution is helping show it the door.

Consider the experience of Bullet for My Valentine. The U.K. metal act's third album, "Fever," is a solid success, entering the May 15 Billboard 200 at No. 3 and selling 71,000 first-week copies, according to Nielsen SoundScan.

The band, which is signed to Jive, didn't do too poorly on its first two albums, either, with 2006 debut "Poison" selling 573,000 copies and 2008 follow-up "Scream Aim Fire" selling 360,000, according to SoundScan.

But even with the strong sales, the band is still distributed through RED, as it has been since the beginning.

"Jive and RED work the Bullet record together," RED president Bob Morelli says. "We collaborate on radio, which was instrumental for this album. We can do progressive retail campaigns, and we have a long e-mail blast list dedicated to metal fans, which also helped drive sales."

Dan Mackta, senior director of marketing for Sony's Live Label Group, says that RED's expertise in the metal genre was one of the reasons Live chose to keep the band there. "They can do specialized marketing programs, like a Decibel mini-mag," he says. "They have great indie metal labels and they can leverage that. They also have a good relationship with Hot Topic and were able to do a full campaign with them and create custom pieces."

While metal might be one of RED's specialties, the distributor has also worked Sony projects in other genres, ranging from indie rockers the Ting Tings to triple-A artist Ray LaMontagne. While it's not unheard of for other major-owned indie distributors to work major-label releases, Morelli says RED does it more often than anyone else.

"We have been able to develop a great suite of services on our own," he says. "We're the only major-owned indie with a full sales force, and we have radio and digital and online services under our own roof, just to name a few. At the same time, we can take advantage of what Sony has to offer when we need to.""Red has taken another step forward and signed a deal with Robbins Entertainment, a label formerly distributed by Sony. Morelli says this is the first time a label has come wholly from Sony to RED. "We had some situations where we would distribute a Sony label's sublabel. For instance, Razor & Tie had a sublabel called Prosthetic that we distributed," he says.

Robbins Entertainment founder Cory Robbins says he didn't look at other distributors when his deal with Sony was up at the end of 2009. "There was no shopping around," he says. "I had known Bob for a long time and liked working with him at BMG when he was there." Robbins expanded the deal with RED to include digital distribution, which had previously been handled in-house. "While we are still going to go direct to iTunes, RED will work with all the other digital retailers," he says. "Before working with RED, we only had relationships with half a dozen digital outlets, and we didn't have Amazon, among other stores. So we are excited to have RED help that grow."

Morelli says that while he's excited to work with Sony acts and former Sony labels, RED remains a resolutely indie shop.

"Our indie labels are still 90% of what we do," he says. "We just re-signed Glassnote and MRI and Victory, and we have new deals with Suburban Noise and Hancock Records. We just had our 30th-anniversary meetings and party, and looking at the diversity of labels and artists we have was a wonderful moment for me."

For 24/7 indie news and analysis, see billboard.biz/indies or follow billboardindies on Twitter.

HOW TO:
GET YOUR MUSIC IN COMMERCIALS
by JARED GUTSTADT, CEO, JINGLE PUNKS

Jingle Punks is a music library that specializes in "regional pockets of cool bands or cool composers, giving them the ability to place their music so it is exposed to a greater audience through licensing," according to CEO Jared Gutsatd.

As advertising budgets have shrunk, he says, "It's harder and harder to license big-name acts, and people are turning to alternatives such as indie music. If you look at the trends, whether it's Walmart or Target or iPod commercials, they're really becoming the new A&R model—these brands, by putting bands no one has heard of into spots, become tastemakers."

Here, Gutsatd offers advice for how to best position yourself and your music for potential commercial licensing.

1. THINK BEYOND GENRES WHEN DESCRIBING YOUR MUSIC

Whenever you submit music or post band information anywhere, be broad and flexible in how you describe your music—think beyond genre and sonic language. Music supervisors say to me over and over again, "How do I get music that sounds like Coldplay?" Here's some good options that are at a competitive price point that no one has discovered yet." When we bring music to our player, it becomes a very democratized process because it's all keyword-searchable, and we give music as many of these tags as possible. This is how we find supervisors the music they're looking for, and whether they're searching our library or Google or MySpace, it's how they'll find you.

2. PICK YOUR TWO BEST SONGS

You can submit two MP3s to Jingle Punks, and in general you should limit the number of songs you send to libraries or supervisors because they have limited time. If you specialize in a style, pick your two best songs. If you do a lot of things well, show us two polar extremes of what you do, because immediately, a light bulb goes off in my head—if I get a metal track and a hip-hop track from one band, I'll get curious and say, "Send me some American. Show me what you can do."

Also, general themes are key—all our big placements, and hit songs in general, are about very broad topics, like love or loss or feeling good. If you write a song about breaking up with your girlfriend on a Thursday while a cat's sitting on your head, it probably won't get placed. I never want to tell anyone what to write, but it's something to consider.

3. MAKE SUBMIXES

Clients want maximum flexibility. Before you submit, make sure you have versions with and without vocals. Ideally, you want a full version, a version minus vocals, a version with just bass and drums, and one with vocals and all instruments other than bass and drums. Clients want to have options if they choose your track, and if you're not ready with the submixes they need, they'll move to the next band in line.

4. PICK THE RIGHT MIDDLEMAN

There are lots of routes to getting your music in commercials, and no one right way—but there may be a right way for you. Sometimes the best approach is picking up the phone yourself to find out who music supervisors are. If you're at a certain level, you might try to procure a publishing deal that comes with an advance. If you're still a band in its infancy, you may take your chances with a library like ours. We're looking for bands that aren't affiliated with other libraries, so find out what a library does well and who their clients are to make sure they will best represent your music. At the same time, if your music isn't a great commercial fit but you have a particularly interesting voice or production style, we might archive that information and circle back when we create custom music for clients—so just get your best work out there.

5. PUBLICIZE YOUR PLACEMENTS

If you do get a placement, let the whole world know. Put it in your newsletter, on Facebook—people want to champion the underdog, and your fans and friends will be your biggest advocates. Then other clients will know you're in demand, and it can become a real source of ancillary revenue. And as you finish, make sure it's available online so that if you get exposure through a placement, people can download your music right away.

—Interview by Evie Nagy

To find out more about jingle Punks and synch placements, register for Billboard's Music & Advertising Conference June 15-16 in New York and hear from Jared Gutsatd, along with other experts. For more details, go to billboardevents.com.
Marc Geiger, head of contemporary music at William Morris Endeavor Entertainment, realized the potential of the Internet as a conduit between fans and bands before the concept had fully taken hold. In 1994, Geiger purchased a site called UBL.com, where he pursued the vision of a combination artist channel, direct marketing and e-commerce showcase in what became known as ArtistDirect. But the concept as Geiger visualized it never completely found its footing and was, in the view of many, ahead of its time. Geiger returned to William Morris in 2003, where he is now a board member.

The live business is in Geiger’s DNA, as he made his musical bones promoting concerts while still a student at the University of California in San Diego. Geiger began his career as a talent agent for TidArtists, later acquired by William Morris, and went on to launch a division devoted to a then-exploiting alternative music scene. In 1991, he and Jane’s Addiction frontman Perry Farrell launched the Lollapalooza tour, which changed the touring package model and survives today as a one-off festival in Chicago.

Here, Geiger addresses his frustrations with the music business’ glacial pace of change, the potential benefits of the Live Nation/Ticketmaster merger and the sorry state of rock.

When you look at the music business today, what’s it feel like to you out there?

We’re in the biggest “in-between” phase since I’ve been a participant in the music business. I feel there are multiple pieces of the world transitioning at the same time, and most of the industry is dealing with uncertainty. And in times of uncertainty, you either have a real vision looking forward or you’re hankering for things not to change. As one of the guys who usually looks forward and loves it, my feeling is, not enough stuff is moving right now. It’s a year of sludge. And with the exception of the iPad, nothing is really happening, not with subscription models or digital music. For things to move forward, the industry has to push sometimes, and that is not happening right now.

The live music business has its own set of challenges: the consolidation of Live Nation and Ticketmaster, the growth of a couple of major players and tour deals. The good news is the quality bar on music is moving up. Indie labels are doing great, by and large. Not because they’re selling CDs, but because they’re able to make their artists bigger since there are less roadblocks. It’s not like they won’t get played on the radio, because that doesn’t matter any more. Overall, the whole thing is in the middle—it’s neither fish nor fowl, and nobody’s able to figure it out. Two years ago, Radiohead and Nine Inch Nails were seen as beacons of light as it relates to new media and artist independence, and not one artist has followed them. That’s shocking to me. And that tells me that everybody’s running home to mom because they’re scared and it’s too much work.

How does this relate to the live business?

All-in ticketing is not here, non-transferable ticketing isn’t here, though they’re in development. Call it alpha, not beta. Fees haven’t become rationalized yet. It’s too early post-merger. As with Apple, people are looking toward Live Nation Entertainment CEO Michael Rapino and [chairman] Irving Azoff, because they have the scale, and when they change things, it could have industry-wide impact. Ticket pricing keeps going up; consumer value and direct marketing is still in its infancy. The money to artists is still going up, by and large. The festival market is in a year-after-recession retreat, but the strong ones are strong. But artists are breaking—

Marc Geiger

The Lollapalooza co-founder says that while the touring biz faces significant challenges, they pale compared with the troubles facing the major labels.

that’s the great news. They’re not breaking big on sales volume, but a lot of interesting artists are able to leverage the Internet to get known quickly and have high debuts, or at least find real audiences with some ease, because the word-of-mouth and the platforms—Facebook, YouTube—are really powerful. That said, interfaces still suck, there aren’t filters for music, the subscription economy is still choked off by the labels, the majors are still fighting, and we’re still watching to see what happens with EMI. It’s going to take a while for a company as big as Live Nation to integrate and really put out the programs they want and get them working. So I think we’re in a giant “tweener.” We just have to get through the next couple of years.

So you’re saying we’re waiting for the other shoe to drop?

There’s one shoe that matters—that’s to get the subscription economy moving and make that change. The live music industry has work to do but doesn’t need a fundamental change, it just needs to improve. I go to a Billboard conference, some customer pays $200 to see all of us idiots speak, they get a goodie bag. You go to Coachella, you pay $275, do you get a goodie bag? Wouldn’t you think that one of the labels there would go, “Hey, I’m going to see 80,000 music freaks. Shouldn’t I figure out a way to have them listen to three songs by my artist?” Biggest idiocy I’ve ever seen.

The Vans Warped tour figured that out. But who else? Bundling is nowhere, clean distribution of the secondary and dynamic pricing isn’t there yet, all-in pricing isn’t there yet. Rewards-based programs—“Hey, I go to three shows, treat me special, give me a discount or fourth show for free”—isn’t there yet. You’re treated like the same deadhead on the 10th show as the first show.

It does seem that consumers have become disillusioned to a degree.

That’s my point. There’s a lot of work to do, and it’s not like the smart people don’t know it has to get done. It just takes time. It’s not a fundamental change like the recording industry, it’s continued improvement that needs to happen, some of it integrating with the rest of the music business. Physical bundling, digital bundling, all of these things haven’t really happened yet. You would think we should take some of this distressed inventory, these seats, do something with them. How many times does that really happen?

Aren’t you getting proposals for unique deals, bundling, packaging?

No. We’re driving most of them, and they’re all formative and a giant nightmare, because the systems aren’t in place and everybody’s got their hand out.

Weren’t those kind of synergies promised with this merger?

I’m not saying it won’t happen. I think Rapino gets it, and they want to do all this stuff. I think it’s a matter of time and execution. If they don’t get there, nobody’s going to get there because nobody else has scale.

What’s the best thing that could happen for music this year?

It would be great if we saw some new rock bands come through. Rock bands are at a real low right now. The subgenres of music are pretty hot, but the world we grew up in, with big rock bands, there’s just not many of them, and that’s depressing. But that’s just musical cycles. Also, we need to make some real advances in digital and get this thing unstuck. In the live part of the business, the die is cast. Focusing on the right things to rationalize—ticketing, marketing and ultimately pricing—will be about as good as we can do, but I think most of that’s 2011, frankly. I guess that’s a long way of saying not much could happen. 

We’re in the largest ‘in-between’ phase since I’ve been a participant in the music business.
GIRL, YOU'LL
With ‘Can’t Be Tamed,’
**Miley Cyrus**
Transitions From Tween Idol To Pop Star
By Ann Donahue

MILEY CYRUS’ audition tape for the Disney Channel’s “Hannah Montana” can be found on YouTube. In it, the 12-year-old Cyrus is sporting frizzy hair, a big smile—and, amazingly, even then her trademark whiskey drawl when she talks. She displays the practiced poise of all child actors—a fearlessness when it comes to staring straight into the camera and reciting her lines—and her posture and mannerisms reveal that she knows this is a business opportunity and not a social call.
Flash forward five years, and Cyrus' latest YouTube offering, her video for the title track off her album "Can't Be Tamed," involves a birdcage set that doubles as a pole-dancing playground, writhing background dancers and an outfit notable for its feathers and decolletage.

Like Disney teen idols Britney Spears, Christina Aguilera and Justin Timberlake before her, Cyrus is now making the often-murky transition into adult artist. The June 22 release of "Can't Be Tamed" is the boldest statement in a years-long process of transitioning Cyrus away from the scrubbed cheeks and all-American girl charm of "Hannah Montana" to a modern pop diva.

"I'm just at a certain place where I've changed a lot as a person," she says. "I've grown up a lot, which everyone does. Everyone does—but very few have to do it in the public spotlight with all the divisions of Miley Inc.—from film to TV shows to voice-over work to apparel—riding on the success of the transition.

It's no secret that Cyrus has been publicly testing the waters of adulthood for the last few years—making dramatic displays like the bed-head Vanity Fair photos or the vaguely stripperish dance moves at Nickelodeon's Teen Choice Awards—followed by an equally dramatic retreat.

Her music has followed a similar arc of toeing the line between tween and adult, with singles "The Climb" and "Party in the U.S.A." offering a far different message from earlier teen-pop tracks like "See You Again" and "7 Things."

On the eve of the video debut of "Tamed" on May 4, Cyrus knew that it's going to ruffle some feathers. "You're going to like, die when you see the birdcage in the video because it's so crazy," she says. Despite Cyrus' march into adulthood, she still talks like a teenager—all rapid-fire putter that, by my transcribing tally, comes in at around 200 words per minute. "I've got, like, 30 dancers in there and a tree and a nest. Literally, it's out of control. I'm definitely going to be doing a lot more stuff like that."

The immediate sales response to Cyrus' new image seems to be positive. For the week ending May 23, the single's first week of digital sales resulted in 191,000 downloads, according to Nielsen SoundScan, placing "Tamed" at No. 4 on Billboard's Hot Digital Songs chart and No. 8 on the Billboard Hot 100. The song also rose 35-28 with a bullet on Mainstream Top 40.

"Miley's transformation was inevitable—she's been clawing herself out of that cage for a while," says Suzanne Ross, executive producer of EI's "True Hollywood Story" and "It's a Bird, It's a Plane! It's Miley Cyrus!" "I'm surprised it shocked people anymore. It's an inevitable part of growing up Disney. It's a formula, from what I've seen from past stars: Disney makes you a star, you make them an enormous amount of money, and then you either crash and burn or you go out and stake your claim in the real world."

**THE WRITE STUFF**

"Can't Be Tamed" is Cyrus' seventh studio album—ranging from the four soundtracks she's released under the "Hannah Montana" imprint to two as herself and one Walmart-exclusive EP—and it will be released on Hollywood Records.

And while Cyrus is strenuously distancing herself from the days of "Hannah," she still has the benefit of being a product of the giant Disney promotional machinery. "We're very fortunate that we have artists who have many, many levels to their careers, whether it's film, TV, books or records," Hollywood Records GM Abbey Konowietch says. "The unfortunate news is that we're fighting for minutes—not hours or weeks—for the artist's availability."

