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THE BILLBOARD GREEN 10
Which artists are making a difference?
FEATURING: Our Q&A with Serj Tankian.

LEGACY ACTS Three generations of artists speak their mind through music.

MERCH TABLED? Pricing may trump cause.


MUSIC MAKERS Instrument companies join forces to save old-growth wood.

THE BILLBOARD Q&A Reverb's Adam Gardner

LABELS LOOK AHEAD The majors green their workspaces.

UNPACKAGED Jewelboxes lose their luster.

BIO DIESEL BOOM inside the hype.

AT THE SHOW Live Nation cleans up its act.

DIGITAL DEMISE When old gear goes bad.

ECO FESTS 60,000 music fans at a gig don't have to harm the planet.

LIVE EARTH The impact of a global gig.

GEARING UP Earth-saving gadgets bring a whole new meaning to "crank your music."

5 PEACE WITHOUT PROFIT How Juanes went sponsor-free for massive Latin concert.

Q&A: Adam Gardner

PLATINUM BLONDE Swedish pop star Robyn gets her groove back.

Reviews

Happening Now

UPFRONT

IN EVERY ISSUE

Opinion

Over The Counter

Market Watch

Charts

Marketplace

Executive Turntable, Backbeat, Inside Track

Events

MOBILE ENTERTAINMENT LIVE! The official mobile entertainment event of CTIA includes keynote interviews with Mathew Knowles and RealNetworks' Rob Glaser. More at billboardevents.com.

LATIN Billboard's Latin Music Conference & Awards features sessions with Enrique Iglesias, Wisin & Yandel and Kat De Luna, the Billboard Bash, the Latin Music Awards and a full-day program on Latin radio. Details at billboardevents.com.

SOCIAL RESPONSIBILITY The inaugural Social Responsibility Summit in New Orleans offers key business information to reach values-driven consumers through socially responsible actions. Visit socialresponsibilitysummit.com.

Online


MARCH 29, 2008 | www.billboard.biz | 3

www.americanradiohistory.com
Meaningful Change Means Overcoming Hurdles

The Green issue has become an annual favorite around these offices. If not an outright chance to suspend cynicism—if all, some downright puzzling ideas have been pushed in the name of saving the planet—it's at least a chance to reflect a bit, and see how the greening of the music business is going. (As opposed to the greenbacks of the music business which, well... yeah.)

This being our second annual Green issue, one advantage this time was the ability to look back at previous issues. Last year, we published the 2008 NARM convention, where labels and retailers agreed to move beyond that Satan-spa, landfilling jewel case. As Ed Christmas reports in “Paper or Plastic,” page 26, the most recent of the NARM/RIAA operations committee considered presentations from six packaging companies with an eye toward new options.

These efforts come with logistical and financial hurdles. With packaging, for example, the potential costs don’t arrive at a great time for the bottom line of the biz, and the cardboard sleeves that some see as an obvious solution don’t come at a great time for the racks at Wal-Mart that someone would have to pay to retrofit. It’s a challenge, but progress is being made. Throughout this issue we tried to provide as many contacts and companies as possible to help you along that path. At billboard.green you can find a full list of companies mentioned, and a few others that perhaps didn’t make the cut.

We would be remiss if we didn’t hold ourselves up to our own (compact fluorescent) light. Last year’s Green issue was, for the first time, printed on 100% recycled paper, and this year’s issue follows suit. But we also indicated last year that we were working with an organization called CarbonNeutral to offset our carbon footprint. While these discussions did yield a measured footprint and the cost to offset it, here at Billboard, we’re still working to offset the offset costs. We’re committed that in another 12 months, we’ll be that much further along in our goals. We hope you are, too.

Return To Greenland

BY PAT BERRY

If someone left the music industry five years ago and decided to return to it today, that person would find it almost unrecognizable.

At Six Degrees Records, we have always tried to stay on top of new developments in the music business and have prided ourselves on embracing new technologies. Of course, it helps when you are based in San Francisco and you can feel like a Neanderthal when you are listening to conversations in the coffee shops at the bars.

Since most of our artists are not based in the United States, we have utilized various digital technologies for many years to receive music from them instead of waiting for a CD to arrive in our mailbox. I remember how amazing it seemed when it was the first time that we were listening to a track completed in India just 20 minutes earlier. Now, we receive most of our demos digitally.

Last year, we realized that we were still utilizing a very 20th century approach to servicing our music to the industry. Although we had substantially changed our marketing strategies through the years, we were still sending our promos in the same way as when the men of our staff were still internships. We faxed quantities of promos shipped to our office from the manufacturer. Our staff then unboxes them and puts them in a padded envelope with a bio or letter. We then send thousands of promo CDs to writers, radio stations, lifestyle accounts, retail, distribution, sales staff, etc. These packages arrive at the person’s mailbox along with numerous other packages (yes, we are all pursuing the same things for their attention). That person opens it up (we hope) and then throws away all of that packaging and probably the bio and the letter. At that time, he or she decides if the project is even worth a listen. More than likely, the person will download it onto an iPod and then put it on the CD shelves because we are so busy with the local used record store.

If we were utilizing the currently available technology, we could just send an e-mail with a link to download the album and the package. The recipient could then quickly download the album after opening the e-mail. This would be more cost-effective, while increasing productivity and decreasing the amount of waste. Plus, this provides instant gratification for the listener. This also falls into line with saving money and the environment with a green-friendly service.

We have the technology but the industry needs to embrace a new school of thought in the way it does business. Of course, some people will still need a CD and they should continue to receive them.

Six Degrees will start testing our new in-house digital servicing system within a month. We are confident that our tech person has created a good system. The challenge will be to convince our promo recipients to accept this change. We will initially offer people choices of being serviced digitally or with a CD. We will remind them that the digital approach is good for the environment and that it is a more efficient way of receiving new music.

I know that many other labels are looking at this option. The more labels that offer this type of service, the faster that it will be adopted by the industry. I am sure that the manufacturers of packaged envelopes will be happy with this approach but may be now we can put our intern to more constructive use of their time.

Also, I am sure that every publicist would prefer to offer a link to downloading the album instead of overnighting a package to the punched writers who needs the artist’s album immediately. With technology moving at such a rapid pace, it’s about time that the music industry catches up.

Pat Berry is co-founder/co-president of Six Degrees Records, an independent label in San Francisco. For more info, go to sixdegreesrecords.com.
PAL SIN FRONTERAS

UPFRONT

LATIN  BY LEILA COBO

Peace Without Profit

How Juanes Went Sponsor-Free For Massive Latin Concert

The idea was born over lunch and drinks. It was early March, and Colombia, Venezuela and Ecuador were on the brink of war, following a Colombian anti-guerrilla raid into Ecuador. For Colombian star Juanes, the notion was incomprehensible. "I'll go to the border with my guitar and sing to fix this," he said.

"No," his manager Fernan Martinez replied. "We do this, we go all out."

Ten days later, Juanes—along with fellow Colombian Carlos Vives, Venezuelans Ricardo Montaner, Spaniard Miguel Bose and Alejandro Sanz, Dominicans Juan Luis Guerra and Ecuadorian Juan Fernando Velasco—hosted a massive concert for peace that gathered nearly 100,000 fans around a makeshift stage built in the middle of the bridge that connects Colombia with Venezuela.

The free concert was funded entirely by donations and will not generate a penny in profit. All networks aired it worldwide could do so only without commercials or sponsorships.

"The objective of this show was utterly non-commercial, and we didn't want anything to distract from that," Juanes says. But, how does one get seven Latin superstars to play gratis, in the middle of nowhere, and at a moment's notice?

The morning of Thursday, March 6, following Juanes' concert at Madison Square Garden, popular morning show "La V" on the station of the same name (heard in Spain and throughout Latin America) announced the Juanes-hosted Concert for Peace in Colombia.

By the time Martinez woke up, he already had 30 messages of support on his cell phone. The concert was officially on.

Also that morning, Juanes sent a test message to his friend Sanz. Would he play, for free, for peace? "I'll be there, bro," Sanz wrote. "Just say where and when."

During a hastily arranged press conference the same day, Martinez got word that the presidents of Colombia, Venezuela and Ecuador had kissed and made up. But by then, Guerra and Bose had also confirmed their participation. It would be a celebratory concert, then. And it needed to take place as quickly as possible.

The following Sunday, Martinez flew to Cúcuta, a border city that's the gateway between Colombia and Venezuela. For symbolic reasons, the concert had to be in that city, on that bridge. It had to be on a Sunday, the only day the bridge could be closed without affecting commerce, and it had to be during the day to avoid lighting costs.

Looking around, Martinez found a little bridge, sitting in the middle of a garbage dump with hovering vultures. "But I could also see a stage," he says.

The local government lent tractors and clean-up gear, but it was the police and the local 200-man army brigade that rolled up their sleeves and cleaned up the place.

By then, companies had started to call, offering services and cash in exchange for Juanes' guitarist, percussionist, keyboardist and drummer. Three days before the show, each artist e-mailed MP3s with their song selections for the band to learn.

On Saturday, March 15, Juanes played a concert in Puerto Rico, and at 4 a.m. boarded a cargo plane bound for Cúcuta. That evening, he and the musicians had their only and only soundcheck.

The next morning, Vives and Montaner arrived. At 1 p.m., minutes before curtain time, Guerra and Sanz landed. There was no rehearsal. There was no plan, really, just a performance order and the notion that everyone should wear white.

"We started to walk to the stage along the bridge," Juanes says. "And all of a sudden, we started to see the people. There were flags from Colombia, from Venezuela, from Ecuador. Everybody was dressed in white. We could have played a note and it would have been enough. We were together for music and to send a message of peace."

The next day, the troops cleaned up the area around the bridge. And with money left over from the donations, the former garbage dump will be turned into a public park.
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It's High Time You Edited—Or Perhaps Created—Your Entry.

Search for an artist on any of the popular search engines and the top three results are practically guaranteed: the artist's official Web site, Wikipedia entry and MySpace page—often in that order.

