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Events

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Video

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Reduce. Reuse. Rethink.

Billboard, Like The Rest Of The Biz, Takes Green Steps

A few weeks ago, I walked into the office of Billboard GM Andy Billbo preparing to fight. Billboard was putting together a special green issue, poking into every corner of the music biz—touring, retail, labels, artists, you name it—to see who was reducing emissions or waste or carbon footprints. Our goal was to see who was doing their part to stave off climate crisis, and then share what they were doing, so others might embrace their innovations.

It was Ed Christman, a billboard reporter for 17 years, who was first to bring a nagging question to my attention: What is Billboard doing? “I goin’ to people, and getting in their business,” Ed said in his characteristic Queens accent, “and it’s the first time they throw back at me.”

So I poked around a bit, armed myself with every pricing star, every bit of cost/benefit analysis regarding recycled paper I could muster, and marched into Andy’s office. My counterparts to his bottom-line arguments aligned neatly in my head. And then a funny thing happened. Andy said yes. He said it so easily, and with such rapidity, I almost asked him if he wanted to hear my arguments anyway.

The point is, something is going on. As the price of stringing together a tangible ROI—and it’s not just at Billboard. All across the music biz, people are taking a moment to look at their business and wonder where they can improve their environmental scorecard. After all, every little bit multiplied across the implications of a multibillion-dollar industry, really helps.

For Billboard, we’re starting by printing this issue on 10% recycled paper. We’re investigating—thanks to Andy and the hard work of many others, especially our production director Terry Sanders—going recycled even more. And we’re in discussions with a London-based company called CarbonNeutral to better understand our own carbon footprint and how to offset and, ultimately, reduce it.

Certainly, we can do more, and we’ll be pursuing those options on an ongoing basis. But it’s a first step, and we all know that’s how all long, meaningful journeys begin. In this case, we hope to take it with you.

More Than Hype

The Music Biz Is Making A Difference, One Green Experiment Says

By Dr. Allen Hershkowitz

Five years ago, the Red Hot Chili Peppers told their record company, Warner Music Group, that they wanted to make sure that the paper used in their CD packaging was eco-friendly. So WMG executives reached out to the Natural Resources Defense Council, asking us to assess the paper the company was using for its CD inserts, DVD packaging, sheet music and in its offices.

When you first hear from a company that wants to go green it’s wise to look beyond the rhetoric. Is the company for real or is this just a greenwashing PR move? For the companies that tell the NRDC is working with—WMG, EMI and the Recording Academy—it’s the real deal. We began our work long before the most recent environmental explosion that’s occurring in our post-“An Inconvenient Truth” world.

In this case it quickly became clear that the band and WMG execs were genuinely and sincerely concerned that virtually all the paper used for CD inserts and DVD packaging was wiping out endangered forests, polluting rivers and emitting millions of pounds of global warming pollution. And we were just as serious about putting things right.

WMG reached out to—and was soon joined by—EMI and the Recording Academy. And these aren’t initiatives that they’re just “exploring” or “considering.” Their recycled-paper use is something you can see today. While some industries are just talking the talk, and others now starting to get serious about sustainability, the music industry has set the stage.

The industry still has big challenges. More than 2 billion jewel cases manufactured every year mean the music industry is a major contributor to global warming pollution. The plastic jewel cases are a petroleum-based product composed of benzene and ethylene. In other words, we’re using oil we can’t spare and known chemical carcinogens to create something most people don’t even want. Think of it as being 100% global warming pollution, hazardous air emissions, hazardous waste and lost biodiversity. Factor in the virgin timber-based paper inserts and you have what might be the most environmentally ignorant package ever devised.

Fortunately, the jewel case will soon be history, thanks to artists and executives who have let it be known that they won’t stand for being implicated in destruction of the Earth—any more than they tolerated racial and social injustice. In fact, all sorts of plants are under way to green the music industry—from reimagining packaging to greening concerts and tours, music is heeding the call to Stop Global Warming.

There will always be work to be done and the process is just that—a process that needs to happen every day. The entire music industry—artists, executives, roadies and fans—has played a part in creating pollution; Now there is an opportunity for them to solve the problem. The music business is not the first or only industry to go green, but, as it’s done so many times in the past, it is kick-starting the cultural revolution like no one else can.

Dr. Allen Hershkowitz is a senior scientist at the Natural Resources Defense Council and coordinates some of the world’s most prominent environmental greening initiatives, including the Academy Awards telecast and the upcoming 50th Anniversary Grammy Awards.

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Adding Up iTunes Plus

Album Downloads Up, Track Downloads Flat
With EMI's DRM-Free Initiative

EMI is enjoying a modest boost in downloading volume in the wake of Apple's recent shift to iTunes Plus, a new feature that offers tracks without digital rights management. But whether the initiative is spurring enough additional purchasing to be called a success, or it's a big enough jump in business to compel other major labels to get into the act of ditching DRM remains to be seen.

So far people are buying more EMI albums, especially catalog titles, since the introduction of DRM-free music on May 30. Sales are being driven by demand for classic titles from the likes of Pink Floyd and Paul McCartney. But sales of EMI tracks are largely unchanged to date. And the albums business isn't showing consistent growth.

EMI's overall digital album sales are 93,000 this issue, up almost 25% compared with 74,000 the week of May 27, the last week without iTunes Plus. But digital album sales are also down almost 10% this week compared with the intermediates of June the week of June 3, the week iTunes Plus was introduced.

EMI's digital album sales increased 38% between the weeks of May 27 and June 3 to 102,000 downloads.

The June 3 week reflected the first few days of iTunes Plus sales. This issue marks the first complete week that iTunes Plus sales are accounted for by Nielsen SoundScan. (The SoundScan tracking week runs Monday-Sunday of each week.) And while iTunes is not the only digital retailer reflected in SoundScan's figures, Apple sales account for the vast majority of downloads. (Apple estimates roughly 70%)

As for EMIs digital tracks business, overall sales total 1.15 million downloads this issue, compared with 1.11 million downloads the week ending May 27, according to SoundScan. (The company posted track volume of 1.18 million downloads the week of June 3.)

One reason digital album sales may be faring better than digital album sales is that EMI's free tracks cost just $1.29, compared with 99 cents for a standard file. By contrast, album downloads are being offered DRM-free at no additional charge.

Also across-the-board adoption of DRM-free tracks from EMI may be influenced by the way iTunes is offering the feature. Apple requires customers to change the settings in iTunes to offer the premium downloads rather than the usual rights-protected songs. If users do not select this option they will continue to receive DRM-wrapped content.

Regardless, for some EMI acts, the DRM-free initiative seems to be working—at least on the album side. Though, their sales are following the trend of a big jump in the week iTunes Plus was introduced and losing some ground this issue.

Pink Floyd's "Dark Side of the Moon" surged 350% of the week of June 3, with 5,000 digital albums sold. That figure slides 24% this issue to 3,000 digital albums, but still up from the week of May 27 when the album sold around 1,000 copies digitally.

The Beach Boys' "The Very Best of the Beach Boys: Sounds of Summer" had a 54% increase in digital sales the week of June 3, to nearly 1,000 downloads. This issue sales of the album slide 39% to slightly less than 1,000 downloads.

First-week sales of Paul McCartney's newly released back catalog posted similar numbers. "Band on the Run" sold nearly 2,000 digital copies the week of June 3. Sales drop 57% this issue to less than 1,000 digital albums. Meanwhile best-of collection "Wingspan" sold more than 1,000 copies the week of June 3. It slips 45% this issue to less than 1,000 downloads.

Digital sales of EMI's hit front-line albums have been mixed.

Corinne Bailey Rae's "Corinne Bailey Rae" had an 83% jump the week of June 3 to about 2,000 copies sold. This issue sales of the album decline 10% to slightly less than 2,000 downloads.

More modest was Lily Allen's "Alright, Still..." which had a nice increase in digital album sales to around 2,000 copies the week of June 3. Most of that business retires this issue as sales of the set fall 12%.

EMI's album market share is following a similar pattern. The company's overall share has grown from 7.3% the week ending May 27, to 11.4% the week ending June 3, to 9.8% this issue. EMI's digital album share for current releases has grown too, rising from 6.0% (May 27) to 9.0% (June 3). To 8.4% (this issue).

EMI execs privately say they are pleased with the early downloading activity through Apple. However they caution that it is "too soon to tell" what to make of iTunes Plus and its impact. The iTunes Plus initiative is launching at a time when EMI's release schedule has been soft. This issue EMI does not have any albums in the top 25 of The Billboard 200. It's highest-ranking albums are "Now 24" at No. 27 and Poison's "Poison" at No. 32.

From EMI's perspective, the real test for DRM-free downloads will come when new download retailers, like recently announced partners including Amazon and PassAlong Networks, come online later this year.

Additional reporting by Keith Caulfield.
Can CMA Music Fest Keep Up With Genre's Concert Paydays?

The success of this year's Country Music Assn. (CMA) Music Festival bespeaks not only the sizable and ever-growing popularity of live country music, but also an overwhelming support of the event from the country artist and business community in Nashville.

The latest downtown Nashville love fest between country artists and their fans enjoyed a record run, up 21% in attendance from last year (Billboard.biz, June 12). But though most of country music's biggest names performed this year, superstars including Tim McGraw, Faith Hill, Toby Keith, Kenny Chesney, Keith Urban and George Strait, most of whom are currently on tour, were notably absent.

Among the 180 acts performing were Rascal Flatts, Reba McEntire, Alan Jackson, Brooks & Dunn, Carrie Underwood, Brad Paisley, Martina McBride and Big & Rich. Almost 400,000 fans took part on some level, whether it was sponsor events, autograph signings or various celebrity competitions. Artists are not paid for their participation in CMA Fest, though a sizable donation is made each year to benefit local school music programs.

CMA Music Festival executive producer Tony Conway downplays that some acts were not on hand. "I have never, ever expected every act in country music to appear at the CMA Music Festival every year, especially the artists at the superstar level," he says. "Every year you’re probably speaking of four or five acts (that didn’t perform), and when you name them they’ve all appeared at the CMA Music Festival at one time or another since we moved downtown."

Festival producers work with the artists to accommodate their schedules, with many acts routing paid dates before and after their free CMA Fest gigs. "Certainly, (artists) have to make a decision, and we understand that sometimes they do make the decision to go play that paid date," CMA COO Tammy Genovese says. "But for the most part we give them the event’s dates well in advance, and if they can pick one night of their event and route their tour around that."

"Artists now are making the connection that while they’re not getting paid, they’re giving back and making a difference in a child’s life with the music education program we’re donating to, and the only reason we do this is because they do play for free," she adds. "If we had to pay the artists, we’d never have enough money to give back to the charity component."

Still, given the high paydays available to country acts these days, will the CMA Music Festival someday have to offer some compensation to continue to lost top-tier talent? "It’s possible that that could happen, but it’s really hard to answer that question because I can tell you that once the artists are educated and know what this is and what it means to the fans, they continue to support it in every way they can," Conway says.

Genovese admits that some sort of compensation has been discussed in planning meetings. "I’m not sure that we could enjoy the level of artists and as many artists as we have in the event if we had to pay them their going rate," she says. "But certainly if it comes to that, we will evaluate it."

Signed to Columbia by former Sony Nashville president John Grady, Willmon found himself on the outside looking in not long after Grady exited the label group in the spring of 2006. Willmon’s 2004 self-titled debut has scanned 60,000 copies, according to Nielsen SoundScan, and his 2006 follow-up, “Little More Lovin’,” tallied 81,000.

Of Willmon’s six singles on Columbia Nashville, only two reached the top 30 on Billboard’s Hot Country Songs chart: His debut single “Beer Man” reached No. 30 in 2004, and slightly more than two years later “On Again Tonight” peaked at No. 27.

Willmon’s signing marks a shift toward the mainstream for 6-year-old Compadre, which thus far has focused on roots country and Americana artists. The label is home to Billy Joe Shaver, James McMurtry and Suzy Bogguss, among others.

Willmon’s manager Sheila Shipleysaid, "He’s a visionary," Willmon says. "Working with him you have the advantage of him not knowing how we do things here in Nashville, and I think it allows him to think outside the box."

When he approached Willmon, Turcotte didn’t know what the artist had going on beyond music. In addition to a steady touring schedule, Willmon, who describes himself as a "little ADD," recently hosted “America’s Top Cowboy” on CMT and authored a cookbook. (While promoting his first album, Willmon toured the country with his gun-shaped smoker in tow, performing and cooking for radio and fans.)

In addition, he recently became spokesman for the Wal-Mart-endorsed charity Horses for Healing and has corporate sponsorship deals with Wrangler Jeans and Wrangler Home Furniture, as well as Holiday Inn. "It wasn't why we were interested in signing him, but I think it only helps our marketing endeavors," Turcotte says.

Willmon will co-produce his album, due in January, with hit songwriter Rodney Clausen, even though neither has produced a record before. "This is a first for him and a first for me," Willmon says. "We have nothing to lose and everything to gain."

His first single, still to be determined, will be out in August.
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Slipping One Over
China's Mobile Music Revenue Escaping Music Biz

HONG KONG—Mainland Chinese consumers spent $1.5 billion in 2006 on mobile-delivered music products—but service providers based on that to the music industry. Those numbers come from market research data presented by William Bao Bean, partner in Hong Kong-based venture capital firm Softbank China & India Holdings at the recent Music Matters conference.

“China, end users are spending money on music,” Bean told Billboard at the Hong Kong conference, which was attended by music industry professionals from Asian and international markets. “The issue is that the people in the music business aren’t seeing that money.”

Bean says research indicates that is largely due to “slippage.” By that he means the under-reporting of revenue on the part of one party to another—for example, by carriers to service providers. Most of the revenue comes from ring tones and ringback tones.

His data is based on models he has put together of all the public wireless value-added service providers in China as well as interviews conducted with some 200 industry contacts from the mobile service sector. Mobile carriers contacted by Billboard did not respond to requests for comment.

Warner Music Asia Pacific president Lachie Rutherford says the research indicates that China’s mobile music model is “not: yet a system which monetizes at a level sustainable for content owners throughout the food chain.”

Rutherford says content owners’ share could be anywhere between 20% and 60% of mobile music services’ revenue, depending on the specifics.

Many conference attendees from the mobile and technology fields back an advertising revenue-based business model for digital music delivery. Kaiser Kuo, group director of digital strategy at Beijing-based ad agency Ogilvy & Mather China, suggests the music industry focus on finding “creative, new ways to deliver truly relevant advertising to online music consumers.”

However, Rutherford dismisses that as a secondary-income business model. Bean’s data shows that people in China are paying money for music—not why accept an ad-based system?

According to research published at Music Matters by Singapore-based digital music services provider Soundbuzz, digital sales made up almost half of the Asia-Pacific region’s $9.2 billion in retail music sales in 2006. Mobile music sales totaled $3.6 billion. According to the Soundbuzz report, mobile music will comprise 75% of all music purchased by Asian consumers by 2009.

Soundbuzz sources data from Price-WaterhouseCoopers, the IFPI, local music industry bodies and its own market estimates. Bean says one positive development could be the burgeoning of higher-capacity third-generation handsets in China, which could boost competition between carriers and “might give the content guys more leverage.” He adds that more carriers are beginning to deal direct with content owners, based on a 50/50 revenue-split business model.

The search for new business models in Asia was a recurring theme at the second annual Music Matters conference. Some 600 delegates attended this year’s edition—a up from 500 in 2006—while 250 companies were represented, compared with 190 last year. Among the keynote speakers at the event were Sire Records CEO Seymour Stein and artist/producer Nile Rodgers.

LEGAL
BY SUSAN BUTLER
MusicFIRST To Lobby Congress On Performance Royalties

Recording artists, managers and labels are ready to rumble with broadcasters on Capitol Hill. In the first coordinated effort to lobby for performance royalties for over the air broadcasts, roughly 80 artists and music groups have formed a coalition called musicFIRST.

First on their agenda is educating members of Congress on what a performance right means and how musicians who “live the life” are compensated or not compensated, musicFIRST executive director Mark Kadesh says. He adds that Mary Wilson and Martha Reeves have already met with Judiciary Committee members to tell their tales.

Although most of the 11 founding organizations—including the AFM, AFTRA, the Recording Artists’ Coalition, the Recording Academy and the RIAA—regularly meet with congressional offices on their own, they often disagree among themselves on various issues.

“Forming the coalition with all the groups takes us out of any other issues that are going on in the industry and says, ‘Here we’re united,’” Kadesh says.

The push for a change in copyright law promises to be an uphill battle. The National Assn. of Broadcasters, with influential members in every state, already sent letters last month to every member of Congress to oppose what broadcasters called “performance tax” (Billboard, May 19). Expect them to argue that radio provides free promotion that sells records and that a new royalty would reduce songwriters’ share of available revenue.

The coalition—which includes Christina Aguilera, Big & Rich, Jimmy Jam and Don Henley—is likely to argue that U.S. law is out of sync with the rest of the world, that records of many artists whose music is heard on radio are no longer for sale and that broadcasters should be treated the same as satellite, cable and Internet radio stations that pay royalties for their digital broadcasts.

THE NEW DEAL
Jars Of Clay Launching Own Label With Nettwerk

NASHVILLE—After 12 years on Essential Records, Jars of Clay is exiting to launch a new imprint, Gray Matters, under the Nettwerk Music Group umbrella.

“Having our own imprint will give us the opportunity to be more spontaneous and more prolific in how much music we kick out,” Jars of Clay’s Stephen Mason says.

The first Gray Matters release will be a Christmas collection, due Oct. 17, which Jars will support via a Christmas tour with Third Day.

Mason says the band also plans to record a soundtrack for a documentary a friend is making about the African village of Lwala.

Mason and bandmates Dan Haseltine, Matt Odomark and Charlie Lowell rose to prominence in the mid-'90s in the Christian market and gained mainstream success with the multiformat hit “Flood.” They have continued to appeal to both markets.

Last fall, they released “Good Monsters,” which has scanned 134,000 units, according to Nielsen SoundScan. Jars’ former label, Essential, is part of Provident Music Group, Sony BMG’s Christian music arm.

Nettwerk will distribute Gray Matters product to Christian retail, and Sony BMG will take releases to the mainstream market.

The band, which has been managed by Nettwerk Management since 2003, didn’t entertain offers from other labels. “It was really between re-signing with Provident in a traditional sense or doing their own thing,” Nettwerk Management’s Michael Corcoran says. “It came down to [Jars‘] ownership element of what they were doing and the ability to have more creative freedom.”

“We’re excited there’s so much more we can involve ourselves in,” Mason says of a desire to exert more control over the band’s career.

“Things that most people are happy to turn over to someone else, we love that minutiae.”
# BOXSCORE Concert Grosses

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<td>BLUE MAN GROUP</td>
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<td>7,280</td>
<td>$570,150</td>
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<td>11,207</td>
<td>$707,152</td>
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<td>Morrison, CO, May 25</td>
<td>8,919</td>
<td>$633,912</td>
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<td>Minneapolis, MN, May 29</td>
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<td>5,678</td>
<td>$558,363</td>
<td>$25</td>
<td>Live Nation</td>
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</table>

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**SNOWBALL EFFECT**

**Canadian Talent Climbs Charts At Home And In U.S.**

TORONTO—Canadian music is enjoying a banner year in the United States and at home—and industry insiders say there's plenty more to come.

"We have hit a sweet spot in terms of music and creativity," Toronto-based entertainment lawyer Chris Taylor says. "Online marketing is exploding and [international] borders are coming down with the Internet. That's created a snowball effect."

Taylor, who also heads Last Gang Records, home to alternative acts Metric and Mstrkrft, says "American and foreign labels have opened up their doors to Canadian music."

Insiders say Canadian acts' current success is partly due to labels and managers placing greater emphasis on developing them beyond national boundaries. "More and more," Toronto-based Coalition Entertainment Management co-principal Eric Lawrence says, "managers here are realizing that if there's a [label] opportunity for their artist anywhere, that's where they go. If it's a six-hour plane ride, it's worth the shot."

Along with partner Rob Lanni, Lawrence handles Our Lady Peace, Finger Eleven, Simple Plan, Inward Eye and hotly tipped singer/songwriter Justin Nozuka.

Canadians had six of the top 60 albums on the June 9 Billboard 200 chart: Michael Bublé (Reprise), Avril Lavigne (RCA), Feist (Arts & Craft), Nelly Furtado (DreamWorks), Rush (Atlantic) and Nickelback (EMI). Canadian acts are also hot at home. In the week ending June 3, the three top spots on Canada's SoundScan charts were held by Canadians: Celine Dion (Columbia), Claudio Dubois (Zone) and Buble. Five other Canadian acts also had top 15 albums. Toronto-based Anthems Records VP Pegi Cecconi credits state funding programs for raising Canadian acts' international profiles. Such funding, she says, "enabling acts to play at [trade fair] MIDEM and to showcase in places like London, is having a trickle-down effect."

Local sources report a string of new acts that are ready to step up in class and break out of their homeland (see sidebar, below).

Toronto-based Toronto hardcore/emo band Silverstein, signed to Chicago-based Victory Records, which releases its third album "Arrivals & Departures" worldwide July 3. "The album will definitely debut in the top 10 in the U.S.,” Victory Records president Tony Brummel says. Brummel notes that the label signed its third Canadian act in June, when Guelph, Ontario, metal band Arise and Ruin joined labelmates Silverstein and Black Maria. "All of these bands translate as far as the U.S. are concerned," he says.

He insists that it's a natural step for Canadian acts to sign with U.S.-based labels and work more there. "Canada is a big territory, and a tough territory to tour," he says. "A lot of Canadian bands [would] rather tour the U.S. because it's easier."

One other key factor aiding the label is "establishing Canadian acts in the United States. Brummel says, is that their labels and managers increasingly view the two countries as a single market. "I don't think of the marketplaces as U.S. and Canada," he says. "I look at it as North America."

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**THE PROVINCES' MOST PROMISING**

| SERENA RYDER | HOMETOWN: Millbrook, Ontario | LABEL: Atlantic (global, except Canada); EMI (Canada) |
| TEGAN & SARA | HOMETOWN: Vancouver | LABEL: Vapor Records/Sire (U.S.); Maple Music Records (Canada) |
| THOUSAND FOOT KRUTCH | HOMETOWN: Peterborough, Ontario | LABEL: Tooth & Nail Records (North America) |

**THE PROVINCES' MOST PROMISING**

| CURRENT ALBUM: "If Your Memory Serves You Well" (Canada-only, EMI) | CURRENT ALBUM: "The Flame in All of Us" |
| CURRENT ALBUM: "The Con" | MANAGER: Christian rapcore act Thousand Foot Krutch will release its sixth album, "The Flame in All of Us." |

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**Oz Imports Festivals**

**Australian Scene Attracts Live Events From Overseas**

Australia's booming festival business is drawing international operators Down Under.