Cyrus began work on the album in December 2009, while she was touring in England, including a sold-out five-night stand at the O2 in London. Producer John Shanks—who previously worked with Cyrus on her single "The Climb," which peaked at No. 6 on the Billboard Hot 100 and was No. 1 for 15 weeks on the Adult Contemporary chart—reunited with Cyrus for the album and cracked up frequent-flier miles in the process. "John spent quite a bit of time, God bless him, running over to England and catching her for parts of the day for recording and writing," Hollywood Records head of A&R Jon Lind says. "He would come back to L.A. and work on the songs and tracks. He was really a soldier and a world traveler for going to do this creative thing in between Miley's schedule.

Besides Shanks, Cyrus worked with two familiar faces on the album: co-songwriters Tim James and Antonina Armato, who penned "7 Things" and "See You Again" and also wrote the title-track first single for this album with Cyrus.

"I call Antonina 'Mommy' because she's my second mom," Cyrus says. "No one could ever understand the relationship we have. I've been working with her for four years and every day I go into the studio and we just sit around and eat cupcakes and talk and I tell her everything about my life. I think that's why we make good music together."

Although several songs on the album throb with the kind of Euro-inspired dance beats heard on hits by David Guetta and the Black Eyed Peas, Cyrus says the sound is secondary to the personal lyrics therein.

"I listen to zero pop music, which is really weird for someone who makes pop music," Cyrus says, noting that the first concert she ever went to was Poison. (She covers "Every Rose Has Its Thorn" with Bret Michaels doing backing vocals on the album.) "I'm 13-year-old self would have beaten up my 17-year-old self because she would be like, 'You're a sellout!' But that's not what it is. It's not dance music that's just about, 'Ooh, I'm in the club and everyone's looking at me.' It means something. I'm not just sitting here trying to sell glitz and glamour.... because no one lives that life. A lot of [pop] songs are super shallow, but this music isn't."
Looking Out for No. 1

Despite her multiplatform superstardom, there's one thing that Miley Cyrus has yet to achieve: a No. 1 song on the Billboard Hot 100. Under her own name, Cyrus has had 14 songs chart on the Hot 100, including her latest, "Can't Be Tamed"; "Party in the U.S.A." came closest to the apex, peaking at No. 2. Cyrus has also charted another 18 Hot 100 singles as TV character Hannah Montana, the highest of which was 2009's "He Could Be The One," which stalled at No. 10.

Miley Cyrus' Billboard Hot 100 Hits

<table>
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<tr>
<th>DEBUT DATE</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/14/07</td>
<td>&quot;G.N.O. (Girl's Night Out)&quot;</td>
<td>91</td>
</tr>
<tr>
<td>8/4/07</td>
<td>&quot;Ready, Set, Don't Go!&quot; (Billy Ray Cyrus with Miley Cyrus)</td>
<td>37</td>
</tr>
<tr>
<td>12/22/07</td>
<td>&quot;See You Again&quot;</td>
<td>10</td>
</tr>
<tr>
<td>1/19/08</td>
<td>&quot;Start All Over&quot;</td>
<td>68</td>
</tr>
<tr>
<td>3/21/08</td>
<td>&quot;7 Things&quot;</td>
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<tr>
<td>8/5/08</td>
<td>&quot;Breakout&quot;</td>
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<tr>
<td>1/10/09</td>
<td>&quot;Fly on the Wall&quot;</td>
<td>84</td>
</tr>
<tr>
<td>3/21/09</td>
<td>&quot;The Climb&quot;</td>
<td>4</td>
</tr>
<tr>
<td>3/28/09</td>
<td>&quot;Hoedown Throwdown&quot;</td>
<td>18</td>
</tr>
<tr>
<td>4/25/09</td>
<td>&quot;Butterfly Fly Away&quot; (Miley Cyrus &amp; Billy Ray Cyrus)</td>
<td>56</td>
</tr>
<tr>
<td>8/29/09</td>
<td>&quot;Send It On&quot; (Disney's Friends for Change)</td>
<td>20</td>
</tr>
<tr>
<td>8/29/09</td>
<td>&quot;Party in the U.S.A.&quot;</td>
<td>2</td>
</tr>
<tr>
<td>1/30/10</td>
<td>&quot;When I Look at You&quot;</td>
<td>16</td>
</tr>
<tr>
<td>6/5/10</td>
<td>&quot;Can't Be Tamed&quot;</td>
<td>8 (debuted this week)</td>
</tr>
</tbody>
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As an example, Cyrus cites the album track "Liberty Walk," about someone who finds the courage to leave an abusive relationship. She says she doesn't have a formal process for songwriting, instead preferring to take notes on her cell phone or in the journal she keeps on her computer. "With anything—the clothes I wear or the way I want to look—I don't plan it," Cyrus says. "Even with the video [for "Can't Be Tamed"] I had the treatment, but beyond that, it was whatever comes. We didn't have all the choreography set in stone because I didn't want it to end up looking fake and polished. Everything in life is about coming naturally or I feel like it's just been done."

For Cyrus, being authentic may be the key to her success as she transitions to adulthood.

The challenge is: How do these pop teen idols mature without alienating their fans—or those that supported you on the way up, including the parents, who often shelled out the dough for the music and the concerts? Ross asks. "Miley is in good company. After Britney [Spears] appeared on the cover of Rolling Stone in the infamous hot pants that created a boycott of her music and the release of 'I'm a Slave 4 U,' she took a tremendous amount of heat. But as long as the audience perceives that the artist is in control of their image, they're likely to be more forgiving. With Christina [Aguilera], when she put out 'Dirty,' that also created a media storm, but she reeled it back in when she reinvented herself with the torch songs and the ballads."

What's In Store

Fitting for an album that was recorded as Cyrus traveled the globe, "Can't Be Tamed" is the first set from Hollywood Records that will be released day-and-date around the world.

"Normal records are staggered throughout the world because of the availability of the artist," Konowitch says. "In this case, we'll be able to roll the single out on the same day in all territories, which is a virtual same day and the album the same day.

Hollywood's license in Europe is Universal Music Group, and as the music was starting to come together late last year, Konowitch decided to present it in its earliest form to the label's Europeans partners to get a head-start on a global marketing plan. "It's unusual for us to have the time and the music far enough in advance to do that," he says.

Cyrus' manager, Jason Morey, played the album at four meetings throughout Europe, and they confirmed what Hollywood Records in the United States had already decided: The title track would be the first single. "It's more dance-pop than I think was intended in the beginning," Konowitch says. "But it feels very comfortable for her, and it feels very comfortable in terms of the state of contemporary music."

GIRL ON FILM

Miley Cyrus Prepares To Star In Her First Indie Movie

After the promotion surrounding "Can't Be Tamed" subsides, Miley Cyrus will start filming her first indie film, "LOL: Laughing Out Loud," alongside Demi Moore this summer. A remake of a 2006 French film written and directed by Lisa Azuelos, Cyrus plays the daughter of Moore's troubled, recently divorced mom. Azuelos also will direct the American version of the film, which is targeted for a 2011 release.

"It's an indie because we want to make it just the way we want without a studio telling us what we can and cannot do and what will and won't sell," Cyrus says. "That's not what it's about. It's about making the art you love."

Despite being eviscerated by the critics, Cyrus' most recent movie, "The Last Song" (Buena Vista), has earned more than $62.2 million at the box office since its March 31 release, according to BoxOfficeMoj.com. It's on par with her other live-action films: "Hannah Montana: The Movie" earned $79.5 million upon its release last year, and 2009's "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour" earned $65.2 million and was the highest-grossing concert film of all time until Michael Jackson's "This Is It." (The animated "Bolt," where Cyrus voiced one of the characters, is her top-grossing film, earning $91.4 million in 2008.)

The single debuted April 30 on MySpace, and then was worked to mainstream top 40 radio the following week. The single was released digitally May 18.

WHTZ New York PD Sharon Dastur says listeners' initial response to the single from the first few days of spins has been positive. "I think she separated from the Disney persona a few singles ago, thanks to all the movies that she does where she isn't Hannah Montana," she says. "She's now Miley the singer, Miley the artist.

Besides the day-and-date release, the global push means that while Cyrus won't initially be mounting a formal tour in support of the album, she'll instead do one-off performances around the world. She will play Rock in Rio Festival in Lisbon (May 29) and Madrid (June 6). She will also co-host and perform at the Much Music Video Awards June 20 in Canada.

Domestically, while Cyrus' "Hannah Montana" releases are given the full push by various Disney entities—the Disney Channel and Disney Radio, primarily—those albums that are released under Cyrus' own name use sister company ABC and outside outlets for promotion. "It's separate marketing of the Miley Cyrus brand for the mainstream marketplace," Konowitch says.

The video for "Can't Be Tamed" debuted May 4 on E! News as part of a package that included an interview with Ryan Seacrest and ultimately the hosting of the video on Eonline.com. The video was directed by Robert Hayes, who previously helmed videos for Justin Timberlake's "LoveStoned" and Gnarls Barkley's "Crazy."

Cyrus' new look also will be showcased on Disney corporate sibling ABC, including a performance during the "Good Morning America" Summer Concert Series in New York and "Live! With Regis and Kelly." Her May 18 appearance on "Dancing With the Stars" was watched by 13 million people, according to Nielsen—the digital release of "Can't Be Tamed" was timed to that performance. Konowitch says. In addition, she will appear June 17 on "Late Show With David Letterman."

Hollywood focused on promotional TV appearances instead of radio for "Can't Be Tamed," Konowitch says, as a result of the time crunch that perpetually surrounds Cyrus. "We've learned how to benefit from loud individual events versus the traditional touring and press runs," he says.

Exclusive content also helps to raise the buzz for the project. The CD comes in two forms: a standard with a list price of $18.98 and a deluxe CD/DVD edition at a list of $25.98 that includes a never-before-seen film of Cyrus' recent concert at the O2 in London. The movie contains 19 songs mixed with 8-roll of Cyrus' off-stage. "We anticipate an explosion, if you will, of those who buy the CD/DVD over just the music because it's never been seen before," Konowitch says.

It's a Wrap

"Hannah Montana," the TV show that made Cyrus a household name, is coming to an end. (The fourth and final season of the series will air this summer.) For Cyrus, its conclusion comes with a mixture of excitement—the May 16 wrap party at H.wood in Hollywood featured two kiddie legal drinks, a "Hannah Montana" tea with ginger and lemon and a "Miley Stewart" sweet tea—and relief. But it's relief tinged with the acknowledgement that the end of the TV show just frees Cyrus up for more work.

"It's hard when you're doing a show and you're going to London for two days and then you come back and you're doing the show again," she says. "I can kind of bounce around everywhere and I don't really have something that's tying me back here."

A big part of the appeal of "Hannah Montana" was seeing her flip between the two characters she portrayed on the show: schoolgirl by day, pop star by night. The same could be said of Cyrus, as she's formed some definite teenager pop culture opinions in her downtime from world domination. Lady Gaga gets a thumbs up—"I like a lot of artists, all her music does mean something to her personally—and she can't quite find in herself to suspend her belief enough to watch "Glee" even though the show featured "The Climb" in a recent episode.

"Honestly, musically? I just can't. What if this was real life and I was just walking down the street on Rodeo Drive and all of a sudden I just burst into song about how much I love shoes?" She pauses for a second, and then laughs. "It would get you on YouTube."
BLACK MUSIC MONTH:

BY MARIEL CONCEPCION AND GAIL MITCHELL

To promote and perpetuate black music's enduring legacy, President Jimmy Carter decreed June as Black Music Month in 1979. Ruling Billboard's black music charts that year was a potent mix of R&B, disco and funk churned out by such acts as Cheryl Lynn ("Got to Be Real"), Peaches & Herb ("Reunited"), Michael Jackson ("Don't Stop 'Til You Get Enough"), Chic ("Good Times") and Funkadelic ("Knee Deep—Part 1").

What a difference 31 years makes: The top

BAMA BOYZ
The Bama Boyz have been producing since 2003 for Destiny's Child, Solange Knowles and Mya, among others. But it wasn't until their latest, "Why Don't You Love Me" by Beyoncé—and penned by her sister Solange—that fans outside the world started to pay close attention.

The song, which appears on Beyoncé's 2009 "I Am... Sasha Fierce" release as a bonus track, barely made the album, according to the Alabama natives. Since then, "Why Don't You Love Me" reached No. 1 on the Hot Dance Club Play chart earlier this year. Furthermore, the trio—Eddie "E Trez" Smith III, Jesse J. Rankins and Jonathan D. Wells—didn't even know Beyoncé was releasing a video to it until they started receiving an unusual amount of congratulatory text and e-mail messages for the clip earlier this month.

The Bama Boyz released their own electro EP, "Socially Awkward," as a free download on their site, Bama.com, last September, and they're planning to release a full-length album early next year. They also continue to score tracks for commercials and films through their own production company, My Turn Entertainment.

JEFF BHASKER
If you don't know who Jeff Bhasker is yet, take a look at the liner notes of Kanye West's 2008 album, "808s & Heartbreak," Kid Cudi's debut, "Man on the Moon: The End of Day," and Jay-Z's latest, "The Blueprint 3." The producer/songwriter/vocalist/engineer also is responsible for Keri Hilson's single, "Turnin Me On," which reached No. 2 on the Hot R&B/Hip-Hop Songs chart last year.

As if those achievements weren't enough, the multi-instrumentalist is behind West's highly touted Glow in the Dark tour, for which he contributed orchestral arrangements. He was set to be the musical director for West and Lady Gaga's much-anticipated North American tour. Fame Kills, which was set to begin in November 2009, before it was canceled.

Bhasker first came on the scene as a producer on Game's "The Documentary," for which he helmed the title track, as well as on songs for Bay Area soul singer Goapele.

BOI-1DA
Drake isn't the only star emerging from Toronto. Producer Boi-1Da—one of Drake's signature beatsmiths—has been making a name for himself behind the boards for the past year, with songs like Drake's chart-topper, "Best I Ever Had." Eminem's latest, "Not Afraid," Kardinal Offishall's "Set It Off," and the collaboration "Forever," featuring Drake, Eminem, Kanye West and Lil Wayne.

Born Matthew Samuel, the 23-year-old Boi-1Da recently worked on Drake's debut album, "Thank Me Later," and Dr. Dre's long-awaited "Detox"—the latter of whom he calls his biggest inspiration. He's also been working with Game, singer/songwriter Sean Garrett and Busta Rhymes—and has submitted music to both Usher and teen poppin' the Jonas Brothers.

Boi-1Da got his start a few years ago when he met Drake and worked on their first joint venture, "Do What You Do," which appeared on Drake's second mixtape, 2007's "Comeback Season." Since then, Boi-1Da has appeared on all of Drake's releases.

CHRISTOPHER 'DRUMMA BOY' GHOLSON
You know him from his work on T.I.'s multi platinum "Paper Trail," Gucci Mane's No. 1 album "The State vs. Radric Davis" and the Grammy Award-nominated "Put On" by Young Jeezy featuring Kanye West. Now, he's residing on the Hot R&B/Hip-Hop Songs chart with "Love My Mind" (Young Jeezy featuring Plies), "Beat It Up" (DJ Holiday and Gucci Mane featuring Trey Songz) and "Ms. Chocolate" (Lil Jon featuring R. Kelly and Mario).

Building a rep for crafting a composed sound punctuated by hard-hitting basslines, thumping percussion and busy synths, Christopher "Drumma Boy" Gholson cites classical composers Beethoven and Bach plus jazz gurus Dizzy Gillespie and Miles Davis as key inspirations for his "gumbo-crack music." The Memphis-born 26-year-old's mother was an opera singer, his father was a professional clarinetist and music professor at the University of Memphis.

Gholson is back with T.I.'s working on the latter's forthcoming album, "King Uncaged." Among other new and upcoming collaborations: "Money to Blow" by Birdman featuring Drake and Lil Wayne, Snoop Dogg's "House Shoes." Monica's "Still Standing" album and 11 tracks on the Gucci Mane mixtape "The Blueprint 2 HD.