But while artists and their handlers devote massive attention to the Web site and MySpace, the Wikipedia page is often overlooked. Recent data suggests they may want to reconsider their priorities.

According to data provided to Billboard from Yahoo—the second-most popular search engine on the Web after Google—those searching for artist information are selecting the Wikipedia entry link over that of artists' MySpace pages by a factor of more than 2-to-1. The Wikipedia entries are also more popular than artists' Web sites.

"The interest that people had to go to MySpace to find more about their favorite band is waning in favor of going to Wikipedia," Yahoo head of programming and label relations John Lenac says. "In the last six months, it's surpassed it."

When compared with the number of artist profiles on MySpace, Wikipedia entries are noticeably fewer. MySpace claims 3 million artist profiles. Wikipedia does not have an exact count of artist entries, but estimates that it's in the "tens of thousands," according to Wikipedia Foundation head of communications Jay Walsh.

What's more, Wikipedia's low profile relative to the MySpace hype machine results in many managers and artists woefully ignorant of the resources available to them.

"There's been many people I've talked to that didn't even know they could upload a Wikipedia page," Lenac says. "There's been some managers that didn't even know what it was."

For those in the latter category, Wikipedia is a free online encyclopedia that relies on everyday users to submit the information listed about a given topic, using a collaborative software system known as "wiki." It contains more than 7 million articles in 200 languages and receives some 300 million page views per day. While anyone can contribute to a given article, they must first past muster from a team of volunteer editors with a particular passion about the subject before the text appears live.

The result is a rather tight, focused and vetted overview of the subject, which some online music experts feel is why fans are selecting Wikipedia over other options.

"Wikipedia is a fantastic landing page," says Jason Feinberg, owner/president of On Target Media Group, a Web promotions consultancy. "It's so clear, so concise, and it's standardized. That's something I think is a draw over MySpace, where you never know if you're going to be going to. Is it going to be a horrible jumble of images and video and text that's difficult to read? Also, [Wikipedia is] rooted in fact. It's not promotional. Especially these days when the Internet is full of artists trying to essentially ram their message down your throat, I think a fan is a lot more receptive to a simple, no-nonsense approach."

"However, don't expect to see Wikipedia offering full-song streams or links to buy digital songs anytime soon," Walsh says. "That's not what we're about." Wikipedia offers free and full-length audio, and even non-artists are encouraged to upload their own content. "I even found a few of the site wish for more multimedia features."

"It would be nice to have video; it would be nice to have streaming music," says Rob McDermott, CEO of Mad Mac Entertainment, which represents Linkin Park. "Then it really becomes the one-stop shop."

There are multimedia opportunities, however, and artists and labels seem to be underutilizing them. Photos may be submitted to the site if they are free of copyright or provided under a Creative Commons license, which often limits what's available. Perhaps more important, considering Wikipedia's emerging role as a discovery tool, the site recently incorporated the ability to add short audio and videoclips (but not full songs or music videos).

Few artist Wikipedia pages contain such material. Of the top three artist searches on Yahoo for the month of March (excluding Britney Spears, who tops every search engine's search list nearly every month)—Chris Brown, Flo Rida and Soulja Boy—none include audio or video links. Of the top 10 artists on last issue's Billboard 200, only two included 30-second song samples—Janet Jackson and Amy Winehouse—and none included videos.

There is what's called a WikiProject under way where several editors involved in updating artist-related pages are discussing how to improve and standardize the common information listed, such as how to list awards, discographies and genre information.

Meanwhile, managers like McDermott say that when addressing fans online, it's important to realize how they use Wikipedia versus how they use MySpace. MySpace and official Web sites are better for releasing breaking news and information, as well as for providing streaming audio and video, while Wikipedia is a better archival resource for fans who want to go deeper and learn more about the act and its history.

"Wikipedia is not so news-oriented as it is historically oriented," he says. "People go there to learn more about the band, not to learn when the latest single is coming out."

So for those acts with MySpace pages who are waiting to become more established before creating a Wikipedia entry, On Target Media Group's Feinberg says to go for it.

"It's never too early. Any type of site that's free and open to place awareness for your band—do it," he says. "The fact is that this is becoming a useful tool for music discovery. It's one of the places where [fans] may stumble on you. If you're not there, then that's a missed opportunity to tell your story."

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ENTRY POINTS
Five Tips To Maximize Your Wikipedia Entry

LEARN THEropes Wikipedia has a robust FAQ page that clearly explains the process governing how information is added and removed from articles. Get to know it before attempting to make changes. "I strongly encourage people to get educated about how Wikipedia works before creating a page," Wikipedia Foundation head of communications Jay Walsh says. "We don't want people to get frustrated."

START SMALL "Create what we call a 'stub article,' " Walsh says. "It's a very small article that has very little information in it. You want to foster a community of editors and writers to fill in the blanks and grow the article with you or even for you. Ideally if someone wants a Wikipedia entry, they shouldn't write it themselves."

JUST THE FACTS, MA'AM Save the hypebole for the press release. Wikipedia only wants facts that include references and citations. "If somebody doesn't understand our policies going in and submits a claim about a musician that can't be verified, it's going to get removed," Walsh says. "It's not a place for reviews. It's a place for functional, factual information. From an encyclopedia knowledge perspective, it's important that there's neutrality and no conflict of interest."

BE THOROUGH If an artist has toured with other acts, particularly if they are better-known than the artist, be sure to add that to the article so fans can find the artist's entry via Wikipedia's contextual linking feature. Have separate entries on each band member, particularly if they've played in other bands or side projects, for the same reason.

"When people are searching for other things that may share an interest to what you're up to, you want to make sure some of those phrases are in your entry so people can stumble upon you more easily," On Target Marketing Group owner/president Jason Feinberg says. "The nature of Wikipedia is exploration and discovery."

LINK, LINK, LINK At the end of each Wikipedia article is a section for "external links" to post whatever you like—links to a Last.fm page, iTunes listings, fan sites, MySpace and so on. Be sure to list as many links as possible. Particularly those that make up for Wikipedia's lack of multimedia tools.

"That external link section is a free-for-all," Feinberg says. "That's one of the few places you can list anything ... By the end of the page, I'm interested and I want more information, and there's the links. There's so many ways you can steer that traffic once they've reached the end of the page."
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The next 50 is here

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Canadian Catch-Up

Lagging Digital Sales Pick Up Steam Amid Calls For ISP Crackdown

TORONTO—The Canadian biz can finally report measurable signs of digital growth—but many in the industry are arguing that legislation on Internet service provider (ISP) responsibility may be needed to protect the fledgling legal download sector.

Canada has previously struggled to establish a robust digital download business. But sales of digital albums in Canada have soared by 83% year-on-year in the first two months of 2008, leading some to speculate the country is finally starting to catch up with the United States.

Nielsen Entertainment director of research services Chris Murota says digital album sales numbered more than $50,000 through the end of February—"a number not reached last year until July. Digital albums represent 10% of overall album sales, against just 4.7% last year.

In the U.S., digital albums represent 15% of total album sales through March 16, according to Nielsen SoundScan. "This trend mirrors what we're seeing in the U.S., except about a year behind," Murota told an audience during Canadian Music Week (CMW), held March 5-8 in Toronto, where digital issues dominated the debates.

The industry, still reeling from what Murota describes as "its worst holiday season ever" with just 9.7 million albums sold, takes some solace from the digital boost, but few Canadian execs are getting carried away just yet.

Canadian Recording Industry Assn. president Graham Henderson credits recent albums from the likes of Jack Johnson, targeted at an adult demographic that continues to purchase albums in physical and digital formats. Johnson's "Sleep Through the Static" (Braveshine/Universal) set sold 7,600 digital copies during its first week, about 18% of its total sales.

"We're delighted the numbers are robust," Henderson says, but warns that the rate of growth for digital tracks has actually slowed, from 94% in January/February 2007 to 58% in the first two months of 2008. "If the pace of digital track sales continues to decelerate and physical sales continue to decline, we'll end up with a very small market."

"I'm still skeptical that what we're seeing is a revolution," says Enrique Sorsa, co-founder of Toronto-based indie label Paper Bag Records. "I'm just hoping this increase can be sustained or improved upon to help with the drop in physical sales."

Likewise, Duncan McKie, president of bodies the Canadian Independent Record Production Assn., is reluctant to suggest digital revenue will offset physical losses anytime soon.

"We've found flat areas in terms of sales before," McKie says. "To make a generalization based on two months would be dangerous."

Consequently, the music industry is seeking other compensation for the overall decline in revenue. During CMW, many delegates, particularly those from the music publishing sector, called for Canada to join recent government-led moves in France and the United Kingdom to compel ISPs to co-operate on combating piracy (Billboard, March 15). Last year the Songwriters Assn. of Canada floated a proposal asking ISPs to impose a $5 Canadian ($3.08) monthly fee on broadband accounts to compensate for piracy (Billboard, Jan. 12), and the issue was hotly debated throughout the conference.

But Ken Thompson, director of copyright law for Rogers Communications, one of Canada's largest ISPs, says a "marker solution" is far better for consumers than a levy. "I don't think ISPs or those that provide connectivity should be gatekeepers," he says. .

Global

BY ROBERT THOMPSON

Global

BY WOLFGANG SPAHR

Strapped for Cash

Income Drop Riles German Publishers

MUNICH—Just 12 months after reporting the highest earnings in its 100-year history, German collecting society GEMA is facing a hefty revenue fall.

Members are calling for action after it became known that GEMA anticipates a €30 million ($46.8 million) decline in mechanical royalties for 2007 due to falling physical sales. In 2006, revenue from performance and mechanical royalties totaled €344.4 million ($315 billion).

GEMA confirmed the estimated 3.4% fall in February, but will not publish its annual financial report until April 22. CEO Harald Heker admits "a substantial loss in earnings must be expected due to worldwide decreases in the [physical] recordings market."