This year leading domestic events headed by the multi-venue Big Day Out all sold out before announcing their bills. However, veteran promoter Michael Chugg says Australia's festival market "is far from saturated."

The Sydney-based Chugg Entertainment managing director evidently has no fears of overseas events. "There's a place for everybody," he says. "It will only sour if someone books the wrong acts or splashes corporate logos around without any subtlety."

Among recent names heading south is the biennial New York Guitar Festival, which is being re-created in Adelaide, South Australia. It joins imports like the United Kingdom's V Festival and U.S. punk/hardcore festival tour Taste of Chaos.

Chugg co-organizes the 80,000-capacity East Coast Blues & Roots Festival in New South Wales each Easter. He says the domestic setoos proves festivals are attracting a wider demographic than before and "becoming acknowledged by the mainstream [concertgoer]."

The Virgin Group's inaugural V Festival Australia, promoted by Melbourne-based Michael Coppell Presents, drew 50,000 fans to Sydney (March 31) and the Gold Coast (April 1) this year.

Tickets cost $12 Australian ($104.50) each, for a bill featuring the Pixies, Pet Shop Boys and Beck.

"We were really happy with the performance," London-based Virgin Group director of telecoms and media Charles Berry says, and adds that V will return in 2008 "and beyond." U.S. and Canadian versions of V launched in 2006. "We select coun- tries," Berry says, "based on how well-known and recognized Virgin's brand is and on how many businesses we have there."

The citywide Adelaide International Guitar Festival (Nov. 23-Dec. 2) aims to attract 45,000 fans. "We did a lot of research around the world," festival chief executive Christian Scholte says. The fest "was one of the more reputable [events]. It had a big recognition from the industry and aficionados."

Scholte says employing NYCG co-founder David Spellman as a consultant has helped attract international names like Vernon Reid (Living Colour) and Jorma Kaukonen (Hot Tuna). The Aussie event—aided through 2010 by annual state funding of $500,000 Australian ($410,000)—will apace the NYCG's multi-genre bills, she says, but will "have an Australian identity."

In contrast, Vans Warped founder and producer Kevin Lyman insists his Taste of Chaos stays true to the U.S. version globally. "This tour went international the same year we started it [in 2005]," he says. "It replicates very well and is representative of the original project."

The Used will headline this October's six-band tour of six American cities, through leading domestic promoter Frontier Touring.

Rumors abound that the Indio, Calif.-based Coachella festival might soon appear Down Under, although Paul Tollett, president of festival producer Goldenvoice, would only say, "I love Australia, and would love to do something there."

"We can't get it close enough to really represent the Warped experience," he says. "Kids around the world, largely due to the Net, have a view of Warped: all the bands, the tents, the activities and attractions."

The logistics of taking U.S.-based production teams to Australia can also prove daunting. Charles Altal, principal in Austin-based Lollapalooza producer CS, says, "With the group we have, it's hard, because we don't subcontract out. When we go to Chicago for Lolla, our whole office—50 people—goes. At this point, we would look at South America as a potential market before Australia."

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Additional reporting by Juliana Koranteng in London.

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MINOGUE SCOOPS MITS HONOR

Kylie Minogue will become the first female recipient of the United Kingdom’s Music Industry Trusts’ Award in October. The honor was introduced 16 years ago to recognize individuals who have made a distinctive and lasting contribution to the British music industry. The annual MITS gala has raised more than £2.7 million ($5.4 million) to date for its nominated charities Nordoff Robbins Music Therapy and the BRIT Trust. Minogue will receive her award in an Oct. 29 presentation at London’s Grosvenor House, some three months before the 20th anniversary of the singer’s first U.K. hit, “I Should Be So Lucky.” The MITS committee that chose Minogue said in a statement that the honor marked her “universally acclaimed status as an icon of pop and style.” Last year’s award went to promoter/entrepreneur Harvey Goldsmith. Previous honorees have included Elton John & Bernie Taupin, John Barry, George Martin and Ahmet Ertegun. —Paul Sexton

IRISH FILE-SHARERS NAMED

Labels body the Irish Recorded Music Assn. won a landmark ruling in the High Court in Dublin June 7 forcing six Internet service providers to reveal the names and addresses of individuals engaged in alleged illegal file-sharing. The ruling is the culmination of a six-month operation undertaken by the industry body to stem the tide of Internet piracy in Ireland. IRMA had targeted 23 individuals involved in the alleged illegal distribution of copyrighted music files. The judge ordered the six ISPs—Digiweb, Smart Telecom, Irish Broadband, NTL, Eincom and imagine—to provide IRMA with the names and addresses of the 23. IRMA maintains that individuals are responsible for 108,000 shared illegal files, with one solely responsible for 37,500 files. —Nick Kelly

SELLABAND GOES LIVE

Sellaband, the Amsterdam-based “online label” that raises funds for unsigned acts to record albums (Billboard, Sept. 30, 2006) is taking part in a live event for the first time. Four acts that have participated in the Sellaband project will appear June 30 on the second stage at the 60,000-capacity Dutch rock festival Concert at Sea. The event, hosted and headlined by EMI Music Netherlands rock band Blaf, takes place on the Dutch coast at Brouwersdam in the southern province of Zeeland. The Sellaband model invites members of the public to become stakeholders—or “believers”—in a band’s projected album by investing a minimum of $10 online, with a target of raising a $50,000 recording budget. The headline act on the second stage will be Dutch rock band Nenesis, one of the first to hit that target. Another three acts appearing on the stage will be selected by Blaf, Sellaband management and votes from “believers.” —Juliana Koranteng

GENESIS HITS U.K. SCREENS

A leading U.K. cinema chain is set to simulcast one of Genesis’ Turn It On Again world tour concerts nationwide on June 27. Vue Cinemas will transmit the live gig from the 51,500-capacity LTU Arena in Dusseldorf, Germany, to 40 theaters, including multiplexes in London’s West End. The venues have a combined capacity of more than 11,000. Genesis manager Tony Smith says, “Many people couldn’t get tickets as the [U.K.] shows in Twickenham [July 8] and Old Trafford [July 7] sold out in two hours. This gives a unique opportunity to reach many disappointed fans throughout the United Kingdom.” Tickets for the cinema event will cost £10-£25 ($19.66-$49.14). Other acts

MA Songwriting

Bath Spa University is currently inviting applications for the World’s first Master’s Degree in Songwriting. The course, which starts in late September 2007, aims to help students bring their songwriting to publishable quality and to enable learners to develop a range of critical, practical, communicative, industrial and research-based skills.

Students will write songs, comment critically upon their own and other’s material, examine the musicological roots of their craft, consider the potential value of their songs in the marketplace, re-write, collaborate, develop skills in academic research and finally record their own album.

Contact Jo Prestidge for details: call 01225 875821 email j.m.prestidge@bathsspa.ac.uk or visit www.masonwriting.com

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This week is the 40th anniversary of the Monterey International Pop Festival. It was the mother of all festivals (the Human Be-In in nearby San Francisco six months earlier would be the grandmother) and would punctuate the Summer of Love and the amazing year of 1967.

Two of the many things we learned that year were that life is short and you could do crazy cool things in that short time. Jimi Hendrix's and Janis Joplin's mainstream public existence would be only three years, Brian Jones' five, and Otis Redding had just six months.

The second thing we learned that year, taught to us by Native American and Eastern philosophy, was no matter how short an individual's life is, the planet continues to function for succeeding generations. And how well it functions depends on how much we screw it up.

So, 40 years later, we finally seem to be getting it.

Reverb, a nonprofit started by Guster's Adam Gardner and his wife Lauren Sullivan, devotes its time to “greening” concert tours, following Bonnie Raitt's example.

Willie Nelson's biodiesel company (we predict) will influence virtually every tour to travel green within five years.

Music Matters introduced "carbon offsetting," planting trees and supporting alternative sustainable energy sources equal to your sins of emission.

The Vans Warped tour is using solar-powered sound. Bonnaroo, Coachella and Lollapalooza give prizes for recycling. The Hove Festival in Norway has pledged 100% carbon neutrality. The Wakarusa Festival will include a sustainability symposium. And on it goes.

It feels like a paradigm shift, folks—one of the best ever and there's no going back. Festivals are now putting into practice what was implicit in the spirit of Monterey.

And maybe we're starting to act like the responsible Human Be-Ins the Indians always hoped we'd become.

Publishers are in such a precarious position when they license a band's songs for commercials. Even though a publisher's success is measured in part by lucrative sync deals, the bands' fans can easily and the publisher-songwriter relationship to the test when fans scream "sell-out." The recent Volkswagen campaign that Bug Music put together for Wilco could be a model for the right way to handle the fallout.

Bug set up a package deal for a series of Volkswagen commercials to help promote Wilco's new Nonesuch Records album "Sky Blue Sky." The commercials—at least five—will only use tracks from the album, with the exception of one bonus track. That song, "The Thanks I Get," is expected to be available only on iTunes with purchase of the album or for download via the exhausted CD.

But Wilco is not known for doing huge advertising campaigns—or for being a commercial band.

Dave Freeman, manager of creative for Bug, says the publisher was sensitive to the band's image and creative concern when matching Wilco with the right brand. Freeman says he liked the way ad agency Crispin Porter + Bogusky created VW commercials as "almost cinematic," showing VW as a clean, streamlined, respectable brand.

In addition to considering the creative portrayal of the auto manufacturer, Freeman believes that VW is one of the relatively few brands that will use music and work with a band to help keep the act's integrity. After all, this campaign wasn't just about the money; it was about moving the band's record.

"Wilco is not a hit band on the radio and doesn't strive to be," Freeman says. "The band can utilize [TV commercials] as a radio format, push, get more airplay. We're using the band on the radio; you're selected on the basis of what sells. With something like this, you work with a creative director to create the spots."

But with in a few days after the first commercial using "The Thanks I Get" was broadcast in May, fans hit the Internet. As of May 31, a thread of more than 49 pages—and nearly 1,000 posts—had accumulated on a site that chronicled the controversy.

"I'm sorry, with all due respect to those who think to the contrary—but this is a really depressing development for a band that has already claimed it in it for the music," wrote one fan with an anonymous log-in name. "I lost a ton of respect for the band as a result of this development. I would understand if the band all drove VWs and really, just like, really loved their cars—but I doubt that is the case. This was a crass marketing decision."

The first response from the band's camp came from free agent/behind-the-scenes-in-law, Danny Miller, defending the band's involvement in the campaign. Miller even had fun with some fans' posts—which claimed a connection between VW and Hitler—by posting a photo of Tweedy with the infamous mustache sketched in.

Then the band posted a response on its Web site. The band members mentioned that they have discussed the subject of licensing their music for movies, TV shows and advertisements many times through the years. Since getting commercial radio play is becoming more difficult, Wilco's post notes, licensing the music for commercials is another way to get its music out to the public. And, the post adds, the band had already licensed its songs for hundreds of TV shows and films worldwide.

Then, as if to respond directly to fans slamming Volkswagen, the band's Web site post says, "And we feel okay about VWs. Several of us even drive them." The band declared further comment for this column.

Was this the best way to handle the negative fan response? I caught up with longtime publisher Lionel Conway, with Stage Three Music (U.S.), just before he caught a flight heading for Rod Stewart's wedding at an undisclosed location near to his thoughts on the matter. Conway has worked with numerous creative—and commercially sensitive—acts including Elton John, Cat Stevens, Dave Stewart, Tom Waits and U2.

"With Tom Waits, I wouldn't even ask him about a commercial, but that's because of his overall dislike of anything that smells 'corporate.'"

Conway says, "But for developing artists—or if the music can't be heard on the radio—there's no reason why fans should consider it a sellout if the commercial is creatively tasteful. Especially for older music, it helps keep the music alive."

A good way for a band to respond is by posting its thoughts on the band's Web site, communicating with the fans, Conway says, and to point to other ads that used music from legendary artists. Led Zeppelin's music was used for a Cadillac commercial, he says—and Bob Dylan actually appeared in a Victoria's Secret commercial.
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TO THE MUSIC OF HER HEART

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Taken from the forthcoming Spanish language album 90 MILLAS available everywhere September 18, 2007.

On 90 MILLAS, Gloria pays tribute to her Cuban heritage with a collection of newly recorded original Spanish language songs. The album features guest appearances from some of the most influential and universally respected Latin musicians of the past 50 years.

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As G-Unit president, a position he held since 2003, Sha Money XL co-produced successful releases by 50 Cent, Lloyd Banks, Tony Yayo and Young Buck. Alongside Dr. Dre and Eminem, he handled the artists’ day-to-day operations and finalized each project’s overall sound. Earlier this year, though, word leaked that Money was no longer the label’s president. Instead, he would manage several G-Unit artists through the Queens, N.Y., native no longer manages Yayo—who in March was charged with misdemeanor assault for allegedly slapping the child of the Game’s manager, Jimmy Rosemond—he still manages Young Buck, Banks, Consequence and DJ Whoo Kid. He recently added producer Hi-Tek to his Money Management roster.

In February, Money held his first One Stop Shop producer’s conference in Phoenix. The con-fab brought together heavyweights like DJ Premier and Swiss Beatz, who advised young producers on navigating today’s music industry. Branching into the gaming space, Money has released several videogames, including Sierra Online’s “Freestyle Street Basketball” online game. These days, Money’s solidifying Young Buck’s film deal, finalizing tour schedules and working on Hi-Tek’s Oct. 21 album release. He’s also teaming with a new Harlem MC named Riz that he’s quite excited about and courting label offers to head various rap departments.

With 50 Cent having just pushed back his new album, “Curtis,” from late June to early September, Money sat down with Billboard to discuss hip-hop’s sales downturn and the cooling of the G-Unit brand.

Rumor has it that you were fired from G-Unit. What actually happened?
Oh, I sat down in January in the wake of 2006’s Lloyd Banks and Mobb Deep’s album sales to discuss how he wanted to move forward. He wasn’t too excited with the result of Mobb Deep’s album sales. He wanted to broker the branding deals for the G-Unit artists instead of being tied up with the day-to-day of the G-Unit office. So I decided that there weren’t enough people advanced enough in handling management affairs of each individual artist, so I took it up.

In a way, the transition is a blessing. It gets misconstrued as if it was fired. However, I have to be politically correct because there are still undisclosed legal issues surrounding my position with G-Unit.

So, who’s the president of G-Unit right now?
50.

Why do you think 50 elected you to focus on management?
It is a decision he made because of a phase he’s going through. He still doesn’t understand it. Chris Lighty ran Jive and still managed 50 Cent. Everybody in this industry manages artists and holds an executive position. We can do two jobs. We love it and we love the money even more. I’m reporting everything to you. There’s no conflict. If one of our artists is a dickhead, I’m going to tell him that, and I’m going to tell you. “He’s a dick, talk to him.” This is the petty shit that 50 and I used to go back and forth on.

But I felt all we had to do is keep our business tight and everything’s going to get better. But instead, people would submit reports to 50 simply saying, “The Restructure of G-Unit.” It would be a whole page, with like two lines, but that’s their whole re-structure. If I showed you this shit, you’d laugh, but they gave it to him and he read it.

Do you think 50 Cent can simultaneously be a successful artist and president?
He’s the hardest-working, smart-est man I’ve met to date. He’s also the most creative guy I’ve ever met. I love working with him as an artist. But artists aren’t the best bosses. They don’t realize when their projects are conflicting with the artists that are signed to them. Their emotions won’t always carry out executive decisions because they’re thinking, “I’m an artist, so just fuck it.” 50 doesn’t see those corporate components because he is an artist and his heart doesn’t reach out to other artists. For example, 50 will say to [Interscope Geffen A&M president] Jimmy Lovine, “Listen motherfucker, clear your roster and get your staff focused on me.” But no artist can say that to 50 [as president of G-Unit].

What do you think is the reason for G-Unit and Interscope’s downturn in album sales?
It’s a critical time for Interscope. They’re suffering. They’re doing very good on the pop side, but hip-hop just is not connecting. The whole chemistry just needs to be re-evaluated. 50’s also trying to beat Def Jam. But you can’t do two things at once. You’re working a Banks record and a Hot Rod record. Meanwhile, radio’s saying, “First of all, I don’t know if I even like this new Hot Rod record. And you’re giving me this other Banks record. So I’m trying to work with the Banks record, but you’re asking me to focus on both?” So then the artists become jaded because they’re not getting any real attention. So I tried to work all of that out by making the artists happy and lining them up. It didn’t work the best way it could have. But it was a learning experience—last year—and that’s what led to all these changes.}

Why did G-Unit decide to release Banks, a New York MC, when New York MCs weren’t doing well?
I requested to release a follow-up G-Unit group album ["Beg for Mercy"], followed by a Young Buck record.

Outside of Interscope’s difficulty with marketing and promoting hip-hop, why do you think the G-Unit brand cooled off? You go from the most incredible crew to letting a West Coast orphan [The Game] join. When I met Game, he was sitting humbly in a chair and signed to Dr. Dre. Aftermath was going to drop Game, but I suggested to 50 that we pick him up. Game’s deal became a joint venture between 50 and Dre, and we created Frankensteined. Once his record sales came back strong, he flipped on the people that created him and tarnished the G-Unit brand. There were shootouts, among other things, and the fans thought the violence was real. But then they lost a little interest.

Then we signed Mobb Deep, and their album didn’t do well. They had a great record but they’d already hit their peak, and that’s another chip to the brand. Then fans heard about all of the internal struggles and started wondering, “Where’s Sha? What’s up with 50 and Buck? What’s up with 50 and Banks?” It was like when the Temptations traded members. Fans said, “How can you trade members? I loved them.” But the leading Temptation felt he could do what he wanted. Now, fans don’t dig into the G-Unit brand like they used to.

Can it be rebuilt? Only if it’s really rebuilt from the inside out. G-Unit was a military, and 50’s word was good. Now, he has to come back as a real leader.

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MUSIC goes GREEN

FROM ARTISTS BUILDING SUSTAINABLE STUDIOS (PAGE 20) TO LABELS CREATING BIODEGRADABLE SHRINK-WRAP (PAGE 29)—THAT YOU CAN SMOKE!—BILLBOARD PRESENTS 16 (RECYCLED AND RECYCLABLE) PAGES OF REASONS TO FEEL GOOD ABOUT THE MUSIC BIZ. SEE MORE ONLINE AT BILLBOARD.BIZ/GREEN.

TYPOGRAPHY BY DARREN BOOTH
AS THE WORLDWIDE LIVE EARTH CONCERTS ON JULY 7 DRAW CLOSER, BILLBOARD SPOTLIGHTS 10 ARTISTS MAKING A DIFFERENCE WITH ENVIRONMENTAL ISSUES AND INSPIRING THEIR PEERS TO DO THE SAME

PHOTOGRAPH BY C. TAYLOR CROTHERS
**The Seekers**

**Pearl Jam**

Pearl Jam's music is woven through with references to the Earth and the oceans that nurture it, so it's no surprise the group has sought out ways to affect environmental change for the past decade. In 2003, these issues were so important that guitarist Stone Gossard opted to skip Pearl Jam's last-minute Sept. 23, 2005, opening gig for the 3/10h at Chicago's Festival of Blues due to a previous commitment with the Conservation International partnership.

After conducting an "eco-audit" on its businesses in 2003, Pearl Jam worked with Conservation International to render its 2003 tour carbon neutral. Energy offsets from that tour funded the management of a new protected area in a Madagascar rain forest.

While on the 2004 Vote for Change tour, the group took the lead in encouraging concertgoers to fund alternative energy projects along the tour itinerary. Among these were the installation of solar-powered hot water and electrical power systems at the Family Centers in Madison, Wis.

In 2005, Pearl Jam switched to B99-fueled biodiesel tour buses, and has since invested more than $120,000 in nine organizations devoted to climate change and renewable energy.

"We feel like we're just scratching the surface at this point," longtime band spokesman Nicole Vandenberg says. "It's the same challenge and opportunity that exists for all industries right now and it's an exciting evolving process."

—Jonathan Cohen

**The Facilitators**

**Guster**

Boston pop/rock trio Guster has been a green act on the road ever since it partnered with environmental nonprofit organization Reverb more than a year ago.

Co-founded in 2004 by Guster guitarist/vocalist Adam Gardner and his wife, environmentalist Lauren Sullivan, Reverb has teamed up with a number of big-name acts such as Barak Obama, Adam Sandler and Sheryl Crow and is currently backing John Mayer and Dave Matthews Band to help green their tour initiatives while educating and inspiring concertgoers.

Gardner says Reverb's model is based on Bonnie Raitt and Kathy Kane's Green Highway Tour, which started in 2002.

In addition to fueling buses and trucks with biodiesel, setting up recycling programs and ensuring concerts and venues are carbon neutral, local and national nonprofit groups are on site to provide outreach to fans via interactive eco villages.

"The big message from Reverb is that environmentalism is a positive thing," Gardner says. He says the goal is not so "preachy" or a buzzkill to the concert experience but rather "just make it really fun and try to make these solutions to global warming as positive and sexy as possible."

On a larger scale, Guster, which is signed to Reprise, is helping Warner Music Group become more green. The band's latest EP, "Scratch," was the band's first carbon neutral release, and more than 1 million copies of its back catalog are now carbon neutral as well.

—Jill Menze

**The Visiting Professor**

**Sheryl Crow**

In April, Sheryl Crow headed back to school in a biodiesel bus with environmentalist Laurie David to dialogue with college students about the growing problem of global warming. Crow says the issue was a personal one, owing to how it has affected the Gulf Coast of Florida, where her family has owned a house since she was a toddler.

At the campus events, Crow performed songs like "A Change Will Do You Good," "Everyday Is a Winding Road" and "Soak Up the Sun" acoustically with guitarist Tim Smith. "The objective is to light a fire under everybody—to propel this environmental movement," she recently told Billboard.

The message didn't always go down easy. "I made jokes about the four protests we had, making the argument that they loved being able to work on their Ian all year long," Crow said. "Well, clearly that's misinformation. That's a good point to be made, and thank goodness they illustrated this for us. Global warming is not just nice, warm days in December. It's extreme weather on both ends: more hurricanes, ice storms, hotter summers. But we've had very intelligent questions, which I knew we'd have at the college level."

While on the road, Crow and company were trailed by a documentary film crew for a film she hopes will show "what you can do on a personal level and in your businesses" to go green. —JC

**The Sustainable Businessman**

**Jack Johnson**

Jack Johnson is no greenie come lately. "I grew up in Hawaii and surfed all the time," he says. "I've always had a really profound respect for nature, so being eco-friendly just felt natural to me."