JAY FENIX & ANDREA MARTIN
Melanie Fiona loans her vocal prowess to the chart-topping track "It Kills Me," but it was new producer Jay Fenix and veteran singer/songwriter and producer Andrea Martin who laid the foundation for the track.

Martin has been writing music since the early '90s for Monica ("Before You Walk Out My Life"), Toni Braxton, En Vogue, Angie Stone ("Wish I Didn't Miss You") and, most recently, Leona Lewis ("Better in Time") and Fiona's first single, "Give It to Me Right."

Fenix was inspired to create the beat for the song after arguing with his girlfriend. He then combined his heartbreak music with Martin's expertise for songwriting for "It Kills Me."

Now, off the success of the song, Fenix—who was honored at this year's SESAC Awards—has been tapped to work on upcoming projects for Fantasia, Musiq Soulchild, Chrisette Michele, T.I. and Trey Songz. He's also hoping to launch an all-girl group, Heirs, as well as his own act, Savage Mill.

As for Martin, she continues writing for heavy hitters, including her latest cut, Sean Kingston's "Face Drop," as well as Fiona's follow-up album.

JEFFREY "JEFF" BHASKER
10 Songwriters And Producers To Watch

20 on Billboard’s Hot R&B/Hip-Hop Songs chart for the week of May 29 finds R&B and hip-hop veterans (Maxwell, Usher, Monica, Erykah Badu, Ludacris and T.I.) sharing space with a crew of commanding younger counterparts, among them Drake, B.o.B, Rihanna, Trey Songz, Young Jeezy and Dondria.

But the acclaim, of course, must begin with the song. In recognition of the behind-the-scenes talent that affects the charts, Billboard salutes Black Music Month 2010 with profiles of 10 rising songwriters and producers.

THE HITTERZZ
Production/songwriting duo the Hitterzz comprise Shaliek Rivers and Cashius C.R.E.A.M. Both 24, the pair opted for work behind the scenes after their separate major-label deals didn’t pan out. Born in the Bronx, Rivers signed with Universal Records at 18, working with Jimmy Jam & Terry Lewis, Bryan Michael Cox and Alicia Keys; however, his record was never released. Born and raised in Hartford, Conn., C.R.E.A.M. was offered a full-time post with a Fortune 500 company during his last year of college. But after meeting with a New York producer, PK King the Specialist, C.R.E.A.M. traded corporate America for a production deal with a major label. However, that eventually got tabled, too.

Uniting forces as the Hitterzz and working with production vets Dre & Vidal, the duo has since racked up songwriting credits with Atlantic’s Day 26 (“One Night Only”) and K-Lo Entertainment newcomer Britni Elise (“Hello [So Damn Right for Me]”), produced by Harvey Mason Jr. The Hitterzz, signed to Primary Wave Music Publishing, wrote “Nobody Can Change Me,” the new single by Pussycat Dolls member and Geffen solo artist Nicole Scherzinger. It’s produced by 20-year-old newcomer Remo.

JACKIE BOYZ
Songwriting siblings Carlos and Steven Battey began their music career singing on the River Street pier in their hometown of Savannah, Ga. Their industry moniker is a tribute to their mother Jackie, who died in 2004—-a year after their father’s death. The passing of both parents moved the brothers to relocate to Los Angeles in pursuit of their musical dream. Three years later, Carlos, 28, and Steven, 24, have put together an enviable discography: Flo Rida’s platinum single “Sugar” featuring Wynter Gordon, Madonna’s “Revolver” featuring Lil Wayne, Sean Kingston’s “Eenie Meenie” featuring Justin Bieber, Bieber’s “Down to Earth” and “Love Me,” and David Guetta’s “Toy Friend” featuring Gordon and “Revolver (Remix).” The Jackie Boyz are currently in the studio with Kingston, Madonna, Jennifer Lopez, Flo Rida, Jennifer Hudson and Chris Brown.

BRIAN KENNEDY
Kansas City, Mo., native Brian Kennedy began writing his own songs at 8 years old. In his teens he was a piano prodigy who performed his own music in the Kansas City Boys’ Choir. At 18, the production bug bit after a friend introduced him to a primitive beat machine, leading Kennedy to record separate piano albums of jazz, Christmas and contemporary music.

Now 26, the Los Angeles-based Kennedy has since earned his first Grammy Award for his writing/production contributions to Jennifer Hudson’s self-titled debut and 2009 best R&B album, including the songs “My Heart” and “If This Isn’t Love.” Along the way, he produced “Disturbia” for Rihanna, co-wrote Chris Brown’s “Forever” and produced and co-wrote “My Love” on Ciara’s platinum sophomore set, “The Evolution.” Signed to Universal Music Group Publishing, Kennedy also cut his teeth as a studio session player early in his career, working with Dr. Dre, The Underdogs! Harvey Mason Jr. and Damon Thomas, Kenneth Babyface Edmonds and songwriter Diane Warren.

Kennedy counts among his current projects Rihanna, Kelly Rowland, Tiffany Evans and Jordin Sparks. And he’s also expanding into pop, country and folk: Chace, Natasha Bedingfield, Marie Digby, current “X Factor” winner Alexandra Burke, Carrie Underwood, Faith Hill and Rascal Flatts.

NO I.D.
There’s a reason why producer No I.D. is known as the Godfather of Chicago Hip-Hop. Born Dion Wilson in Chitown. No I.D. got his foot in the door by producing for Common (“I Used to Love Her” “Resurrection”). And when Kanye West was trying to get his start, it was No I.D. who brought him in the studio and introduced him to hip-hop production.

Since then, No. I.D. has produced for West on his “808s & Heartbreak” album, as well as Jay-Z’s “American Gangster” and “The Blueprint 3.” On the latter, he helmed five tracks, including first single “I.D.O.A. (Death of Auto-Tune)” and “Run This Town,” featuring West and Rihanna. His latest work includes Drake’s current single, “Find Your Love,” which he co-produced with West. No I.D. is now in the studio with Rihanna and Young Jeezy for their respective upcoming albums, as well as working with Common for the first time since 1997 for his new album, “The Believer.”

THE STEREOTYPES
The Stereotypes are a Los Angeles-based production trio comprising former Def Jam/Atlantic executive Ray Romulus (aka Ray-Ro), Asian rapper Jonathan Yip (aka JonStreet) and instrumentalist Jeremy Reeves (aka JermainBeats). Their African-American/Asian and Caribbean fusion is responsible for Davin Kane’s top 10 single “Damaged,” the track “Why Does She Stay” on Ne-Yo’s “Year of the Gentleman” as well as “Again,” a collaboration with Natasha Bedingfield featured in the movie “Confessions of a Shopaholic.”

The Stereotypes are on the Hot R&B/Hip-Hop Songs chart with Mary J. Blige’s “Good Love” featuring T.I. and Radiohead DeVaughn’s “I Don’t Care.” Additional credits include Melanie Fiona, Omarion and Bow Wow, Anthony Hamilton, Keyshia Cole, Fantasia and Justin Bieber. The trio also partnered with rapper Durrell—-who was represented by Yip and Reeves when then-A&R exec Romulus signed the rapper to Def Jam—to create 24/8, an experimental hip-hop/electro/R&B ensemble.
They May Have A Reputation As Music's New Court Jesters, But 3OH!3 Are Laughing All The Way To The Top Of The Charts

BY CORTNEY HARDING

Sofa, so good: 3OH!3's NATHANIEL MOTTE (left) and SEAN FOREMAN
It shouldn't come as a surprise that the two goofballs who comprise 3OH!3, the band behind hits like “Starstruck” and writers of dunderheaded couplets like “Shush, girl, shut your lips/Do the Helen Keller and talk with your hips,” are actually pretty sharp guys. From Lieber & Stoller to the Beastie Boys, clever people have been making stoopid music since time immemorial, or at least the middle of the last century. In the case of 3OH!3, the pair, Nathaniel Motte and Sean Foreman, met in physics class; Motte put off med school to go on the Vans Warped tour while Foreman has a bachelor’s degree in English from the University of Colorado.
So while the question of playing dumb—or really dumb?—seems easily settled, the issue of how to categorize their music is harder to solve. Crunkcore, electro-pop, hip-hop, electro-rap—all terms thrown around to try to box the band in, each more meaningful than the last. In a sense, 3OH!3 is genre-less—a mash-up of any number of influences. “We’re obsessed with pop culture,” Motte says. “I’m really interested in slang and lingo, especially French slang, and how kids communicate online. The scope of pop music has changed—back in the day, pop music was the devil in the hip-hop world, and then people came around and realized it was popular for a reason.”

3OH!3’s post-modern approach has struck a chord with teens whose iPods are on perpetual shuffle. The pair’s breakout album, 2008’s “Want,” has sold 445,000 copies, according to Nielsen SoundScan, the singles from that album, “Don’t Trust Me” and “Starstrukk,” have sold 2.8 million and 1 million downloads, respectively. As the two prepare to release “Streets of Gold,” due June 29 on Photo Finish/Atlantic, they’re already off to a good start—single “My First Kiss,” featuring comrade-in-brat-pop Ke$ha, has sold 359,000 downloads and is No. 34 on the Billboard Hot 100.

Benny Blanco, who co-produced “Streets of Gold” and “My First Kiss” with Dr. Luke, says the band’s multigenre style is right for the times. “The more genres you touch, the more people like you,” he says. 3OH!3 hail from Boulder, Colo., an über-academic and politically correct town where cranky singer-songwriters are the standard fare. While in high school, Motte says, “we started hanging out because we were both really into underground hip-hop, and we made all these videos for the local cable access channel. We started writing songs together in college and played local shows. Then we got asked to play in Denver, and we started building a following in Colorado.”

Until the summer of 2007, Motte and Foreman both focused on school, with Motte taking off for a year to teach English in France while Foreman kept the band going. But when he returned stateside, 3OH!3 had started to build enough buzz that outsiders began calling—and long after 3OH!3 had a record deal.

Matt Galle, who founded Photo Finish Records, saw an early show and was moved to sign the band. “These are dudes that were really into Dungeons and Dragons,” says Galle, who splits his time between running Photo Finish and working as a booking agent for Paradigm. “They’re smart and creative and read a lot—they did a lot of freestyle rap contests and they can really think on their feet.” But Galle was also drawn to their outgoing personalities. “After their first show in New York, we went to this super hipster bar where everyone was just standing around,” he says. “They can righ there in and started a dance party. They are totally unafraid to put themselves out there.”

PICTURE PERFECT

Photo Finish’s Matt Galle Has The Best Of Both Worlds

Matt Galle, 32, has a knack for being early to the party—he was one of the first to pick up on future emo stars My Chemical Romance and Taking Back Sunday, two acts he still books. Galle, who was an independent booking agent in New York for several years before joining entertainment talent and booking agency Paradigm, says Atlantic approached him about a sublabel in 2006 because of his track record and his belief that careers are built on the road. “Bands have to keep playing clubs to sell albums,” he says. “They have to be on tour and hitting markets and venues again and again, until they can sell out a space and move onto a bigger one.”

Galle says his relationships with Atlantic and Paradigm are similar, and that neither entity minds his other projects. “I can use the resources that these organizations have to help my bands, but I don’t have anyone looking over my shoulder,” he says. Beyond 3OH!3, his Photo Finish acts include hard rock band New Medicine, post-hardcore act Rival Schools and Anthony Green, the lead singer of Circa Survive. Booking clients include Ke$ha, Boys Like Girls and Bruno Mars.

“I still make more money as an agent than running the label,” he says. “But the gap is definitely closing.” —CH

The energy also attracted the band’s manager, Mike Kaminsky. “I was on YouTube looking for a band that had attitude,” he says. “I would go to festivals and see all these bands that were too safe. I watched their videos and flew to Colorado to meet with them—I think I met them in between D&D games. They are smart, laid-back guys who just exude onstage.”

Kaminsky thought the band would be a perfect fit for the Vans Warped tour and asked his office mate, Warped founder Kevin Lyman, to add the group. Lyman, wary of adding an unknown act, gave 3OH!3 a side-stage set on the tour’s Denver stop, and 15,000 kids showed up. “I heard all this commotion and went outside to see the security guard being completely overwhelmed by all these kids,” Kaminsky says. “After that, Kevin invited the band to do Warped tour the next summer, and they wound up headlining the year after.”

The band signed to Photo Finish, which has a partnership with Atlantic. Despite Atlantic’s proclivity toward 360 deals, Galle says 3OH!3 isn’t signed to one. “The reason we signed to Photo Finish is that they were the only label who both offered a fair deal and took the time to understand the band,” Kaminsky says. “Other labels wanted them to be a straight rap act and work with hip-hop producers, and Matt saw in them an ability to reach the rock kids as well.”

The band built its base at modern rock radio, starting with reaching out to DJ named Nef at KTCL, Denver’s alternative station, who had previously supported 3OH!3. “We didn’t have Atlantic’s support at the time because the band wasn’t on their radar,” Galle says. “We hired an indie to work the radio on the West Coast and in the Midwest.”

Galle also sold CD-Rs of the band’s songs for $5 at every stop on the Warped tour, mounted an extensive poster campaign in each city along the route and mobilized a street team to appear at key events. “A band to watch” nod from Rolling Stone helped drive buzz, as did a minor controversy over the Helen Keller reference in “Don’t Trust Me.”

By this point, the band had become big enough that Atlantic’s team joined the campaign, and the effort to cross over “Don’t Trust Me” to pop radio began in earnest. Stations in Indianapolis and Milwaukee were early adopters, and the effort eventually began climbing the charts, peaking at No. 7 on the Hot 100.

The band’s second single, “Starstrukk,” didn’t have such an easy ride. “The version of ‘Starstrukk’ that was on the album was a fan favorite, and it sold 700,000 copies before it was even a single,” Galle says. “Disco approached us to use the track in a movie called ‘When in Rome.’ We did the remix with Katy Perry, but then the movie people wanted us to delay pushing the track to radio until they were going to promote the film—so even though the song was ready to go in May, we had to wait until September to work it, and we got a whole summer.”

“Starstruck” peaked at No. 95 on the Hot 100.

At that point, Galle decided not to release any more singles and the band went back to the studio, although two stand-alone tracks came out while the group was recording—“Follow Me Down,” a collaboration with Neon Hitch that appeared on the “Alabones Alice” soundtrack, and the Ke$ha collaboration “Blah Blah Blah,” heard on her “Animal” album.

To help frame the band as more than just a novelty singles act, Galle will be doing a Countdown partnership with iTunes for the new album that he hopes will drive consumers to buy the full record. “We are releasing four songs before the album release date,” he says. “Then we are offering a discounted Complete My Album feature to incentivize kids to buy the whole thing. We are also holding back some of the best songs on the record, too.”

The record, which Foreman describes as “perversions on the pop standard,” is a leap forward from the act’s last effort. The influence of standard-bearing party-starters Andrew WK and the Beastie Boys becomes clear on tracks like “House Party,” which is a super flattering comparison,” Foreman says of the Beasties reference—while “My First Kiss” sounds like a dirty version of an old Ronettes track. The two even show off their feelings on “I’m Not The One,” which Motte describes as “touching.”

“We want to push boundaries with this album,” he says. “We want to have a lot of different styles. It’s not our goal to create an album where every song sounds the same.”
Coming to Broadway: ‘Unchain My Heart: The Ray Charles Musical,’ opening in New York this fall, is just one of the many events recognizing the artist this year.

THE LEGACY OF RAY CHARLES

80TH-BIRTHDAY EVENTS CELEBRATE THE LIFE OF A MUSICAL PIONEER

BY GAIL MITCHELL

“I just do what I do.” That’s what Ray Charles told Billboard in June 2002 when asked to assess his role in music history. Of course, Charles’ self-effacing response belies a groundbreaking career and a legacy that endures today, as fans look toward celebrating what would have been the legendary artist’s 80th birthday Sept. 23. Looking back at Charles’ storied career, what comes to mind is the phrase “musical genius.” In Charles’ case, that’s no hype.