Labels body Bundesverband Musikindustrie says Germany's recorded-music market fell 3.2% in retail value to €1.65 billion ($2.6 billion) during 2007, despite a 40% rise in downloads to 35.2 million tracks. It's the 10th consecutive annual decline and, Heker says, "there are [as yet] no real signs of compensation from online sector earnings."

GEMA has 60,000 author/publisher members and distributed €752.7 million ($993.3 million) in 2006. Members now facing a fall in income suggest the society has been too slow in adapting to the changing marketplace.

"It is [now] GEMA's task to license new business models as fast as possible," Hamburg-based Roba Publishing CEO Christian Baepler says.

Berlin-based Sony/ATV CEO Patrick Strauch agrees that "earnings from digital rights must finally flow in line with actual use." Strauch also wants "a more efficient, leaner and overall less-costly administration."

GEMA says its administration costs account for 14% of total revenue; in the United Kingdom—Europe's largest music market—the equivalent figure at GEMA's counterpart the MCPS-PRS Alliance was 11% in 2006 (2007 figures are not available). GEMA maintains a staff of more than 1,000 in Munich and Berlin; London-based MCPS-PRS employs 850.

Another Berlin-based publisher, Wintrup Musikverlag CEO Walter Holzbaur, says GEMA "urgently needs faster decision-making processes and radical simplification of its distribution plan."

The German situation is reflected to varying degrees across Europe. In Italy, Universal Music Publishing managing director Claudio Buja estimates mechanical rights royalties declined 15%-20% in 2007. "The dramatic fall in record sales is not being compensated by the increased [digital] revenue," he says.

In Spain, collecting society SGAE says its 2007 mechanical rights income was €65.6 million ($100.4 million), down 7.3% from 2006. Department of mechanical rights director Juan Palomino blames physical's "unstoppage and systematic fall," plus payment arrears.

While France's SACEM and the United Kingdom's Mechanical Copyright Protection Society have not yet published 2007 figures, they respectively reported mechanical rights income declines for 2006 of 10.2% and 3.3%.

"All collecting societies face identical major challenges," Heker says. "They have to take account of this by working together even more closely."

Alongside a cost-cutting program, Heker is investigating possible synergies with its counterparts in neighboring Austria.

Elsewhere, he notes that GEMA opened a joint New York office in December 2005 with SACEM and SGAE to promote their repertoire stateside. Although declining to give specifics, Heker says that "the project has been successful and will be continued."

And at MIDEM in January 2006, GEMA teamed with EMI Music Publishing and the MCPS-PRS Alliance to establish digital music "one-stop" the Central European Licensing and Administration Service.

Recent CEILAS agreements include a Pan-European deal with Omnifone's Music Station service for EMI's Anglo-American catalog, plus a pact with German online karaoke community TalentRun for all GEMA repertoire.

Heker says GEMA has also improved its digital services, pointing to its recent introduction of simplified online licensing of GEMA repertoire for Web-based radio stations.

"Going forward, Heker is determined to push GEMA through its current difficulties. "Only those who change will survive," he says. .

Additional reporting by Tom Ferguson in London, Howard Llewellyn in Madrid and Mark Worden in Milan.
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From artists remaking their studios to promoters with an eye on changing the world, the (recycled) pages of our second annual Green issue showcase every sector of the music business, blazing trails for concertgoers, music diehards and casual fans alike. The biz may be in the fiscal doldrums, but it remains unparalleled in its ability to inspire progress.
Going green has become top of mind for artists big and small in the past few years, via everything from carbon offsets to philanthropy. Below, Billboard spotlights 10 acts that, through their actions in the past 12 months, are making a major difference with environmental issues and inspiring their peers to do the same.

JACK JOHNSON

"In this new eco-green world, every issue is a green issue," says Jack Johnson, who's taken steps to reflect that reality in his recording and touring choices. At the Los Angeles headquarters of his Brushfire Records—a cozy single-family home on warm- and fuzzy Larchmont Boulevard—a Live Earth veteran and his business partners recently oversaw construction of a new recording studio insulated with used denim and powered in part by solar panels located on the roof. "It was an investment for sure, which will take a good number of years to get a return on financially," Brushfire managing director Josh Nicotra says. "But in terms of environmental impact, the returns are immediate, so we were happy to do it."

(Recent bookings at the studio include Neil Halstead, Mason Jennings and Vampire Weekend.) Johnson, a lifelong surfer who splits his time between homes in Oahu and Santa Barbara, Calif., says that he inherited much of his ecological awareness from his dad, who viewed recycling, reusing and repairing as simple facts of life. Johnson also describes his activism as the natural outgrowth of spending his downtime in two of the world's most gorgeous locations. He will continue giving back to Hawaii with his April 19-20 Kokua Festival, at which he will perform with Dave Matthews. Proceeds benefit the Kokua Hawaii Foundation, a nonprofit organization that supports environmental education in the state's schools and communities. And for his 2008 tour in support of "Sleep Through the Static," Johnson has updated his so-called "EnviroRider," requiring venues to reduce waste and recycle. In addition, the tour's trucks and coaches will run on biodiesel, while catering will emphasize locally grown and organic foods. This guy means business: "You will be required to notify the Jack Johnson organization no later than 60 days prior to the event if there is any possibility of noncompliance with these requirements," the rider reads, before threatening to withhold 5% of payment from venues that fail to produce documentation of cooperation by 10 days after Johnson's concert. Just call him the jolly green giant.

—Mikal Wood
WILLIE NELSON
Willie Nelson’s BioWillie biodiesel fuel, which is already sold in Texas, Oklahoma, Mississippi, Louisiana, California and Tennessee, will add a key location when Willie’s Place at Carl’s Corner, Texas, opens this summer. The truck stop, located at the site of the first outlet to carry BioWillie, is located just off busy truck route I-35, which runs from the Mexican to the Canadian border. Billed as the biggest green truck stop in the United States, the facility will include 13 islands and 26 pumps, and all fuel sold there will have some percentage of biofuel, ranging from 5% to 85%. The facility will feature two restaurants, a saloon, gift shop, a 750-seat performance hall and an XM Satellite Radio studio. Nelson, who does an XM radio show every Wednesday with legendary trucking DJ Bill Mack, says biodiesel is catching on with truckers. “I talk to all the truckers going up and down the highway, and they tell me they use it, they like it, it’s good for the engines and they get good gas mileage,” he says. “Truckers have been the ones who have spread the word about biodiesel as much as anybody.”

—Ken Tucker

MANÁ
In 1993, Mexican rock quartet Maná released “Vivir Sin Aire,” a song that likened not having a loved one to living without air. It was a deliberate parallel that few people got, even when the song became a regionwide hit. “We were already talking about global warming, but no one understood,” frontman Fher Olvera says. “Now they understand perfectly.” Long before being green was cool, Maná was a tireless advocate for environmental causes through its nonprofit Selva Negra foundation, launched in 1991. Selva Negra’s projects range from saving endangered species like the sea turtle to massive reforestation efforts. In tandem with programs that seek to change the way entire communities live and use their land. But the group’s most ambitious and potentially far-reaching endeavor is a proposal to make environmental and ethics classes part of the curriculum for all of Mexico’s school children. The project, developed with government officials and Mexico’s Universidad Autónoma, was put before Congress last year, and included the development of textbooks and special teacher training. This March, it launched in 5,000 schools with plans to go nationwide by year’s end. “This is what’s needed to raise a generation that sees things different. That understands that one thing leads to another,” Olvera says.

—Leila Cobo

DAVE MATTHEWS BAND
Dave Matthews Band doesn’t want to go green alone. It is willing to go green for everyone else, too. The band, through environmental nonprofit Reverb, has calculated the CO2 emissions from every stop on its upcoming extensive summer tour and has purchased the renewable energy credits through NativeEnergy to make up for the footprint left by each venue, hotel, flight, tour vehicle and even fan travel. But DMB devotees can make their own contributions by signing up to a carpool service online. Tour buses and trucks this summer will run on biodiesel and, backstage, the band plans to feast on local and organic foods on their reusable catering products. The five piece plans to continue executing an “eco-village” at each show to inform concertgoers of ways they can help save the environment. Bassist Stephan Lessard also told Billboard recently that the band wants to integrate issues of water conservation into the mix. His interest extends from his contributions to scoring the recent IMAX documentary “Grand Canyon Adventure: River at Risk,” which brings to light water economy and ecology in the United States.

—Katie Hasty

‘This is what’s needed to raise a generation that sees things different.’

—FHER OLVERA, MANÁ
Last September, KT Tunstall partnered with her record label, Virgin, to create a 100% post-consumer waste recycled and chlorine-free booklet for her sophomore CD, "Drastic Fantastic." This followed closely on the heels of the Scottish singer-songwriter's July 2007 Live Earth performance, during which she greeted the crowd at New Jersey's Giants Stadium in a T-shirt imploring "Save the Future." Tunstall, who has taken steps to reduce the impact of her own success on the environment since the production of her debut album, told Billboard last year that getting the opportunity to take part in Live Earth "meant so much. I would have been ashamed not to have been part of it, really, because environmental issues are so important to me and that's something I really want to share." 2007 also saw Tunstall beginning work on the greening of her London home, as well as completing a carbon-neutral U.K. tour. Currently Tunstall is planning an environmentally friendly U.S. outing for May. Although details are still being hammered out, it's likely the singer will travel on a biodiesel-fueled tour bus, something she did in 2006 while touring the States.