Johnson went green on his 2005 tour, using biodiesel fuel, recycling, donating leftover backstage food to local shelters, selling eco-friendly tour merchandise and signing on to the 1% for the Planet fund. Johnson and manager Emmett Malloy more recently employed a green stance in constructing a new headquarters and studio for their Brushfire Records label in Los Angeles. The facility uses solar power and was built with environmentally friendly materials such as cork, marmoleum and bamboo, with low or zero VOC primers and paints.

The office will operate on eco-friendly policies, and Brushfire is developing a "green guide" for its artists and personnel. Johnson and company will continue to work with Brushfire's distributor, Universal, to develop green packaging for its releases.

"With our record label, Emmett and I decided we wanted to do something long-term and something to be proud of forever," says Johnson, who's recording his next album at the Brushfire studio for an early 2008 release. "Our friendship kind of blossomed off of having these same ideas. And now more and more people realize it's just the right thing and the smart thing to do."

—Gary Graff
THE FAST TRACKER

Perry Farrell

Perry Farrell isn’t waiting around for government help when it comes to making the world around him more green. “I like to call those people that are changing the world now Solutionists,” he says of the thinkers and activists he hopes will help him pursue his agenda. If so, he believes global warming can be significantly curtailed in 10 years, not 50, a figure attributed to the G8. “My friends are the most powerful philanthropists in the world and they’re coming with me,” he says.

Farrell has already fought hard for eco-friendly album packaging (see story, page 24) and has purchased carbon offsets for the CD manufacturing process and touring by his new band, Satellite Party. Now, the artist, who credits his interest in environmentalism to the early days of Lollapalooza, is marking this summer’s edition of the Chicago event his own personal hooted of green education.

“The only nonprofit organizations that are on the grounds are ones for enhancing and repairing the environment,” he says. “We will also leave behind with the city of Chicago over $1 million to beautify their parks.”

In an attempt to discourage on-site waste, Farrell has commissioned commemorative beverage cups he hopes fans will be less apt to throw away. Even if they do get discarded, they can be easily stacked and redeemed for such goodies as backstage passes or T-shirts. “It gives people incentive to actually clean up the ground,” he says. —JC

THE QUIRKY CAN-DO’ERS

The Ditty Bops

Amanda Barrett and Abby DeWald, better-known as the Ditty Bops, kicked up national publicity last summer by pedaling from California to New York on a 12-state, all-bicycle tour to support their Warner Bros. album “Moon Over the Freeway.”

The group recently expanded its environmental mission with You & I Save the World, a nonprofit they created to raise awareness for environmental issues. The organization’s first project is a campaign to reduce the use of plastic. “Abby had the idea of making out of plastic bags and wearing them to shows, to bring attention to how easy it is to reuse bags,” Barrett says. The band is also selling reusable tote bags and hard-sewn produce bags to benefit environmental charities.

Known for their creative use of quirky imagery in band marketing, the Ditty Bops incorporate environmental messages into visual projects. In addition to publishing an online comic strip called “The Environmentalist’s Dilemma,” the band is going green with the next edition of its popular Bikini Calendar, which will be printed on post-consumer recycled paper with soy-based ink. Following prior bicycle-and-vegetable-themed calendars, Barrett says the 2008 “Save the World” theme will feature photographs of Barrett and DeWald illustrating “ways that we can save the world, like alternative energy and universal health care ... in bikinis.” —Ivie Nagy

THE INSPRIATIONS

Dave Matthews Band

Dave Matthews Band has kept environmentalism top of mind since its inception in the early ’90s, but its most lasting contribution to the cause is a sweet twist. In 2003, the group partnered with Ben & Jerry’s ice cream on the Look Global Warming campaign. DMB has donated its royalties from two branded Ben & Jerry’s flavors to its own Bama Works Foundation, which then funnels them to SaveOurEnvironment.org’s anti-global warming efforts. Via the campaign, fans have sent more than 75,000 letters to Congress urging further action.

“Whether it’s offsetting the carbon footprint of the band’s touring or playing an event such as Live Earth, which can mobilize millions to combat the climate crisis, the band is committed to doing its part,” says Patrick Jordan, who works closely with the band at Red Light Management.

DMB has also worked with Native Energy to purchase carbon offsets for all its energy usage dating back to the last decade. “This is for every airline mile and every hotel room—any time we’ve made an environmental impact,” Jordan says. —JC

THE OLDSCHOOL ACTIVIST

Bonnie Raitt

Longtime environmental activist Bonnie Raitt was the driving force behind Green Highway, an “eco-village” she instituted on her 2002 tour. The exhibition aimed to educate fans about alternative energy such as wind and solar power, and connected interested parties with environmental organizations in each tour market.

“It’s no accident that we’re in danger of losing both our ecological and our economic well-being,” she said at the time. “I feel too many government and corporate policies are inextricably short-sighted, and we’ve created Green Highway to demonstrate that working in harmony with nature can offer real solutions for preserving both our planet and our prosperity.”

The Green Highway concept has since been adopted by Reverb, the environmental organization formed by Guster’s Adam Gardner and his wife Lauren Sullivan. In 2005, Raitt upped her own environmental ante by offsetting the carbon imprint from 30 of the 39 shows on her North American tour with wind energy. That year, she received NARM’s Harry Chapin Memorial Humanitarian Award for her dedication to activism. —JC

THE FINANCERS

Artists’ Power

The Japanese music community is not usually noted for backing social or political causes. One exception is Artists’ Power, a group of well-known musicians who in 2002 decided to try to increase public awareness of environmental issues.

Members of Artists’ Power include producer Takeshi Kobayashi, Mr. Children singer Kazutoshi Sakurai and performer/composer Ryuichi Sakamoto. Their first project was to set up and provide capital for AP Bank, a lending institution whose aim is to support nonprofit environmental groups. AP Bank charges just 1% interest.

In 2003, Kobayashi and Sakurai formed a musical unit called Bank Band to help publicize AP Bank’s activities and environmental projects in general, in particular the need to adopt renewable energy sources and to conserve energy.

AP Bank further raised its public profile by holding the first of the now-annual outdoor AP Bank Fes in July 2005 in Tsumagoi, Japan, drawing 60,000 fans. Last year, the bank and its backers opened the store Kurkku in Tokyo’s youth-oriented Shibuya district, which sells organic foods and other ecologically sound products.

—Steve McClure
THINK DIGITAL MUSIC IS AN ENVIRONMENTAL PANACEA? THINK AGAIN
BY ANTONY BRUNO

This past March, Greenpeace made headlines by criticizing Apple’s environmental policies—or lack thereof.

The move generated a rare response from Apple CEO Steve Jobs, who outlined previously undisclosed plans for “a greener Apple” in a Web-published memo. It also sparked protests from pro-Apple bloggers, who claimed Apple’s leadership in the digital music space had a positive impact on the environment.

After all, replacing physical CDs with digital files must help the environment, right? Wrong. Environmental groups claim the music industry’s transition from physical to digital has no discernible benefit to the environment, and in the short term, is actually causing more harm than good.

For starters, there’s no noticeable decline in the number of physical CDs found in landfills. While music fans are buying fewer CDs at record stores, they are buying more blank recordable CDs to burn their own discs from music acquired digitally.

According to research from Understanding and Solutions, sales of recordable CDs—CD-Rs—have increased from 9.9 billion in 2004 to 10.5 billion last year. While in the United States, CD-R sales actually fell slightly in the same time frame, from 2.3 billion to 2 billion, sales in Asia have increased 20%, and the Consumer Electronics Assn. (CEA) expects U.S. sales to grow by 2% this year.

“It’s like when people who use computers were trying to go for a paperless office and ended up printing out more paper,” says Paul McRandle, deputy editor of the Green Guide, an online environmental information resource and newsletter that the National Geographic Society acquired in March.

Adding to the problem is the rising popularity of MP3 players. Apple has sold more than 100 million iPods. According to iSuppli, more than 178 million MP3 players were sold worldwide last year alone, and sales are expected to grow another 21% to 216 million this year. As devices grow more sophisticated, a growing percentage of MP3 players will replace older models.

When Greenpeace targeted Apple, it specifically called out two concerns—how electronics devices are made, and what is done with them after they expire.

MP3 players contain various heavy metals and chemicals such as lead, cadmium and brominated flame retardants (BFRs) that are considered more harmful to the environment than any CD or its packaging, neither the U.S. government nor the CEA has implemented standards for limiting such toxic materials. Instead, manufacturers are left to voluntarily follow the European Union’s Reduction of Hazardous Substances (RoHS) guidelines, which in many cases is more of a PR than real compliance.

MP3 players “just add to the number of heavy metals leaked into the environment from electronics components,” says McRandle, who gives the industry A for its efforts to reduce such materials. “Electronics companies have shown themselves very unwilling to adopt the RoHS standard. They may be shipping RoHS products, but they don’t make it obvious which ones have met those standards. They don’t include eco-certifications, [which] makes it more difficult for the consumer to pick and choose one item from another.”

However, the industry is making slightly better progress on how these devices are treated after they’ve been sold. Almost every major consumer electronics manufacturer has some kind of after-market recycling program. Apple, for instance, gives customers a 10% discount on new iPods when they turn in their old one at an Apple store.

A 2005 CEA survey found about 55% of consumers say they simply give away or donate their old consumer electronics equipment, while only 20% simply toss them. MP3 players were not included in the report.

However McRandle’s grade for existing recycling efforts remains a C. “They need to increase consumer awareness,” he says. “If people don’t know, they won’t do it. Then you’re left with this hunk of plastic with toxic elements in it that people are more likely to throw out than save. He also faults the industry for encouraging replacement over repair or reuse. iPod batteries, for example, are notorious for having short life spans. While Apple offers a battery replacement program and operates a brisk refurbished iPod business, introducing a new iPod every year makes it easier to just buy a new one.

To help meet these concerns, the CEA in January launched an informational Web site called mygreenelectronics.com. It provides donation resources, information on local and company-specific recycling efforts and a buyer’s guide that lets manufacturers showcase “green” products. It’s also worth noting that MP3 players contribute far less to electronic waste than the main culprits—mobile phones and computers—and much of today’s faults are chalked up to the growing pains of a nascent industry.

Once the production and recycling issues are resolved, the digital revolution may one day result in the net gain for the environment. It may assume it already is. But until then, it will take more action and fewer words.

GREEN CARD

ACC LIVERPOOL

At a cost of £146 million ($289 million), the ACC (Arena and Convention Centre) Liverpool will be the United Kingdom’s first entirely “green” live venue when it opens in January 2008.

GM Tim Banfield says that while the planning process for the complex—which comprises a 10,600-seat concert arena, convention and exhibition center and space—stipulated the building’s energy footprint be minimized, the management team was determined to “embrace the sustainable theme and operate accordingly.”

Consequently, all the venue’s power will come from sustainable sources, with five low-noise wind turbines accounting for 10% of the electricity generated into the facility. Meanwhile, the roofs collect rainwater, which will account for 40% of the water used for flushing toilets.

Banfield admits the build was more expensive than for a non-green venue, but notes, “The payback over the lifetime of the building will be positive. We will use less, therefore it will cost less to run,” he says. “It makes total sense commercially—socially conscious businesses like to do business with like-minded companies.”

PRO-planet PROTotypes

Sony Electronics unveiled a number of eco-friendly prototypes at an event in Japan this month, including two digital cameras, a set of headphones and a solar-powered battery charger. None of the devices require batteries or an AC plug. Instead, they rely on either kinetic or solar energy. The Spin N’ Snap camera, for instance, requires users to spin it around before using; the Push Power Play video player needs to be rolled back and forth on a surface to charge up; and the Juice Box features a fold-out solar panel that can be used to charge other devices. On top, they’re all made of reused or recycled plastic. Aesthetically:... we’ll, they’re no iPod.

No word yet on availability, pricing or whether they’ll ever even make it into retail production.

ELECTRONIC ECOLOGY

MP3 players and other digital entertainment devices may be causing the environment some stress today, but there’s no reason they can’t play a more positive role in the future. Here are three steps consumers and the consumer electronics industry can take to be part of the solution rather than part of the problem.

REUSE, REPAIR, RECYCLE: The Consumer Electronics Assn. emphasizes these actions via its MyGreenElectronics Web site and educational campaign. Give old iPods to friends or relatives, replace a dead battery rather than buy a new device, and participate in local and corporate electronic recycling programs.

REDUCE MANUFACTURING WASTE: The Green Guide suggests device manufacturers conduct a comprehensive audit of their production processes to identify which stages create the most waste and contribute the most harmful components to their products, and then take steps to reduce both. Manufacturers should also create products with parts, identified in the design phase, that can be reused later in subsequent products.

EDUCATE: The industry should increase awareness and availability of consumer recycling programs and do more to ensure the products recycled are in fact reused in other goods and not just shipped overseas. Apple’s takeback program, for example, involves giving consumer discounts for recycling old products.

—AB
When Perry Farrell was getting ready to release the Columbia debut from his new band, Satellite Party, ecology weighed so heavily on his mind that he wanted the project to be available only digitally. But as often happens with well-intentioned environmental initiatives, economics quickly factored into the discussion. Sony Music executives pointed out that such an approach would truncate potential commerce in a world where, based on Nielsen SoundScan figures, digital accounts for about 24% of U.S. music sales. Also, such a move would have presented brick-and-mortar merchants with an uneven playing field. Instead, Farrell and Columbia came up with an eco-friendly, green Digipak made exclusively out of recycled paper.

“We have a completely carbon neutral CD,” Farrell says (see story, page 22). “But in the future, you know and I know that the answer is we don’t press CDs at all.” Farrell is not alone among artists taking the lead in green matters. Trailblazers include the Red Hot Chili Peppers, whose 2002 album “By the Way” featured a 12-page booklet on recycled paper. And in 2003, when Neil Young decided to produce a multimedia event around his “Greendale” project, the book version was printed on eco-friendly paper and ink. In fact, environmentally sound packaging has been an issue for Young as far back as his “Harvest” album in 1972. “Neil Young definitely asked for an album to put out on recycled paper,” former Warner Bros. Records head of sales Lou Dennis recalls, “and we did it.” Then and now, artists have driven the industry’s environmental innovations. Following artists’ lead, in early May, labels and merchants began a behind-closed-doors dialogue to get in front of the issue at NARM’s annual convention (Billboard, May 12).

Under the auspices of NARM and the RIAA, an operations committee has been formed to reach a solution that, without violating antitrust laws, establishes uniform green packaging standards in a cost-effective manner.

Hundreds of millions of dollars in costs are at stake if packaging conversion is not coordinated among the various industry sectors, as one early attempt at green packaging illustrates. Last October, in response to Wal-Mart’s call for suppliers to consider the ecology when making and packaging their products, Universal Music Enterprises repackaged its “Millennium Collection” single-disc greatest-hits series in eco-friendly paperboard, using a PaperFoam tray instead of a plastic one. That package, from New York-based Shorewood Packaging, was about half the four-ounce weight of a normal jewel box CD.

UME has also used the eco-pak for its new greatest-hits line, “No. 1’s.” So far the company has shipped about 5 million copies of eco-pak-encased CDs. UME executive VP/GM Mike Davis says:

While a lighter package means less postage and less fuel spent transporting product, current automated loading equipment can’t handle the new configuration. So it has to be manually assembled—which adds anywhere from 5 to 20 cents per unit, depending on how complicated the package is.

The lighter package also made it difficult for the “Millennium” titles to flow through automated warehouses, where electronic eybeams read bar codes and direct CD boxes and individual discs across a series of stackers, drops and diverting equipment. In some instances, retail/wholesale sources say the speed of this flow had to be slowed, lowering productivity. Others report that “Millennium” product had to be pulled from distribution centers’ conveyor belts and manually sorted for store orders.

Since replacing the loading and sorting equipment would be hugely expensive, manufacturers wholesalers and retailers are hoping for a less costly resolution—the development of packaging that would allow them to adjust existing machines.

“We support any green packaging initiatives,” Trans World Entertainment president Jim Litwak says. “But the industry has to make sure everything is thought out from the logistics end of things. If there is going to be an issue, we want to know about it in advance so we can figure out how to deal with it.”

Retailers raised other concerns about the “Millennium” packaging. Lacking a booklet or liner notes, the slimmed-down approach “takes value out of the

Shorewood VP of music sales Dustin Wills says he and the record company acknowledge there were issues with the "Millennium" packaging. But, he adds, "it is the only biodegradable package. There will be issues no matter what you use as an alternative."

The current jewel box, in contrast, "is one of the worst, ecologically unfriendly packages out there," says Dr. Allen Hershkowitz, senior scientist at the Natural Resources Defense Council (NRDC). Hershkowitz notes that the music industry is "going through a supply chain evaluation that is frankly unprecedented."

THE CARBON CONUNDRUM

ARTISTS FLOCK TO OFFSETTING BUT INDUSTRY IS SLOW TO ADAPT

BY WES ORSHOSKI

With Live Earth looming and Al Gore's grim "An Inconvenient Truth" still on the brain, the concept of carbon neutrality has seemingly emerged as the music industry's next big thing.

Carbon neutral simply means that greenhouse gas emissions are offset by purchasing green energy credits or planting of new trees. To be sure, the industry has an eye-popping amount of carbon to offset, be it from the manufacturing of products or the energy it takes to stage massive worldwide tours.

Of late, more and more artists have committed to carbon neutrality, including Pearl Jam, the Dixie Chicks, Bonnie Raitt, and Dave Matthews Band. Others are putting their foot down when it comes to driving in non-eco-friendly cars: KT Tunstall threatened to not show up for promotional appearances if sport utility vehicles kept coming to pick her up, according to Capitol Music Group COO Jeff Kempler.

In fact, Perry Farrell was so mindful of the waste involved in pressing CDs that he tried in vain to convince Columbia to release his band Satellite Party's new album only in digital form (see story, page 24).

For now, he's content to offset the associated emissions, a process he believes "is going to be a Band-Aid for the next one to five years."

According to industry experts, more than two pounds of carbon waste is emitted for every CD pressed. Based on RIAA CD shipments for 2006, that amounts to nearly 1.3 million pounds of carbon going into the environment.

Offsetting this means more than just paying for the right to pollute, says Cate Muller, head of events and partnerships for a London-based company called the Carbon Neutral. "What we do is a four-step process," Muller says. "First is understanding the size of the carbon footprint. The second part involves practical reduction strategies and helping to set reduction targets. The third part is offsetting unavoidable emissions. And the fourth step is helping to communicate that to the people that matter—stakeholders. That could be your staff, your investors or your supply chain."

Muller says offsets make a real difference. "If you're buying credible offsets, it's a real reduction of CO2 going into the environment. If you invest in a windfarm in India, for example, that actually reduces the production of coal-based CO2 and replaces it with clean energy."

Meanwhile, manufacturing an album with recycled packaging (55 cents-90 cents) is significantly more expensive than a standard jewel box with a booklet (10 cents) or a Digipak (20 cents), says Dr. Allen Hershkowitz, senior scientist at the Natural Resources Defense Council. But Farrell argues the long-term results justify the short-term expense, which may not always be as costly as people think.

"I had a bon voyage party for our tour over Memorial Day that I personally invested $25,000 of my own money into," Farrell says. "You know how much it cost me to carbon offset it? It cost me $150. You can build in a 50 cent or $1 surcharge into a ticket for the VIP rows of an amphitheater and it pays for a carbon offset of that show."

The DIXIE CHICKS are among the acts going carbon neutral.
The end of that process, he predicts, the largely polystyrene-made jewel box "will be history." Not everyone agrees. "The jewel box is still the best we could put out in terms of working for everybody and the economics of the packaging," Universal Music Group Distribution president Jim Urie says. "The debate is about how to make it recyclable." But other execs go so far as to label the jewel box a tired product that weakens the CD's value. "The jewel case needs to be replaced with something that presents a higher-quality look, but doesn't cost more," one senior distribution executive says.

The holy grail would be packaging that isn't made from petroleum-based materials, but that still duplicates those qualities of the jewel box that facilitate automated manufacturing and distribution of the product: that it's solid rather than flexible, for instance, and free from indentations. Some industry executives point to paper packaging, while others endorse adapting the Amaray DVD case for the CD. Outside of that option, manufacturing and distribution operation executives agree that the package should be the same size as the jewel box—5 inches by 5.5 inches. But weight of the new packaging is still open to discussion, and price is a major concern. "The jewel box has 20 years' worth of cost efficiencies in place in the molds and the processes to load it with CDs," Entertainment Distribution Co. (EDC) customer operations director Rod Streep says. A standard jewel box and booklet can cost less than 10 cents, while the standard Digipak costs around 20 cents. But an entire recycled package, using some kind of paper-constructed tray, can cost as much as 85 cents or 90 cents, according to estimates seen by NRDC's Hershkowitz.

The two biggest hurdles are the cost and quality of the material. Shorewood's Wills says, "Everyone is scrambling to come first to market" with a more durable heavier tray of comparable cost, he says. Wills adds that Shorewood is studying one that could be made from compressed wood chips or paper-based foam, although the latter is twice as costly as the polystyrene tray.

Whether or not the jewel box goes away, the industry's consumption of paper had to change, says WEA president John Esposito, who was honored last fall with a Force of Nature award for his efforts on behalf of the ecology by the NRDC. Three years ago, Warner Music Group led the industry movement for green packaging: It challenged its CD manufacturer Ginram and packaging companies like Shorewood and Ivy Hill to wield WEA's entire multimillion-dollar annual spend for CD booklets and tray cards as an incentive to persuade paper-producing companies to meet a list of eco-friendly criteria.

WEA was told that the paper industry might
need five years to create paper capable of reproducing high-quality imaging. But the process took only half that time. Esposito reports that since March, packaging on all WEA CDs and DVDs has been made of 30% post-consumer recycled paper taken from renewable forests, using chemicals that minimize damage to the environment.

Having come up with the appropriate paper, packaging companies like Shorewood say they also only use environmentally friendly inks that include vegetable-based components. Shorewood director of marketing services Linda Lombri says the company has developed green-friendly packaging that can overcome performance obstacles. Until demand increases, however, a three- to five-year lead time is required for its manufactured products.

The Petowky, Mich.-based Earthworks Music label has also been experimenting with paper packaging for Greg Brown’s “Yellow Dog” album.

Because chlorine-bleached virgin paper is a major source of water pollution, we insisted upon unbleached, recycled stock for the CD packaging,” says Susan Fawcett, a member of the collective behind Earthworks. What’s more, she reports, the paper used in the packaging was manufactured at Co.hoes, N.Y.-based Mohawk Fine Papers, which is completely wind-powered.

Fawcett also suggests that the industry could replace outer CD wrapping with a simple sticker to hold the CD case shut and make it tamper-proof. But most retailers still argue that, to help control theft, the CD package still needs some kind of plastic wrap.

And merchants throw another consideration into the mix: They want a place to conceal an electronic article surveillance source, now hidden within the jewel box.