In 1954, the artist’s melding of gospel and blues yielded the pioneering hit “I’ve Got a Woman”—and forged an indelible imprint on R&B, rock and pop.

His earthy, soulful voice graced a steady stream of classics after “Woman,” including “Drown in My Own Tears,” “What’d I Say,” “Hit the Road Jack,” “Unchain My Heart,” “I Can’t Stop Loving You” and “Georgia on My Mind.”

Just as at home on the Hammond B-3 organ as he was on the piano, he also landed at the top of Billboard’s R&B, pop, country and jazz charts—and even the dance chart, collaborating with childhood friend Quincy Jones and Chaka Khan on “I’ll Be Good to You.”

His final recording, 2004’s “Genius Loves Company,” made history when it won eight Grammy Awards, including album and record of the year for his pairing with Norah Jones on “Here We Go Again.”

But what many may not know is that the inimitable Charles was also a genius when it came to the business side of music.

In the early ‘60s he negotiated a rare feat: leaving Atlantic Records to sign with ABC-Paramount; ownership of his own roster recordings. He also established his own labels—Tangerine (his favorite fruit) came first, which later evolved into CrossOver Records.

A songwriter who penned nearly 200 songs, Charles also operated his own publishing companies, Tangerine Music and Racer Music.

For these entities, Charles and longtime manager Joe Adams designed and built the RPM International office and studios on Washington Boulevard in Los Angeles. The Ray Charles Memorial Library will open in the building this fall.

Charles also found time to manage the careers of other acts, including Billy Preston and ‘70s R&B group the Friends of Distinction. And way before it was de rigueur for artists to do, Charles set up what became a foundation to help needy children with learning disabilities and later on support education.

“He was an amazing human being,” says Jones, 77, who became friends with Charles when both were scrappy teenagers in Seattle. “A true innovator who revolutionized music and the business of music,” he adds. “Growing up, we only had the radio, so Michael Jackson, Diddy or Oprah. So it was hard to imagine today’s entrepreneurial world. But that didn’t stop us. We spent a lot of time talking and dreaming about things that brothers had never done before.”

“He really was a genius,” says singer Solomon Burke, a former Atlantic labelmate. “He did things the way he wanted.”

Charles was born Ray Charles Robinson, Sept. 23, 1930, in Albany, Ga. As many learned through actor Jamie Foxx’s Academy Award-winning portrayal in the

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2004 film "Ray." Charles became blind by age 7 and orphaned at 15 while growing up in northwest Florida.

In eight years at a state school for the blind, the young Charles learned how to read and write music. Leaving Florida in 1947, he headed for Seattle ("Choosing the farthest place he could find from Florida," Jones says), where he notched his first hit two years later as a member of the Maxin Trio, "Confession Blues."

Even then, Charles was an enterprising individual.

"He had his own apartment, record player, two pairs of pimp shoes, and here I am still living at home," Jones recalls with a laugh. "His mother trained him not to be blind: no cane, no dogs, no cup. His scuffed-up shoes... that was his guide and driving force. He was the most independent dude I ever saw in my life. Ray would get blind only when pretty girls came around."

Signing with Atlantic Records in 1952, Charles as a West Coast jazz and blues man recorded such songs as "It Should've Been Me" and label co-founder Ahmet Ertegun's composition, "Mess Around."

Then he connected in 1954 with "I've Got a Woman," which set off a chain reaction of more hits capitalizing on his bold gospel/blues fusion. But Charles was just getting started.

In 1958, he performed at the Newport Jazz Festival, accompanied by a band that featured such jazz cats as saxophonists David "Fathead" Newman and Hank Crawford. Further bucking convention, he recorded "The Genius of Ray Charles," a 1959 release offering standards on one side (including "Come Rain or Come Shine") and big band numbers on the other, featuring members of Count Basie's orchestra and several arrangements by Jones.

Leaving Atlantic for ABC-Paramount, a fearless Charles recorded the seminal "Genius + Soul = Jazz" album in 1961.

A year later, his earlier dabbling in country music grew serious with the release of the million-selling "Modern Sounds in Country and Western Music." Complemented by lush strings and a harmony-rich choir, he scored with covers of Don Gibson's "I Can't Stop Loving You" and Ted Daffan's "Born to Lose"—and spent 14 weeks at No. 1 on the Billboard 200.

"For a black man to do this in 1962 was unheard of," says Tony Guma, president of the Ray Charles Marketing Group, which handles the late artist's licensing affairs. "He was trying to sell records to people who didn't want to drink from the same water fountain as him. But this was one of his greatest creative and business moves: to not be categorized musically and cross over. Though he never worried about it, he was assigned to the fact that he might lose some core fans. But he thought he'd gain far more in the process."

Guma was operating his own promotion company working with state lotteries when he met Charles in 1999. The two teamed up on a series of commercials for various state lotteries and also introduced a line of Ray Charles slot machines also accessible to the blind.

"Everything he did had a business acumen to it," says Guima, who cites Charles' liaison with manager Adams as a pivotal turning point. Originally hired to be Charles' stage announcer, former radio DJ Adams segued into overseeing production of the singer's shows, lighting and wardrobe.

Together the pair designed and built Charles' L.A. business base, RPM International (Recording, Publishing and Management) studio. When he began recording there in 1965, the label rented the studio from him, so he made money on his recordings before they were even released.

To save money on travel expenses, Charles purchased an airplane to ferry his band around to gigs. A smaller plane was also acquired so that Charles could wing in to say, New York to record a couple of songs before flying back out in time for a show.

"He understood the entertainment business enough to know that you may not be popular forever," Guima says, "and you need to maximize your product. At the same time, he had as much fun as any rock star but without the sad money stories. There was a time to work and a time to play, and he knew the difference. He didn't have a bunch of homes or a large entourage. That's why he was able to save $50 million before he died."

Calling Charles an "incredibly smart man," Concord president John Burk says he learned a lot from theailing singer while he was recording his final studio album, "Genius Loves Company."

Going through "some sticky deal points, he was amazing," Burk recalls. "He had the whole agreement in his head. Without referencing any material, he knew all the terms we proposed and had the deal done for the album in two discussions."

Creatively, Burk says Charles was an artist dedicated to delivering "a true performance from the heart. Part of his creative legacy was his approach to singing. He opened the door to vocal improvisations, changing how people perceived you could sing a song. Many singers today are influenced by him and they don't even know it."
Ray. Forever on our mind.

How hacky were we to spend time in the company of a genius. Thanks for the music, Ray.
AN UNPARALLELED CHART HISTORY

CHARLES HAS APPEARED ON THE CHARTS IN EACH DECADE SINCE THE '40s

BY KEITH CAULFIELD

RAY CHARLES' LEGACY on the Billboard charts stretches back to 1949, when—as part of the Maxin Trio with G.D. McKee and Milton Garred—he charted his first single with "Confession Blues." The cut reached No. 2 on what was then called the Most Played Juke Box Race Records chart.

Since then, Charles has visited the top of Billboard's pop, country, R&B and jazz charts. And he also had an unlikely No. 1 on the Hot Dance Club Songs tally with 1990's "I'll Be Good to You," a collaboration with Quincy Jones and Chaka Khan.

It's safe to say that no other artist has had as varied and prolific an impact on the Billboard charts as Charles.

This recap of Charles' top 40 Billboard Hot 100 hits list is based on performance on the weekly Hot 100. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

On the Hot 100, Charles has earned 80 hits between 1958—the year the chart began—and 1990. When "I'll Be Good to You" became his last Hot 100 single, reaching No. 18. Among all acts, he has charted the third-most singles on the list; only Elvis Presley (with 108) and James Brown (91) have more.

His biggest hit on the Hot 100 is "I Can't Stop Loving You," which spent five weeks at No. 1 in 1962. It also ranks as Charles' top single on this exclusive recap of his biggest Hot 100 hits. His other two Hot 100 No. 1s—"Hit the Road Jack" and "Georgia on My Mind"—rank at Nos. 2 and 4 on the recap, respectively.

On Billboard's Hot R&B/Hip-Hop Songs chart, Charles' impact is just as impressive. He had 86 hits on the chart, including 11 chart-toppers, with "I Can't Stop Loving You" earning his longest reign at the top (10 weeks). Charles also snared a No. 1 on the Hot Country Songs chart in 1985, thanks to a duet with Willie Nelson, "Seven Spanish Angels." The single appears on Charles' duets album, "Friendship," which reached No. 1 on Top Country Albums.

Speaking of country music, Charles' top Billboard 200 performance is "Modern Sounds in Country and Western Music," which logged 14 weeks atop the chart in 1962.

Ray Charles went back to his hometown of Albany, Georgia, and saw the potential in Albany State University students. For his contributions to society and to the university, ASU awarded him the Honorary Doctorate of Philosophy in 2002. Albany State students will soon learn and perform in the Ray Charles Fine Arts Center.

For more information, contact the Office of Recruitment and Admissions 229-430-4646.
Celebrating
80 Years of Genius
### Ray Charles Top Albums and Top Singles

<table>
<thead>
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<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Modern Sounds in Country and Western Music</td>
<td>1 (14 weeks)</td>
<td>April 21, 1962</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>2</td>
<td>Genius Loves Company</td>
<td>1</td>
<td>Sept. 18, 2004</td>
<td>Hear/Concord</td>
</tr>
<tr>
<td>3</td>
<td>Modern Sounds in Country and Western Music (Volume Two)</td>
<td>2 (2)</td>
<td>Nov. 3, 1962</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>4</td>
<td>Ingredients in a Recipe for Soul</td>
<td>2 (2)</td>
<td>Aug. 31, 1962</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>5</td>
<td>Genius + Soul = Jazz</td>
<td>4</td>
<td>March 27, 1961</td>
<td>Impulse</td>
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<tr>
<td>6</td>
<td>Ray Charles' Greatest Hits</td>
<td>5</td>
<td>Aug. 18, 1962</td>
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<td>7</td>
<td>Sweet &amp; Sour Tears</td>
<td>9</td>
<td>March 21, 1964</td>
<td>ABC-Paramount</td>
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<tr>
<td>8</td>
<td>The Genius Hits of the Road</td>
<td>9</td>
<td>Oct. 10, 1960</td>
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<tr>
<td>9</td>
<td>Ray (Soundtrack)</td>
<td>8</td>
<td>Nov. 6, 2004</td>
<td>WMG Soundtracks/Rhino</td>
</tr>
<tr>
<td>10</td>
<td>Do the Twist!</td>
<td>11</td>
<td>Dec. 18, 1961</td>
<td>Atlantic</td>
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</table>

### Billboard Hot 100 Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can't Stop Loving You</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>2</td>
<td>Hit the Road Jack*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>3</td>
<td>Busted*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>4</td>
<td>Georgia on My Mind</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>5</td>
<td>You Don't Know Me</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>6</td>
<td>What'd I Say (Part I &amp; II)*</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>Crying Time</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>8</td>
<td>One Mint Julip*</td>
<td>Impulse</td>
</tr>
<tr>
<td>9</td>
<td>'Unchain My Heart!'</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>10</td>
<td>You Are My Sunshine</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>11</td>
<td>Take These Chains From My Heart</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>12</td>
<td>I'll Be Good to You**</td>
<td>Qwest</td>
</tr>
<tr>
<td>13</td>
<td>Here We Go Again</td>
<td>ABC/TRC</td>
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<tr>
<td>14</td>
<td>That Lucky Old Sun</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>15</td>
<td>If You Were Mine</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>16</td>
<td>No One</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>17</td>
<td>Together Again</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>18</td>
<td>Don't Change on Me</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>19</td>
<td>Ruby</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>20</td>
<td>Your Cheating Heart</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>21</td>
<td>Don't Set Me Free*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>22</td>
<td>Hide 'Nori Hair*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>23</td>
<td>Yesterday</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>24</td>
<td>Eleanor Rigby</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>25</td>
<td>Let's Go Get Stoned</td>
<td>ABC</td>
</tr>
<tr>
<td>26</td>
<td>Without Love (There Is Nothing)</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>27</td>
<td>Booby Bud**</td>
<td>Tangerine</td>
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<tr>
<td>28</td>
<td>I Chose to Sing the Blues****</td>
<td>ABC</td>
</tr>
<tr>
<td>29</td>
<td>Understanding</td>
<td>ABC</td>
</tr>
<tr>
<td>30</td>
<td>I'm Movin' On</td>
<td>Atlantic</td>
</tr>
<tr>
<td>31</td>
<td>My Heart Cries for You</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>32</td>
<td>In the Heat of the Night</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>33</td>
<td>At the Club*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>34</td>
<td>Baby, Don't You Cry (The New Swingov Rhythm)*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>35</td>
<td>Makin' Whoopee</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>36</td>
<td>Sticks and Stones*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>37</td>
<td>Smack Dab in the Middle*</td>
<td>ABC-Paramount</td>
</tr>
<tr>
<td>38</td>
<td>That's a Lie</td>
<td>ABC/TRC</td>
</tr>
<tr>
<td>39</td>
<td>A Tear Fell</td>
<td>ABC-Paramount</td>
</tr>
</tbody>
</table>

1 Ray Charles & His Orchestra; 2 Quincy Jones featuring Ray Charles and Chaka Khan; 3 The Ray Charles Orchestra; 4 Ray Charles & the Raelets

Titles on this chart are ordered by peak position on the Billboard Hot 100. 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 in the top 10 and/or the top 40, depending on where the title peaked.

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Dillard University celebrates the life and legacy of a great musician and philanthropist on his 80th birthday. We, along with the rest of the world, say "We'll Never Stop Loving You!"
Because the one thing **everyone** has in common is the ability to make a **difference**.

Yakub Hazzard, Esq. and the Robins, Kaplan, Miller & Ciresi L.L.P. family warmly salute the life, music and genius of the great Ray Charles and are honored to continue his legacy through our involvement with the Ray Charles Foundation.
Although Charles was blind since the age of 7, he felt his lack of sight wasn’t a handicap. Instead, he believed the inability to hear—especially, to hear music—was more of a hardship.

So Charles began his philanthropy by anonymously funding cochlear implants for hearing-impaired individuals who couldn’t afford the operation. Only rarely did he meet with the people whose lives he changed with his generosity.

“I was there to witness a patient as young as 3 years old and another as old as about 80,” Ervin recalls. “But one of the most special moments was when I had the great pleasure of witnessing a young girl, maybe 4 or 5 years old, who was born deaf. Mr. Charles helped with the transplant, and when she was able to hear, they brought her to the office. She didn’t speak English but she drew a picture, and it brought such immense joy to Mr. Charles’ heart to be able to provide that kind of service.”

The purpose of the foundation expanded as years passed. In 1996, Charles began donating not just to traditionally black universities, but educational facilities across the globe—as long as there were people in need of a scholarship or any other monetary push to help them attend school. Since then, Ervin estimates Charles has donated about $20 million, both before and since the creation of the Ray Charles Foundation.

“He was very quiet about [his donations],” Ervin says. “When you’re giving, it’s not about the notoriety. That’s why no one was familiar with the foundation. We gave in silence, not to make a big hoopla about it. That’s not what it was about.”

After Charles’ death, however, Ervin and the members of the board decided that while the artist preferred not to publicize his contributions while he was alive, they would change the corporation’s name in his honor. In 2006, the corporation officially became a foundation, although the goals stayed the same: to provide support to those with hearing disorders and to empower youth through education.

The foundation is involved with many events to mark the 80th anniversary of Charles’ birth (see story, page 26). In February, as president of both the foundation and the Ray Charles Memorial Library, Ervin traveled with eight students from Compton High School in California to a civil rights celebration at the White House.

Guiding the foundation’s work is a vision statement defining its broadest aim—to instill the belief in the youth of America that “there is no challenge too great one cannot overcome.”
Dierks Bentley Goes Bluegrass For ‘Up On The Ridge’

Some might consider Dierks Bentley’s June 8 release “Up on the Ridge” a departure from his usual style. But the acoustic, bluegrass-flavored venture is actually a return to the country star’s roots.