---Susan Vitakowicz

Long one of the more green-conscious acts in music, Pearl Jam spent the past year donating to local causes with an environmental slant and further honing the greening of its touring and overall business. Dovetailing with the more than $120,000 the band has donated to organizations devoted to climate change and renewable energy since 2005, drummer Matt Cameron played a January benefit for flood victims in Central Washington, while guitarist Stone Gossard, in tandem with Green Seattle Partnerships, planted vegetation in a Seattle park ravaged by English Ivy. Pearl Jam is also poring over ways to make its Seattle-based office/warehouse more environmentally friendly and is already taking steps to reduce the carbon footprint its 2008 concerts will leave. "We like the idea of philanthropy being part of our normal business day. We're not going to make a huge impact on any particular issue, but by being involved in numerous things, the broader network of businesses will have a big impact on what's going on in the world," Gossard says. ---Jonathan Cohen

The Billboard Q&A
SERJ TANKIAN

For This Veteran Rocker, Making An Environmental Impact Is A Way Of Life by Cortney Harding

A few days before the fifth anniversary of the Iraq War, Serj Tankian is sitting in an Austin hotel room and narratives the cost of the endless battle. But Tankian isn’t talking about dead soldiers or civilians; he’s talking about the cost to the Middle East’s environment, an issue that few people have raised. “The top of it has been destroyed,” he says. “And who knows what kind of damage all those battles do to the ecosystems in the Middle East?”

Many bands these days are claiming the “green” label, but their concern often starts at the merch table and ends at the recycling bin. Not so for the System of a Down frontman-turned-solo artist, who sees beyond the silos and realizes that issues like electoral reform, recognition of the Armenian genocide, poverty, and the environment are all related.

For Tankian, preaching about taking action is not enough. Rather than simply paying lip service to green issues, he founded a Web site, skyisover.net, to connect his fans to environmental and social justice organizations. He also uses the message in his music and the accompanying visuals. The video for “Sky Is Over” shows him literally eating the sky, a comment on the growing deterioration of the ozone layer.

He also founded a nonprofit, Axis of Justice, with former Rage Against the Machine guitarist Tom Morello. “Serj and Tom are really committed to getting music fans to get involved with local organizations and be active on a grass-roots level,” AOJ media director Jake Sexton says. “Serj is extremely informed about how we live our lives impacts others and the need to change in conscious ways.”

“The organization has grown and morphed, and we really see the environment as being tied to social justice and human rights causes,” Morello says. “We both realize that while people can do things on a person-by-person basis to move the world more green, massive levers need to be thrown to cause any real change.”

Tankian is spreading his green message on the road and working with environmental nonprofits. Indeed, to make sure his fans are not just talking but doing, his newest album, which is released next week, includes music about issues like the oil spill in the Gulf of Mexico.

Many artists are becoming more active in promoting green issues, but you seem to be one of the few who actually go a step beyond and connect environmental issues to issues of poverty and war. How do you see the relationships between these causes?

For me, it all stems from the need to promote justice. I called my organization Axis of Justice because I didn’t want to focus on only one issue. The connections can be drawn because they are present in so many places; for instance, poor urban neighborhoods have higher asthma rates. And when a city wants to build a dump or get rid of radioactive waste, they don’t put it in the nice part of town. Even materials that are supposed to be environmentally friendly can be hazardous. I’ve heard stories of farmers growing up farmland that could otherwise be used to grow food for starving people.

How did you first get involved in green issues?

I’ve been a supporter of Greenpeace and the Sierra Club for years. I have a place in New Zealand, and I was really impressed with a Greenpeace action that took place down there recently. Greenpeace folks boarded a Japanese whaling ship to try to shut it down, and in the midst of the conflict, both ships ran out of fuel. When a rescue ship came, the Greenpeace people tried to connect the fuel lines to the whaling ship, even though it meant they’d be shot as well. It was kind of crazy, but sometimes you have to be baley and put yourself out.

Do you ever worry that you are just preaching to the choir and the people who are driving around in Hummers and living in McMansions are just ignoring the message?

I sat next to an oil executive on the flight to Austin, and he started talking to me about how absurd it was that every day when he drives to work, the highways are full but trains and buses are empty. I think people are starting to hear what environmentalists are saying.” An “Inconvenient Truth” was a huge wake-up call for a lot of people.

Have you ever been confronted with having to eat costs to be greener? Have you paid extra upfront for organic merch or greener touring? If so, how much?

Absolutely. Awareness always has a built-in economic cost, though in some cases green materials have become more competitive at a pricing. We pay more for our merch items so that we can be sure that they are made with equitable labor and ecological practices. As far as investments go, going green means that the return on your investment is investing in the corporate world, at least for now. This does not mean that you can’t be profitable and conscientious. It just means that there is a real cost to being more aware; hybrid cars cost more than non-hybrid cars of the same make. For example, it would be great to encourage large industries to reduce this policy. For example, if car companies made hybrids the same price as regular cars, more hybrids would be sold and that would have a positive effect on pollution.

What is the dynamic of those business decisions? Do you see a payoff further down the road or just eat the cost because being good to the planet matters more?

The payoff for those decisions is not somewhere in the future; I feel better about the way I live now and that’s my payoff. I do things because it’s the right thing to do now; I don’t know what the future brings. In reality, the future never really exists. It’s design of the logical mind.

This is all great, but I’m wondering how you justify going on a tour that is so non-sustainable? I’m sitting here, and read the line: “We’re leaving it all on the road!”

I’m not saying that touring is great; it’s very, very bad. But I have to do it to continue to tour behind the record. I do things because it’s the right thing to do, and I don’t mean an apocalypse. I think that we are going to have to come to terms with the fact that the way we live now will not exist in 50 years, period.

Along those same lines, you have been touring for this record, and while you have carbon offset programs in place, you are still using a lot of resources and putting a lot of goods out there. How do you reconcile that with your belief system?

I want to look into holographic touring. We could reduce our need to travel.

Well, even though that is still in the future, at least bands right now are starting to become more conscious. Do you worry, though, that being green might just be another trend for musicians and will be forgotten in a few years? After all, how many people do you hear still talking about Tibet? Not a big trend follower, so I don’t know if this is just another blip. I think that with the rise of this movement and everything changing, bands and everyone else on the planet won’t have much of a choice about becoming green.

I look at a place like New Zealand, which is ecologically one of the most progressive places on earth. People down there are unconsciously conscious— they don’t get self-congratulatory when they recycle, they just do it as a way of life. I think we need more education to get to that place.

While bands are also becoming greener, they seem to be less interested in other issues, like electoral politics. Would you agree with that?

I think a lot of bands are coming out for this election, many more than the previous few. Howard Dean had some good support and momentum in 2004, but it came quickly. I’m an Obama fan, but I have to say it was disappointing when I found out he wanted to expand the defense budget. Still, he has done a good job getting younger people involved in the process and teaching them about the way party politics work.

You just performed at a concert for the anti-war movie “Body of War” and have a song on the soundtrack. What other musical plans do you have for the near future?

I’m going to continue touring behind the new record, and I’m also working on some music for film. I might be working on a score for a historical production. Too. My next record will be a jazz orchestral record; I want it to have a whole different vibe than the last one. I want to be able to play Carnegie Hall with the new one. I’m planning on releasing it in 2009. I never studied music; I ran a software company before I did any of this. I’ve been lucky that I’ve done so well and been able to make the music I want to make.

You’ve used your position as a popular musician to spread the word about a number of causes. Have you gotten any backlash or feedback from your fans?

I’ve heard an essay called “Understanding Oil” after 9/11 that led to me being called a traitor and stations dropping my songs. The sad thing is, that now the war has been on for five years, people are coming up to me and telling me I was right.

For a full transcript of this interview, go to billboard.biz/serj
RADIOHEAD
Radiohead's most meaningful environmental contribution last year might've been something it didn't do: release "In Rainbows" in a conventional manner. Though hard figures are practically impossible to come by, delivering the album as a price-optional digital download two months before putting a physical product in stores no doubt prevented the manufacture (and eventual disposal) of tens of thousands of CDs. And the band's unwillingness to travel kept tens of thousands of miles' worth of airplane exhaust out of the atmosphere. "What they won't do—and haven't done for a while—is fly around the world and do promotion," says Bryce Edge, one of the band's managers. "Thom [Yorke] just won't do that." When they do leave home, Yorke and his bandmates take steps to offset their impact. They've partnered with Best Foot Forward, an Oxford-based consulting firm dedicated to helping organizations reduce their carbon footprints. BFY recently analyzed two Radiohead tours to find out which sort of show makes a bigger ecological impact: large ones held on the outskirts of cities or smaller ones held in urban areas. The goal? No fake plastic trees.

MISSY HIGGINS
No stranger to keeping things eco-friendly while on tour, Australian singer/songwriter Missy Higgins is looking to further her green efforts on her current U.S. jaunt. Leading up to the Feb. 16 release of her latest album, "On a Clear Night," Higgins spent two weeks travelling across the country with hybrid Prius and posted Web documentaries of her stops at various forward-thinking locations, such as the National Center for Atmospheric Research in Boulder, Colo., and the Mountain View Montessori School, a green elementary school in Reno, Nev. "It was very inspirational, such green life lessons to be learning at that age," she says. While the current leg of her tour is kept carbon-neutral by offsetting CO2 emissions with buying wind power credits, her upcoming run in May along side Brett Dennen and Mason Jennings will be powered by biodiesel-fueled buses. Clif Bar's GreenNotes program will aid in greening their touring initiatives, and among the things Higgins plans to implement is allowing fans the option to offset their ticket purchases, which the singer has done for previous Australian gigs. "I try to do everything I can without quitting altogether," she says. "I want to try and make my career as environmentally friendly as possible and try and influence other people along the way." —Jill Menze

THE ROOTS
Musicians have been known to scrawl their names on just about anything fans shove in their faces, but the Roots have taken autographing to a new level: At this year's edition of their annual pre-Grammy Awards all-star jam session (dubbed the Green Carpet Bash), the Philadelphia-based hip-hop crew gave away signed compost bins in an effort to promote the practice. Devoted animal lovers, the band members have also worked frequently with PETA, most recently on the "Stop the Violence: Go Veg!" campaign. And their activism has caught on among Roots fans. Check out Okayplayer.com, an online community led in part by drummer Ahmir "uestlove" Thompson, where recent discussion-board topics included "Should horticulture replace agriculture?" and "Anyone know any recipes that are rich in vitamin B17?"
Pete Seeger clearly hoped to open a few eyes about how polluted the Hudson River had become when he released "My Dirty Stream" in 1966, but little did he know he’d be helping spawn a movement in environmentally conscious songwriting that’s now in its third wave.