With the jewel box, a Scandia wrapping machine uses a cold ultrasonic weld that doesn’t give off any heat in sealing the package. But most paperboard packages have indented edges that require shrink-wrap, which uses a cutting process that produces heat and therefore needs to be conducted in an air-conditioned environment.

About the only thing that looks unlikely to change any time soon is the CD itself, which is mainly made out of eco-unfriendly polycarbonate. That kind of plastic allows light transmissions to refract at a predictable angle so discs can be read by a laser, thus precluding the use of most other plastics or making the CD significantly thinner. “To make a long story short, the industry is stuck with the CD,” EDC’s Strepner says.

Still, Herskowitz is confident the music industry will move forward and conquer its ecological liabilities. “The music industry has long been known as a do-gooder in the marketplace,” he says. “It has helped advance civil rights. It has advanced the anti-war movement.”

Through working with NRDC, Ivy Hill executive VP of sales and marketing Rich Oppenheimer adds that he now realizes that going green “isn’t a destination, it’s a journey—and it ultimately requires addressing all facets of one’s business.”

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**MAJOR IMPROVEMENTS**

Much of the spotlight on the music industry’s push to support environmentally friendly business practices is focused on transforming CD packaging. But behind the scenes, major labels now are moving with greater urgency to green a host of their most basic operational and administrative functionalities. Those initiatives include everything from in-house paper recycling to offsetting the power usage of office buildings with carbon credits.

Credit that in large part to the growing relationship between the recording industry and the Natural Resources Defense Council, an environmental group that advises companies on improving their green policies. The NRDC is working closely with EMI and Warner Music Group on a series of greening initiatives in North America, as well as serving as a consultant to an unnamed environmental agency advising Sony-owned companies on environmental policies.

The one exception is Universal Music Group (UMG), which is working on its own. Its environmental efforts are part of a larger green push by parent company Vivendi. It’s an ongoing process. “This is not an overnight phenomenon,” says Allen Herskowitz, a senior scientist for the NRDC working with WMG and EMI. “It’s important to understand that this transition that we are working on is literally going to take five, 10 years.”

Billboard takes a look at the greening efforts of the major labels:

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**WMG**

The company is working with the NRDC to commit to a number of new green efforts in-house. Among them are a paper conservation initiative that includes recycling, a long-term phasing out of printers that can’t handle double-sided copies, moving printers out of offices and to centralized locations, and cutting back on paper-based marketing materials. The company greened its Grammy Award party earlier this year and is juggling reducing the overall carbon footprint of its 15 buildings across the country through a combination of carbon credits and choosing electric suppliers that use such renewable sources as wind power.

“Now that we’ve implemented paper, our next focus is this carbon footprint,” WEA chairman/CEO John Esposito says. “We have generally discussed wanting to get it done before the summer is done, in getting to a good place with it. A lot of dynamics will affect that, but once that’s done, there will be other things that are likely going to be available for us to attack.”

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**EMI**

In addition to working with the NRDC to green its Grammy party earlier this year and pursuing many similar in-house initiatives regarding paper, recycling and reducing the carbon footprint of its buildings and facilities, EMI is overhauling its transportation policies.

The company is setting requirements for a mixture of hybrid vehicles, a minimum number of people per car and a minimum miles per gallon on cars that are not hybrid from its transportation vendors. The company’s efforts in North America are part of a wider push by EMI to reduce its energy consumption by as much as 10% worldwide. “All this is a mixture of conservation and innovation,” Capitol Music Group COO Jeff Kempler says. “Conservation is also economically better for everyone else concerned.”

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**SONY BMG**

The company’s headquarters at 550 Madison Ave. in New York already are part of an environmental management program dating back to 2002 that focuses on waste reduction and energy conservation. The program—which is ISO 14001 certified, an international standard for environmental management—has reduced base building energy demand by 31%. The building also recycles approximately 565 tons of waste annually. Look for Sony BMG to step up its conservation efforts with the recent arrival of Rick Rubin at Columbia Records.

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**RICK RUBIN, left, will push green initiatives at Columbia. The Sony BMG headquarters in New York, below, have been green since 2002.**
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Down To Earth
SMALL LABELS FIND ECO-CONSCIOUS INNOVATIONS WORTH THE COST

There wasn’t a CD manufacturing operation in the entire country that satisfied the eco-friendly needs of Cloud Cult leader Craig Minowa. So he built his own.

Minowa started Earthry Records on a farm an hour north of the Twin Cities in Minnesota. From the geothermal and wind power that runs the farm, to the recycled CD cases with soy ink-engraved packaging that come with every order, Earthry is striving to become the most environmentally aware CD manufacturing/replication business on the planet.

So it’s no surprise that in his downtime from touring with his critically adored psych-pop outfit, Minowa fields calls from unsigned artists and indie and major labels. Often, Minowa says, there’s only one factor that stops an act or a business from going the green route.

“Unfortunately, it does come down to a financial thing,” he says. “If the eco-friendly stuff is $3.55 cents more per unit, most of the major labels will shy away from it, since those pennies add up. If we were affordable to do it environmentally friendly way, then everyone would be doing it.”

Plenty of smaller labels can relate, but more are seeing eco-friendly measures as a worthwhile expense. Brady Lahr of Los Angeles-based Kufala Recordings invested nearly $15,000 to create his own biodegradable shrink-wrap by partnering with Prizm, a maker of transparent cigarette paper (yes, you can smoke it).

But it wasn’t a completely altruistic move. Lahr filed for a patent, and Kufala stands to gain if other labels or artists start using his shrink-wrap—not to mention the publicity and marketing opportunities it now affords him.

“Every day you turn on the news there’s something about climate change or global warming or ways to make the world a greener place,” Lahr says. “If we’re not doing that in business, we’re not looking out for the interest of our customers, which is the No. 1 priority in any business.”

And don’t talk to Sub Pop’s Internet guru Andrew Sullivan about the cost of going green. “That’s a cheap way of looking at it,” he says. “It depends on whether you’re thinking long-term expense or short-term expense.”

At Sullivan’s urging, the indie powerhouse made news last year when it became the first record label to be certified “green,” thanks to its purchasing of vouchers from the Bonneville Environmental Foundation to subsidize the use of renewable energy. It wasn’t a huge cost to the label, says Sullivan, who asked that the specific dollar amount not be printed, but it’s safe to say it’s less than $10,000. Proving that it wasn’t just a marketing stunt, Sub Pop went a step further. The label recently did away with jewel-case CD advances to switch to plastic-free, recyclable paperboard.

“When we found out is that even though it costs 30 cents more to do the actual packaging, it costs 25 cents less to ship it,” Sullivan says. “Plus, it creates less waste, and that’s radical.”

Others have gone a step further. Matador and Beggars Group have shifted to all-digital advances, a cost-cutting and eco-savvy move. Sullivan says Sub Pop isn’t ready to go that far yet, but technological and consumer advances may eventually force the music business in a completely pro-environment direction, even as green costs come down.

“A couple of decades ago, organic foods were a niche market and not very accessible,” Minowa says. “Now, organic foods are even in Wal-Marts. In being so much more accessible, it receives the distribution that makes it more affordable. I think we’ll see the same thing with environmentally friendly CDs on the market. That is, if digital downloads don’t take them over first.”

GREEN CARD
FIRST ACT GUITARS

“It’s been fascinating discovering how to do this and, at the end, I get a kick-ass guitar,” Guster guitarist and Reverb founder Adam Gardner says.

He’s referring to his collaboration with Boston-based musical instruments manufacturer First Act, which will create the most environmentally friendly electric guitar possible. Though the project is still months away from completion, First Act VP of marketing Jeff Walker is confident the project is worthwhile.

“We’re in the business of tailoring the perfect guitar to the musician,” he says. “As consumers become more environmentally conscious and come to us for specific needs, we want to be ready.”

While First Act is still gauging how big the demand for "green" guitars is, Gardner’s team is already experimenting with Forest Stewardship Council-certified wood, recycled hardware/electronics and low-toxin finishes.

Though the Guster project is so far a “one-off” and “an expensive process,” the company is considering making a dozen replicas of the final product to catalyze the fancy of the consumer and to uncover the most cost-efficient way to reproduce green guitars. And, with Gibson joining the Bonnaroo Festival as a “green partner” to showcase its own environmental efforts, the first mass-produced “green guitar” gets ever closer.

—Katie Hasty
Learning To Love The Environment
LATIN ACTS SLOWLY BUT SURELY GOING GREEN

"Hi, Paulina Rubio here. If you wash your clothes at lower temperatures, you can save a lot of energy. You can save even more energy by washing no clothes. And you can do that if you don't wear them. I'm not wearing any right now."

The mini-speech is from a series of PSAs for Global Cool, a U.K.-based nonprofit that promotes how small personal changes can have a big impact on the environment.

As the Latin spokesperson for the organization, Rubio gets to be whimsical (Global Cool ads are quirky) as well as serious about a cause she's always pursued but only recently become vocal about.

Rubio is not alone, but she doesn't have much company either. While Latin acts across the board have embraced other causes—most notably children's welfare—the environment has typically been an afterthought.

A reason for the absence from the spotlight may be that Latin America has other more visible and pressing problems than other nations have.

"I have to admit, poverty, and particularly child poverty, is a sadder state of affairs," says Fher Olvera, lead singer of Mexican rock band Maná. "But one thing goes with the other," he adds. "What good is it to give a child education if he is going to live in a shity city?"

With a 13-year-old ecological foundation, Selva Negra, to its name (see story, page 22), Maná is by far the most visible Latin act in the environmental arena. Another Mexican singer, veteran pop star Emmanuel, has an even longer trajectory in the field, including work with his own foundation and as the face of multiple environmental programs.

Beyond that, Latin acts for the environment function mostly at a local level. In Argentina, Diego Torres has supported Greenpeace initiatives, while rock band Bersuit Vergarabat routinely brings environmental concerns into its music. The group's last stadium concert, for example, was announced at a press conference in El Raichuelo, a river near Buenos Aires chosen as the locale because of its major contamination. Other artists, like Mexican Adrian yytontek, have expressed their solidarity with the green movement in multiple ways, including green packaging of their albums.

But by and large, big philanthropic efforts from major Latin acts are centered in other easier to illustrate causes that provide specific assistance to people.

You really can't blame acts for their priorities, given that in many Latin countries more than 50% of the population lives in poverty, according to World Bank figures. One can, of course, appreciate the long-term benefits of environmental work. But for a family with hungry children and no public assistance, saving the whales is secondary to getting food on the table and not wasting water may be a moot point, since there is no drinking water available.

No wonder, then, that environmental concerns are directly proportional to musical style. Most vocal proponents of environmental causes are rock and pop acts directed at a more middle-class audience. In other genres, like regional Mexican, messages and acts of generosity are directed to the tangible needs of a struggling fan base that would not empathize with a green message.

Which is why acts like Rubio advocate in different, less-preachy ways.

"They are practical options anyone can apply, but may not have been aware of their benefits," Rubio's manager Rick Canny says. "That practicality was something that Paulina connected with and thought her fans could as well."

From Hippie To Hip
GREEN MARKETING NO LONGER JUST FOR THE GRANOLA SET

Al Gore was ahead of his time. The presidential hopeful was discussing environmental issues for 20 some years—long before his documentary on global warming, "An Inconvenient Truth," picked up a couple of Academy Awards and long before Wal-Mart came along and pushed its concept of an eco-friendly approach to doing business into the mainstream.

Unlikely bookends, both have had a powerful ripple effect. Green marketing has, without question, gone from crunchy to mainstream, from hippie to hip.

"As green products become more prevalent, consumers are more like collectors, especially if they achieve value parity," says Drew Neisser, CEO of Renegade Marketing Group in New York. To illustrate, Neisser points to the Method brand of eco-friendly home-care products. "Method is more expensive than other liquid soaps, but the sleek design makes Method a premium product."

Whether we're talking Method, Body Shop, Aveda, Stonyfield Farms or Ben & Jerry's, green brands distinguish themselves on a variety of levels—including ingredients, processing and packaging. "Every step of the life cycle attempts to minimize environmental impact," says Jacquelyn Ottman, founder of eco-innovation/green marketing firm J. Ottman Consulting and author of "Green Marketing: Opportunity for Innovation." Once this happens, green brands "start to attract environmentally conscious and aware consumers," which can increase market share and help businesses take advantage of new markets.

When Wal-Mart committed to investing in sustainability projects and to holding suppliers to higher environmental standards, the impact was twofold, affecting both the supply and demand sides. The big-box retailer, for instance, has become the world's biggest buyer of organic cotton and the biggest seller of organic milk.

"Suddenly, no God-fearing, middle-class American could only see 'green' as a liberal plot invented by Al Gore," Neisser says. Instead, consumers found themselves embracing green as a mainstream, flag-waving idea.

Which means, Neisser adds, that "green is no longer a liberal cause for the granola set."

Michael Martin, president of music industry green agency MusicMatters, says corporations are embracing green platforms because Americans care about the environment and themselves. "People buy organic products because they're potentially better for their health," Martin says. "All things being equal, brands like Wal-Mart and Proctor & Gamble believe that consumers will choose retailers and products that are doing good things for the planet."

To be effective, though, green marketing campaigns must deliver on primary product benefits—like clean clothes and great taste. Once that's achieved, Ottman says, communicating environmental benefits can help justify premium pricing or, at a minimum, sway purchasing decisions.

And just is now part of the equation. Natural food company Clif Bar began working with musicians a couple of years ago because it noticed the unique relationship that exists between artist and fan. Since then, the brand has tapped the John Butler Trio, Martin Sexton and Xavier Rudd to participate in its Clif GreenNotes program, which promotes environmental awareness and inspires fans to take action. Clif Bar works closely with MusicMatters on the GreenNotes initiative.

"Artists are able to communicate to fans in a way that fans listen," Clif bar lifestyle experience manager Grady O'Shaughnessy says. Still, Martin and others worry that, for some brands, eco-aware platforms are focused more on marketing impact, not on actually moving the needle on social change. For Martin, the perfect scenario occurs when a brand's social change component becomes part of its core attributes (think Ben & Jerry's).

Come June 19, with the launch of nonprofit Climate Counts (climatecounts.org), consumers will have the opportunity to see which brands are truly affecting environmental change. One component of the Web site rates the top 90 brands in the country—based on Fortune 500 stats—on their contributions to global warming and actions they've taken to combat the negative effects of global warming.

In the process, Climate Counts may well create a stigma against those companies not working on strategies to be more green.

"Not going green is simply a dead end with little upside and lots of downside," Neisser says. "How you communicate your greenness is the issue. Those who can gain competitive advantage by being green should shout it out."
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SMELLS LIKE GREEN SPIRIT

THE MUSIC'S STILL LOUD, BUT TOURING HAS QUIETLY BECOME THE GREENEST SECTOR OF THE MUSIC BIZ. BILLBOARD REPORTS ON WHY YOU DON'T NEED TO BE A GLOBAL MEGASTAR TO KNOW WHICH WAY THE WIND ENERGY CREDITS BLOW. BY RAY WADDELL
Martin Sexton's biodiesel-powered tour bus, parked outside Nashville's Exit/In, is about as far away from the glamour and glitz of the upcoming Live Earth shows as possible. But for "new folk" artist Sexton and thousands of musicians like him, going green is something to focus on every day. "I'm always conscious of waste," he says, sipping his "musician strength" coffee (organic, of course). "I'm always conscious of turning off the water, the lights, bringing the recycling out every Wednesday morning." The touring world, which is primarily a transportation business, has made a concerted effort to go green for several years, be it by fueling tour buses and trucks with biodiesel or offsetting carbon emissions. With more and more artists and tour producers receptive to eco-friendly touring, the business is also benefiting from the assistance of corporate sponsors and experienced nonprofits, which have set up shop at "eco-villages" within the venues. Artists have come to the issue for a host reasons, be it by having grown up amid nature and outdoor sports (Jack Johnson, Perry Farrell) or simply becoming inspired by veteran acts that have come before them (Pearl Jam, Sheryl Crow).

And like many people, Sexton was profoundly influenced by Al Gore's Academy Award-winning film "An Inconvenient Truth." "It handed me to a silver platter what my impact is from touring and just living on this Earth," he says. "So I figured I could take this one step beyond my own curbside recycling and bring it into what I'm doing for a living.

Sexton started planning a green tour, "but I wasn't sure how it worked." So he partnered with Berkeley, Calif.-based health food company Cliff Bar's GreenNotes program, which helps touring bands nail down things like biodiesel (cleaner-burning fuel made from natural, renewable sources); organic, recycled merchandise; and the sale of renewable wind energy credits (Cool Tags) to offset the tour's carbon emissions.

"I love what they're doing," Sexton says. "It's setting a positive example that this can be done, it's not cost-prohibitive, and it's not a pain in the ass." Sexton is a veteran road dog, but 10-plus days into his latest tour, he can tell much difference in touring green.

"The hardest part is always being able to find biodiesel," he says. "I can tell you right now, you can't get it if you're traveling from Fargo to Bozeman."

From the perspective of environmental consultant/activist Tim Allyn, who has worked with the Vans Warped tour and the Coachella festival, interest in biodiesel is "steadily growing," but there's still some way to go.

"I still get questions like, 'What's the bus look like?'" he says. "The bus looks like every touring coach you've ever seen."

Back on one of those biodiesel buses, Sexton says there are cost increases involved in going green.

"But that's where GreenNotes comes in—they'll help with that extra 30 cents a gallon," Sexton says. "And once demand is there, the costs will come down." Rather than find the biodiesel, the Warped tour has it delivered to the venue. "We already know who all the suppliers are, and it's a pretty narrow list," Allyn says.

The costs of having bio diesel delivered "depends on how the individual companies want to kill it," he says. "But it worked out last year to be about 8 to 10 cents more a gallon than diesel, including fuel, labor and delivery.

More to the point, Allyn says the concert business is in a unique position to affect change.

"The touring industry has a finite amount of trucking companies, generator companies, all going to the same places in every city," he says. "We could create demand if we worked together to make sure the fuel was at or near the venue and just fill it." Allyn also calls for the wider live industry to get onboard. "Venues can run greener electricity and have recycling programs," he says. "A lot of these situations save money. Some cost more, but they all benefit the environment." 

Warped tour founder Kevin Lyman and his team "made a conscious decision and over a matter of months, revamped their whole operation and made significant changes," Allyn says. Kevin wasn't worried about how to market it or how to get recognition. He just said, "I want to do it differently. I've got a responsibility." 

With 80 bands and scores of tour buses and trucks, moving Warped is like moving Patton's army every summer. Lyman is pleased to see major touring biz companies like Up Staging (lighting), Road Show (backing), Lenox (sound) and Car Power (generators) becoming more environmentally conscious by using biodiesel. But with the green growth comes the need to keep costs as low as possible.

"There are a lot of people running around calling themselves green consultants," Lyman says. "It almost always means out-of-work A&R guy. When some of these eco-consultants come streaming through the offices, saying, 'I know green companies, I'll take you to them.' We deal with this a lot. It's part of the process, you've got to keep an open mind. But it's definitely an evolution of our business."

Martin Sexton: "There is a unique position for the concert business to be a leader in environmental programming. The tour world is relatively cut off from what goes on in the capital. We're really not interested in politics, but we are interested in environmental programming. The tour world is interested in what's going on with the whole world, not just what's going on in the capital."

WANT TO TOUR GREEN?

Here are eight essential names for your contacts book:

**ON-TOUR ASSISTANCE**

Cliff Bar's GreenNotes
**SPECIALTY:** A "training wheels" program in touring green, with "green grants" available for everything from biodiesel to organic coffee. It can arrange reps on the road or have staff at events.

**ONBOARD:** Gomez, Martin Sexton, John Butler Trio, O.A.R., Guster, Bonnaroo Festival

Reverb
**SPECIALTY:** A nonprofit seeking to raise awareness and support for the environment through "eco-villages" at live music events and green buying advice for touring bands.

**ONBOARD:** Bonnie Raitt, Dave Matthews Band, Jack Johnson, Avril Lavigne, Guster

**ON-SITE EDUCATION**

Stopglobalwarming.org
**SPECIALTY:** A nonpartisan effort to, well, stop global warming through a "Virtual March" that now includes more than 800,000 members. Also provides fan education at events.

**ONBOARD:** Bonnaroo, Lollapalooza, Umphrey's McGee, William Morris Agency

Rock the Earth
**SPECIALTY:** Advocacy group geared to "to ensure the existence of a sustainable and healthy environment" includes attorneys, tech consultants and PR and marketing pros.

**ONBOARD:** Backstage Pass, Dave Matthews Band, Bon Jovi, Bonnie Raitt, Allman Brothers Band, many festivals

**Natural Resource Defense Council**
**SPECIALTY:** Environmental action organization that uses "law, science and the support of 1.2 million members" to protect natural resources. Educational efforts include a presence at festivals and entertainment events.

**ONBOARD:** Warner Music Group, Bonnaroo

**WASTE MANAGEMENT**

Clean Vibes
**SPECIALTY:** A turnkey waste management operation catering to environmentally conscious outdoor festivals and events through recycling and proper waste disposal.

**ONBOARD:** Many festivals, including All Good, Langerado and Bonnaroo

**BIODIESEL SUPPLIES**

**Blue Sun Biodiesel**
**SPECIALTY:** Vertically integrated company works on everything from growing the oilseed crops to biodiesel production, blending, distributing and marketing. Blue Sun is in the process of growing its public and will be the first biodiesel-only company listed on NASDAQ.

**ONBOARD:** Vans Warped tour, Aheuser-Busch

Edward H. Wolf & Sons
**SPECIALTY:** Provides soy biodiesel in Wisconsin to different bands and events, "blending out" 125,000 gallons in 2006.

**ONBOARD:** Willie Nelson, Norah Jones

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Martin Sexton: "This is modern music, and it's been conscious about the environment from the get-go. I think that's why we're doing it. I think that's why the fans are doing it. The bands are doing it."
Luckily, there are credible corporate partners for artists such as Sexton when they search for resources and financial assistance with greening their tours. “We’re not doing after just any band,” Clif Bar brand experience manager Grady O’Shaughnessy says. “We’re targeting progressive, emerging artists who are passionate about the same things we are and just might not have the resources, time, expertise to make those changes. In some cases we provide ‘green grants’ to help cover some of those incremental costs so the changes don’t hurt so much to start with.”

Of course, Clif Bar is not alone in its efforts. There is a broad push by corporate America to go green, and touring artists are more than receptive.

One such tour coming up this fall is the Next Step Campus Tour, sponsored by footwear brand Crocs, with rock act Guster as headliner. The tour will run through September and October and is produced by St. Louis-based 360 Productions. Buster Phillips at Creative Artists Agency is booking the tour, and CAA’s Marcie Allen Cardwell is coordinating sponsorships.