While he was struggling to get in the business, the then-19-year-old used a fake ID to get into Nashville’s Station Inn listening room. There, he fell in love with the music.

“I love bluegrass. I love acoustic music, so I’ve always wanted to make a record like this,” the Phoenix native says. “Last year, I needed to slow the wheels down a little bit, take some time off to make this kind of record. The original thought was I’d make a bluegrass record and a country record. And once I started working on the bluegrass record, I quickly became aware that this was the only record I’d be making, because we started breaking down the barriers between genres.”

Both Bentley and his label, Capitol Nashville, are planning an ambitious campaign to expose “Up on the Ridge.” “We are launching this in both traditional and nontraditional ways,” Capitol Records Nashville president/CEO Mike Dungan says. “Dierks is actually touring in front of this record. It doesn’t come out until June 8 and Dierks is on the road right now to attract attention to it. We’re working the press really hard and everybody has been eager to come out. We’re doing it a little backward here, but so far, it looks really good.”

Bentley is doing 24 concerts in 30 days, backed by his usual drummer and steel guitar player in addition to acclaimed bluegrass musicians Rob and Ronnie McCoury and Jason Carter from the Del McCoury Band. “I have my drummer and steel player to prop me up when I’m trying to hang in there with the Del McCoury Band,” he says.

Capitol is also partnering with Sugarhill Records in marketing “Up on the Ridge.” “They are in our family and they make a lot of bluegrass records,” Capitol Nashville senior VP of marketing Cindy Mabe says of the label, which is distributed through EMI. “We wanted their expertise, so they’re helping quarterback this. They are working bluegrass stations, Americana and they’ve really been working the NPR route.”

The title track is being promoted to mainstream country radio and is No. 29 on Billboard’s Hot Country Songs chart. Mabe says the label has been giving away CD samplers at Bentley’s tour stops to familiarize consumers with the new project. Press has been a key component of the marketing campaign, including a street-week piece on “CBS Sunday Morning.” Bentley has appeared on “The Tonight Show With Jay Leno” and “Late Show With David Letterman.” Bentley also hosts a weekly radio show Monday afternoons on WSM-AM Nashville, so he plans to feature the album and some special guests on an upcoming show.

Produced by Jon Randall Stewart, “Up on the Ridge” includes appearances by Alison Krauss, Miranda Lambert, Jamey Johnson, Kris Kristofferson, Vince Gill, Chris Stapleton and the Punch Brothers. Bluegrass legend Del McCoury joins Bentley on a remake of U2’s “Pride (In the Name of Love).” The title track is one of five new songs Bentley co-wrote on the 12-song collection, which was recorded in Nashville and Brooklyn, where he teamed with the Punch Brothers. “This is not your father’s bluegrass record,” Bentley says. “This is definitely new ground.”

When a successful artist takes a musical detour, it can often result in a loss of career momentum. However, when Bentley approached Dungan and the Capitol Nashville team with the idea of doing an acoustic record that would be “a hybrid of bluegrass and country,” they were encouraging. “It’s so cool to see the support they’ve given the record that’s a little bit left of center,” he says.

“They are playing it safe,” Dungan says. “I don’t think it’s too far out there that it’s going to in any way derailed him. I think it makes perfect sense. . . . If careers are going to be hampered in a negative way by something great, then there’s something wrong with the world.”
LITTLE MONSTERS

Glam Rockers Semi Precious Weapons Have Friends In High Places

In 2006, Semi Precious Weapons played a handful of small New York shows with an upstart singer named Lady Gaga opening for them. As Gaga began dominating the pop charts a few years later, the members of the glam-rock band were stuck playing tiny venues and watching their friend's triumphs from afar.

"The first time I heard 'Just Dance' on the radio, we were playing at a bar in Minnesota to a crowd of two people," Semi Precious Weapons lead singer Justin Tranter says. Instead of envying Gaga's quick rise, the group was inspired by her success and set out to create a pop music "sweat." Tranter adds, "Watching her, we felt that the world was finally ready for something different." Tranter has released two albums, "The Red Room," a few weeks ago and is planning a tour, most likely with the group N*E*R*D—due to his affiliation with frontman/producer Pharrell Williams, who co-executive-produced Game's album with Game's mentor Dr. Dre—as well as having recently discussed touring with Dr and Snoop Dogg.

But all this might be for naught if Game doesn't land a hit. Thus far, he has released "IT Must Be Me" and mixtape track "Shake," along with an accompanying video featuring actress Stacey Dash. Neither song has charted yet.

In characteristic fashion, Game says he isn't worried. " Ain't No Doubt About It," which features Williams and Justin Timberlake, will be the next single, he says, adding, "We'll be good on that end."

Other songs on the album include "Mama Knows," featuring Nelly Furtado, a dedication track to Game's own mother, and "Infrated," which Game says finds him "rapping recklessly with no hook. This is the first song on the album, and it's followed by two other songs that have no hook. That's the tone for the rest of the album."

Until release date, Game says he's taking it one day at a time, simply because he can. "Generally I just wake up in the morning and I live life and I make my decisions as far as music goes based on how I'm feeling that day," he says.
Half art book, half music nerd bathroom reading, Dave Tompkins’ long-in-the-works history of the vocoder, “How to Wreck a Nice Beach,” came out in March on Stop Smoking Books/Melville House. Impressively researched and impeccably designed, the book chronicles the vocoder’s journey from Bell Labs to the top of the charts—and from the Pentagon to the nightclub. Billboard spoke to Tompkins about his interests for the project and why Winston Churchill was the original T-Pain.

1. How did you come to write this book? After all, it’s not every day someone says, “I think I want to write the definitive history of the vocoder.”

Well, I actually did say that at some point. At the outset, I just wanted the opportunity to interview all these guys I grew up listening to. It was a good way for me to go back to weird childhood stories and the memories associated with this music that was completely new to me at the time. I was hearing it on the radio, the local black station in Concord, N.C. And I would go to the record store in downtown Charlotte and look at the walls with rows of 12-inches and pick two to buy every week. So that was the genesis of the book, and it mutated from there.

2. The whole thing wound up taking 10 years to complete. Is that because you only worked on it intermittently, or because there was so much history to trace?

It was a combination of the two. I would be working on vocoder research and then jump off and do something else to support myself, save some money, and then go back to the book. I think it helped that I took a long time on it, because I didn’t come across a lot of good information about the device and its history until the past two years.

3. How did the vocoder go from being a government intelligence device that encrypted speech transmissions to being a staple of hip-hop?

The Germans were the ones who first used it for military purposes. When the vocoder was invented, the people working on it had already envisioned it for entertainment purposes. In all the early Bell Labs tests, they clearly saw it had a place in music and film for sound effects. When it was commissioned by the military, it went underground for a while. But then the Germans started making weird robot records, and the hip-hop crowd discovered it. In the ’70s, it was very expensive—not something you could just go out and buy. But studios had them and artists could use them to record.

4. It never really worked for the military and intelligence, did it? In the book, you mention that John F. Kennedy hated it. A lot of people didn’t like it. But did work during World War II, in the sense that it was never compromised. The technology was very primitive and it wasn’t an easy thing to use, you had to synchronize turntables across the globe, but it still worked, which is kind of a feat. Despite this, a lot of people refused to use it. MacArthur refused to use it, as did Patton. But Eisenhower loved it, and Churchill was on it all the time.

5. So Churchill was the T-Pain of his day? He’s the original speech synthesizer. No one knows if any records of this still exist, though. I found a woman who said there were transcripts but not audio recordings, so you can’t sample Churchill on the vocoder. I did hear that Alan Turing, the chief British cryptanalyst, sampled Churchill’s voice and some of his speeches and ran them through the vocoder, but I never managed to confirm that.

6. Now the vocoder seems to have reached saturation point, with the last Kanye West album and Jay-Z’s “D.O.A. (Death of Auto-Tune).” Will it go back underground and then become popular again, or is it really dead?

No, I think Auto-Tune, at least, will also be used correctly because it’s such an important pop tool. As far as the vocoder, I think people will also continue to use it. You can run your entire setup through it, and you can use it in ways where you don’t actually hear it at all. The vocoder is a dynamic thing—it can be used in ways that are not as intrusive or obvious.
ALBUMS

TONI BRAXTON
Pulse
Producers: various
Atlantic Records
Release Date: May 4

In recent years, Toni Braxton has had label issues, health problems and other difficulties that put her music career on hold. Five years after her last release, “Libra,” the 42-year-old singer is back with her sixth studio album, “Pulse,” full of a whole other dilemma: men. On the song “Yesterday,” Braxton breaks up with her partner, singing, “You are so yesterday, won’t let you rain on my parade,” while complaining about abandonment on “Woman,” where she worries over a slinky production, “I hope that you don’t wake up when it’s too late to make up.” Meanwhile, on top of a pulsating beat, the title track finds the singer hopeful and “not giving up on love.” When Braxton isn’t sulking about heartbreak, she’s enjoying being a woman. A top hand clap on the song “Lookin’ at Me,” she flirts with a clubgoer, and over the piano strokes of “Hand Tied,” she reassures her man she can “love him with her hands tied.” —MC

FLYING LOTUS
Cosmogramma
Producer: Flying Lotus
 Warp Records
Release Date: May 4

Flying Lotus’ third album, “Cosmogramma,” is a strangely cohesive amalgam of exotic sounds. On the new set, the follow-up to his critically acclaimed 2008 album “Los Angeles,” the underground California beat-head balances the futuristic sounds of warbling synths and the natural pull of live harp. Flying Lotus’ appeal lies in his ability to seamlessly combine disparate sounds. Starting with a dance-worthy bass and hand clap before launching into a soaring Eastern melody backed by the buzz of a synthesizer, “Do the Astral Plane” is the closest song on the album to a radio single. Meanwhile, “Arkestry” drops the heavy rhythms for a track with free jazz sensibilities; “MmMmMm” is a lullaby set to the chatter of cutlery; and “Table Tennis” uses a bouncing ping-pong ball for percussion and includes the ghostly singing of frequent collaborator Laura Darlingston. “Cosmogramma” may evade complete comprehension, but Flying Lotus’ foreign and colorful arrangements entice even the most casual listener.—EJN

STEREO TOTAL
Baby Ouh!
Producer: Stereo Total
Kill Rock Stars
Release Date: May 4

Stereo Total’s newest release, “Baby Ouh!,” serves up the French-German electronica-pop duo’s biggest helping of kitsch and quirk to date. But band members Françoise Cactus and Brezel Göring might’ve gone overboard this time around. With a recurring carnival-like theme, album opener “Hello Ladies” features lyrics told through the perspective of a woman’s bathroom attendant, and the only sounds on “Tour de France” are the heavy breathing of a cyclist and a shrill whistling noise. But elsewhere, Stereo Total’s oddities are more charming. The closer, “Violent Love,” is an unusual sunny ode to a lover, where Cactus sings in a thick French accent, “I want to make violent love/To you, with the moon above.” And against an electronic take on ’60s girl-group sounds on the track “I Wanna Be a Mama,” Göring sings about motherhood and corrupting his child (“I will call him Lucifer and teach him how to criticize/I will teach him how to live off prostitution.”)—LF

DEVO
Something for Everybody
Producers: various
 Warner Bros. Records
Release Date: June 15

Devo’s ninth studio album, “Something for Everybody,” is more than a new wave of art rockers’ first record in 20 years—it’s an ongoing multimedia, performance-art project-slash-marketing-campaign designed to reintroduce the band as “Devo Inc.” with engaging and hilarious commentary on American corporate culture and conformity. The album’s 12 tracks were chosen through a crowd-sourced “Song Study” and are true to the band’s longstanding formula of synth-and-guitar jokes, hyper-catchy riffs and winking comment on the human condition. While there’s a uniformity across the tracks in tempo and vibe, first single “Fresh” booms out of the gate with an unforgettable refrain, while “Please Baby Please” and “Human Rocket” have a bouncy and crunch made for the gym or dancefloor. The track “Step Up” is hard-beating and inspirational compared with the slight cynicism of political disco jam “Sumthin.” There’s also a contemporary fullness and distortion in the album’s production that updates Devo’s sound without sacrificing its unmistakable essence.—EN

TONIC
Tonic
Producers: Nathaniel Kunkel, Tonic
429 Records
Release Date: May 4

Eight years since the release of its last studio album, alternative rock trio Tonic returns with a folkier sound on its self-titled fourth album. The set has a brighter, root-

THE NATIONAL
High Violet
Producers: The National, Peter Katis
4AD Records
Release Date: May 11

Brooding Brooklyn indie-rock band the National arrives at its fifth studio album, “High Violet,” in a precarious position. Because 2007 breakthrough set “Boxer” featured breathtakingly quiet arrangements and a more self-contained mood than previous efforts, a follow-up was always going to be a daunting endeavor. “High Violet” touches upon the same themes of aging, idealism and imperfect love, but uses the driving instrumentation of 2005 disc “Alligator” to quietly dazzle the listener. “Conversation 16” offers a bruising portrait of discontent over Bryan Devendorf’s pounding drums, while the back-to-back anthems “Anyone’s Ghost” and “Little Faith” form an album centerpiece worth countless listens. Singer/songwriter Matt Berninger has grown more confident and takes more risks on “High Violet,” resulting in a slew of hypnotizing vocal hooks. “I still owe money to the money I owe/I never thought about love, when I thought about home,” the frontman sings in his baritone warble on the racing “Bloodbuzz Ohio.” “High Violet” synthesizes the best parts of the National’s past into a fantastic present.—JL

ROCK

MEAT LOAF
Hang Cool Teddy Bear
Producer: Rob Cavallo
Roadrunner/Loud & Proud Records
Release Date: May 11

With Rob Cavallo, who produced Green Day’s 2004 rock opera “American Idiot,” on board, it’s no surprise that Meat Loaf’s latest album, “Hang Cool Teddy Bear,” is fit for the stage. But while old-school rap nods and blunted lyricism add to the set’s allure, its fluidity suffers. But more familiar-sounding Meat Loaf cuts like “Did You Ever Love Somebody” punctuate such rebellious tracks as the punky “Peace on Earth” (“The only thing you can count on in this life is regret!”). Elsewhere, the song “Love Is Not Real” is infused with compassion, while the raunchy “Like a Rose” reflects a cliché rock star attitude (“It doesn’t really matter that she isn’t 21! Cause she’s always backstage when the band gets done”). And on the hip-hop-flavored “Los Angeloser,” the veteran rocker introduces a scratch-laden beat with a dispasionate “yo” before incorporating more slang, proving he’s just as progressive as he is wiseful.—MB

MATT KENNON
Matt Kennon
Producers: various
Bam-Slam Records
Release Date: May 11

Matt Kennon got his first taste of acceptance in country music when Randy Travis recorded his song “Turn It Around.” On Kennon’s self-titled debut, the artist demonstrates there’s much substance and emotion in his singing as in his songwriting. There’s a gritty soulfulness that resonates warmly in such tunes as “The Man I Used To Be,” and it serves him even better on honest declarations like “Some People Kiss Me Off.” And the opener, “Drive It Like You Stole It,” is a high-octane number that encourages living every moment to the fullest, while single “The Call” (co-penned by Kennon) is a poignant ballad about the power of a phone call. (In the first verse, a man who’s about to commit suicide puts the gun down when he gets a call from his best friend, and the second verse involves a teenage girl about to have an abortion.) With a distinctive voice that won’t be confused with anyone else on country radio, Kennon has delivered a potent album that makes him a newcomer to watch.—DEP
sier feel too much of Tonic’s past material, but the group’s broody harmonic approach remains intact. Opener “Release Me” introduces measured dissonance to the upbeat acoustic guitars in a similar vein to “Come Rest Your Head” from 2002’s “Head On Straight.” Despite erring on the side of acoustic and clean tones this time around, the album still brings plenty of energy, balancing ballads like “Nothing is Everything” with such up-tempo tracks as “Daffodil.” With a decidedly less grungy sound than its 1996 debut, “Lemon Parade,” the group has come a long way in becoming the formidable folk-rock outfit unveiled on “Tonic.” —CM