Recent years have seen the beginning of a watershed moment, as such acts as Arcade Fire and Jack Johnson are not only championing the environment but also writing songs about it. And artists across the timeline agree that there is no issue more universally important.

"It comes down to the simple fact that we all live on the same planet," Pearl Jam guitarist Stone Gossard says. "There’s always a liberal or conservative view of any particular issue. It’s really about how you frame it and navigate it."

THE AGE OF AQUARIUS
Seeger, now 88, and still an activist, figures into any discussion of the grass roots of environmental concern in music. "I was an early nature nut," he says. "When I got to prep school in my teens, [I] started reading Thoreau and took him as my guide."

As part of his efforts to preserve New York’s Hudson River, he released "My Dirty Stream (The Hudson River Song)" as the focal point of an entire album of green songs in 1966. By 1969, he had formed anti-pollution organization Clearwater and was sailing the river in a sloop of the same name, pulling over for concerts to raise awareness of the issue.

"Part of a folk singer’s role is to go out and write songs about topical issues," says the Byrds’ Roger McGuinn, who cites Seeger as a friend and continual influence. The Byrds’ 1970 song "Hungry Planet" talks about people "poisoning my oxygen, digging into my skin, taking more out of my good earth than they’ll ever put back in." Like Seeger, "the environment has long been one of my concerns," McGuinn says. He released a song called "The Trees Are Gone" in 1991 when the second generation of earth-conscious artists were at the fore, and is currently an advocate of solar power. He was glad to see the issue come up in R.E.M.’s music at the time, and "Generation Y is there now."

The turbulent, fertile late ’60s/early ’70s moment is best represented by such classics as Marvin Gaye’s 1971 “Mercy Mercy Me (The Ecology),” Joni Mitchell’s “Big Yellow Taxi” and Neil Young’s "After the Gold Rush," which had a major impact on the songwriters of tomorrow.

"Certainly Neil Young is enormous," Pearl Jam’s Gossard says of artists who have influenced singer Eddie Vedder and the group in general to incorporate green issues into their music.

"All of our favorite artists sing about how the personal and the political blend in the world to some degree. It’s such an important way for people to create art but also have an impact on the planet at large, by telling stories about the realities some people don’t necessarily hear about or see."

SELL THE SKY
Between R.E.M.'s litany of global ills on 1987’s "It’s the End of the World as We Know It" ("slush and burn return"), Talking Heads' wry 1988 song "Nothing But Flowers" and the B-52s' 1990 track "Channel Z" ("market crash! polar shift!"), several bands during the second Reagan term and the Bush Sr. years blended the political and the personal into their environmental storytelling.

"In the 80s, I was starting to write about political topics and the environment was one of the things that really needed to be addressed and discussed," R.E.M. frontman Michael Stipe says. "I think a lot of that had to do with basically recognizing that the Reagan administration may well turn to the Bush administration.

Stipe cites a science class in the early ’70s for helping spark his lifelong attention to the issue, but says 10,000 Maniacs singer Natalie Merchant was "a huge influence on [me] on how socially relevant topics, in the hands of a good writer, can go hand in hand with music and writing lyrics."

But listeners still weren’t quite sure what to make of the message, as evidenced by a 1991 Earth Day show in Boston featuring Jackson Browne, Queen Latifah and Bruce Hornsby, among others. The crowd of 37,000-plus cheered the musicians, but loudly jeered the political speakers, among them Jesse Jackson and Sen. John Kerry.

"They’re booing the speakers and applauding the musicians," Indigo Girls’ Amy Ray told Billboard in 1991. "But many of us have the same views and the same message."

A Movement Continues
Three Generations Of Artists, Audiences And An Environmental Message By Jessica Letkemann

NO CARS GO
As this first decade of the millennium draws to a close, the political nature of the crisis has become far more accepted. Indeed, Al Gore’s environmental documentary "An Inconvenient Truth" enjoyed bipartisan support, and spawned a best song Academy Award for its closing track, Melissa Etheridge’s "I Need to Wake Up."

Now, Arcade Fire and Jack Johnson are among the current crop of acts writing to fit the times. "No Cars Go," from the former’s 2007 album "Neon Bible," says, "We know a place where/No planes go/We know a place where/ships go/No cars go/Just 'Let's go'/" Just as Seeger wrote a ditty called "Garbage" and sang it on a "Sesame Street" album with Oscar the Grouch in 1974, Johnson put his voice and acoustic guitar to use in a children’s song, "The Three Rs (Reduce, Reuse, Recycle)" appeared on the 2005 soundtrack to "Curious George."

Guitarist Adam Gardner, whose company Reverb over-sees the greening of major tours, says Johnson "is truly combining [it all into] an environmental campaign ... It’s an environmental campaign simultaneous with a Jack Johnson rock tour. That’s just who he is."

But is it an issue for blue state bands? Red state bands? "It has to be bipartisan. I think we need to be green states; I’m pushing for that," McGuinn says. He believes music is "becoming like a little plant coming through the crack in the sidewalk, now the green things are breaking through the cracks. I would love to see it get greener and less paved over, like the Joni Mitchell song."

"It may be the rising of the oceans [that is] the wake-up call the whole human race needs," Seeger says. "The harder you bounce a ball down on the sidewalk, the higher it bounces. Whether a Republican or a Democrat gets in, I think some of the best things are going to happen in the next few years."

Additional reporting by Jonathan Cohen and Gary Graff.
Meaningful Merch

Eco-Friendly Gear Is Appealing, But Expensive By Cortney Harding

When it comes time to hit up the merch table at some concerts, you might think you've stumbled into an Earth Day rally. One such table at a John Mayer show, for instance, features organic cotton and bamboo T-shirts, posters printed on recycled paper and cartoon-offset certificates that help fund green energy firms. The greening of the merch biz has entered the indie world, too—labels like Kindercore are selling American Apparel organic T-shirts and eco-friendly reusable tote bags.

Green merch is nothing new, according to Music Makers director Michael Martin, a series of Earth Day concerts he worked on in the early '90s featured green shirts provided by now-defunct organic clothing company O-Wear. Martin says the difference between then and now is that "more nonpolitical bands are starting to get into the game. It's not just the big green players anymore."

"Selling organic shirts and posters helps a band build their image as being socially responsible," says Ron Katz, who founded Organic Apparel, a screen-printing shop in Denver. "It's definitely a way for them to build their brand. But I also think most of them really do care about the issues and they aren't just pretending." The trend has also been good for Katz's bottom line. "We grew 40% from February 2007 to February 2008," he says.

Katz pin's his growth on the new crowd he's able to attract by offering green options. He had a nonorganic business before he founded Organic Apparel, and when he made the switch, he says, "I lost almost all of my former customers. But now I have a great new base—the kids play in bands and make art, and they're smart and stylish and informed."

Part of the reason for the growing interest is that more consumers are becoming aware of the impact of traditional cotton on the environment. "Cotton is one of the most toxic conventional crops," Organic Consumers Alliance national director Ronnie Cummins says. "It uses a huge amount of pesticides that hurt farm workers and communities and impact public health. If bands made the switch and communicated their values to their fans, I think more people would switch to buying organic cotton and bamboo."

But even as green merch begins to pop up with more frequency, there are still a number of bands that find themselves shut out of the revolution due to the higher cost of environmentally responsible goods.

"Green merch is really an image generator," says Aaron Rosen, director of business development at Toronto's Kill the 8 Merch Co. "We do green merch here, but the price point is much higher. If you're someone like Ben Harper or Jack Johnson, with a green rep and huge crowds, you can do it. But for other bands, it just makes more sense to get T-shirts."

"I do consulting work for a green company, and yet I don't do green merch," San Francisco psychedelic folk musician Nathan Moomaw says. "It just can't afford it—some organic T-shirts cost twice as much to manufacture as regular ones."

Kindercore co-founder Dan Celler says, "We use the green American Apparel shirts, and they are very expensive. We find that shirts can be sold for a good markup and that people are willing to pay the extra dollar for a green shirt. But I do understand that a lot of indie bands are struggling anyway, and green merch is one of the last things they worry about."

Left: Fray-branded Sigg water bottles gave fans a reusable option for $20 a pop. Above: Singer/songwriter VIENNA TENG and her line of eco-friendly bags and shirts (top and middle).

SHOPPING SPREE

STAINLESS STEEL BOTTLES

The Fray loved the Sigg reusable stainless steel water bottles it used to replace bottled water backstage so much that it partnered with the company to produce a line for fans. The silver-and-black bottle sold for $20 and featured a promotion for environmental organization Reverb along with the band's logo.

ECOBAGS

Singer/songwriter Vienna Teng had her name and logo screened on the large bags, which can be used to carry groceries or as bookbags. "They were so popular that we sold out of them and had to reorder more," Teng's manager Amy Cox says. "We sold them for $20 and people loved them. We made our money back and then some."

PREWORN SHIRTS

Broke punk bands have been doing this for years. Buying a pile of $1 T-shirts from Goodwill and screenprinting their names over faded logos saves money and guarantees one-of-a-kind items. For acts that are priced out of the organic cotton and bamboo lines, this is a way to keep their merch from making too much of a negative environmental impact.

ORGANIC COTTON T-SHIRTS

A number of bands, including indie rockers like Cloud Cult and Andrew Bird, have begun selling shirts made out of this environmentally friendly material. "The fans loved it and bought them, even though they were priced up to $5 more than the other shirts," Andrew Bird's manager Andrea Troolin says. "The fans would request them not by saying they wanted a certain color or design, but by asking for 'the organic shirt.'"

CANVAS PATCHES

A DIY and green alternative to stickers, they've been used mostly by punk bands like Hot Water Music, Moss Icon, Still Life and His Hero Is Gone. "The patches worked really well for them, and they have great staying power," says Erin Abbott, who has sold merch for several bands. "I still have a huge collection of patches from the '90s."