A key component is the participation of Reverb, a nonprofit greening initiative founded in 2004 by Lauren Sullivan and her husband, Guster guitarist/vocalist Adam Gardner. Reverb’s mission is “educating, inspiring and activating music fans while greening artists’ tours and the music industry at large.”

And even though tour producers are ahead of the green game, Lyman is pushing his colleagues to “actually follow through, because there’s usually a lot of expense involved. There’s a long way to go, but we’re moving in the right direction.”

Additional reporting by Charles Ferro in Copenhagen and Mark Sutherland in London.

THE GREEN ISSUE

ADOPTED ON THE ROAD

RAY WADDELL rwaddell@billboard.com

Green Today, Great Tomorrow

LIVE EARTH ORGANIZERS LAYING FOUNDATION FOR A GREEN FUTURE

It would play right into the hands of critics if the seven Live Earth concerts to be staged worldwide July 7 were to come off in an unfriendly environmental way. And it’s probably fair that no concert in history will be more closely monitored for how well they manage power and waste.

Live Earth producers want the world to watch what they do. “We want to make the concerts themselves part of the solution,” Live Earth’s Yusuf/Como Robb says. “What we’re working very hard to do is something that has never been done before: establish a new green event standard that Live Earth will not only follow but hopefully future live events will follow as well.”

The concerts will be built “from the ground up to be carbon neutral as possible,” Robb says. “If there is a choice between a dirty light bulb or a greener light bulb to light the stage, we’re working to find the technology that can generate the least amount of carbon. If there’s a choice between two cups at a concessions stand, we want to identify the best one that not only makes a better taste but can also be recycled and didn’t use a lot of carbon to produce in the first place.”

Obviously, there will be some carbon that Live Earth will not be able to “design out” of the process, Robb says. “That’s the reality of life in the 21st century. So we’ll offset any remaining emissions.”

Enter environmental adviser John Rego. Working primarily with corporate “greening” consultant Brand Neutral, as well as independent nonprofits the Climate Group and consultants Seven-Star and Meeting Strategies Worldwide, Rego oversees the Live Earth Global Green Team.

“One of the key objectives of our work is to gather best practices and create a ‘green’ recipe for the industry going forward,” Rego says. “The three main topics we focus on are energy, waste and transport, which are your three main carbon emitters worldwide, but also in a live event.”

The diversity of the venues in which Live Earth will be staged is not only a challenge but a benefit, Rego says. “There’s not one model that can be used across all of them,” he says. “We have stadiums that are 30-plus years old and stadiums that are brand new and just renovated, so obviously different challenges exist there.”

In Rio, a million people are expected on Copacabana Beach for a free concert. The Shanghai show is an open event in the middle of a city. In South Africa, the venue is a green field about 60 kilometers outside Johannesburg.

Rego wants concert producers worldwide to gain confidence that their generators, for example, can run well on biodiesel. “It’s also about figuring out how your generator setup should be designed—the process of setting up the energy sources so the minimum amount of fuel and emissions will actually be used,” the says.

The other key component is waste management. “If we’re composting at the venues, which we’re planning on doing in Johannesburg and Rio, it is making sure the cups and plastics we have can be composted,” Rego says. “It’s about looking at the entire life cycle of how all this material works through an actual event.”

Rego says one Live Earth show has already secured 100% green power (wind and solar). Another venue will raise the temperature slightly to reduce the use of air conditioning. “We don’t want to ‘green’ the venue because it will probably never be noticed by the audience,” Rego says, “and that is the point.”

Live Earth is going to significant lengths to actually quantify how green it will be, i.e., its carbon calculation. It is also gearing up for its carbon audit.

“We are looking at setting up boundaries and going through the processes and methodology of how we’re going to calculate this stuff so we have a clear understanding of what our carbon footprint is going to be,” Rego says.

“All of this will be in our final report after the event and shown transparently, setting benchmarks again for the industry saying, ‘This is how green we were, can you be greener?’”

It all comes back to the Live Earth mission. “We’re doing this to inspire and motivate action, and in essence my goal is to inspire action from the industry,” Rego says. “This legacy, and making sure that it is followed by tens of thousands of live events that occur every year—that impact outweighs any sort of impact we could have on the day of the event.”
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44.0% DISAGREE

"I would travel by public transport to a festival if it was provided as part of a ticket price."
58.3% AGREE
17.4% DISAGREE

"I would accept increased ticket prices for a festival if it was for improving environmental performance."
51.0% AGREE
16.8% DISAGREE

"Food stalls should use reusable crockery and cutlery with a small repayable deposit instead of disposables."
16.3% OTHER
10.3% DID NOT REPLY
22.0% DISAGREE
51.3% AGREE

"I would separate my rubbish at festivals if separate bins were provided."
73.2% AGREE

WHO DO YOU THINK SHOULD BE RESPONSIBLE FOR MINIMIZING THE NEGATIVE EFFECTS A MUSIC FESTIVAL MAY HAVE ON THE ENVIRONMENT?

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70.6% FESTIVALGOERS
35.9% MUSICIAN
1.1% WOODY
1.4% OTHER
3.3% DON'T KNOW

GREEN CARD
LifeGate
In September, singer/songwriter Andrea Parodi will release "Soldati," a landmark Italian album. "It will be Italy's first environmentally friendly album," he says. "Produced with special 'eco-pack' packaging, using recycled paper, while the CD itself is zero impact." It will be released on LifeGate Music, the label arm of a large organization that, according to founder Marco Roveda, has a philosophy of "people, planet, profit." LifeGate Music's biggest success to date is folk rock act Ganga, which cracked Italy's top 30 albums chart last year.

Roveda set up LifeGate in 1998, after making a fortune in real estate. Its flagship is a self-titled radio station, which claims that 400,000 weekly listeners tune in to its soothing world-music selections. "It's dedicated to spreading the LifeGate message," Roveda says. "There's plenty of environmental info, but also an absence of banal advertising, DJ chit-chat and pop." Other LifeGate businesses include a health center and "eco fashion" jeans. But industry observers agree that LifeGate Radio is key to the brand's appeal. "It's one of the few stations that manages to escape the hit radio format," author/music writer Alfredo Marziano says. "It really is a beam of light in Italian radio."

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VINCE CLARKE AND ANDY BELL REVEAL GLORY OF 'LIGHT AT THE END OF THE WORLD'

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PERFECT SYNTHESIS

ERASURE'S BEAT STAYS STRONG THROUGH CHEMISTRY, VISION AND PURE POP GENIUS

BY MICHAEL PAOLETTA

Erasure's Vince Clarke and Andy Bell are pop music's very own odd couple. Clarke is the yin to Bell's yang—and vice versa. "The fact that we both trust each other has meant that we've been able to stay together for this amount of time," Clarke says. "Andy's very easy-going and that has kind of rubbed off on me over the years."

"Over the years" is an understatement. Erasure has been actively recording and touring for more than two decades.

"Twenty-two f*cking years. Unbelievable. Seems like only yesterday when they first started," says Mute founder Daniel Miller, who has been releasing the act's music since 1985.

In the years since, between Clarke's visionary electronic musicianship and knack for indelible melodies and Bell's heartfelt storytelling, Erasure has sold more than 20 albums worldwide, according to Mute.

Through its durable songwriting and over-the-top live shows, the act has also influenced many a young turk today, including the Killers, Scissor Sisters, Postal Service, Dangerous Muse, She Wants Revenge, Mika and Gnarls Barkley.

And while numerous pop groups born out of the synth-pop British invasion of the '80s have come and gone, Erasure has remained vibrantly alive. The duo's 13th studio album for Mute, "Light at the End of the World," arrived in May. The album debuted at No. 2 on Billboard's Top Electronic Albums chart and at No. 127 on The Billboard 200.

To help spread the word about the new recording, Erasure is co-headlining the True Colors tour with Cyndi Lauper. When the trek concludes later this month, Erasure will embark on its own solo tour, appropriately called the Light at the End of the World tour.

Miller recalls Erasure's early days with fondness. "Their first album ["Wonderland"] was not successful anywhere," he says. "And this was weird for Vince, because he was coming off hits with Depeche Mode, Yazoo and the Assembly."

But Clarke and Bell were determined. Miller adds. In fact, "Vince liked being the underdog. It took the pressure off him. As for Andy, because it was all new for him—he didn't have Vince's history—he took it all in stride."

When the duo's third British single, "Oh L'Amour," did not do well on the British charts, there was some nervousness. Miller says. "Vince was getting worried. We had some heart-to-heart conversations."

Erasure's fourth single, "Sometimes," proved to be the charm. It peaked at No. 2 in the United Kingdom. The duo's live shows began selling out and appearances on "Top of the Pops" commenced. The building of the Erasure brand had begun.

In the United States, label founder Seymour Stein signed Erasure to Sire Records. Sire was also home to Clarke's former acts Depeche Mode, Yazoo (Yaz in the United States) and the Assembly, which were also part of the Mute family internationally.

According to Stein, when he signed Depeche Mode to Sire, he included a "leaving member" clause in the contract. So, when Clarke parted ways with Depeche Mode, Stein says he exercised the option. "I knew I wanted to hold on to him," Stein says. "He's a genius. I didn't care what the deal..."
To Each Of You
From Both Of Us
Thank You

Love
Andy and Vince
from >>p.38

was—I just knew that I wanted to continue working with him.”

Sire scored three top 10 club hits with Erasure’s first three singles (“Who Needs Love? Like That?,” “Oh L’Amour,” “Sometimes”). Fourth U.S. single “Victim of Love” reached the summit of Billboard’s Club Play chart. Follow-ups “Chains of Love” and “A Little Respect” peaked at No. 12 and No. 14, respectively, on the Billboard Hot 100.

From day one, and unlike many others (except for acts like Bros and Soft Cell), Bell never hid his sexuality. This was not lost on Mute and Sire, which embraced his honesty. “In a world...”

Miller says. Stein uses words like “strength” and “courage” to describe Bell’s openness about being gay. “Maybe he helped some kid in Iowa...

They came of age at a time when rock, alternative and dance were one and the same.”  —RON SLOMOWICZ, CLUB DJ

or Scotland.” Stein says. “But to come out and announce your HIV status is far more difficult. Andy’s personality is so open. He’s helped a lot of people without even knowing it.”

To be sure, Bell’s out, loud and proud stance as a gay man living with HIV has affected pop culture and society at large.

On the musical front, Clarke, too, has been highly influential. He is often referred to as an electronic purist. At the same time, he knows the importance of crafting a solid song—and the importance of melody. “He has musical and artistic integrity,” says Erasure’s manager Michael Pagnotta of Reach Media.

DJ/producer Thomas Fehlmann first worked with Erasure when he co-produced, along with Gareth Jones, the duo’s self-titled seventh studio set. Fehlmann credits Erasure’s longevity to the duo’s strong musical bond. “In each other they found the ideal partner,” he says. “Vince is still a fan of bouncy pop music. Andy is his ideal voice.

The duo also found the ideal partner in Miller. “Though the system has changed since being sold to EMI, Mute Records retains its key figurehead, Daniel Miller,” Fehlmann says. “He is a father figure that you can’t find at any other label. This has given Erasure an emotional ground they would never get anywhere else.”

Through the years, Erasure has amassed 17 top 10 singles in the United Kingdom, including a cover of Abba’s “Take a Chance on Me,” which peaked at No. 1. Four of the duo’s albums, including 1988’s “The Innocents” and 1994’s “I Say I Say I Say,” reached the pole position of the U.K. Albums chart.

In the United States, Erasure has topped the Club Play chart twice, with 1987’s “Victim of Love” and 2005’s “Breathe.” The duo counts 15 top 10 hits on the chart, including 1998’s “Stop!” and 1999’s “In My Arms.”


With each project, Erasure never lost sight of the global-dance community, which has been at the duo’s side from the beginning. “They’re always embraced remixes and fully understand the importance of club DJs,” says Ron Slosnowicz, a Billboard-reporting club DJ based in Nashville.

Slosnowicz credits this to the musically eclectic scene that helped foster Erasure. “They came of age at a time when rock, alternative and dance were one and the same. It started with them—and they are still valid after all these years.”

Though Erasure has certainly experienced a storied career, Miller maintains that the duo never fit in then and it doesn’t fit in now. “They’ve always been an anomaly,” he adds.” Erasure was never cool or fashionable like the Pet Shop Boys were at one point. They appeal to outsiders—those normal kids who weren’t Goth or indie. They appealed to those on the fringes of the world. The Smiths appeal to these same fans but in a different way. Morrissey and Andy do not fit the pop-star stereotypes. But there they are.”

Pagnotta adds: “They are icons, musically and culturally, in electronic music. There is a meaningful brand there. We’re in the early stages of finding out how it will express itself.”

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ERASURE'S ANDY BELL AND VINCE CLARKE TALK TO BILLBOARD ABOUT CAREER LONGEVITY, PERSONAL HONESTY AND THE THRILL OF TAKING THE STAGE

Did you ever think Erasure would be actively recording and touring some 20-plus years later?

Clarke: When you start out, you’re really just looking to the next day or the next week. In the beginning, we were really looking from gig to gig. That was as far as we could see. I can’t believe we’ve been together for so long and that we’ve managed to sustain a fan base for this amount of time. It’s amazing to me.

Many acts have come and gone in the same time period. To what do you owe Erasure’s longevity?

Bell: Oh, I don’t know. I think it comes down to our storytelling and the way we create a mood. Whenever we’re on tour, I am reminded of how holistic-sounding and healing synthesizer sounds are. Each night, when I’m performing onstage, I feel like I’m in a music box. I’m the ballerina, and Vince’s music is all the laser beams coming off the mirror ball. That's what it is. And people just like music boxes.

Clarke: Our survival as a group comes down to my relationship with Andy, because we know each other so well. We write the songs together, which is a very personal thing to do, to sit in a room with somebody and bare your soul. We both trust each other. Also, we have both learned to not be precious about what we do and about the songs we write.

The new album, “Light at the End of the World,” is upbeat and tailor-made for dancefloors. Is fatherhood agreeing with you? Is Andy in a good place?

Clarke: I think that’s part of it. We’re in good places personally in our lives. We’re both very up at the moment. Also, I felt that we were going through a midstempo crisis and, as you get older, your songs get slower. So, we made an effort to write more up-tempo songs for this record. With songwriting, it’s all about where you are in your head as well as where you are in the spotlight.

ERASURE appears with the True Colors tour through June 30 for the Human Rights Campaign.

ERASURE'S ANDY BELL AND VINCE CLARKE TALK TO BILLBOARD ABOUT CAREER LONGEVITY, PERSONAL HONESTY AND THE THRILL OF TAKING THE STAGE

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are physically. We recorded the new album in Maine, a beautiful environment, and that also comes out in the music.

If you look back over the last 22 years, are there any moments that stand out in your mind?
Clarke: We played in Prague, shortly before the Communist (Czech) government fell and, at the time, no one could buy our records there, because they weren't available. We'd play for 3,000 people, and when we came onstage, half of the audience members had ghetto blasters, which they held above their heads to record the concert. It was an unbelievable sight.
Bell: We played a show in São Paulo in Brazil in the mid-'90s. All these Brazilian rock acts performed the whole day before we went on. By the time we got onstage, the whole audience was in hysterics and screaming. "Puta! Puta!" calling us whores and throwing things at us—in a really horrible way. And all the boys were getting up on each other's shoulders and pulling their pants down and mooning us. I was quite scared. Then, we came off stage and immediately did an MTV interview. The first question we're asked is, "How was the show for you?" I was about to go into a tirade and Vince put one finger up to his lips and went, "Shhh." I said, "The show was fantastic. We never had such an amazing reaction in our whole life."

What can fans expect from the upcoming Light at the End of the World tour that immediately follows the True Colors trek?
Bell: My inspiration for the new show was sparked when we were recently in L.A. doing promotion. I saw this piece of camouflage material in a frame, but it had frilly petticoat bits around the outside. I thought it looked great: so bizarre and a little bit twisted. I thought, "Yes, we'll base the show on that." Then I returned home and found an Andy Warhol handkerchief in my drawer still in the packet. So, we started looking through all his books and thought we'd mix these kinds of elements into the show, too, along with a bit of John Waters. We may even toss in some Liza Minnelli.

Congratulations to Erasure on Twenty Years of Glory from your friends and partners at CAROLINE.

What did you ever have discussions with your label, Mute, about your sexuality and how being an out artist could affect your career?
Bell: Not overt discussions. Well, there were some comments, because we shot our very first video in drag. Then, with our first hit, "Sometimes," we were wearing jeans and T-shirts, very James Dean. After that, though, when our records began selling less, the label asked, "Can't you put on a dress again or wear a rubber leotard for shock value just to bump up sales?" I was like, "No." Anybody that tells me to do something, I will do the opposite.

Why did you decide to publicly announce your HIV-positive status a couple of years ago?
Bell: I was very confused, and I hate keeping secrets to myself. It's not because I'm a big blabbermouth or anything. It's just such a burden to carry. It took me a while to clear my head and sort it all out.

It's now 22 years after the two of you began your musical journey together. Where does Erasure go next?
Clarke: After this tour, we'd like to do an album of nursery rhymes. It wouldn't be a children's album though. What we're envisioning is a record of Goth-styled nursery rhymes, more macabre. I mean, lots of nursery rhymes are pretty dark anyway, so the idea would be to make a record that adults would appreciate on one level and kids would appreciate on another.

What's the one thing that only each of you knows about the other?
Clarke: Well, Andy tells everybody everything. I'm sure he's mentioned it, but I know he had a girlfriend for a couple years, but that's really dull.
Bell: Vince is cut, and I'm uncut. —MP
To my friends Vince and Andy,

Congratulations on an awesome career. I feel privileged to be a part of it. Thanks for making it fun and thanks for showing us your True Colors.

Jonny Podell
and everyone at Podell Talent Agency.
In Erasure's two-decade history, the British synth-pop duo has become notorious for its high-energy concerts and campy theatrics. And if there is one thing fans "can always count on" during the show, it's for eccentric singer Andy Bell "to get naked, or nearly so, through the course of the evening," manager Michael Pagnotta says.

Indeed, while Bell and bandmate Vince Clarke have faced financial restrictions with how far they can take their fairy-tale-like stage props and flamboyant costume selections, those types of roadblocks have only led to further imagination. "I think that makes you more creative in a lot of ways," Bell says. "It's kind of the same vibe as putting on a school play."

Following the release of its 13th studio album, "Light at the End of the World," which dropped May 22 via Mute Records, Erasure has already toured the United States first as part of this summer's inaugural multi-act True Colors tour and then will headline its own swing. True Colors, conceived by Cyndi Lauper, boasts a lineup of such acts as Blondie's Debbie Harry, the Gossip and the Dresden Dolls. The 16-city amphitheater trek is sponsored by TV network Logo and supports the Human Rights Campaign, which sets out to improve the lives of gay, lesbian, bi-sexual and transgendered Americans.

Erasure's North American booking agent, Jonny Podell of Podell Talent Agency, says Bell and Clarke showed no signs of hesitation when invited to perform on True Colors. "They could not have been more supportive," Podell says. "They never asked what time they have to perform or what position they'd have on the show—they only asked, 'What can we do to help?'

After completing True Colors June 30 at the Greek Theatre in Los Angeles, Bell and Clarke will launch a run of North American headlining dates, beginning July 6 in Tampa, Fla. The duo will also visit Puerto Rico, the Dominican Republic and Mexico on the way to an Aug. 3 finale in Brooklyn, N.Y. In September, the act will return to the United Kingdom for a month of gigs before heading to Germany in October.

Bell describes the theme for the Light at the End of the World tour as "our tribute to pop-culture icons." The intimate concerts will feature multiple video screens that offer a Warhol-esque flavor. "These guys don't stand still and want to move forward," Pagnotta says.

Bell, who Podell paints as a "flamboyant peacock" as opposed to Clarke's "conservative, quiet and introspective" onstage image, always aims to give fans an unforgettable show. From the duo's early performing days in England, Bell has never shied from flaunting see-through body-stockings and bondage gear that sometimes provoked "quite a lot of homophobic people taunting and throwing beer on us," the singer says.

So what first spawned the idea for Erasure's gender-bending concerts? "When I first started working with Vince and doing live shows, I really got my bravado by going and watching drag queens in pubs around London," Bell says.

Past outings have found Erasure performing multiple-night stands in clubs and theaters, a strategy implemented by Podell, who has booked the band for the past 15 years. "They never really want to play bigger venues," the veteran agent says. "They don't want the pressure of overex- tending themselves and worrying that they didn't sell a house, or that the production wasn't big enough. They like comfortable things."

Notable Erasure residencies include eight consecutive nights at New York's Beacon Theatre in 1992, and 10 record-breaking gigs at Irving Plaza (now the Fillmore New York at Irving Plaza) in 2005. Combined, the 18 concerts grossed $1,044,786 and drew more than 32,000 fans, according to Billboard Boxscore.

Veteran concert promoter Ron Delsener, who serves as chairman of Live Nation New York, says back-to-back nights have worked well for the duo. "Artists who can do the business should have a residency rather than packing up and going to the next town," Delsener says.

"With a residency," he adds, "they take on new fans and expand their audience. That's what Eras-ure is able to do."
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As The World's Top Producer Of Latin Music, Mexico Remains A Creative Wellspring Despite Struggles With Music Piracy

BY LEILA COBO

Mexico is at a crossroads. The country that until just two years ago was consistently among the top 10 music markets in the world is suffering a dramatic decline in sales and value because of unrelenting piracy.

At the same time, it is experiencing one of its most creative and prolific periods, with labels signing and developing new talent at a pace not seen since the early 1990s.

"Mexico is a good example of renewed interest in A&R investment," IFPI Latin America regional director Álvaro Vásquez says. "We see that the companies, after a period of adjustment to retraction in the market, have gone back to invest in new talent, and we're seeing the new talent flourish."

Among that new talent is pop group RBBD, a worldwide phenomenon created by Mexican network Televisa. But it also includes a recent slew of young faces, ranging from rock and punk bands like Allison, Panda, Zoe and Motel; pop groups that write their own material, like La Quinta Estación and Camilla; and new generation of regional Mexican talent, like the late Valentín Elizalde and Lidia Avila.

"You breathe a musical, a creative air that you breathe in very few places," Sony/ATV Music Publishing VP Jorge Mejía says. "These artists are very in touch with what's happening in the world, and they're also innovating."

"There are many singer-songwriters, many groups who do their own music," Universal Music Mexico and Central America president Victor González adds. "It's no longer just about a pretty face and a good track. We are looking for more depth, more authenticity and permanence. And, above all, acts who take on music as a profession and a way of life."