RAP

BONE THUGS-N-HARMONY

Uni-5: The World’s Enemy
Producers: various
Reprise/Axylum Records
Release Date: May 4

The original members of Bone Thugs-N-Harmony (including longtime collaborator DJ U-Neek, who was absent from the group’s 2007 album, “Strength & Loyalty”) have reunited for the first time in 15 years to record its newest set, “Uni-5: The World’s Enemy.” And the rap outfit has one message to deliver: haters, take heed. “Smiling in my face, hating on the side, they don’t wanna see me shine,” the members rap over a simple piano lick on the motivational “See Me Shine.” On top of a repetitive keyboard pattern, the group carries out naysayers on the upbeat “Everytime,” spitting, “I can’t turn my back around without these haters tryna to shut me down.” Skeptics aside, the group gets a bit more insightful on tracks like “Wanna Be”—about women selling themselves for fame—and “My Life,” which finds the rappers reflecting on the struggles they’ve faced in their lives. —MC

LATIN

ANA TIJOUX

Producers: Hordotol, Foex Nacional Records
Release Date: April 27

Chilean rapper Ana Tijoux’s latest album, “1977,” is titled for the year she was born and it plays like the diary of a young woman. An introspectively lyricist with a low voice that makes the listener want to lean in closer, Tijoux has only her thoughts to reveal. But she does so with conviction, whether musing about happiness (“Humanidad”), laying down a heartfelt confession (“Mar Adentro”) or getting autobiographical on the standout title track. Her personal universe encompasses hip-hop existentialism (“Crisis de un MC”) and broader social consciousness (“Sube,” “Avan- cia”). A laid-back mix of hip-hop, jazz, reggae and R&B—which perhaps provides too weak a background for a strong personality—backs Tijoux on the set. A star of Santiago’s hip-hop scene, Tijoux is probably best-known for appearing on Julieta Venegas’ song “Eres Para Mi.” And during a recent U.S. tour, she was tabbed as Latin America’s leading female MC. But Tijoux is an artist with the promise to cross borders and genres. —JCN

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Melanie Bertoldi, Judy Cantor-Navas, Manel Conde-Comin, Lenny Fortier, Jason Loshitz, Evan Lucy, Connor McNicholas, Michael Menchini, Evan J. Nabavian, Evere Nagy, Deborah Evans Price

THE BILLBOARD REVIEWS

SINGLES

R&B

DRAKE

Find Your Love (3:29)
Producers: Kanye West, Jeff Bhasker
Writers: various
Publishers: various

Aspire/Young Money/Cash Money/Universal Motown

Part of the reason for Drake’s mass appeal is his ability to strike a balance between fossey lyrics (found in abundance on “Over,” the first single from his upcoming “Thank Me Later”) and vulnerable ones. Those of second single “Find Your Love” make the bittersweet track finds Drake surrendering to a forbidden love. “I’m more than just an option, hey hey hey/Refuse to be forgotten, hey hey hey/I took a chance with my heart. Hey hey hey/And I feel it taking over,” he confesses over 808 drums and heavy-handed piano strokes. “Give all my love and nothing’s gonna tear us apart.” Drake continues harmonizing on the chorus, hoping to fulfill his heart’s desire before it’s too late. —MC

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Chilean rapper Ana Tijoux’s latest album, “1977,” is titled for the year she was born and it plays like the diary of a young woman. An introspective lyricist with a low voice that makes the listener want to lean in closer, Tijoux has only her thoughts to reveal. But she does so with conviction, whether musing about happiness (“Humanidad”), laying down a heartfelt confession (“Mar Adentro”) or getting autobiographical on the standout title track. Her personal universe encompasses hip-hop existentialism (“Crisis de un MC”) and broader social consciousness (“Sube,” “Avar- cia”). A laid-back mix of hip-hop, jazz, reggae and R&B—which perhaps provides too weak a background for a strong personality—backs Tijoux on the set. A star of Santiago’s hip-hop scene, Tijoux is probably best-known for appearing on Julieta Venegas’ song “Eres Para Mi.” And during a recent U.S. tour, she was tabbed as Latin America’s leading female MC. But Tijoux is an artist with the promise to cross borders and genres. —JCN

ROCK

ALPHA REV

New Morning (3:45)
Producers: David Kahne
Writer: C. McPherson
Publishers: Seven Peaks Music/Alpha Rev Music Publishing (ASCAP)

A laid-back ballad about the castle on the hill/All the gold that we could eat/Or the horse you had for sale” before the chorus climbs. “Have you heard, my Mona Lisa?/Have you heard who you are?/You’re a new morn- ing,” McPherson emotes over an expansive arrangement. As sincere as his vocals come across, though, “New Morn- ing” never quite reaches its potential depth. It sweeps and soars, but a little more ground- edness might have done it some good. —LF

KATY PERRY

California Gurls (3:56)
Producers: Dr. Luke, Max Martin, Benny Blanco
Writer: various
Publishers: various

Columbia

With their tongue-in-cheek lyrics and forceful vocals, “I kissed a Girl” and “Hot N Cold” established Katy Perry as a distinctive pop star upon their successful chart runs in 2008. While “California Gurls,” the lead single off Perry’s upcoming album, “Teenage Dream,” sticks to more conventional subject matter, the results are no less winning. The bouncy production rests upon a shimmering set of synths, and Snoop Dogg sings in to give a deliciously laid-back salute to the West Coast. Perry remains the star of the show, however, adding a nice mix of bravado and restraint to lines like “You could travel the world/But nothing comes close, to the golden coast.” With its sun-kissed vibe and No. 2 debut on the Billboard Hot 100, Perry’s sparkling new track seems primed to become a ubiquitous summer jam. —JL

MUSE

Neutron Star Collision (Love Is Forever) (3:50)
Producers: Butch Vig, Muse
Writer: M. Bellamy
Publishers: Loosechord (PRS) admin- istered by WB Music (ASCAP)

Warners

The “Twilight” films are marketed to teen vampire lovers, but their soundtracks are an alt-rock fan’s dream. Muse holds the distinction of being the only group to appear on all three, this time providing the lead single of the “Eclipse” compilation. “Neutron Star Collision (Love Is Forever)” opens unassumingly enough: Vocalist Matthew Bellamy channels Freddie Mercury as he sweeps his way through a half-time section of pounding piano and intermittent drums, fiercely reminiscent of Queen’s most exuberant material. This drama eventually fades in favor of galloping guitar lines and the sort of arena-ready sound that will undoubtedly net the song radio airplay. There’s an anthemic, theatrical quality to Bellamy’s singing as he declares, “Our love will be forever/And if we die, we die together.” Although the sentiment is a bit melodramatic, it will fit the next “Twilight” saga seamlessly. —EL
‘Voices’ Carry

Chris Young’s iTunes EP Pays Tribute To Classic Country

As his current single “The Man I Want to Be” spending a third week atop Billboard’s Hot Country Songs chart, Chris Young is giving consumers a taste of the classic country that has influenced his sound with the May 25 release of "Voices," an acoustic three-song digital EP available exclusively at iTunes.

“I love these songs and they are by three artists that really influenced me,” Young says. He recorded John Anderson’s 1983 No. 1 tune “Swingin’,” Keith Whitley’s 1990 top five hit “I’m Over You” and “Chiseled in Stone," the Vern Gosdin gem that was the Country Music Assn.’s Song of the Year in 1989.

“This killed a whole bunch of birds with one stone for me. I got a chance to do songs I really love and give them to people who have been asking for them. “Voices” is also the title of the next single from his sophomore album, “The Man I Want to Be,” released in 2009 on RCA. It’s a rerelease of the song; "Voices" peaked at No. 37 on Hot Country Songs in the Aug. 23, 2008, issue. RCA followed with "Gettin’ You Home," which became the Tennessee singer/songwriter’s first No. 1 on the Oct. 24, 2009, Hot Country Songs chart, and then released “The Man I Want to Be.”

But Young almost passed on the song because he thought he had too many ballads on the record. “I caved and listened to it one time and fell madly in love with it,” he recalls. “I was really lucky to get it before someone else cut it.”

Young always believed "Voices" could be a hit. “We’ve had a lot of people tell us. That song got lost in the shuffle or ‘We missed that song.’” Young says. “People from radio have wanted us to put that song back out — and there are a lot of people that have no idea we put this song out before.”

Sony Music Nashville VP of marketing Tom Baldrica believes in the song’s potential. “We felt strongly about it that we led with it [originally],” Baldrica says. “We thought it was an amazing song and still do. (The rerelease) came from people at the gatekeeper level admitting, ‘I think we missed that one.’”

In addition to the exposure provided by two No. 1s at country radio, Young expanded his audience by opening for Alan Jackson on his spring tour and will open for Rascal Flatts June 23 through Sept. 19. “We were in front of some big crowds with Alan,” Young says. “With the two tours we’re getting to do this year, we’re hitting all of the cross-sections of the country market.”

And Baldrica says the label plans to capitalize on Young’s tour visibility. “We’re going to those markets where he’s going to be and working with radio stations and accounts to let folks know he’s on his way,” Baldrica says. “He works hard every day. He follows through, and he’s built great relationships. People will root and cheer for somebody who is working really, really hard and wants it as bad as Chris Young does.”

Sony Music Nashville VP of digital business Heather McBee says the label is also promoting Young on social networks. “We’ve been on MySpace, Facebook and Twitter alerting fans that this EP is out there,” she says, adding the label expects the EP to help boost sales of his full-length CD. “If you look at the promotion that’s set up on iTunes, there’s promotion for the album set up alongside the EP. They are positioned next to each other, and there’s special pricing on the album.”

VISIONARY: MARIANH MARKS MILESTONE

Mariah Carey’s debut single, “Vision of Love,” entered the Billboard Hot 100, Hot R&B/Hip-Hop Songs and Adult Contemporary charts 20 years ago this week, in the June 2, 1990, issue. The song would become the first of her 18 Hot 100 No. 1s, the most among solo artists in the chart’s 52-year history. (Among all acts, only the Beatles, with 20, have more.) Carey has tallied 15 toppers on Hot Dance Club Songs, 10 on Hot R&B/Hip-Hop Songs and six on Adult Contemporary. Carey’s total U.S. album sales stand at 52.6 million, according to Nielsen SoundScan, which began tracking album sales a year after her arrival. In that span, only Garth Brooks (68.4 million) and the Beatles (60.9 million) rank higher. Carey has six No. 1 Billboard 200 titles, including her best-selling album, 1995’s “Daydream” (7.6 million). “Daydream” also yielded the 16-week Hot 100 No. 1 “One Sweet Day,” with Boyz II Men, marking the chart’s longest reign. The ballad subsequently earned the honor of Billboard’s top song of the ’90s. Carey’s 2005 14-week Hot 100 No. 1 “We Belong Together” likewise became the chart’s top title of the 2000s.

—Gary Trust
Olympic Standard

Jazz Prodigy Nikki Yanofsky Breaks Out

As Nikki Yanofsky prepared to sing the Canadian national anthem at the opening ceremony of the 2010 Winter Olympics in Vancouver—just four days after her 16th birthday—it wasn’t so much the global TV audience of 3.2 billion that was preying on her mind.

"The only thing I was nervous about was tripping," she says with a laugh. "I was wearing 5-inch heels and I had to walk down steps, and I’m an inexperienced heel-walker. So, yeah, one step at a time."

Since then, however, the Canadian jazz starlet’s career has progressed in leaps and bounds. Her debut studio album, “Nikki,” released May 4 in the United States by Decca, debuted at No. 1 on Billboard’s Top Heatseekers Albums chart, No. 3 on Jazz Albums and No. 105 on the Billboard 200, with first-week sales of 6,000 units, according to Nielsen SoundScan. The album has so far peaked at No. 5 on Top Canadian Albums.

The set mixes her takes on such standards as “The A Train” and “God Bless the Child” with original compositions like “For Another Day,” penned with Jesse Harris. All feature Yanofsky’s mature and versatile vocals, which seem to channel jazz greats like Ella Fitzgerald through a pop/R&B sensibility.

That attracted the attention of “NBC Nightly News,” whose Dec. 31, 2009, feature was key to Decca’s U.S. setup. She’s also had heavy backing from iTunes, which made album track “Cool My Heels” its free single of the week during album release week. A PBS special showcasing Yanofsky’s live show, taped last November, will air in America in June.

Despite her age, Yanofsky is already a veteran. She was the youngest headliner at the Montreal International Jazz Festival, playing her hometown event when she was 12. Alongside her Feb. 12 Olympics performance, her “I Believe” single received massive coverage at the theme of broadcaster GTV’s event coverage. It topped the Canadian Hot 100, as did Young Artists for Haiti’s version of K’Naan’s “Wavin’ Flag,” on which she featured. "To be honest," Yanofsky says, “any recognition is great, but the real motive of this is the art of the music. I used to wake up when I was 4 or 5 and say to my parents, ‘OK, make me famous’. But it became a lot less about the fame.”

Decca GM Paul Foley says the label is supplementing its initial jazz-oriented marketing with a “slow build” at triple A radio for “For Another Day,” while Yanofsky will hit the summer international jazz festival circuit.

“Some people think the U.S. takes time, especially in the jazz genre,” Foley says. “But the road to success [for her] is jazz. She’s such an amazing vocalist, the crossover and singer/songwriter [aspect] will come later.”

“I’m always going to be singing jazz, but I can’t neglect pop or R&B,” Yanofsky says. “If I choose one genre, I’m almost shooting myself in the foot, because I’d be missing out on all the other great genres.”

SEEING GHOSTS

A band’s first shows are stressful enough, but Brooklyn electronica duo Holy Ghost had added pressure. The group’s second gig—after a friends-and-family performance at Damon Dash’s basement space Under 100—was opening for LCD Soundsystem at New York’s 3,000-capacity Terminal 5.

“I was having nightmares,” Alex Frankel says while sitting in the band’s practice studio one morning, ready for another day of rehearsal. “We had so much to do before we go on the road, and it was nerve-racking.”

Luckily for the band, which also includes Nick Millhiser, the four-nights at Terminal 5 went off with only some minor technical glitches during the first show. The band hopes that as the tour progresses, some of those fans will be moved to go out and buy the band’s debut EP, “Static on the Wire,” which was released May 18.

The act’s label, DFA, says that it plans to release a limited run of vinyl copies of the record in two weeks and that it just wrapped shooting a video for the track “I Know I Hear.”

“Those songs have been in DJ sets for a few years now,” DFA label manager Jonathan Galkin says. “There was a lot of demand for them to perform as a live act, but they are perfectionists and wanted to make sure everything was just right before they went out.”

Holy Ghost will continue opening for LCD Soundsystem and also open for Chromeo later in the summer, as well as playing a number of dates in Europe. A full-length LP is planned for January.

—Courtney Harding

STAND BY HIM

Prince Royce, a slight New Yorker with a big name and a pop bachata sound, has become a steady presence on Billboard’s Latin sales and radio charts, thanks largely to the appeal of his bilingual version of the 1961 Ben E. King classic “Stand By Me.”

This week, Prince Royce’s cover of the classic stood at No. 13 on the Hot Latin Songs chart, No. 4 on the Tropical Airplay chart and No. 9 on the Latin Pop Airplay chart, with the single selling more than 30,000 downloads, according to Nielsen SoundScan.

Meantime, Royce’s self-titled debut, out on indie Top Spot Music, is No. 22 on the Top Latin Albums chart and has sold 10,000 copies since its March 7 release.

Ironically, “Stand By Me” wasn’t meant to be Prince Royce’s first single. Instead, Top Spot had settled on a more traditional track, the romantic “Corazon On Fire.” But reception was “lukewarm,” says award-winning tropical music producer Sergio George, who is also Top Spot’s founder/president. “And I didn’t want to lose this kid,” George says. “I thought he was interesting, and I said, ‘Go back to the studio and give me a Spanish-language cover.’”