NOW YOU'RE INKING

Craig Micinova, who works for the OCA in addition to fronting Cloud Cult, says posters and printed materials should be printed with soy ink on 100% post-consumer recycled paper. Greenprinter.com offers a variety of rates and options.

A LITTLE HELP FROM YOUR FRIENDS

There are many potential do-gooders ready to accept donations from green-friendly bands. Guidestar.org provides a starting point in the form of a list of IRS-recognized charitable organizations. Among others, the Dave Matthews Band has sold green energy credits through Native Energy (nativeenergy.com).

STICK IT OUT

If green stickers and green buttons exist, none of the sources Billboard spoke to for this story had ever come across them. According to Micinova, stickers are printed on PVC paper, which has been shown to release cancer-causing dioxins during manufacturing. And while the images in buttons can be printed on recycled paper, the back is made of tin or aluminum. --CH

KNOWING YOUR GEAR

SHIRTING THE ISSUE

According to the Organic Consumers Alliance, shirts should be sweatshop-free and made of organic cotton or bamboo, with a guarantee that pesticides weren't used during the growing process. Big companies like American Apparel and Patagonia sell shirts that meet these guidelines. Printing should be done with water-based ink—screenprinting shops like CONTEMPL8 (CONTEMPL8.net) and Organic Apparel (organicapparel.us) both use it.

22 BILLBOARD MARCH 29, 2008

www.americanradiohistory.com
Greenpeace And Guitar Companies Unite To Save The Forests By Ayala Ben-Yehuda

Sustaining the supply of natural materials and a new idea in the musical instrument industry, which depends on old-growth wood to achieve the best tonal quality.

“The paradox is that musicians as a group tend to be pretty progressive and ecologically savvy and concerned—until it comes down to their guitar,” C.F. Martin & Co. head of artist and public relations Dick Book says. “They don’t want to take the chance that they won’t have the absolute best tone. It requires a little bit of education and it requires them to see the product.”

Some of the most sought-after woods come from trees that can take hundreds of years to develop their acoustic characteristics. So through the years, instrument companies have developed everything from climate conditions that can be grown up and recycled into new ones to Martin acoustic guitars and Gibson Les Pauls sourced from responsibly managed forests.

But a collective effort by Martin, Gibson, Fender, Taylor, Yamaha and others to preserve their supply of old-growth wood from clear-cutting—in which all trees within a designated area are removed—is beginning to bear fruit.

The industry heavyweights have partnered with Greenpeace on its Music Wood campaign, with an initial focus on Sitka spruce, a key material in guitar and piano soundboards.

After meeting with Greenpeace and the instrument makers last summer, Sitka spruce supplier Sealaska agreed to a preliminary audit of its logging practices. A full assessment by third parties accredited by the Forest Stewardship Council is set to take place this summer, and if Sealaska decides to implement their recommended reforms and apply for full FSC certification, it will be on the road to more selective logging and consideration of surrounding habitats before it cuts.

Greenpeace saw Sitka Wood after it traced clearcutting of Alaskan spruce to a variety of industries, particularly home construction in Japan. “Instrument-making is a very small percentage of the problem,” Greenpeace forest campaign director Scott Paul says. “The companies’ leadership on the issue “can have really significant impact on the ground,” since Music Wood supporters “are arguably the highest-end and highest-profile consumers of any tree species coming from this forest.”

Paul says Sealaska’s own board showed that, without significant changes, “they would be out of their old-growth within 15 years,” and credits the company with showing “a lot of leadership and a lot of willingness to explore” sustainability solutions.

Boak puts the level of threat to old-growth woods like this: “If I is totally plentiful and 10 is completely unavailable, I think spruce is a 6 and I’d put mahogany at 7.5 and ebony at 8.” Demand from China and political pressure within certain countries to restrict rare-wood exports after decades of mismanagement means “the price will go up and they will become rarer and rarer.”

Natural Resources Defense Council senior resource specialist Debbie Hammel says that just a fraction—less than 5% by some estimates—of the continental United States old-growth forest is still standing, forcing buyers of that wood to look to other regions and countries such as Russia.

“We do believe that marketplace demand has a lot of potential for directing the market in a more sustainable direction,” Hammel says.

Still, instrument makers say it isn’t widespread consumer demand for green instruments that’s been driving their eco-friendly measures.

Martin’s Boak says the company required all 750 authorized Martin dealers to stock its sustainable wood acoustic guitars after it found some dealers unwilling to take a risk on them.

Thirty percent of Martin’s total manufactured units are made of high-pressure laminate, a material made of eucalyptus and fast-growing domestic woods. Yamaha once manufactured a popular snare drum and guitar made out of bamboo, which replenishes itself quickly. But the company that supplied the bamboo parts went out of business, Yamaha Drums product manager Jim Halter says.

Still, Boston-based First Act, which built an environmentally friendly electric guitar for Greenpeace’s Adam Gardner, is rolling out its first line of electric guitars this year. The $299 guitar, currently available via firstact.com and at the company’s retail store in Boston, is made of bamboo and covered with water-based finish, rather than traditional polyurethane.

Rather than a reaction to diminishing wood supply, First Act marketing VP Jeff Walker says that “this is more of a charge led by our head of product development for guitars who was seeking alternative ways to come up with an exciting new product.”
Adam Gardner has come a long way since nicknaming his band’s tour bus “the Earth Eater.” Last October, the Guster guitarist/vocalist, who also co-founded environmental nonprofit Reverb, traveled from his home in Portland, Maine, to Capitol Hill to testify in front of Congress about the benefits of biofuel to the music industry. “I’ve never been more nervous in my life,” Gardner recalls. But after wiping the sweat from his brow, he successfully relayed his Earth-friendly message to curious politicians in Washington, D.C. “I basically said, ‘We’d love for Reverb to be out of business, as far as coordinating biodiesel for tours,’” he says. “[Artists] should be able to pull up to any of their truck stop and get it. It shouldn’t be something we have to find for tours.”

Since co-founding Reverb in 2004, Gardner, who runs the nonprofit with his wife, environmentalist Lauren Sullivan, has helped green more than 50 tours, reduce 30,000 tons of carbon dioxide, distribute approximately 250,000 gallons of biodiesel and spread the Earth-conscious message to 4.5 million music fans. And his efforts won’t stop there.

“The environment is on the forefront of everybody’s mind right now,” Gardner says. “Our job is to keep it there until it’s no longer a problem.” Having already greened tours for such acts as the Dave Matthews Band, Jack Johnson, Linkin Park, Maroon 5, Barenaked Ladies and John Mayer, among many others, Gardner says interest continues to rise among artists and fans who are interested in helping the Earth. With a baby on the way and a new Guster album in the works, Gardner found time to speak with Billboard about the benefits of biodiesel, educating concertgoers and affordable ways to green a tour.

How did your invitation come about to speak in front of Congress about the benefits of biofuel?

They wanted to hear my perspective as somebody who uses biodiesel and also travels around talking about the challenges in finding it. They were very interested in what Generation Y thinks about biodiesel. So I was able to show all of the stars in how many fans participate on these tours. Originally, I think they were like, ‘Oh, my God. Here comes some other pseudo-celebrity who wants to show their support.’ But they learned that my head is really in this and I’m not just here to raise a flag.

One of Reverb’s main focuses is outreach to fans via eco-villages at concerts. What progress has been made on that front?

Fans have a huge impact on a tour. Eighty-five percent of a carbon footprint (at a concert) is from fans driving to and from it. We have volunteers going out there and they let fans know to check out all of the stuff that’s happening in the eco-village and to talk to the local nonprofit groups. We also encourage them to carpool and offset their drive to and from the show. We receive donations for carbon offsets from fans at the shows. On the Dave Matthews Band’s tour last summer, over 1.2 million miles of driving were neutralized by the fans.

You’ve been playing in Guster for 16 years. When was the turning point to consciously reduce the negative environmental impact of your touring?

Before I started thinking about environmental stuff, I remember hearing about Neil Young traveling around the country on biodiesel. That was the first time I heard about biodiesel. Of course, I assumed that biodiesel was only for superstars, because it would be too expensive and too hard to figure out. But after Reverb formed, and we sent out bands like Guster, who are not superstars, we showed that if you have a bus, you can do this.

Some say biodiesel isn’t as great as everyone may think. What are your thoughts?

There are some recent questions and comments about biodiesel, but the biodiesel we seek out isn’t being imported from the rainforest of Latin America. It’s made here in the States. It’s domestically produced fuel that not only decreases our dependence on foreign oil, which obviously has political implications, but also is a more environmentally friendly fuel that has way less emissions than petroleum.

There are a number of feedstocks for biodiesel. A lot of it in this country is made from soybeans. But there are places—like a biodiesel plant that’s about to go into business here in Portland, Maine—that collected waste vegetable oil from restaurants that would otherwise be thrown away. So that’s really eco-friendly. Even when you consider soybeans, a recent study from the Department of Energy shows that there’s a 74% reduction in carbon dioxide emissions from using biodiesel. That takes into account the growing of the soybeans. It’s pretty significant.

Using biodiesel can sometimes cost more than petroleum-based diesel. How are artists paying for it?

We lay it all out for them. There are a lot of ways it can be paid for. Bonnie Raitt, for example, auctions off 10 seats in the fourth row of concerts to go toward green expenses. Sometimes it goes toward the charity of her choice. Sean Tolan is doing ticket auctions. He also added something called an eco-fund, where 50 cents of every ticket will be put toward the greening of his tour. The Fray also donated 50 cents of their ticket sales. And if you sell enough tickets, you can end up doing more than just covering your green costs.

There’s a band called Stars, which is a cool band from Montreal with members of Broken Social Scene. Somebody from Stars called, saying, “We’d love to have a tour, but we don’t know how to pay for it.” So we had a program called the Green Grants Mentoring Program, where if there’s some money from another band’s tour, we can turn that reward hands that want to tour green on a smaller level. It’s musicians helping each other, which is really cool.

Have you worked with bands that have taken a DIY approach to greening a tour?