Mexico has long been the top producer of Latin music in the world. Its status is fueled by a large population, which makes it self-sufficient, and an impressive media infrastructure that, for decades, has led it to produce and mass export all kinds of entertainment, from film and TV content to music, throughout Latin America and the world.

Mexico's proximity to the United States also makes it a natural breeding ground for music that crosses borders and brings back revenue that can be reinvested (unlike Brazil, which is a bigger market, but has less of an export market for its Portuguese..."

continued on p.51
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Regional Mexican music, in particular, is a lucrative genre because it allows labels the opportunity to sign acts for not much money in Mexico and then export them to the U.S. Latin market, where more than 65% of the Hispanic population is of Mexican descent and regional Mexican is the best-selling genre.

However, regional Mexican music also tends to be the most pirated in the market, which may be one reason why development of pop and rock acts has exploded in the past couple of years.

“I think it has much to do with the Internet,” Sony BMG Mexico president Miguel Trujillo says. “Young consumers are going into the Web to discover and explore.”

Whatever the reasons, a new crop of rock and pop acts has arrived, reminiscent in size and scope—though not in sound—to the wave seen in the late 1980s. A major difference, Trujillo says, is that “because of saturation in the market, it is taking longer to develop acts.”

For example, it took Sony BMG more than a year to develop Camilla. The same happened with Warner’s Lu. Both are now top sellers with major export potential to the United States and the rest of the region.

Unlike the last wave of rock to come from Mexico, which was decidedly socially minded (think Café Tacuba, Molotov and Laguas), this new crop has lighter, feel-good content. Nevertheless, Trujillo thinks U.S. Latin audiences will connect.

“There is a young consumer who wants to connect to his language and culture. Because, even though rock is not considered Hispanic culture, well, we also have our icons and we also have our youth.”

It is not surprising, then, that in aiming for that market, Mexican labels rely on outlets like MTV Latin America, which Trujillo labels as vital.

“Once you show them an aggressive development plan, if it fits their format, they’ll go to bat for you,” he says.

The other vital vehicle is the Internet, which plays an increasingly important role in new-artist development, particularly in the rock and pop realm.

Even if broadband penetration is minimum, González says, the population that does have access is key.

“They are the trendsetters who pave the way,” González says. Nevertheless, he adds, “We are also targeting that tween segment which is not that imbued in the Internet yet and who can still ask their parents for money to actually buy a CD.”

In that realm, witness the local success of Hilary Duff and “High School Musical.” Now, Universal is also banking on locally grown Danna Paola, who after becoming popular with a series of children’s soap operas and albums will now release an EP aimed for the tween set.

“There are so many people doing so many great things in all the genres,” Sony’s Mejía says, “that it gives you hope about the future of our music.”

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Elizalde, who was decided to become a singer in his last years, was shot dead after a concert late last year. Since then, close to 2 million copies of Elizalde titles have been sold, and now Universal is promoting his brother, “El Chico” Elizalde, and his former band, La Banda Guasaveña.
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INTERNATIONAL BUYER’S GUIDE:

In A Steady Stream Of Notable New Mexican Acts, Billboard Looks At 10 To Watch BY AYALA BEN-YEHUDA

DELUX

The Tijuana foursome has been around since 1998, but has made its biggest impact recently as part of Mexico’s pop-punk wave. The band released its self-titled album on Verdad y Justicia/Ramper Records in 2004, joined the Vans Warped tour in 2005 and then was signed to Sony BMG. Since its March 27 release, second album “Entre la Guerra y el Amor” went to No. 5 on the sales chart compiled by Mexican trade group Amprofon. It was produced by Joe Marlett, who has worked with Blink-182 and Foo Fighters. The band toured the United States with fellow Mexican rockers Molotov and Zoe last summer, and is playing radio festivals in Mexico through the end of July.

PAMBO

After graduating from Mexico City’s Fermatta music academy, the 21-year-old singer/songwriter performed showcases and was introduced by a friend to an A&R rep at Sony BMG. The label signed Pambo in 2006 and her debut album, “Pop Rocks,” was released April 24 in Mexico and May 8 in the United States. The album counts on production from pop hitmaker Aureo Baqueiro and songwriting collaborations with Pambo’s guitarist, Mariano, and Billy Mendez from rock band Motel. Pambo played several dates in Mexico in May. The label is working her single, “Tras Nubes,” to radio.

continued on >> pg4
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**JESSE & JOY**

On the strength of single "Espacio Sideral," the brother-and-sister acoustic pop duo from Mexico City scored a Mexican gold record for sales of more than 50,000 copies with their August 2006 Warner debut, "Esta Es Mi Vida." The two have opened for James Blunt and Sin Bandera, and performed a concert for 100,000 people in their hometown's zócalo in May. With their third single now in rotation in Mexico, Jesse & Joy have been promoting their album in the United States, where it got a March 27 release. They have done in-stores and appearances on "Despierta America" and MTV Tr3s, which featured them as a Descubre Y Download act.

**BENGALA**

The Mexico City emo quintet released its self-titled debut on Universal Dec. 4 with some hefty rock endorsements. It was produced by Moltov's Paco Ayala and Tito Fuentes and mixed by Mene from Café Tacuba. The group has opened for Franz Ferdinand and the Killers, toured in Mexico with top indie groups Austin TV and Porter and played the Vive Latino festival in May for the second year in a row. The group is set to perform at the Latin Alternative Music Conference in New York this summer after a string of club dates in Mexico.

**EL TRONO DE MEXICO**

The six-piece duranguense band hails not from Chicago or Durango state but from Santo Tomás de los Plátanos in the state of Mexico. The group had its third indie album, "El Muchacho Alegre," picked up by Universal in November on the strength of several singles, including "Ganas de Volverse Amor." A fourth album is due for a simultaneous U.S. and Mexico release.

**XIMENA SARIÑANA**

The daughter of director Fernando Sariñana and screenwriter Carolina Rivera has acted in a number of their films, including "Amor Te Duele," for which she also composed and sang three songs. The Berklee College of Music grad has a band, Félix No Cumpleaños, and performs standards with a jazz trio in Mexico City. The electronic alt-jazz artist has been recording her debut album for Warner in Buenos Aires with Grammy Award-winning producer Tweety Gonzalez, who has worked with rock legends Gustavo Cerati and Fito Páez. The album is due in September or October.

**PORTER**

The success of the Guadalajara rock band's 2005 EP took the group and its small indie label, Tercer Piso, by surprise. There hadn't been a big promotional plan (or even artwork) for the seven-song disc in place when radio in Mexico City started playing it. The group spent the next year playing shows, selling CDs directly to fans and recording what would become "Apriñahuwle," its first full album. Tercer Piso is shipping 20,000 copies of the album nationally the third week of June and was finalizing terms of a joint venture with a bigger label as of press time. Single "Host of a Ghost" is in rotation on rock radio networks in Mexico.

**ZULY**

Zugey Yassell Ibarra Cano graduated from local talent competitions and theater in her hometown of Ciudad Victoria in Tamaulipas state to record an album with EMI and join Joan Sebastian on tour in Mexico in 2003 as a duet singer. She signed to Sony BMG in 2005 and her next album, "Ni Una Lagrima," is due June 19. The 23-year-old supplies a pop-friendly, modern-sounding grupero produced by Junior Cabrál, who has worked with Intocable and Pepe Aguilar.

**SUB-DIVISION**

Like its darkly rocking labelmate Zoe, the Mexico City quartet released an EP and then an album, "Blue Boy," on indie NoiseLab last year. The release was supported by gigs and spins of the title track from the city's influential Reactor radio station. Sub-Division's Yamil Recio is a producer who also drums for breakout singer/songwriter Chetes. The group's slurring vocalist Amira Baltezar sings in English, the preferred language for many groups on NoiseLab. Sub-Division is now working on a second album set for release this fall and supplied the music for a short film, "Ver Llover," that went to Cannes this year.
When analyzing the top box office of the past year in Mexico, some expected names appear: Alejandro Sanz, Ricky Martin, Maná, Ricardo Arjona, Chayanne and Marco Antonio Solís. But what may surprise those not familiar with this vital touring market are the other prominent names that did big business in Mexico: Robbie Williams, Roger Waters, Aerosmith, Coldplay, Depeche Mode and U2.

"That says this is an extremely healthy market for all different genres of music," says Michel Vega, VP and head of Latin music for the William Morris Agency. "This is particularly true for acts that have a strong catalog."

Ocesa Presents is the top promoter in Mexico. "We do everything, we've got a lot of different facilities," Ocesa GM George Gonzalez says. "We're the ones that call in the States vertically integrated."

So basically, as goes Ocesa so goes the Mexican touring market, and Ocesa is going gangbusters. "Last year was a record year for us, and we've been doing it for a lot of years here," Gonzalez says. "A lot of the same big tours you see come through the States come through Mexico, including the Rolling Stones and U2 last year."

Mexico also boasts a diversity of venues. The spectacular Auditório Nacional in Mexico City makes the expected strong showing, but also on the list are outdoor stadium Foro Sol, the Palacio de los Deportes and Teatro Metropolitan in Mexico City, along with Estadio Tecnologico and Auditorio Coca-Cola amphitheater in Monterrey, and Arena VFG in Guadalajara.

"Mexico is a territory where with many acts you can do dozens of dates, particularly Spanish-language acts," Vega says. "We're seeing tours that are a dozen or more markets. The venues are becoming more sophisticated, the ticketing systems are becoming more reliable, the options of viable promoters are increasing. It's very much a thriving and building market."

In addition to Ocesa, Showtime is one of the more active promoters in Mexico. There are also numerous local and regional promoters to partner with, and palanques (community events) provide performance opportunities for local and regional artists.

Vega says the Mexican touring market is constantly improving. "Every year there's a little more infrastructure on the production side," he says. "It's used to be the only way you could get decent local production was [to go] to Monterrey and Mexico City, but now we're seeing American companies popping up in places like Cancun."

Last year, Luis Miguel's remarkable 30-sell-out stand at Auditorio Nacional made headlines, but the tour also broke ground by routing throughout Mexico.

"We basically had a big, North American stadium production going from market to market in all these provinces throughout Mexico," Vega says. "We're pretty active in Mexico. I think we're probably the most active agency in terms of dealing with many different types of promoters and working with the national promoters in Mexico as well as the local promoters in the different cities."

The Miguel tour made quite a statement. "That's one of the reasons we took the shot on Shakira," Gonzalez says, adding that Ocesa brought Shakira back to Mexico for a May run after doing extremely well with the artist last October.

"With Shakira on the second time around we did Mexico City again and sold out our big stadium, Foro Sol, 50,000 people," Gonzalez says. "In Monterrey, we went from the stadium to our amphitheater, a 17,000-seater, then we went to all secondary markets, football stadiums anywhere from 25,000 up to 45,000-50,000 people."

As for advice for artists looking to tour Mexico, in addition to a "great agent," Vega suggests artists should look beyond Mexico City and Monterrey. "There's a whole market in Mexico that for most artists is not explored at all in terms of touring," he adds.

"There are, obviously, some challenges. Among them is 'having the artists and managers understand the cultural differences inherent in touring another country,'" Vega says. "You [also] have to pay more attention to production and routing," he continues. "Where it normally might take you eight hours to load in it might take you 12, depending on the venue and what type of local infrastructure they have. You have to really be careful who's handling the local production."

Gonzalez says the tour is right for artists of all types to tour Mexico. "Right now the market is very strong," he says. "There's a lot of money and people are budgeting entertainment."

Which was not always the case, Gonzalez adds. "A lot of what we had to do in Mexico when we first started was train the public that we're going to be in their markets and will give them the opportunity to spend their disposable income on entertainment." he says. "That becomes a lot easier when the economy is doing well, as it is now."

### MIXED MEDIA

In Mexico, Broadcast TV And The Music Market Are Inextricably Linked by Leila Cobo

When it comes to TV, Mexico is a country of two masters—Televisa and Azteca. The former is the grand dame of Latin-American TV, with a long history of creating musical talent. The latter is the upstart that dared to compete against Televisa and notched a series of successes, including reality show "La Academia," which has spawned a series of top-selling artists, most recently Yuridia.

What makes these networks unusual is that developing musical talent is one of their defined business goals.

For Televisa, in particular, music has been an integral part of its history. The network initially owned Melody, the pop label that signed artists like Christian Castro and Thalia. The latter artist, who is a member of Timbiriche, the Televisa-created group that at one point also included Paulina Rubio. Melody later became Fonovisa, which was sold to Univision.

Today, Televisa has EMI Televisa, a joint-venture label with EMI Music. But independent from that, the network continues to actively foster these endeavors.

Its most recently triumph is RBD, the group spawned from hit TV series "Rebelde." The group, coincidentally signed to EMI (at the time RBD was created, EMI Televisa did not exist)

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On the Eve of This Year’s Na Hoku Hanohano Awards, Billboard Looks at 10 Acts Making Waves on the Islands

By Craig Rosen

Keali'i Reichel

“Mafuhi”
Panahelo Productions

Proof positive of Keali'i Reichel's impact on the Hawaiian music scene was evident earlier this year when the RIAA certified his 1994 debut album, “Kawaiapana-hele,” gold, becoming the first predominantly Hawaiian-language album to reach such great heights. Since then, Reichel’s soothing mix of traditional Hawaiian vocals and American pop music has remained a force to be reckoned with, landing him support spots for Bonnie Raitt, Geline Dion and Sting, and taking him to such storied venues as Carnegie Hall and the Hollywood Bowl. “Mafuhi,” his holiday album, earned seven nominations for this year’s Hoku Awards. Up next for Reichel is a concert DVD filmed in high definition with 5.1 surround sound, due in late summer or early fall.

Kaumakaiwa Kanaka'ole

“Welo”
Mountain Apple

The offspring of seven generations of hula tradition, Kaumakaiwa Kanaka'ole has made a name for himself by mixing that background with such contemporary sounds as pop and reggae. His debut album, “Ha'i Kupuna” picked up a Hoku Award. “Welo,” his 2005 follow-up, incorporates cello, drums and harmonica with historic Hawaiian sounds.

Hoku Zuttermeister

“Aina Kupuna”
Kaleiola

One of the most acclaimed island releases of 2007, “Aina Kupuna” is Hoku Zuttermeister’s long-awaited debut after earning a reputation opening for Hawaii Son’s and other well-established Hawaiian acts. With a vocal style that ranges from a striking falsetto to a booming baritone, Zuttermeister draws on an island tradition that is literally in his blood. The album’s opening track, “Nani Na Pali Haaululi O Na Ko'olau,” is a nod to his great-grandmother, Kaui Zuttermeister, who wrote “Na Pua Lei ‘Hima.” Zuttermeister could be in the running for a Grammy Award nod next year. As Honolulu Star-Bulletin music critic John Berger wrote, he’d “represent Hawaii quite well.”

MaKana

“Different Game”
WorldSound

For the past two years, compilations featuring the “legends” and “masters” of Hawaiian slack key guitar have been honored with Grammys for best Hawaiian album of the year. Makana isn’t on either of those albums, but he is considered the youngest living master of slack key guitar and part of a new breed of players making noise on the Islands. He has toured with Santana and Sting, and Metallica’s Kirk Hammett has name-dropped him alongside Andres Segovia. Makana’s 1999 self-titled debut album was named best world music album at the Hawaii Music Awards and best CD by the readers of the Honolulu Weekly. His latest, “Different Game,” on his own label, is available exclusively through iTunes and showcases his acclaimed open-tuning slack key virtuosity as well as his comforting vocals.

Kaukahi

“Life in These Islands”
One Hawaii

This quartet may have connections to some of Hawaii’s greatest musical treasures—both past and present—but Kaukahi’s debut album further reveals the group’s own impressive talent. “Life in These Islands” earned six Hoku nominations, including group, contemporary...
Hawaiian album and song of the year.
The album features the group's soothing harmonies as well as guest shots by Jack Johnson (on a cover of his "Constellations") and Amy Hanaiali'i Gilliom (who duets with Kaukahi's Barret Awa'i on "Lei Ho'okahi"). Kaukahi's ukulele player/vocalist Walt Keale is a cousin of late Hawaiian music legend Iz Kamakawiwo'ole.

**AMY HANAIALI'I GILLIOM**
"Generation Hawai'i"
Hanaiali'i Records
Amy Hanaiali'i Gilliom is Hawaii's answer to Bonnie Raitt or Sheryl Crow, due less to her sound than to the fact that she's a constant fixture on the Hoku nominees and winners list. This year is no different. Gilliom's Grammy-nominated effort tied vocal trio Na Palapalai's "Ka Pau Hae Hawai'i" for the most Hoku nominations this year with eight, including album. Hawaiian album, female vocalist, Hawaiian-language performance, favorite entertainer and song of the year. The classically trained Gilliom specializes in Hawaii, which is traditional Hawaiian singing in falsetto.

**THE MAKAHA SONS**
"Live at the Hawaii Theatre" (DVD)
Self-released, distributed by Sharlene Oshiro & Associates

**GREEN CARD**
**GREEN HAWAII**
More than four decades after Elvis Presley's famous starring role in "Blue Hawaii," singer/songwriter Jack Johnson is doing his part for a green Hawaii. In 2003, Johnson co-founded the Kokua Hawai'i Foundation, a nonprofit organization that supports environmental education in the schools and communities of Hawaii. Its programs include 'Aina in Schools, which aims to educate students about nutrition and environmentally friendly living, and 3R's School Recycling, which uses songs and visual and performing arts to teach the importance of reducing, reusing and recycling. For more information, visit kokuahawaiifoundation.org.

-Craig Reisen

It may seem strange for the Makaha Sons to remain "faces to watch" three decades after their inception, but their influence on Hawaiian music remains undeniable. As proof of their continuing involvement in new talent, the Makahans executive-produced Hoku Zuttermeister's debut, "Aina Kupuna." Originally known as Makaha Sons of Ni'ihau, the group shortened its moniker after Israel Kamakawiwo'ole went solo. Their catalog includes five Hoku Award-winning albums and the trio shows no signs of slowing down, holding its annual Take a Walk in the Country concert June 16 at the Waikiki Shell with special guests Zuttermeister and Keali'i Reichel. Their latest release earned a Hoku nomination in the newly established music DVD of the year category.

**JOHN CRUZ**
"Made of Music—The John Cruz Story" (DVD)
Lilikoi Records
As evidenced in the 2006 film tracing his career, this Hawaiian-born singer/songwriter has earned accolades from such noted fellow musicians as Jackson Browne and Jack Johnson. John Cruz developed his chops on the East Coast, busking in the New York subways and performing in Greenwich Village bars and coffeehouses. At one point, his band used Carly Simon's barn as rehearsal space. That association led to a once-in-a-lifetime jam with Simon and President Bill Clinton. Returning to Hawaii, he released "Acoustic Soul" on his own Lilikoi label in 1996. A year later, the album took home two Hoku Awards. The accolades kept coming in 2001 when "Slack Key Guitar Volume 2," featuring his "Jo Bo's Night," won the first Grammy for Hawaiian music. "One of These Days," Cruz's first album in more than a decade, is due later this summer.

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ISRAEL KAMAKAWIWO'OLE

“Wonderful World” (due June 26)
Big Boy
Like Elvis, 2Pac and Eva Cassidy, Israel Kamakawiwo'ole remains a strong seller a decade after his death. The hulking Hawaii singer, known to his fans as Iz, initially gained notice as a member of the Makaha Sons in the mid-70s. Two decades later, he became one of Hawaii’s most-loved solo artists, with his sweet vocals and deft ukulele skills. He gained notice on the mainland with his remarkable cover medley of “Over the Rainbow/What a Wonderful World,” which has been heard on such TV shows as “ER” and on the big screen in “Meet Joe Black.” Although Kamakawiwo'ole died in 1997, his music lives on. The forthcoming “Wonderful World” will feature Iz performances backed by newly recorded orchestrations.

JAKe Shimabukuro

"Gently Weeps"

Hitchhike

The Eddie Van Halen of the ukulele, this Japan-born Hawaii resident started playing the instrument at age 4. Twenty-two years later, he landed a deal with Epic/Sony Music International. His latest release in the United States, issued by indie label Hitchhike, took its title from George Harrison’s famed Beatles composition “While My Guitar Gently Weeps,” which is the album’s opening track. Jake Shimabukuro’s solo ukule version was given the thumbs up by Harrison’s widow, Olivia, who met him backstage at a November 2006 performance with the Honolulu Symphony. It has also earned him Hoku nominations for favorite entertainer and instrumental album of the year. With his incredibly dexterous picking skills and charismatic stage presence, Shimabukuro is truly a ukulele hero.

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COMING OF AGE

On His Third J Album, Mario Tackles Personal Issues With A Host Of Superstar Producers

Celebrating his 21st birthday in June, Mario is already dreaming about where he sees himself in the future.

"My biggest dream is to become heavy in commercial real estate—to sit back and watch my buildings go up," he says.

For now, the multiplatinum-selling artist has to be content with his new single, "How Do I Breathe," climbing the Hot R&B/Hip-Hop Songs chart (at No. 26) and Hot 100 Airplay (No. 69). The Stargate produced song is the lead track from Mario's new album, "Go," due Aug. 21.

The project, his third for J Records, continues the teen-to-adult transition. Mario (whose last name is Barret) began in June 2004 with the release of "Turning Point." That album's hallmark was the long running R&B/pop crossover hit "Let Me Love You," produced by Scott Storch and co-written by Ne-Yo.

Ne-Yo is among the collaborators on "Go," having contributed the song "What's It Gonna Be," about a woman playing a guy at his own game. Additional producers and songwriters on the album include Akon, the Neptunes, Timbaland, Polow da Don and Sean Garrett. Under the banner of his production team the Nightriders, Mario also co-wrote several songs.

"This is an awesome time for us right now," Mario says when asked about his place amid such fellow R&B artists as Tank, Lloyd, Ne-Yo and Akon. "We're the next generation of Marvins, Stevies and Jackie Wilsons. It's friendly competition where we're unconsciously feeding off each other."

The more mature feel of "Go" underscores how much Mario has grown musically since those not-so-long ago teen idol days of early hits "Just a Friend 2002" and "Brand My Hair." "How Do I Breathe" exposes the timelessness of "Let Me Love You," while the uptempo title track pumps an aggressively hot club beat.

From there, Mario traverses the kiss-and-make-up route on "Lay In My Bed." One of his co-writes is possible second single "Kryptonite," which he calls a "passionate tri-nam about a 20-year-old trying to stay in a committed relationship."

The most surprising track is the introspective "Do Right," co-written by Mario and produced by Akon. The song stems from a painful chapter in Mario's life that he has been reluctant to discuss: his mother's drug addiction. "I wanted to do something that would allow my fans to come a bit closer," he says. "I'm letting people know that I may have experienced some of the same things they have." So much so that he agreed to let MTV film a documentary based on his family life. The film exposes what was happening behind closed doors as Mario, the oldest of several siblings, juggled a troubled home life in Baltimore while dreaming of a music career.