Prince Royce came back with “Stand By Me.” George mixed it, then called his radio promoter and asked him to take the first single off the air in exchange for this one.

The success of “Stand By Me” points to the tried and true potential of covering past hits. But Top Spot, together with distributor Sony Latin, also worked hard in positioning Prince Royce at retail and offering the album to clients at an affordable price.

Venetian Marketing Group worked sales for the album. CEO Jeff Young says that the sales story began with mass merchants in New York, which were enticed by Top Spot’s presentation and by the radio push. As Prince Royce’s sales have remained steady, the label recently hired a publicist to get him into the national Spanish-language TV promotion circuit and to generate other press.

Prince Royce has also recorded an English-language version of the track—that is getting early play on WPOW Miami and KBBF McAllen-Brownsville, Texas.

“We’re going to cross over radio with a bachata song, and it will probably be a first,” George says.

—Leila Cabo
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The music volume 3
showstoppers
‘Glee’ Is No. 1 Again; Stones Return With ‘Exile’

Just four weeks after the cast of the Fox TV show “Glee” debuted at No. 1 on the Billboard 200 with “The Power of Madonna,” the ensemble poured another No. 1 opener with “Glee: The Music, Volume 3: Showstoppers,” selling 136,000 copies in its first week, according to Nielsen SoundScan.

If we consider the cast of “Glee” an act, this is the shortest span of time between first weeks at No. 1 by an act with different albums in the history of the Billboard 200. Previously, the smallest gap was six weeks, when the Beatles’ “Revolver” rose 45-1 on the Sept. 10, 1966, chart—six weeks after “Yesterday… And Today” climbed 2-1 for its premiere frame at the top on the July 30 tally. Truly, the “Glee” phenomenon exists in its own chart universe. How many acts could release three full-length albums and two EPs within seven months’ time? And, the “Glee” club could find itself with yet another No. 1 in three weeks with the June 8 bow of the EP “Journey to Regionals.”

Finally, all four of the available “Glee” sets are in the top 60 this week. Sale pricing and placement in Target’s weekly circular last week yields gains for “Volume 1” (50,36, up 25%), “Volume 2” (57,42, up 30%) and “The Power of Madonna” (43-21, up 67%).

RE-START ME UP: The cast of “Glee” blocks the Rolling Stones from re-entering the chart at No. 1 with the reissue of their classic album “Exile on Main St.” The set returns to the tally at No. 2 with 76,000 sold after Universal Republic/U&E relaunched the album last week. On Pop Catalog albums, it re-enters at No. 1.

“Exile,” which spent four weeks at No. 1 on the Billboard 200 shortly after its release in 1972, was reissued in an array of configurations, including the standard remastered album, a deluxe version with 10 additional tracks and a $179.98 super deluxe boxed set. A separate Target-exclusive album, “Exile on Main St.—Rarities Edition,” which contains only the 10 bonus cuts, charted separately and debuts at No. 27 with 15,000 copies.

“Exile” is the most visible beneficiary of our recently revised Billboard 200 rules regarding the eligibility of catalog titles on the list. Commencing with the Dec. 5, 2009 chart, albums could rank on the tally regardless of release date. Previously, any set that was 18 months or older was (for the most part) ineligible to rank and chart separately on the Pop Catalog list.

The “Exile” relaunch with 76,000 is better than the 60,000 that greeted Pearl Jam’s “Ten” re-vamp last year, but far below what Michael Jackson’s “Thriller” snared in its first week (166,000). “Exile” arguably had a bigger promotional push than “Ten,” perhaps most visibly with a weeklong “Exile” tribute on “Late Night With Jimmy Fallon” (May 10-14).

That said, the “Exile” album’s return could’ve had an even stronger start had its commercial appeal been greater to casual consumers. While the set is one of the Stones’ most-praised albums, it doesn’t feature many universally-known pop smashes. Such a familiarity could’ve moved the needle on the fence customers at the checkout line at Target.

“Exile” contains “Tumbling Dice” (a No. 7 Billboard Hot 100 hit) and “Happy” (No. 22), but it’s not quite a hits-filled album like “Sticky Fingers” or “Let It Bleed.” Between just those two, you’ve got “Brown Sugar,” “Wild Horses,” “Bitch,” “Dead Flowers,” “Gimmie Shelter” and “You Can’t Always Get What You Want.”

But who’s to say those albums may not be the next ones to get the reissue treatment? Producer Don Was—who had the enviable task of scripting through the Stones’ archives to assist in compiling the rinse—told Billboard in the May 8 issue that the band could “do something like this, with this level of quality, for every album that they’ve released. I’d love nothing better than to do one of these a year.”

TV TUNES: No, it’s not about “Glee” this time. Waykey!Waykey! (aka musician/singer Mike Grubbs) re-enters Hearseekers Albums at No. 1 with “Almost Everything…” shifting nearly 5,000 copies with a 516% gain. The increase was sparked by the season finale of CW’s “One Tree Hill,” which used two of the album’s songs. The show also conveniently features Grubbs as a bartender/musician named—wait for it—Grubbs.

Market Watch

Weekly Unit Sales

Week 2009

Albums 1,355,000

Digital Tracks 21,990,000

Week 2010

Albums 1,535,000

Digital Tracks 22,830,000

Year-To-Date

January 2010

Overall Unit Sales

Albums 24.6% 120,431,000

Digital Tracks 467,096,000

Dec. 26, 2009 163,000

June 27, 2009 167,057,200

March 22, 2009 210,675,000

Total 26.0%

Digital Tracks 467,096,000

Glee

February 9, 2010

Glee

March 1, 2010

March 22, 2009

March 1, 2009

February 19, 2010

Glee

March 1, 2009

March 1, 2010

Glee

February 19, 2010

Glee

February 19, 2010

Glee

February 19, 2010

Glee

February 19, 2010

Glee
### Top Pop Catalog

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<td>JOHNNY CASH</td>
<td>Columbia Records</td>
<td>American Recordings</td>
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<td>RCA</td>
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<td>Abbey Road</td>
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### Top Reggae Albums

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<td>JAH SEV #3</td>
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<tr>
<td>3</td>
<td>THE ROLLING STONES</td>
<td>Tuff Gong</td>
<td>The Very Best Of The Rolling Stones</td>
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<td>BAD AND THE BEATLES</td>
<td>EMI</td>
<td>The Beatles</td>
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<td>American Recordings</td>
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On Top Pop Catalog, albums from the big news at No. 1 with the Rolling Stones. "Exile On Main St" moves to catalog status (No. 15) as it reached its 50th-month birthday May 31. Elsewhere, the Nation's "Riper" debuts at No. 30 with nearly 5,000 (up 20%) after it was the Jannsmon's weekly 3.25 deal, priced at $13.99.

---

**Data for week of JUNE 5, 2010**
HOT 100 AIRPLAY

1. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
2. "Baby" - Rihanna (Sire
3. "Rude Boy" - Black Eyed Peas (Interscope)
4. "In My Head" - Usher (RCA)
5. "Telephone" - Lady Gaga, Yuksek
6. "I'm Not Tired" - Justin Bieber (Sour Child)
7. "8 O'Clock" - The Black Eyed Peas (Interscope)
8. "We Own the Night" - Shakira, Nicki Minaj (RCA)
10. "Billionaire" - The Black Eyed Peas (Interscope)

HOT DIGITAL SONGS

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)

COUNTRY

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)

R&B/HIP-HOP

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)

LATIN

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)

DANCE/ELECTRONIC

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)

BLUES

1. "This Is The Time" - Taylor Swift (Big Machine)
2. "I'm Not Tired" - Justin Bieber (Sour Child)
3. "Need You Now" - Lady Gaga, Trent Tomlinson (Imprint/Promotion Label)
4. "Rude Boy" - Black Eyed Peas (Interscope)
5. "In My Head" - Usher (RCA)
6. "Telephone" - Lady Gaga, Yuksek
7. "I'm Not Tired" - Justin Bieber (Sour Child)
8. "8 O'Clock" - The Black Eyed Peas (Interscope)
10. "Billionaire" - The Black Eyed Peas (Interscope)
<table>
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<th>MAINSTREAM TOP 40</th>
<th>ADULT CONTEMPORARY</th>
<th>ROCK SONGS</th>
<th>ALTERNATIVE</th>
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<tr>
<td><strong>Title</strong></td>
<td><strong>Artist</strong></td>
<td><strong>Label</strong></td>
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<tr>
<td>1. Break Your Heart</td>
<td>Lady Gaga</td>
<td>Interscope</td>
<td>The Good Life</td>
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<tr>
<td>3. Breathe</td>
<td>Daughtry</td>
<td>Broken Bow</td>
<td>Calling All Angels</td>
</tr>
<tr>
<td>4. California Gurls</td>
<td>Katy Perry</td>
<td>RCA</td>
<td>Like A Star</td>
</tr>
<tr>
<td>5. If I Were A Boy</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>The Time (I Don't Care)</td>
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</tbody>
</table>

Kate Perry's "California Gurls," featuring Snoop Dogg, replaced the Mariah Carey No. 1's "The Best Thing I Never Had" in its fifth week at No. 1, establishing a record for the longest run at No. 1. Perry's hit remained at the top for three more weeks, totaling five weeks at No. 1.

The top 20 titles of the chart were compiled based on airplay, digital sales, and streaming. The chart reflects the performance of adult contemporary music across the country.

For the latest charts, visit www.billboard.biz.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Airplay</th>
<th>Digital</th>
<th>Hot AC</th>
<th>Mediabase</th>
<th>Country</th>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
<td>The Man I Want To Be</td>
<td>Merle Haggard</td>
<td>112,000</td>
<td>336,400</td>
<td>2,400</td>
<td>39</td>
<td>80</td>
<td>200</td>
<td>2010/06/05</td>
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<tr>
<td>2</td>
<td>I Told You So</td>
<td>Reba McEntire</td>
<td>109,000</td>
<td>258,000</td>
<td>3,000</td>
<td>34</td>
<td>80</td>
<td>200</td>
<td>2010/06/05</td>
</tr>
<tr>
<td>3</td>
<td>A Deal We Made</td>
<td>George Strait</td>
<td>100,000</td>
<td>220,000</td>
<td>1,800</td>
<td>32</td>
<td>80</td>
<td>200</td>
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<td>4</td>
<td>On the Other Hand</td>
<td>Taylor Swift</td>
<td>95,000</td>
<td>190,000</td>
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<td>30</td>
<td>80</td>
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<td>5</td>
<td>She Thinks My Tractor's Sexy</td>
<td>Tim McGraw</td>
<td>90,000</td>
<td>200,000</td>
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<td>28</td>
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### ARTISTS

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<tr>
<td>Zac Brown Band</td>
<td>Lady Antebellum</td>
<td>Need You Now</td>
<td>1,619,000</td>
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<tr>
<td>Miranda Lambert</td>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>1,500,000</td>
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<tr>
<td>Taylor Swift</td>
<td>Carrie Underwood</td>
<td>Play On</td>
<td>1,266,000</td>
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<td>Zac Brown Band</td>
<td>Lady Antebellum</td>
<td>Need You Now</td>
<td>1,619,000</td>
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<td>Soundtrack</td>
<td>Lady Antebellum</td>
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<td>1,619,000</td>
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<tr>
<td>John Mayer</td>
<td>Lady Antebellum</td>
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<td>1,619,000</td>
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<td>Alan Jackson</td>
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<td>1,619,000</td>
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<td>Chris Young</td>
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<td>1,619,000</td>
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<td>Colt Ford</td>
<td>Lady Antebellum</td>
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<td>Gary Allan</td>
<td>Lady Antebellum</td>
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<td>1,619,000</td>
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<td>Blake Shelton</td>
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<td>Need You Now</td>
<td>1,619,000</td>
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<tr>
<td>Reba McEntire</td>
<td>Lady Antebellum</td>
<td>Need You Now</td>
<td>1,619,000</td>
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### TOP BLUEGRASS ALBUMS

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<tr>
<td>Carolina Chocolate Drops</td>
<td>Carolina Chocolate Drops</td>
<td>Southern Voice</td>
<td>44,385</td>
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<tr>
<td>Trampled by Turtles</td>
<td>Carolina Chocolate Drops</td>
<td>Southern Voice</td>
<td>44,385</td>
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<td>Steve Martin</td>
<td>Carolina Chocolate Drops</td>
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<td>44,385</td>
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<td>The Infamous Stringdusters</td>
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<td>Black Prairie</td>
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<td>Various Artists</td>
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### BETWEEN THE BULLETS

Country Music Hall of Fame honorees the Statler Brothers appear on Billboard's album charts after a lengthy absence, as two volumes of gospel songs laid on the Billboard 200, Top Country Albums and Top Christian Albums. With 5,000 copies apiece sold, according to Nielsen SoundScan, the sets bow at Nos. 16 and 17 on Country Albums, where the quartet last appeared in the summer of 1991. The act also enters at Nos. 113 and 116 on the Billboard 200, closing a gap that opened in 1986 on that list. On Christian Albums at Nos. 5 and 6, the group returns after 15 years.

— Wade Jessen
NAS, MARLEY TEAM UP

Miami-based beatmaker DJ Illmind (dressed) makes his second appearance in the top 10 of Mainstream R&B/Hip-Hop as an all-star track "Uh-Uh (W)" (No. 9). Meanwhile, Ludacris, who's featured on "Win," lands his 35th entry in the upper region, tying Lil Wayne for the most top 10s by a rapper.

Nas and Damian "Jr. Gong" Marley's collaboration, "Distant Relatives," debuts at No. 5 on the Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums with 57,000 sold, according to Nielsen SoundScan. Among rappers, Nas is now tied for second-most top 10s on the Billboard 200 (10) and No. 1 on R&B/Hip-Hop Albums (eight). Jay-Z leads with 13 top 10s on the Billboard 200 and 11 No. 1s on the R&B/Hip-Hop list. "Distant" also returns reggae mainstay Marley to the charts; he last bowed at Nos. 7 and 4 on the lists, respectively, with "Welcome to Jamrock" in 2005.

Singer-songwriter Janelle Monae earns her first top 10 on Top R&B/Hip-Hop Albums (No. 4) with her sophomore set, while Tallib Kweli and Hi-Tek post their second top 10 as a duo at No. 5.