Hot Buttered Rum converted the diesel engine of their van to run on straight vegetable oil, so they go around getting a bunch of grease from restaurants that would normally be thrown away. They basically go dumpster-diving in various Chinese restaurants around the country and fill up their van. The gas mileage is the same as diesel. For smaller bands, that’s a really good way. Another band, OldSage, bought an old Greyhound bus and converted it to run on grease. There’s a bit of an upfront investment to do the conversion but once it’s done you have free fuel. But for bigger bands, they don’t own their buses or trucks, so they can’t make the modifications to them.

Where is the music business lacking in greening efforts?

The things lacking most are knowledge and help. And that’s the void Reverb is trying to fill. A lot of people think it’s too hard or too expensive. For example, we’ve done some work with Warner Music Group. We have them looking at energy efficiency in their headquarters in New York City. They’re going to save money by taking a closer at their energy and water usage. It’s just a matter of getting the information out there and having people facilitate it.

Are greening efforts in the music business a trend, or do you expect environmental awareness to continue?

It’s a trend. It’s something that has been building momentum for a long time. And now that we’re seeing the actual effects, more and more people are becoming aware and want to take action. So we’re just trying to help people, whether they’re in a band or a fan of the band. It starts with the artist and reverberates out to their fan base.

For a full transcript of this interview, go to billboard.biz/green
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The music industry’s year-old journey to find environmentally friendly packaging to replace the unrecyclable jewelbox is still being slowed by the problem of achieving that goal in a cost-effective manner—but some answers finally may be coming into sight.

The journey began at last year’s NARM convention, when music retailers and suppliers acknowledged that environmental friendly packaging should be embraced before consumers start forcing the issue on the industry, and formed a committee to try and establish green packaging standards. Indeed, a consumer survey released in early March conducted by NPD Group on behalf of NARM identified such packaging as the No. 3 desired trait for physical music products.

The challenge, according to Entertainment Distribution Co. customer operations director Rod Streeter, is to develop a cheap, high-quality package with a quick manufacturing turnaround that holds up to the consumer’s packaging expectations, in an environment where people are trying to cut costs and where the CD market is declining. “That is quite a balancing act,” Streeter says.

There are even those who doubt that the polystyrene-based jewelbox will soon be history. While executives at all four majors say their goal is to find a replacement, some major labels say it would be too expensive to move to alternative packaging. Instead, that executive argues that the industry should just let the ongoing conversion to digital reduce, if not eliminate, the problem of the non-green jewelbox.

However, Warner Music Group is forging ahead looking for a replacement. Chairman Edgar Bronfman Jr. has expressed a strong desire to switch out of plastic,” WEA executive VP/COO Mike Jbara says.

In February 2007, WMG switched to using 30% post-consumer recyclable paper for all of the booklets and tray cards in its CD jewelboxes. That swap alone saves nearly 4.7 tons of wood per year, the company estimates.

But beyond that, the company has undertaken an analysis to estimate the cost impact of the elimination of the polystyrene jewelcase and replace it by an all-paperboard equivalent,” Jbara says. He adds that WMG will make a decision on packaging sometime this year.

Likewise, the same types of discussions are occurring at Universal Music Group, where three prototype packages are being circulated among the company’s labels to see if a consensus can be achieved, according to Universal Music Group Distribution president/CEO Jim Urie. Once a package is chosen, UMG will work with its vendors to allow for the automated insertion of a disc into the package.

In the meantime, UMG’s Universal Music Enterprises (UME) has issued its “Millennium” series in Eco-Pak packages made of not only recyclable paper, but with recyclable paper foam trays. Next month the Eco-Pak will be upgraded and the tray replaced by a cardboard one. But until now, “more than 10 of these nearlycarbon-neutral packages have now been manufactured,” the company said in a statement, “Since they utilize eco-friendly materials, it is estimated that the division reduced its carbon footprint by 2,400 tons.”

In Canada, UMG has initiated its “Green Series,” which places CDs in mini-vinyl album gatefold covers made of recyclable paper.

Sony BMG didn’t make any of its executives available to discuss the issue. In a statement, the company said it “has issued numerous releases in plastic-free, eco-friendly packages, many of which use recycled materials. Upcoming efforts in the United States involve more than 50 titles in various eco-friendly packages, including . . . DBS Discbox slider packs, BioPacks and softpacks, slated for the spring of 2008.”

In Canada, Sony BMG’s operations have adopted a European packaging format: the ECO-Slipsleeve, which is simply a CD within a biodegradable card wallet without a booklet or a traditional case. So far, 40 of the company’s best-selling titles have been issued in this packaging, with another 12 slated for release in March. In the United Kingdom, Sony BMG recently released 22 classic titles in eco-friendly wrapping.

Like WMG, Capitol Music Group has been using 30% post-consumer recyclable paper in all of its CD packaging since January. Moreover, the Capitol Nashville label issued the latest Keith Urban release with an inlay card and CD booklets printed with soy ink on paper made from 30% consumer waste, 30% pre-consumer waste and 40% sustainably managed wood fiber.

“We are actively exploring options, including configurations that use less plastic, plastic substitutes derived from agricultural wastes and no plastic, with the goal of finding a viable alternative to the standard jewelcase for all releases,” CMG COO Jeff Kempler says.

“We have released numerous new high-profile records in non-jewelcase configurations in the last year or so, including albums from Lenny Kravitz, 30 Seconds to Mars, KT Tunstall, Beastie Boys, Ben Harper, A Fine Frenzy, etc. We have also purchased or barred carbon offsets for some projects, such as the upcoming Tristan Prettyman album.” For the Tunstall album, carbon offsetting paid for 5,000 trees to be planted in Scotland.

But moving away from the jewelbox could prove expensive. The problem is that the case has “such a mature production and delivery arc that it has reached a level of nearly unparalleled economic efficiency,” Kempler says. Switching from the traditional jewelbox to new packaging that is environmentally friendly and can be auto-loaded and sorted is challenging from a cost perspective, he adds.

Moreover, since CD production is diminishing and it looks as though the industry won’t be embracing a universal packaging solution, there is not much incentive to invest in finding innovations that will solve such problems.
Major Initiatives

The Big Four's Efforts Extend Far Beyond Packaging

While CD packaging proposals tend to get the most attention from ecologically thoughtful music consumers, there are many other ways the industry is embracing an environmentally friendly stance.

"Beyond packaging, the issue has caused the company as a whole to think about a whole suite of ways we can influence environmental behavior," Capitol Music Group COO Jeff Kehlman says.

For instance, EMI Music has formed a task force in the United States and Canada to examine "the paper we use for the printer, cups, plates and even toilet paper; the light bulbs; how windows are sealed; our bottled water service; turning our stereo off at night so as not to waste energy; and to look at the mini-refrigerators that are so popular in offices."

Likewise, Warner Music Group doesn't consider its job done just because it is exploring packaging alternatives. WMG "has taken a very aggressive look at the carbon footprint of our company," WEA executive VP Mike Jbara says.

Here is how each of the majors is addressing the bigger picture:

SONY BMG

Sony BMG's headquarters at 550 Madison Ave. are part of an environmental management program that focuses on waste reduction, energy conservation and emergency preparedness. The facility has been tested and audited by an outside entity four times since 2001 and maintains an ISO 14001 certification for environmental practices. Receiving such a rating means the company has a framework in place to track and improve on its environmental impact.

To date, 550 Madison has reduced its base building energy demand by 31%, its greenhouse emissions fell by the same percentage. In addition, the building recycles approximately 565 tons of waste annually. The company is now beginning the process of securing ISO certification for its other U.S. operations.

EMI

According to its 2007 "Sound Values" social responsibility report, EMI has significantly changed its environmental footprint in the last three years.

For one, it has stopped manufacturing and audio product and now outsources production to third-party suppliers. (With the closure of its last factory in Canada, it brings an end to the company's 1992 program that resulted in its manufacturing facilities achieving ISO 14001 certification.)

In addition, 24% of its electricity globally came from renewable sources, a 3% increase over the prior year, and carbon dioxide emissions from the company's transport operations and business travel fell 14%. In Canada, the company has made an effort to ship products on the ground, reducing air freight by 58%.

EMI also recycles paper in 90% of its global offices, glass in 40% of its offices, metal in 47%, electronic equipment in 77% and toner cartridges in 90%.

Capitol Records has worked with the National Resources Defense Council senior source specialist Darby Hoover, who serves as an adviser to the NARM/RIAA committee. "What is positive is the movement the industry is making on behalf of its environmental footprint," she says.

WMG

WEA's Jbara reports that the company's headquarters have been carbon-offset and now that procedure will be extended to the rest of its facilities. What's more, in the past two years, WMG has implemented an extensive nationwide waste reduction and recycling program and has helped save nearly 2 million pounds of solid waste, as well as a company executive.

As part of that, WEA stopped printing its new release book, offering it instead as an online version for the company's retail partners.

Recently, WMG celebrated a carbon-neutral post- Grammy Awards event for the second consecutive year, by working with various California and Los Angeles agencies. WMG used energy-efficient lighting and bio-based generators, recycled paper products, eco-friendly soaps and detergents, and had invitations printed on 100% recycled paper that was manufactured with wind power.

UNIVERSAL

When Universal Music Group Nashville decided to consolidate its label from two separate buildings on four different floors to a new space, it opted to go green all the way, label GM/CFO Ken Robold says. The label hired interior designers to help pull it off, requesting plans on what percentage of each item and building material was recyclable.

The company's chairs, desks and workstations are cradle-to-cradle products, which means they are made of materials that can be taken apart at the end of its functional work life and converted back to raw materials for new products. Likewise, the space's flooring and post-and-beam architectural system are 100% reusable.

In addition, the company has moved aggressively to reduce its daily paper output, including double-sided printing and reducing the number of printers, copiers and faxes in the office, Robold says. And instead of having upwards of 40 TVs around the office that use 175 watts each, the company has installed technology that allows employees to watch TV on their computer monitors, which use just 30 watts.