"This will provide a strong second wave for Mario's album and put him in another light," J VP of urban marketing Carolyn Williams says of the documentary, which is tentatively scheduled to air in late summer/early fall.

Mario has matured businesswise as well. In 2006, he sued former manager Troy Patterson and Patterson's Third Street Music Group to void an "oppressive" production deal (Billboard, Feb. 25, 2006). The complaint charged that under the contract Mario signed with Patterson—who discovered and later shelved a minor Mario during his mother's bouts with drugs—the singer received only about $50,000 from the sale of more than 3 million records. Those units generated about $20 million for J Records. After Patterson filed a countersuit in April 2006, the dispute was settled in January 2007. Mario is presently managed by J. Erving of J. Erving Group.

Williams says the label's initial "Go" rollout will concentrate heavily on various digital initiatives. The key is getting song-downloading fans to, in her words, "buy into the album experience. We want his fans to be a fly on the wall as they watch the ins and outs of how an album comes to fruition."

Thus, a digital campaign is already under way with wallpapers and ringtones, among other things. For more details, fans may want to check Mario's Web site, marioradysetgo.com, which includes a "Get All the VIP Alerts" button.

A mobile Fan Club alerting members via text messages about upcoming shows is also being established. Rounding out the campaign is a 20-date promo tour and Mario's spring/summer nonexclusive stint as the spokesmodel for South Pole clothing.

Now on the other side of personal and business issues, Mario declares he "definitely knows what I want and who I am. It's about creating a legacy. As I experience more things, I'll be able to relate more with people on a different level. Creating music for life, that's more important than anything to me."
Caillat’s MySpace Magic

Check out Colbie Caillat's MySpace page and you'll find she has more than 130,000 friends and almost 13 million song plays, a feat mostly accomplished in barely more than half a year. More impressive, though, is that there wasn't any major label marketing push behind Caillat's MySpace magic. Caillat posted a demo track called "Bubbly" to the social networking site in September 2006. She was unsigned at the time, and, in fact, would not start label-shopping until months later. According to Universal Republic executive VP Avery Lipman, "She approached MySpace in an organic, almost naive way—as opposed to these acts that have a Web team and spend money on those automatic friend-generators. She was just a girl writing songs in her bedroom and putting them up on MySpace because that's a fun thing to do."

By the turn of the year, "Bubbly" had helped propel Caillat's No. 1 unsigned artist spot on the site, a position she maintained for four straight months. Caillat's manager, Chad Jensen of Fitzgerald Hartley, came onboard in December. As things started taking off for the 21-year-old singer/songwriter, "The response to the demos was overwhelming. We had interest from every major and a lot of the labels in the U.K.," he says. "We decided to start recording a proper album [in] January while we continued looking for the right fit."

Universal Republic ultimately got the nod in March. "They assured us they liked things the way they were and weren't going to try to change it," Jensen says, "and that was very important to Colbie and her family." And Caillat's family has a pretty good idea about how this whole thing works. The singer/songwriter's father, Ken Caillat, co-produced Fleetwood Mac's "Rumours" and "Tusk" albums and later ran his own label.

Lipman says, "We knew this project was surrounded with competent, quality people, and we almost felt like it wasn't our place to disturb the whole thing. That was the promise we made to her when we first met her, and it was the promise we stuck to as we went ahead. Our feeling was, why get in there and complicate things?" The launch campaign created for Caillat is also uncomplicated. "It's just your basic discovery plan," Lipman says, "albeit one that's moving along rapidly."

Indeed, the charming, infectious "Bubbly" had a smashing start on Billboard's triple-A chart, debuting at No. 20, the highest entry on the chart this year and the best since the U2/Green Day collaboration "The Saints Are Coming" debuted at No. 10 last October. The track also looks poised to hit big at adult top 40, where it was among the most added songs its first week out.

When the label unveils Caillat's album, "Coco," July 17, it will have a "new and developing artist price," Lipman says. "Not the bottom, but a similar price to how we launched Amy Winehouse and Mika. You want to create a little excitement at retail."

And then there's touring. Jensen says the original plan was "to have Colbie do 25 shows on the West Coast in a van and then a few dates with Goo Goo Dolls, who happen to use the same booking agency. But at the last minute, the band was scheduled to open for them for most of their summer tour backed out. We got the offer to do the entire tour and it took about 10 minutes to say, 'OK, sure.'"

With things speeding along, Caillat still doesn't have a proper Web site. MySpace will remain the artist's primary online hub.

"The past few weeks have just been a whirlwind," Caillat says. "I always thought I would just move to Hawaii and live the simple life—a photographer. But I guess Hawaii will have to wait."
**COLE DEGGS & THE LONESOME**

Five-piece band Cole Deggs & the Lonesome is fronted by Cole Deggs and comprises Cole’s brother Shade on bass, brothers Jimmy and David Wallace on keyboards and lead guitar, respectively, and Florida native Brian Hayes, who is known as "the referee," on drums. The Deggs brothers grew up in Lake Jackson, Texas, while the Wallaces hail from Shreveport, La.

While Cole Deggs moved to Nashville 13 years ago as a songwriter, the others performed in various bands until they all hooked up a few years ago.

Cole Deggs says it took some time to shape the group’s sound, which was influenced by the individual members’ tastes including blues, rock, punk and country. “We didn’t know exactly what we were,” he says. “It took us a bunch of gigs to really get into the groove on what we wanted to do.”

While the frontman co-wrote four songs on the album, he resisted the temptation to cut only his songs. “If this thing goes south, I don’t want to be fully to blame,” he says with a laugh.

First single “I Got More” is No. 26 on Billboard’s Hot Country Songs chart, and the band’s self-titled debut is due July 10.

Still early on in its touring career, Cole Deggs says the band has played for eight people in Tyler, Texas, one night and 4,000 in Houston a few nights later. "When this thing's done, I want to say I played everywhere I could to get this thing done," he says. "You win them over by one by one."

**FLYNVILLE TRAIN**

Flynnville Train’s members—lead vocalist Brian Flynn, lead guitarist Brent Flynn, bass player Tim Beeler, rhythm guitarist Jeremy Patterson and drummer Tommy Bales—have been playing Midwest fairs and festivals since 2001. But despite steady work and an independent album, the band was ready to hang it up. “We were very pleased how everything was going, but we were running out of funds,” Patterson says. “There’s only so much you can do in a region.”

Enter Toby Keith, who got a copy of the band’s album from producer Richard Young of the Kentucky Headhunters. After flying the Muncie, Ind.-based band to Las Vegas for a showcase at his I Love This Bar club, Keith signed the band to his Show Dog Nashville label. Produced by the band, Young and David Barrick, the Aug. 28 release is a blend of country, blues, jazz and rock. "We knew if we got to work with Toby, we’d get to be ourselves," Patterson says. “We played and produced every single note on this album.”

The band’s first single, “Last Good Time,” peaked at No. 47 on Hot Country Songs in April. A second single, “Nowhere Than Somewhere,” is at radio, and the band will tour with Keith this summer.

“We’ve just been playing honky-tonks and clubs most of our lives.” First single “Guitar Slinger” represents the band’s fusion of country and Southern rock, or “aggressive country” as Miller describes it.

**THE RANDY ROGERS BAND**

Together for six-and-a-half years, the Randy Rogers Band has charted four singles on Hot Country Songs. But the roots country band’s true measure of success is touring. “We’ll stay out on the road and stay out on the road and stay out on the road,” lead singer Randy Rogers says, noting that the group plays 250 dates per year. “We love that aspect of it. We’re an actual working American band.”

And despite that the band carries his name, Rogers says, “We split the money evenly.” The group, which includes bassist Jon Richard- son, drummer Les Lawless, guitarist Geoffrey Hill and fiddle player Brady Black, put out four independent albums before releasing the Radney Foster-produced “Just a Matter of Time” on Mercury Nashville in 2006. The group will head back into the studio in September to record a second album. "The goal, Rogers says, is "to make records that we believe in and that we can stand behind and leave behind. We want to leave behind 15-20 records—a whole life’s work. That’s our little mission statement as a group and as a family."

**WHISKEY FALLS**

Music aside, Whiskey Falls has more backing for its business than most new acts do. Even before the group released its first single on Midas Records, “Last Train Running,” it had already built a network of sponsors and support. Aamco, the American Tailgater’s Assn., Laborers International Union of North America, the National Hod Rod Assn. and even NBC soap opera "Days of Our Lives" are all in the band’s corner. That’s not by chance, it’s by design. The band wanted to bring everything it could to the table. “We realized the more we could do for ourselves, the more we could help our record label, the more we could help our relationship with radio, the more we could bring back to our fans,” lead singer Seven Williams says.

Even though the band has been together for less than two years, it’s a family, according to Williams. “We’re like two sets of childhood brothers,” he says. While Williams and Wally Brandt have been joined at the hip since they grew up, Damon Johnson and Buck Johnson (no relation) have a similar relationship. The band either together or separately wrote every song on its album, which it self-produced...
### BDS Certified Spin Awards May 2007 Recipients:

#### 600,000 SPINS
- **Hey Ya** / OutKast (LaFace/Zomba)
- **Family Affair** / Mary J. Blige / MCA
- **The Game Of Love** / Santana Feat. Michel e Branch / Arista/RMG
- **Push** / Matchbox Twenty / Lava

#### 500,000 SPINS
- **Photograph** / Nickelback / Roadrunner/Lava/Atlantic
- **Something Like That** / Tim McGraw / Curb
- **I'm Like A Bird** / Nelly Furtado (DreamWorks/Interscope)
- **Because Of You** / Kelly Clarkson / RCA/RMG
- **One Thing** / Finger Eleven / Wind-Up

#### 400,000 SPINS
- **How To Save A Life** / The Fray / Epic
- **Lips Of An Angel** / Hinder / Universal Republic
- **Over My Head (Cable Car)** / The Fray / Epic
- **Are You Gonna Be My Girl** / Jet / Elektra/Atlantic
- **Landslide** / The Dixie Chicks / Monument

#### 300,000 SPINS
- **Waiting On The World To Change** / John Mayer / Aware/Columbia
- **Before He Cheats** / Carrie Underwood / Arista/Nashville
- **Buttons** / Pussycat Dolls / A&M/Interscope
- **It's Not Over** / Daughtry / RCA/RMG

#### 200,000 SPINS
- **Don't Matter** / Akon / Konvict/Interscope
- **The Sweet Escape** / Gwen Stefani Feat. Akon / Interscope
- **This Is Why I'm Hot** / Mims / Capitol
- **Glorious** / Fergie Feat. Ludacris / Will.I.Am/A&M/Interscope
- **Leave The Pieces** / The Wreckers / Maverick/Warner Bros./WM
- **The World** / Brad Paisley / Arista Nashville
- **The Hand That Feeds** / Nine Inch Nails / Interscope
- **Shortie Like Mine** / Bow Wow Feat. Chris Brown / Columbia
- **Runaway Love** / Ludacris Feat. Mary J. Blige / Def Com II/IDJMG

#### 100,000 SPINS
- **Buy U A Drink** (Shawty Snappin') / T-Pain Feat. Young Joc / Konvict Muzik/Napay Boy/live/Zomba
- **Because Of You** / Ne-Yo / Def Jam/IDJMG
- **Wasted** / Carrie Underwood / Arista/Nashville
- **Settin'** / Sugarland / Mercury
- **Beer In Mexico** / Kenny Chesney / BNA
- **The Way** / I Quit Baby Boy Da Prince / Universal Republic
- **Good Directions** / Billy Currington / Mercury
- **Bliss** / Vascal Flatts / Lyric Street
- **Last Dollar (Fly Away)** / Tim McGraw / Curb
- **Girlfriend** / Avril Lavigne / RCA/RMG
- **Rockstar** / Nickelback / Roadrunner/Lava/Atlantic
- **Boston** / Augustana / Epic
- **The Pag** / Tool / Tool Disconnected/Volcano/Zomba
- **Alyssa Liu** / Jason Michael Carroll / Arista Nashville
- **My Savior My God** / Aaron Shust / Rez
- **Poppin'** / Chris Brown Feat. Jay Biz / live/Zomba
- **More** / Matthew West / Universal South/EMI/CMG
- **Better Than Me** / Hinder / Universal Republic

#### 50,000 SPINS
- **Makes Me Wonder** / Maroon 5 / A&M/Octone/Interscope
- **Like A Boy** / Ciara / LaFace/Zomba
- **Pick, Look & Drop It** / Ne-yo / Def Camp/Live/Zomba
- **I Tried** / Bone Thugs-N-Harmony Feat. Avon / Full Surface/Interscope
- **Umbrella** / Rihanna Feat. Jay-Z / S/PY/Def Jam/IDJMG
- **Find Out Who Your Friends Are** / Tracy Lawrence / Rocky Comfort/COS
- **Forever** / Papa Roach / E1/Tonal/Geffen
- **Get It Shwavy** / Lloyd / The Inc./Universal/Mctown
- **Home** / Daughtry / RCA/RMG
- **Summer Love** / Justin Timberlake / Jive/Zomba
- **What I've Done** / Linkin Park / Machine Shop/Warner Bros.
- **Don't Make Me** / Blake Shelton / Warner Bros./WM
- **Ticks** / Brad Paisley / Arista Nashville
- **Me And God** / Josh Turner / MCA Nashville
- **Startin'** / With Me / Jake Owen / RCA
- **Paralyzer** / Finger Eleven / Wind-Up
- **Lucy Man** / Montgomery Gentry / Columbia
- **Pete Luv A Rockstar** / Shop Boyz / OnDeck/Universal Republic
- **Read My Mind** / The Killers / Island/IDJMG
- **Little Wonders** / Rob Thomas / Walt Disney/Melisma/Atlantic
- **Wrapped** / George Strait / RCA Nashville
- **Wholly Yours** / David Crowder Band / Newspeps/Sparrow/EMI/CMG
- **Opi** / Incubus / Immortal/Epic
- **Look After You** / The Fray / Epic
- **I Need You To Love Me** / BarlowGirl / ForeVemt/Word-Curb
- **Not Ready To Make Nice** / Dixie Chicks / Columbia
- **This Fragile Breath** (The Thunder Song) / Todd Agnew / Ardent
- **Here I Am To Worship** / Phillips, Craig & Dean / Sparrow/EMI/CMG
- **Pero Te Vas A Arrepentir** / K-Paz De La Sierra /Disc
- **Dueño De Ti** / Sergio Vega / Sony BMG Norte
- **Sillywords** / Stone Sour / Roadrunner/Lava/Atlantic
- **Starlight** / Muse / Warner Bros.
- **Mierdas Tan Bien Sin Bandera** / Sony BMG Norte
- **Simple Man** / Shinedown / Atlantic
- **It's About Time** / Lillie / Maverick
- **Smile (Just Want To Be With You)** / Chris Price / Rocketeck
- **Hysteria** / Muse / Warner Bros.
- **It's A Heartache** / Trick Pony / Curb
- **Personal Jesus** / Marilyn Manson / Interscope
- **Essay A Punto** / Bronco/Floravista

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ALBUMS

POP
MANDY MOORE
Wild Hope
Producer: John Alagia
Firm Music
Release Date: June 19

Having stepped out of the musical limelight to focus on her film career during the past several years, Moore returns with a slight twang in her voice and her emotions laid bare. On "Wild Hope," the former bubble-gum star has traded in slick, catchy pop filler for more substantive, folk-driven material, all of which she co-wrote with Lori McKenna and the Weepies. The country-tinted "Extraordinary" finds Moore in a glass-half-full state of mind, while such songs as "Most of Me" and the stripped-down, piano-led "Gardenia" offer a more intimate glimpse at her personal side. The strident "Summern in Paradise" and "Latest Mistake" boast radio-friendly choruses, and the steel guitar-backed "Can't You Just Adore Her?" recalls a folksy Sheryl Crow. The singer/songwriter role seems a fitting departure for Moore, and "Wild Hope" incorporates enough country, rock and pop sensibilities to satisfy any ear.—JM

ROCK
THE POLYPHONIC SPREE
The Fragile Army
Producers: various
TVT

Release Date: June 19

In an industry that often promotes talentless pop stars over true artists, Christette Michele—the singer/songwriter who wrote and belted the vintage-style hooks on Jay-Z’s "Lost Ones" and Nas’s "Can’t Forget About You"—stands apart. More AC than poppy R&B, her classy debut lets her warm, scratchy vocals run the show. The heart of the album: serene, stripped-down piano ballads like the Babyface-produced "Your Joy" (an ode to her dad) and the John Legend-endowed "Love Is You." shepantly, Michele's the real deal, singing her way through the group's catalog of catchy, memorable hooks. Though the group's current incarnation is missing a few key players, the album is steeped in the group's signature soulful, heartfelt sound, making "The Polychromatic Spectrum" a must-listen for any fan of classic R&B.—SH

DONNIE
The Daily News
Producer: Steve "the Scotsman" Harvey
Talent Entertainment/Imperial Records
Release Date: June 19

Soul music with substance. That’s the creative MO of singer/songwriter Donnie, who’s critically acclaimed 2002 debut, "Blood & Glory," was the year’s best-reviewed work. "One Columbia," the follow-up to his major-label debut, is an even more ambitious, genre-bending hybrid of hip-hop, soul and R&B. "I got the right moves," he raps on the title track, "I can dance on the streets like I was born on my feet." "I’m a dancer, and I’m a singer," he declares in the chorus of "Bounce." The result is a Dud

BON JOVI
Lost Highway
Producers: John Shanks, Dann Huff
Mercury Nashville
Release Date: June 19

Inspired by the crossover success of "Who Says You Can’t Go Home," a No. 1 hit at country radio, Bon Jovi gives its open-hearted stadium rock a Nashville makeover. "Lost Highway" is a collection of carefully country-flavored, classically tinged pop that’s more than a sellout effort. Old fans may gasp at the fiddles on the opening title track, and somewhere out there, Keith Urban will blush. But this is an exciting new chapter for Bon Jovi, one that started more than 20 years ago with the line, "I’m a cowboy/On a steel horse I ride."—SP

BRAD PAISLEY
5th Gear
Producer: Frank Rogers
Arista Nashville
Release Date: June 19

After four studio albums and a Christmas release, Paisley and longterm producer Rogers have it down: mix a big dose of Paisley’s quirky humor with his wicked guitar playing, throw in a few introspective ballads and you’ve got a smash album. That’s not to say Paisley’s albums are formulaic. Rather, he knows the right buttons to push with his audience. "Online" may be the first country song about Internet chat rooms ("I grow another foot and I lose a bunch of weight every time I log in"). Meanwhile, Carrie Underwood joins in on the gorgeous "Oh Love," while the Kung Pao Buckaroo’s (Little Jimmie Dickens, Bill Anderson and Vince Gill) guest on "Bigger Fish to Fry." First single "Ticks" has been a quick chart climber for Paisley, and "Mr. Policeman" and "Throttlin’ Hoe" are barnburners that showcase his instrumental prowess.—KT

R&B
CHRISTETTE MICHELE
I Am
Producers: various
Def Jam
Release Date: June 19

In an industry that often promotes talentless pop stars over true artists, Christette Michele—the singer/songwriter who wrote and belted the vintage-style hooks on Jay-Z’s "Lost Ones" and Nas’s "Can’t Forget About You"—stands apart. More AC than poppy R&B, her classy debut lets her warm, scratchy vocals run the show. The heart of the album: serene, stripped-down piano ballads like the Babyface-produced "Your Joy" (an ode to her dad) and the John Legend-endowed "Love Is You." shepantly, Michele’s the real deal, singing her way through the group’s catalog of catchy, memorable hooks. Though the group’s current incarnation is missing a few key players, the album is steeped in the group’s signature soulful, heartfelt sound, making “The Polychromatic Spectrum” a must-listen for any fan of classic R&B.—SH

HIP-HOP
SHOP BOYZ
Rockstar Mentality
Producers: various
Universal Motown
Release Date: June 19

In three Atlanta car-shag kids score a big moshing, novelty hip-hop hit about partying like rock stars, a fantasy that primarily concerns golfing with Orzy and repeatedly chanting "t-t-t-totally dude!" like Jeff Spicoli. Their debut album, seemingly too tossed-off to ever lose its Field Mob-style sense of fun, features plenty of gutter-sounding good-natured shout-and-fight boisterousness, a pinch of eerie reminiscence about their Bowens Homes’ hood, some heavily washed-up funk-metal that could be Fisherbike in 1985 and assorted oddball snippets.