—Raphael George
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<th>Dance Chart</th>
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<tbody>
<tr>
<td>CAN I LOVE YOU</td>
<td>MAIZE</td>
<td>JIVEophile</td>
<td>28</td>
<td>3</td>
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<tr>
<td>DUST IN GRAVITY</td>
<td>ALEX DA CUBA</td>
<td>DEscription</td>
<td>26</td>
<td>1</td>
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<tr>
<td>IMAGINE</td>
<td>U2</td>
<td>Interscope</td>
<td>35</td>
<td>2</td>
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<tr>
<td>BEAUTY</td>
<td>JOURNEY</td>
<td>jog</td>
<td>35</td>
<td>1</td>
</tr>
<tr>
<td>NOT MYSELF TONIGHT</td>
<td>G-Eazy &amp; Ashanti</td>
<td>Island</td>
<td>28</td>
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<td>RUDE BOY</td>
<td>BRED</td>
<td>New West</td>
<td>31</td>
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<td>RIGHT HERE RIGHT NOW</td>
<td>SNOOP DOGG FT. BRITNEY SPEARS</td>
<td>S coolest</td>
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<td>ROCK THAT BODY</td>
<td>THE BLACK Eyed Peas</td>
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<td>ARISE</td>
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<td>SOMETHING LIKE A PARTY</td>
<td>DJ YARABRA</td>
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<td>3</td>
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<td>NASTY BOY</td>
<td>FUTURE &amp; RIHANNA</td>
<td>WESTBURY</td>
<td>36</td>
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<td>PYRAMID</td>
<td>PAUL BLEVINS</td>
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<tr>
<td>HAPINESS</td>
<td>JASON DERULO</td>
<td>LONDON // ELEKTRA</td>
<td>38</td>
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<td>ALEJANDRO</td>
<td>MIKE POSNER</td>
<td>REPRISE &amp; SONY MUSIC</td>
<td>39</td>
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<td>KEEP FAITH</td>
<td>J. HALL FT. MILO &amp; UNSTOPPABLE</td>
<td>4</td>
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<td>JULIA URLI</td>
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<td>DRUMMER BOY</td>
<td>NIGERIA</td>
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<td>WAVES OF CHANGE</td>
<td>JAMIE FOX</td>
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### HOT DANCE AIRPLAY

<table>
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<td>STEREOME</td>
<td>MARIE ANNE</td>
<td>RCA</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Happy</td>
<td>ARIANA GRANDE</td>
<td>RCA</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>I BELIEVE IN YOU</td>
<td>BILLIE PAIGE</td>
<td>RCA</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>AMERICAN MAN</td>
<td>FRANK</td>
<td>RCA</td>
<td>6</td>
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### TOP TRADITIONAL JAZZ ALBUMS

<table>
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<tr>
<td>IMITATION</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>1</td>
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<tr>
<td>TAKE ME THERE</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>WHAT A GOODY DO ME FOR ME</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>DOSSA BLUE</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>CHRISTIANE</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>TILL YOU COME TO ME</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>RESTLESSNESS</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>7</td>
<td></td>
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<tr>
<td>BROKEN TONIGHT</td>
<td>JIMMY DAVIS</td>
<td>4</td>
<td>8</td>
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### TOP WORLD ALBUMS

<table>
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<tr>
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<tr>
<td>CAN I LOVE YOU</td>
<td>MAIZE</td>
<td>JIVEophile</td>
<td>28</td>
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<td>DUST IN GRAVITY</td>
<td>ALEX DA CUBA</td>
<td>DEscription</td>
<td>26</td>
<td>1</td>
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<tr>
<td>IMAGINE</td>
<td>U2</td>
<td>Interscope</td>
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<td>BEAUTY</td>
<td>JOURNEY</td>
<td>jog</td>
<td>35</td>
<td>1</td>
</tr>
<tr>
<td>NOT MYSELF TONIGHT</td>
<td>G-Eazy &amp; Ashanti</td>
<td>Island</td>
<td>28</td>
<td>3</td>
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<tr>
<td>PRETTY LITTLE LIES</td>
<td>BRITNEY SPEARS</td>
<td>DreamWorks</td>
<td>29</td>
<td>2</td>
</tr>
<tr>
<td>OMG</td>
<td>JUSTIN BIEBER</td>
<td>Jive</td>
<td>30</td>
<td>1</td>
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<tr>
<td>RUDE BOY</td>
<td>BRED</td>
<td>New West</td>
<td>31</td>
<td>3</td>
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<tr>
<td>RIGHT HERE RIGHT NOW</td>
<td>SNOOP DOGG FT. BRITNEY SPEARS</td>
<td>S coolest</td>
<td>32</td>
<td>5</td>
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<tr>
<td>ROCK THAT BODY</td>
<td>THE BLACK Eyed Peas</td>
<td>Columbia</td>
<td>34</td>
<td>6</td>
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<tr>
<td>FREEZE</td>
<td>KYAROSHA</td>
<td>ARISE</td>
<td>35</td>
<td>4</td>
</tr>
<tr>
<td>SOMETHING LIKE A PARTY</td>
<td>DJ YARABRA</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>NASTY BOY</td>
<td>FUTURE &amp; RIHANNA</td>
<td>WESTBURY</td>
<td>36</td>
<td>7</td>
</tr>
<tr>
<td>PYRAMID</td>
<td>PAUL BLEVINS</td>
<td>4</td>
<td>1</td>
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<tr>
<td>HAPINESS</td>
<td>JASON DERULO</td>
<td>LONDON // ELEKTRA</td>
<td>38</td>
<td>8</td>
</tr>
<tr>
<td>ALEJANDRO</td>
<td>MIKE POSNER</td>
<td>REPRISE &amp; SONY MUSIC</td>
<td>39</td>
<td>9</td>
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<tr>
<td>KEEP FAITH</td>
<td>J. HALL FT. MILO &amp; UNSTOPPABLE</td>
<td>4</td>
<td>2</td>
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<tr>
<td>TAKE CONTROL</td>
<td>JULIA URLI</td>
<td>4</td>
<td>4</td>
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</tr>
<tr>
<td>SHINE</td>
<td>KEITA FT. JUICE WINE</td>
<td>4</td>
<td>5</td>
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<tr>
<td>DRUMMER BOY</td>
<td>NIGERIA</td>
<td>4</td>
<td>6</td>
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<td>WAVES OF CHANGE</td>
<td>JAMIE FOX</td>
<td>4</td>
<td>7</td>
<td></td>
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<tr>
<td>POWER</td>
<td>EDDIE MURPHY</td>
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</table>
### HOT LATIN SONGS

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Time on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>Daddy Yankee</td>
<td>&quot;Daddy Yankee&quot;</td>
<td>Sony Music Latin</td>
<td>46 weeks</td>
</tr>
<tr>
<td>2</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
<td>45 weeks</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
<td>43 weeks</td>
</tr>
<tr>
<td>4</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
<td>42 weeks</td>
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### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Daddy Yankee</td>
<td>&quot;In the Mix&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
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### REGIONAL MEXICAN ALBUMS

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>Daddy Yankee</td>
<td>&quot;In the Mix&quot;</td>
<td>Sony Music Latin</td>
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### LATIN POP ALBUMS

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<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Daddy Yankee</td>
<td>&quot;In the Mix&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
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### TROPICAL ALBUMS

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<thead>
<tr>
<th>No. 1</th>
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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Daddy Yankee</td>
<td>&quot;In the Mix&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
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### LATIN RHYTHM ALBUMS

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Daddy Yankee</td>
<td>&quot;In the Mix&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Pedro Fernández</td>
<td>&quot;Yo Se&quot;</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>&quot;Sube la Temperatura&quot;</td>
<td>Sony Music Latin</td>
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<tr>
<td>4</td>
<td>Thalía</td>
<td>&quot;La Vida Mi Vida&quot;</td>
<td>Sony Music Latin</td>
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### BETWEEN THE BULLETS

*Juan Luis Guerra’s Record Week*

It’s a historic week for Juan Luis Guerra as his latest single, “Bacalito En Fuquiura,” vaults to No. 1 on both Tropical Airplay and Hot Latin Songs. On the former list, it’s his fifth straight topper. On Latin Songs, he takes the top two slots, as he’s featured on Enrique Iglesias’ “Cuando Me Enamoro” (7-2). Guerra is only the fourth artist in the chart’s 24-year history to concurrently chart at Nos. 1 and 2. After Selena (1995), Alejandro Fernández (1998) and Juanes (2006). — Randy Ramirez

*Note: This week’s Best New Artist, "En Tu Sonrisa," moves 1,000 copies to open at No. 2 on Tropical Albums and No. 10 on Top Latin Albums. Although he has mixed/lost sales weeks, the album marks his highest position on other chart. Band single "Tu Sonrisa de Amor" drops 9-1 to Tropical Airplay.*
### Japan
- 楽曲表 (Billboard Japan)
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストラリア/ブラジル/カナダ/イタリア/スペイン/スイス/ハンガリー/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Germany
- Billboard Deutschland
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### United Kingdom
- The Official UK Charts
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### United States
- Billboard Hot 100
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Italy
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### France
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Canada
- Nielsen SoundScan
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Australia
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Netherlands
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Mexico
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Switzerland
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Poland
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

### Billboard Airplay
- ビリオーネ/ブロードウェイ/日本/アメリカ/オーストリア/オランダ/ポーランド/南アフリカ/ゴールデン/ポピュラー

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**For chart reprints call 646.654.4633**

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
<table>
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<tr>
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<th>Artist(s)</th>
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<tbody>
<tr>
<td>&quot;ARE YOU&quot;</td>
<td>&quot;Back&quot; &quot;She's Not&quot; &quot;Weird&quot; &quot;The Last Time&quot;</td>
<td>Michael Jordan</td>
<td>BMVRre Publishing Designee.</td>
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</table>
| "AIN'T 4 MY TOWN"           | "Play Ball" "Keep On " "Hit The Roof" "You Can't Stop Me " "What It" " "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" "I Love It" "You Can't Stop Me" 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EXECUTIVE TURNTABLE

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Gospel label Flow Records names Myron Williams president/CEO. He was VP of operations/VP of A&R and also was music director for Juanita Bynum Ministries.

PUBLISHING: Sony/ATV Music Publishing appoints John Pires senior VP of business development. He was VP Imagem Music appoints Amanda Schupf creative manager of its U.S. company, Imagem Music USA. She founded management company Boutique Audio.

DISTRIBUTION: Alternative Distribution Alliance names David Orleans GM. He was senior VP of sales and marketing.

RETAIL: HMV promotes Steve Napleton to commercial director. He was supply chain director.

TOURING: Talent agency Partisan Arts taps Hank Sacks as a booking agent. He was an agent at Paradigm Talent Agency.

MEDIA: Fuse names Sue Rasmussen VP of direct response advertising sales. She founded consulting firm Media Cooperative.

Music Choice promotes Gary Susalis to senior manager of music programming. He was manager.

RADIO: Westwood One promotes Mark Wilson to VP of affiliate sales for the company's entertainment division. He was senior director.

Dial Global names Richard René GM of international relations. He was owner/operator of René Global Associates.

—Edited by Mitchell Peters

LISA HILTON TO PERFORM FOR VISUALLY IMPAIRED STUDENTS

About 12 years ago, jazz pianist/composer Lisa Hilton was invited to perform at a camp for the blind in Malibu, Calif., organized by Junior Blind of America, a Los Angeles-based nonprofit dedicated to assisting children who are blind or visually impaired.

Word spread quickly about her visit, and soon after Hilton was fielding requests to perform for other visually impaired organizations, including the Perkins School for the Blind in Watertown, Mass., and Chicago Lighthouse.

“When you work with people without vision it feels great, because what we don’t realize is that on a day-to-day basis we’re always using our eyes and learning about people by what they look like,” Hilton says. “But it’s a nice experience to be around people who aren’t relying that way . . . you feel like you’re relating on a soul-to-soul basis.”

On June 5, Hilton will visit L.A.’s Grammy Museum to perform for 50 Junior Blind of America students. The morning will also include a Q&A session with Hilton about her music and charity work, to be moderated by Grammy Museum executive director Robert Santelli.

Hilton will also perform during a Sept. 30 charity concert at Buddy Guy’s in Chicago to benefit Chicago Lighthouse, and she’s gearing up for the release of new album “Nuance,” due June 8.

—Mitchell Peters

GOOD WORKS

CHERRY LANE MUSIC PUBLISHING 50TH-ANNIVERSARY CELEBRATION

Venerable music publisher Cherry Lane—home to catalogs by such acts as Ashford & Simpson, Warren Haynes and Quincy Jones—looked over the Brooklyn Bowl in New York May 19 to celebrate its 50th anniversary. Songwriters from the publisher’s roster performed throughout the night as guests juggled bowling games with their dinner and music overviews.

ABOVE LEFT: Executives from BMG Rights Management (which purchased Cherry Lane Music Publishing in March) and Cherry Lane smile on the red carpet before the party. From left: BMG Rights Management CEO Hartwig Masuch, Cherry Lane Music Group CEO Peter Princes, BMG Rights Management COO of North America Laurent Hubert and chief information officer Kay Krofft, and Cherry Lane senior VP of creative services and marketing Richard Stumpf.

INSIDE TRACK

EYEHATEGOD EYES NEW ALBUM

It’s been a decade since New Orleans metal act Eyehategod issued its last album, “Confederacy of Ruined Lives.” And this year, bassist Gary Mader says, “we’re focused on writing this new music. We’re totally determined to make a [new album] happen.”

The quintet actually started work on the album in 2005, but were interrupted by Hurricane Katrina and various group members’ legal problems, including frontman Mike Williams’ three months in jail on a narcotics conviction. There were also side projects, such as guitarist Jimmy Bower’s Down, Solvent Green and Outlaw Order.

But now Mader says Eyehategod is on a roll. Five songs are “full, finished . . . and ready to record,” with another 50-40 riffs “just floating around that we need to arrange.” Fans, he promises, will not be too surprised by what they hear, either.

“It sounds like what you would expect Eyehategod to sound like—the feedback, the low end, the slow chunks, the hardcore outbursts, everything that makes us Eyehategod,” Mader says. “I feel like we finally got to the point where we’re all in the same head, and as a result the ideas flow a little bit easier.”

Eyehategod starts a three-week North American tour June 3, and after that Mader says the group plans to write and record for a hoped-for 2011 release.

BACKBEAT

nearly founded startup Hasle Ventures, based in Hamburg, has attracted several music-industry veterans as investors, among them Sony Music Entertainment CEO Neil Portnow. Hasle Ventures reports that it has signed eight companies and is seeking another 10 to eight to invest in during the next three years. Shown in Hamburg May 17 for the announcement of their investment are (from left) Dr. Bernd Kandrut, former CEO of publishing company Gruner+Jahr; Jochen Maas, founder of SEO agency artefacts; Sark Weisser, former VP of sales for openRISC; and Schmidt-Holtz. www. hasle ventures
BMI POP AWARDS

BMI hosted its 58th annual Pop Awards May 18 at the Beverly Wilshire Hotel to honor the writers and publishers of the past year's most-performed pop songs on U.S. radio and TV. RedOne, acclaimed songwriter of the year, and John Fogerty was named a BMI icon. Taylor Swift's "Love Story" (published by Sony/ATV Music Publishing) won song of the year, making the 20-year-old the youngest recipient of the trophy. Publisher of the year honors went to Warner-Sammerlan Publishing.

ABOVE LEFT: BMI songwriter of the year RedOne displays his awards for his contributions to Sean Kingston's "Fire Burning" and Lady Gaga's "Just Dance," "LoveGame" and "Poker Face."

ABOVE CENTER: Oriantii launched the musical tribute to BMI icon John Fogerty.


RIGHT: BMI songwriter Claudio Kelly (left) received awards for his work on Britney Spears' "Circus" and Kelly Clarkson's "My Life Would Suck Without You." As BMI EVP for Ken Hilson's "Knock You Down." They're pictured with BMI VP of writer/publisher relations Catherine Brevton.

LEFT: John Fogerty. Taylor Swift, whose "You Belong With Me" was one of the year's top-performing songs, and BMI president/CEO Del Bryant.

BMI FILM/TV AWARDS

BMI returned to the Beverly Wilshire Hotel in Los Angeles May 19 to host its Film/TV Awards. The invitation-only black-tie gala saluted music composers featured in the past year's top films, TV series and cable networks.

ABOVE LEFT: Rachel Portman made history at the BMI Film/TV Awards as the first female recipient of the Richard Kirk Award, which honors outstanding career achievement in the fields of film and TV. From left, Classic Contributions Award honoree Terence Blanchard, who was recognized for his work in his New Orleans hometown and with the Thelonious Monk Institute of Jazz; BMI VP of film/TV relations, Doreen Ringer-Ross, Portman, and BMI president/CEO Del Bryant.

ABOVE CENTER: Universal Pictures president of film music and publishing Mike Knobloch, Fox Music president Robort Kraft, BMI VP of film/TV relations Doreen Ringer-Ross and Paramount Pictures president of music Randy Spendlove on the red carpet at the BMI Film/TV Awards.

RIGHT: Composers Harold Kloser and Blake Neely were recognized for their work on the movie "2012" (Oscar) and TV series "Brothers & Sisters" and "The Mentalist." (Blakc), while George S. Clinton was awarded for his contributions to the movie "Tooth Fairy." From left, Kloser, Neely, BMI president/CEO Del Bryant and Clinton.

LEFT: Composer Aaron Zigman collected four BMI Film/TV Awards for his contributions to the movies "The Last Song," "The Proposal," "The Ugly Truth" and "Why Did I Get Married Too?"
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