THE WHITE STRIPES
Icky Thump
Producer: Jack White
Third Man/Warnor Bros
Release Date: June 19

A decade into their career, Jack and Meg White remain at the top of their game. And on their seventh studio album as the White Stripes, no one seems more surprised by this than them—they even opened the record with a bemused declaration of "Who’d thunk it?" on the burning, riff-heavy title track. During the ensuing 48 minutes, they amp up the guitar attack to levels not seen since 2003’s Elephant.” That means plenty of electric blues-inspired rock (“Bone Broke”), “Rag and Bone,” “Catch Hell Blues”)—something largely absent on 2005’s somber piano- and folk-dominated “Get Behind Me Satan.” Jack also mixes in more humor and a batch of new playful influences, ranging from the speed metal-ish “Little Cream Soda” to mariachi horns on the cover of Patti Page’s “Conquest,” to the beggimpies of “Prickly Thorn, Sweetly Worn.” The Stripes have never had so much fun.—BC

THE BILLBOARD REVIEW

In two obligatory inoffensive crank’n’b slowdowns girls even get mentioned. But give or take the smash single and its well-earned clones “Totally Nude” and “Rockstar Mentality,” the most spirited moments concern the Shop Boyz’ obvious true love. “My Car,” spare and wobbly, dreams of Mazeras, and the entirely unexpected early Beach Boys imitation “Rollin’” appropriately documents a 64 Chevy.—CE

COUNTY
VARIABLE ARTISTS
Anchors in Love: A Tribute to June Carter Cash
Producer: John Carter Cash
Dualtone
Release Date: June 19

There are tribute records and then there’s this heartfelt homage. Everyone was related to her in heart or spirit or blood or faith,” June Carter Cash, the only son of Johnny Cash and June Carter Cash, says of the interesting mix of artists who participated. Rosanne Cash’s heartfelt take on her step-mother’s “Wings of Angels” and Elvis Costello’s interpretation of “Ring of Fire,” which fuses June’s version rather than her husband’s, are among the many highlights. Ralph Stanley’s haunting rendition of “Will the Circle Be Unbroken,” is outstanding, as is Emmylou Harris’ take on “Song to John.” Stellar duets abound, including Sheryl Crow and Willie Nelson on “If I Were a Carpenter,” Carleen Carter and Ronnie Dunn on “Jackson” and Patty Loveless with Kris Kristofferson on “Far Side Banks of Jordan.”—KT

LIFEHOUSE
Who We Are
Producer: Jude Cole
Lifefouse
Geffen
Release Date: June 19

There’s an episode of “The Simpsons” in which Lisa is seen thumbing through a copy of “Non-Threatening Boys” magazine. This more or less describes Lifehouse during the early 2000s, when its single “Hangin’ by a Moment” became the anthem that could be at once ubiquitous and anonymous. “Who We Are” may spawn another hit of this ilk with “First Time,” currently No. 10 at Adult Top 40. The majority of the album is similarly capable pop/rock, a triple-A version of what Bon Jovi would probably be doing if it hadn’t gone country. Lifehouse certainly knows what keys sound the most rousing and where to put the dramatic guitar-reduction measures in its power ballads, but the group still hasn’t figured out how to give them much personality.—SH

continued on >p72

www.americanradiohistory.com
BOBBY HUTCHERSON
For Sentimental Reasons
Producer: Richard Seidel
Hill of Thieves
Release Date: June 26

Even though the vibraphone is the quintessential instrument of tonal cool, most often musicians play it in percussive sprinkles with the flair of blazing bebop and hot-chili Latin. But thankfully, vibraphone maestro Stephen Scott, albums tetrate percussionist Stephen Scott, carries this voice—note Carter’s wonderful bass solo on “Stella by Starlight,” and the soulful interplay between Carter and Scott on “My Funny Valentine.” “Dear Miles” is a genuine tribute, in that it’s all about what Carter learned from Davis.—PVV

SAVATH & SALVAS
Golden pollen
Producer: Scott Herren
Release Date: June 19

Carter’s got a quartet going for “Dear Miles,” featuring pianist Stephen Scott, drummer Ponty Croslin and percussionist Roger Sauterou. The 10 tracks are a mix of tunes jazz fans readily associate with Davis, i.e., “Bag’s Groove” and Gil Evans’ “Gone,” and two Carter originals, “Cut and Paste” and “595.” The album is a fond remembrance that swinging remains most righteously, yet it’s hardly a Miles rehash Carter’s quartet has its own voice—note Carter’s wonderful bass solo on “Stella by Starlight,” and the soulful interplay between Carter and Scott on “My Funny Valentine.” “Dear Miles” is a genuine tribute, in that it’s all about what Carter learned from Davis.—PVV

DAVID RICE
9 Crimes (3:40)
Producer: Damien Rice
Writer: D. Rice
Publisher: Warner/Chappell Music, Vector/VP

Dauer collaborating on melody (he also helmed 2004’s album “Everything I Got in My Pocket”), features misty organic instrumentation, with guitars from Ryan Adams and a consummate pedal steel from Jonathan Grabott. Dauer, who was signed as a singer to a development deal with Island before acting made her a namesake, offers convincing sonic solace with graceful sell vocals and a devotional lyric. “Beloved” makes Sunday morning an almost daily occasion.—CT

COLBIE CAILLAT
Bubbly (2:53)
Producer: Mikal Blue Writers: C. Callait, J. Reeves
Publishers: Cocomare/Perfect Dances Squirrel/WAPA Universal Republic

Colbie Caillat put “Bubbly” on MySpace last September and by early this year had shot up to the site’s No. 1 signed artist spot, a position she maintained for four months. Universal Republic jumped onboard during that run and stuck with the charming track as the first single from a July LP. Something of a female Jack Johnson, Callait’s warm vocals along with a gentle acoustic arrangement effortlessly conjure the idyllic California she calls home. Gaining quick acceptance at triple-A, this sweet, without-being sappy tale of the first blush of new love is sure to enchant hot AC next.—SV
McCartney Still Needed At Age 64; T-Pain Reigns

You have the answer to that question you posed so mirthfully 40 years ago, Paul McCartney. Music fans still need you, and are willing to feed you at 64, as you realize the biggest sales week by any of your studio albums in Nielsen SoundScan history.

"Memory Almost Full," the first album in his much heralded deal with Starbucks/Concord label Hear Music, fetches first-week sales of 161,000 good for No. 3 on Billboard 200 behind career-best weeks for radio faves T-Pain and Rihanna.

From 1991 (when the big chart began using SoundScan data) through to "Memory," McCartney—who turns 65 June 18—has placed six studio albums on the Billboard 200. His best prior SoundScan week belonged to 1997 set "Flaming Pie," which began with 121,000 copies when it bowed at No. 2. As a solo artist, McCartney has twice launched albums with SoundScan sums exceeding 200,000, the biggest belonging to the opener of the set "Back in the U.S. Live 2002," which clocked 224,000 during the holiday selling season of 2002.

The new album starts with 75% more sales than his last solo outing, "Chaos and Creation in the Backyard," which began with 92,000 at No. 6 in 2005.

A good chunk of the first-week sales for "Memory" come from Starbucks coffee shops. The chain says that the album's June 5 arrival marked the largest single-day total by any album in Starbucks history. A dissection of SoundScan's nontraditional sector suggests that Starbucks accounted for 47% of the record's first week.

THE KIDS ARE ALRIGHT: While Paul McCartney enjoys his day in the sun, two substantially younger artists hit their stride. T-Pain celebrates his first No. 1 on Billboard 200 and Top R&B/Hip-Hop Albums while Rihanna registers her best sales week as she debuts the big chart at No. 2. T-Pain's "Epiphany" scans 171,000 copies, more than tripling the best week his freshman outing experienced in 2005. That set peaked at No. 8 on the R&B/Hip-Hop list and at No. 33 on Billboard 200. Rihanna's 162,000-unit splash for "Good Girl Gone Bad" (which the raw data) does her prior-best debut, 115,000, that second album "A Girl Like Me" set 13 months ago. That record owned her previous best rank on The Billboard 200 (No. 5).

Both artists are riding huge summer singles. Rihanna's "Umbrella," which she performed June 3 at the MTV Movie Awards, has led The Billboard Hot 100 for three weeks.

T-Pain's "Buy U a Drank (Shawty Snappin')," featuring Yung Joc, has been locked in at No. 1 for eight straight weeks on Rhythmic Airplay.

DON'T STOP: Count me among the viewers who were upset by the series conclusion of HBO's "The Sopranos." Not by the ambiguity of its final scene, mind you, but by how James Gandolfini's character chose Journey over Tony Bennett when making a selection on the diner's jukebox.

Tony Soprano's pick for the last music heard on the series featured the ubiquitous 1981 hit "Don't Stop Believin'" which I came back to life in 2005 as the unlikely rally song for the Chicago White Sox on their team's way to a World Series win in the same year. "Don't Stop" because the surprising choice to close an episode of MTV's teen-leaning "Laguna Beach" series. Following that "Laguna" placement, "Don't Stop" downloads posted weekly numbers of 21,000 and 19,000, rising as high as No. 3 on Hot Digital Songs.

With all the hubbub over the "Sopranos" finale, including numerous mentions of the song in newspapers and on blogs, I'm eager to see how Journey's entry will fare on next issue's chart.

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**Market Watch**

**Weekly National Music Sales Report**

**Weekly Album Sales**

**Weekly Unit Sales**

**Weekly Album Sales** (Million Units)

**Year-To-Date**

**2007**

**2006**

**2005**

**UMG**

**Sony BMG**

**WMG**

**Indies**

**EMI**

**Distributors’ Market Share:**

**30/04/07-06/03/07**

**Total Albums**

**22.5%**

**25.0%**

**23.0%**

**Current Albums**

**24.9%**

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Go to www.billboard.biz for complete chart data
### Billboard 200 Chart

#### Title: The Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A$AP ROCKY</td>
<td>All Smiles (Mixtape)</td>
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**TOP R&B/HIP-HOP ALBUMS**

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<td>JAY-Z</td>
<td>Kingdom Come</td>
<td>Roc-A-Fella</td>
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<td>LIL WAYNE</td>
<td>The Carter II</td>
<td>Cash Money</td>
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<td>T.I.</td>
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<td>Epic</td>
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<td>BOW WOW</td>
<td>The Price Of Fame</td>
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<td>MAYSIM</td>
<td>Youth</td>
<td>Trudy &amp; Tip Records</td>
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<td>RICK JAMES</td>
<td>Forever Soo R&amp;B</td>
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<td>EASY STAR ALL-STARS</td>
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**T-PAIN'S ACE GIVES JIVE A PAIR**

As "Epiphany" becomes T-Pain's first No. 1 hit and pushes R. Kelly down a notch, Jive has the top two on Top R&B/Hip Hop Albums for the first time since 1999. It's also the first time separate titles under the Zomba umbrella placed back-to-back No. 1 since R. Kelly & Jay-Z's "Unfinished Business" followed Usher's "Confessions" in the Nov. 13, 2004, issue, although that duet album shared credit with Def Jam.

T-Pain and R. Kelly also grant five albums to the top five of The Billboard 200—and at Nos. 1 and 4, respectively—the label's first pair there since the Backstreet Boys were No. 2 and Britney Spears was No. 5 in the Dec. 30, 2000, issue. Meanwhile, Rihanna (No. 3) has her third straight top 10 on R&B Albums. —Raphael George
### HOT COUNTRY SONGS

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<td>Big &amp; Rich</td>
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<td>Jake Owen</td>
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<td>I NEED YOU</td>
<td>Tim McGraw feat. Faith Hill</td>
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<td>Tim McGraw</td>
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### R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

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### LONG CLIMB ENDS LAWRENCE'S LONG GAP

With the longest climb (41 weeks) to No. 1 in the 17-year Nielsen BDS era, Tracy Lawrence’s “Find Out Who Your Friends Are” gains 2.8 million impressions and jumps 4-1 on Hot Country Songs. The longest previous trip to the top was a 36-week trek by Steve Holy’s “Brand New Girlfriends” in the Sept. 23, 2006, issue.

Lawrence’s single replaces Emerson Drive’s “Moments (No. 2), marking the first time in 57 years that one independently distributed label replaced another atop this chart. That hasn’t happened since Moon Mullican’s “I’ll Sail My Ship Alone” followed Hank Williams’ “Why Don’t You Love Me” in the spring of 1950.

For Lawrence, the new song is his eighth No. 1 and his first since “Time Marches On” logged three weeks at the top of the page in June 1996. The 11-year dry spell is the longest for any artist since Kenny Rogers’ No. 1 “Buy Me a Rose” ended a 13-year drought in 2000.

— Wade Jessen
### Japan Albums

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<td>Eiichiro Kameyama</td>
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### Sweden Singles

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### EUROCHARTS

#### SINGLE SALES

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<td>5</td>
<td>Adele</td>
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#### RADIO PLAY

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<td>BBC 3</td>
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Go to www.billboard.biz for complete chart data.
**ALBUM CHARTS**

**RECENT CHART RULES**

Songs are removed from the Billboard Hot 100 and not on Hot 100 Airplay charts simultaneously if they have been on the Billboard Hot 100 for more than 20 weeks and rank below No. 30. Songs are removed from the Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 30. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below No. 30. Titles are removed from the Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10. If a song has not been on the chart for more than 20 weeks and rank below No. 10, if they have been on the chart for more than 20 weeks and rank below No. 10, or if they have been on the chart for more than 20 weeks and rank below No. 10, they are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15. (No. 20 for Rhythmic, Adult and Modern Rock). If they have been on the chart for more than 25 weeks and rank below No. 10.

**SINGLES CHARTS**

Singles are compiled from a national sample of retail, mass merchant, Internet and radio sales reports, collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from Nielsen SoundScan.

**TOP INTERNATIONAL**

**SOUNDTRACKS**

Playlists of the Caribbean At World Ends West (Original Score)

Jordin Sparks (RJ Digital Exclusive)

**MUSIC VIDEO SALES CHARTS**

Most video sales for a single that has charted.

**DVD SALES/VHS SALES/VIDEO RENTALS**

All gold certification for net shipment of 50,000 units or more for retail, for theatrical release programs or of at least 25,000 units and at least 50,000 at suggested retail sale for non-theatrical释

**HOT GOSPEL SONGS FROM**

**BLESSED AND HILY HAVENED FAVORED**

**BEST MUSIC OF 1999 - 2007**

ENCOURAGE YOURSELF PRAISE THE LORD AS I WALK AROUND WITH YOU

FAITHFUL IS OUR GOD WALK WITH ME A LITTLE WHILE

HE IS MIGHTY A SONG ABOUT ME

HIGH PRAISE JESUS CHRIST BLESSED ME

HALLELUJAH BLESSED IS HE

NOBODY BUT THE LORD YEAH LORD

WE CAN'T MAKE YOU CHOOSE COME WHERE I'M COMING

BROKEN BUT I'M HEALED BOUND BUT NOT LOCKED

THE MUSEUM PROJECT CRY ME A RIVER

NOBODY BUT THE LORD SHALL REACH MY HOME

STEP ASIDE GOD WILL MAKE A WAY

THE BLOOD JESUS FRIED THAT FRIED

PRAISE ON THE INSIDE GOD BLESSED US

STUDY GOOD GOD BLESSED US

JEZUS, JESUS JESUS, JESUS RISEN SUNDAY & THE NY YANKEE FUNK MAIL CHURCH
### Top DVD Sales

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<td>NIGHT AT THE MUSEUM</td>
<td>20TH CENTURY</td>
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<td>STOMP THE YARD</td>
<td>TOUCHSTONE HOME VIDEO</td>
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<td>4</td>
<td>THE MUSICAL PARADE</td>
<td>UNIVERSAL STUDIOS</td>
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<td>5</td>
<td>LETTERS FROM IWO JIMA</td>
<td>UNIVERSAL STUDIOS</td>
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<td>6</td>
<td>PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST</td>
<td>WALT DISNEY</td>
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<td>7</td>
<td>DREAMGIRLS</td>
<td>UNIVERSAL STUDIOS</td>
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<td>8</td>
<td>HAPPY FEET</td>
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<td>MUSIC AND LYRICS</td>
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<td>BLOOD DIAMOND</td>
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<td>BECAUSE I SAID SO</td>
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<td>ARTHUR AND THE INVISIBLES</td>
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<td>20</td>
<td>THE QUEEN</td>
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<td>21</td>
<td>SMOKIN' Aces</td>
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<td>SHADOWRUN</td>
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<tr>
<td>SPIDER-MAN 3</td>
<td>ACTIVISION</td>
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<tr>
<td>GOD OF WAR II</td>
<td>ACTIVISION</td>
</tr>
<tr>
<td>PIRATES OF THE CARIBBEAN: AT WORLD'S END</td>
<td>ACTIVISION</td>
</tr>
<tr>
<td>SHREK THE THIRD</td>
<td>ACTIVISION</td>
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<tr>
<td>INFINEITY</td>
<td>ACTIVISION</td>
</tr>
<tr>
<td>FORMA MORTIS</td>
<td>ACTIVISION</td>
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<tr>
<td>SUPER PAPER MARIO</td>
<td>ACTIVISION</td>
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<tr>
<td>CRASH &amp; CONQUISTADOR: TERROR OF MINN</td>
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### Top TV DVD Sales

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### Top Heatseekers

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HELP WANTED

Yoshi's jazz club and restaurant in Oakland, CA, is seeking an experienced booking agent to be the second person in their jazz booking team, to be responsible for booking Yoshi's Oakland as well as Yoshi's San Francisco which is opening this fall.

Must have extensive booking experience and solid working knowledge of jazz and other music. While Jazz will always be our focus, we will be branching out into other genres such as world music, blues, R & B, and triple A. Successful candidate will work closely with the Artistic Director to book 2 clubs, 12 miles apart. Duties could also include arranging accommodation and transportation and related clerical tasks.

Yoshi's, considered to be one of the finest jazz clubs in the US, is a world-class jazz club booking jazz music 7 nights a week with 2 shows per night. For the last 20+ years, Yoshi's has brought most every major jazz artist to the San Francisco Bay Area, as well as the best of up and coming talents.

Please submit your résumé to Peter Williams at: Yoshi's, 530 Embarcadero West, Oakland, CA 94607 or peter@yoshis.com. NO CALLS PLEASE

Compensation commensurate with experience.

Yoshi's is an equal opportunity employer.

For more information about Yoshi's, visit www.yoshis.com

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INVESTORS WANTED

Investor/s wanted for marketing campaign of Coffee Novelty Song “Java Jitter”.

Outrageously funny music/reality video ready for release via Youtube, and itunes distribution of song in place. The artist performed the song on Fox Five News a few months ago. Need $15,000 for prominent NYC internet marketing/PR Firm. This is a chance to be involved in one of the original projects around today. Payment from sale of t-shirts and itunes. Please contact 917-626-3660 for info.

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RECORD COMPANIES: RCA Music Group promotes Jennifer Fowler to VP of digital marketing and Rani Hancock to senior VP of A&R administration and operations. Fowler was senior director of digital marketing at J/Arista Records, and Hancock was VP in the same department. Universal Music Group expands its Global Digital Initiatives unit with the appointments of Daniel Kruchkow and Ezra Doty to senior VPs. Kruchkow was VP of digital media and e-commerce at Island Def Jam Music Group, and Doty was VP of network sales at Waterfront Media. Buena Vista Music Group elevates Alison Koerper to director of publishing administration. She was senior manager. Walt Disney Records promotes Dasha Smith to VP of product development. She was executive director.

PUBLISHING: BMI names Hanna Pante assistant VP of corporate and media relations. She was executive director. Universal Music Publishing Group names Andrew Jenkins executive VP of international. He was BMG Music Publishing president of international. EMI Music Publishing ups Michele Shopter to VP of music services licensing. She was senior director. Cherry Lane Music Publishing promotes Tim Joyce to coordinator of videogames, sports and advertising music. He was marketing assistant.

DIGITAL: iTunes Japan appoints Keith Cahan to the newly created position of director. He was CEO at Tower Records Japan. Ecast names Charles King publishing director of its music division. He was a rights clearance specialist at Northern California Public Broadcasting.

MEDIA: CMT appoints Suzanne Norman to the newly created position of senior VP of strategy and business operations. She was VP of finance.

RELATED FIELDS: Kidz Bop in New York promotes Sandi Hemmerlein to VP of marketing. She held the same title at Razor & Entertainment, parent company of Kidz Bop. MediaLINK names Don Spielvogel VP of sales. He was VP of sales and marketing at Lightyear Entertainment.

—Edited by Mitchell Peters

GOOD WORKS

SAVE THE DATE
The Angel Ball 2007 touches down Oct. 29 at the New York Marriott Marquis. Hosted by songwriter/philanthropist Denise Rich and others, the fifth Angel Ball benefits the G&P Foundation for Cancer Research. This year’s event will honor BET Networks chairman/CEO Debra L. Lee, among others. Patti LaBelle, Clive Davis, Kimora Lee and Russell Simmons have been past honorees. For info, go to gandp.org.

BACK TOGETHER AGAIN
Boston-based trio Dispatch is reuniting to raise money and awareness for the situation in Zimbabwe. The three-piece will play New York’s Madison Square Garden July 13-15 under the banner Dispatch: Zimbabwe. The band will donate 100% of the proceeds to Zimbabwe charities that aid in fighting disease, famine and social injustice in the African country. The three shows are sold out.

INSIDE TRACKS: GREEN EDITION

KT Tunstall, the John Butler Trio, Pearl Jam, Gusto, Sonez and others use biodiesel fuel for their touring trucks and buses. “I’ve been changing my lifestyle so that I can be as responsible as possible,” Tunstall tells Track. “I’ve had some success. I like to give something back.” Tunstall, a Live Earth artist, adds that her sophomore album, “Drastic Fantastic” (due Sept. 18 from Virgin), will be as carbon neutral as possible, using 100% recycled paper. The artist’s London home is also undergoing an eco-transformaton, with a new studio and loft; extension being made of reclaimed wood, sheep’s wool wall insulation and solar panels.

Tunstall, who partners with eco-friendly beauty brand Ongles last year, has been environmentally aware since day one. “It’s a safety valve for me,” she adds. “Artists can be accused of jumping on a bandwagon—a bandwagon they don’t really care a shit about. “I care about the end—money,” she adds. “So, I do what I can to make a difference, to bring about change.” Looking ahead to her July 7 Live Earth performance at New Jersey’s Giants Stadium, Tunstall is hopeful that the worldwide, seven-concert event will empower people. “It was nothing to do with politics,” she says. “The planet needs a sense of correctness. What each one of us does to it has an effect.” Power to the people, indeed.

INFO: KT Tunstall
JUNE 21, 2007 | www.billboard.com

BACKBEAT

SONGWRITERS HALL OF FAME AWARDS
It was another memorable night at the Songwriters Hall of Fame Awards ceremony, held June 7 at the Marriott Marquis in New York to honor the work and lives of composers and lyricists who create popular music around the world.

ABOVE LEFT: From left are actresses/singers Idina Menzel, poet/singer/composer Rod McKuen, Johnny Mercer Award recipient Dolly Parton and Songwriters Hall of Fame chairman Hal David.

ABOVE RIGHT: From left are Billboard associate marketing manager Stephanie Hunt; rapper/producers Kanye West, Billboard account manager Charles twins and Little Anthony & the Imperials lead vocalist Little Anthony.

BELOW: From left are include Michael Masser, Don Kershner, recipient of the Ace Bailey Publisher Award for Lifetime Achievement in the Music Industry, Songwriters Hall of Fame chairman Hal David and inductees Don Black, Irving Ginzburg and Barbara Weinstien.
INSIDE TRACK: GREEN EDITION

JOHN BUTLER'S EPHANY

The John Butler Trio and other acts are participating in Clllа Bar's eco-centric GreenNotes program (see Mak ing the Brand, page 30). JBT leader John Butler tells Track he had an epiphany about six months ago. In a meeting with management, Butler recalls saying, "We need to stop bullshitting around. We need to make the world, environment and society more sustainable as possible." Butler adds that it goes beyond being politically left or right. "It's about common sense, about wanting to do the right thing," he says. "You don't have to be an environmentalist to care. It's about respect." Butler is not alone in his way of thinking. He points to acts like Pearl Jam, Guster, Red Hot Chili Peppers and the Police, who, he proudly notes are doing their part to raise green awareness. If given the opportunity, Butler believes musicians would participate in endeavors that pave the way to a greener planet. "Most artists are aware and conscious of what needs to be done," he adds. "Every effort makes a change."
Mobile Entertainment Live! (formerly MECCA) brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard’s global editorial team and an advisory board on industry experts.

Don’t miss your chance to be a part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities with top executives from companies representing mobile music, gaming, TV, video, animation, messaging, marketing, social networking, and more!

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Our goal is to provide you with solutions so that you can make the choice that is best for your products, your business - and our world.

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