—Ed Christman

MARCH 29, 2008 www.BILLBOARD.COM 27
The Biodiesel Debate

The Fuel Is A Panacea Or A Pariah, Depending On Who You Ask  By Ray Waddell

If the road to hell is paved with good intentions, it's still a stretch to say biodiesel may be powering tour buses down that road. The touring industry has in many ways embraced biodiesel, a cleaner-burning alternative fuel produced from domestic, renewable resources.

"[Biodiesel on tours] is on the rise and has been over the past several years," MusicMatters president and green touring guru Michael Martin says. "I would estimate that close to 20% of this summer's tours are planning or evaluating the use of biodiesel." This compares with the 2% of the overall transportation industry that Martin estimates uses biodiesel currently. "The music industry sector is the most public-facing component of the transportation industry and therefore offers one of the greatest opportunities to be a catalyst for massive change," he says.

Biodiesel is simple to use, biodegradable, non-toxic and is said to reduce harmful emissions by as much as 50%. As a petrol diesel substitute, bio works better in warm weather, by happy coincidence when more than 70% of tours take place.

But naysayers have posited that burning biodiesel might, in the big picture, not be as favorable to the environment as previously imagined. In fact, according to recent arguments and studies, the end results of large-scale biodiesel use may even be to ride the Earth than plain old petrol.

This chatter has not been lost on the early adopters. "I've been hearing that a little bit and I'm warning to get some more information," says Vans Warped tour founder Kevin Lyman, whose tours have been on the cutting edge of adopting biodiesel-powered tour buses, semis and generators. "But we have to figure out something, and, right now, we still think biodiesel is the best alternative."

CONFLICTING REPORTS

It's clear that the touring industry and the world at large are buying into the notion of alternative fuels. In the United States, the Energy Policy Act of 2005 includes a renewable fuels standard that is predicted to double the use of ethanol and biodiesel by 2012 up to 7.5 billion gallons. Government programs mandate certain fleets use alternative fuels and offer tax credits to others. The National Biodiesel Board (NBB) says the U.S. biodiesel industry has either doubled or tripled in each of the past four years. But some schools of thought argue that the transition toward oil-producing plants has led to unfavorable farming techniques and deforestation in such regions as the Philippines, Malaysia and Indonesia, resulting in loss of habitat for plants and animals.

Also, the actual production of biodiesel requires large quantities of land and water, as well as small amount of energy in itself, much of it with a significant carbon footprint. In short, opponents say, it takes more energy to produce biodiesel than it provides. A Cornell University ecologist led a study that he says shows that producing ethanol and biodiesel uses significantly more fossil energy than the resulting fuel generates.

Martin says there are challenges. "In addition to sustainable biofuel, many European countries and the United States are importing large quantities of unsustainable biofuel over great distances, which can have a negative impact on the environment," he says. "The gold-rush approach to developing biofuels can result in increased GHGs (greenhouse gas emissions) through biofuel transportation, deforestation as more land is cleared for the cash crop, and both food shortages and price hikes as we convert agricultural land to grow biofuel. Bottom line is that we need to think of the impact with regards to everything we do, because everything we do and every decision we make has an impact."

Finally, it has been suggested that the agricultural shift toward oil-producing crops (as well as ethanol-grade corn) creates shortages in other areas that ultimately are driving up food prices. But the NBB maintains the use of biodiesel in a conventional diesel engine results in substantial reduction of unburned hydrocarbons, carbon monoxide and particulate matter compared to emissions from diesel fuel. In addition, the exhaust emissions of sulfur oxides and sulfates [major components of acid rain] from biodiesel are essentially eliminated compared to diesel.

Environment Protection Agency testing indicates biodiesel reduces emissions by as much as 50%. But what emissions remain are not all good. If burned without additives, biodiesel may produce about 10% more harmful nitrogen oxide tailpipe-emissions than traditional diesel, according to numerous published reports. As for the "uses more energy to create than it produces" argument, an analysis by the University of Minnesota showed that corn-grain ethanol and soybean biodiesel produce more energy than it needed to grow the crops and convert them into biodiesel. Biodiesel supporters say it's the best option, all at least for now.

Chris Fussell, production manager for Sheryl Crow and a major proponent of biodiesel, notes that there will always be cynics toward any alternative fuel source. "Bottom line is we need to make changes to utilize all the various resources to lower the environmental impacts," Fussell says.

Tim Allyn, environmental consultant/activist and green advises on tours such as Warped and Taste of Chaos, admits things could be better, citing a need for more efficient fuel stock and improved labor practices in countries where much of the stock is grown.

But, he disagrees that biodiesel represents a net negative to the environment. "A lot of those arguments, if you take them on their own, out of context, there is a ring of truth," he says. "But if you bring them into the broader picture, when you talk about dependence on fossil fuels globally, global warming and the dirty environment that comes from fuel, that doesn't stay in one place. It spreads through the air, through the water. "Biodiesel, is offering us a bridge, and maybe ultimately someone will find a way to keep the efficiencies growing. As in any new type of fuel, it takes a gazillion dollars in R&D to get it right."

Lyman adds, "Until we get great [big lithium batteries in our buses, which I think we will eventually, biodiesel is the answer to us."

LOGISTICAL CHALLENGES

Thinking green on tours for Fussell is second nature and he became more enlightened on a Crow tour with Laurie David geared to spread education on global warming. The most important lesson was "that there were very few places artists could go that wanted to run their fleet on biodiesel," Fussell says. So Fussell and Allyn joined forces on Fussy International (fussyint.com), a website that helps interested artists find where, how and why to get their biodiesel.

Of late, cost has become an increasing factor—the price of biodiesel fluctuates more than regular diesel simply based on supply and demand. When it comes to $2.00, the most aggressive blend you can run without voiding most engine warranties, prices have ranged from $1.70 to $2.25 per gallon, Fussell says. Allyn's data says per gallon costs are up sharply this year, from $2.36 on average in the United States in February 2007, to $3.49 on average in February 2008. Regular diesel went from $2.59 on average to $3.44 per during the same period. The NBB maintains that the high cost of diesel led to the temporary shutdown of a number of facilities in recent months that are now coming back online.

When an oil facility is shut down, that raises the cost of oil everywhere," Allyn says. "A lot of the bio stock for fuel being grown in this country is leaving this country. So all this idea of reducing our dependence on fuel from foreign nations, we're sending our offshore because other countries are paying higher prices than we're paying."

It does work biodiesel more of a premium overseas, particularly in Europe, where specific legislation to promote and regulate the use of biodiesel is the looks in such countries including Austria, France, Germany, Italy and Sweden, along with straight diesel in the $9 range, have greatly increased demand. "Some people in the equation, Europe is willing to pay a higher price for [the biodiesel] contracts, probably to meet a demand that currently exceeds ours," Allyn says. "It's economics."

Not only is Europe importing bio, but it's also producing bio. According to the European Biodiesel Board, today, there are approximately 120 plants in the European Union producing up to 45 million barrels (1.8 billion U.S. gallons) of biodiesel annually, compared with an estimated 250 million gallons produced in the United States at more than 170 plants.

While some artists have complained about difficulty finding biodiesel when touring Europe, "We've had a number of artists successfully tour on biodiesel throughout Europe," Martin says, "and whose tours have been on the frontier of adopting biodiesel-powered tour buses, semis and generators." Ultimately, the touring industry is buying into biodiesel, and no one more so—and earlier—than Lyman with his tours. "Three years ago when we went to this people said, 'You're crazy, you can't get that much biodiesel,' and we were able to pull it together," Lyman says. "We can handle it. The supply chain of biodiesel is much easier," he says.

Naysayers notwithstanding, when it comes to biodiesel, "we got to keep pushing it," Allyn says. "Even though prices are high... people are getting more accepting of that price."

And "thanks to education," interest is certainly growing," Fussell says. "More artists want to do their part to make a change for the better."
ACROSS THE NATION
Live Music Giant Tests Greening Plan In San Fran
By Ray Waddell and Katie Hasty

When the big players go green, that’s when change is significant. And in live music, the biggest player is Live Nation, whose companywide effort to be more environmentally friendly is reaching its apex in San Francisco.

Live Nation San Francisco (LF SF) is in the midst of an environmental pilot program expected to result in a significant reduction of greenhouse gas emissions, energy use and waste generated by its six Bay Area venues and the 1 million fans who attend its events each year.

The participating venues are Shoreline Amphitheatre at Mountain View, Sleep Train Pavilion at Concord, the Fillmore, the Warfield, Punchline Comedy Club and Cobbs Comedy Club.

LN SF chairman Lee Smith says the process began about two years ago and eventually led to the office hiring California Environmental Associates as a green consultant.

“It’s a very daunting task. When you start, you don’t even know where to begin,” Smith says. “You can’t just flip a switch and go from whatever you were originally and be green overnight. It’s an evolution, not just a change.”

One of the first goals was to offset carbon emissions, not just those generated in producing events but what’s generated by people traveling to them, “which is probably 85%-90% of all offsetting,” Smith says.

LN SF also looked internally to greening it operation. Recycling was upped 15%, and water consumption reduced by 5 million gallons.

Educational outreach includes messages on video screens, tabling on concourses, a dedicated page on LN SF’s Web site and lots of contact with artists, including backstage battery recycling and offering a list of Bay Area biodiesel providers. A dollar from each ticket sold at Sleep Train and Shoreline benefits local environmental causes.

Twenty-five cents from each ticket sold helps Live Nation defray costs of going green, including hundreds of thousands of dollars in offsets. “It costs a lot of money to change out 2,000 light bulbs, but over the course of the life span of those bulbs there’s an energy and replacement-cost savings,” Smith says. “There is an upside to some of it, but what we do find in the normal everyday operational basis [with] things like kitchens, concessions, etc., when you try to find products that are more appropriate, it is costlier.”

Smith won’t go as far as to call any LN SF venues “green.” “Some may consider them green, others may have a stricter interpretation,” he says. “I don’t make any claims. I just keep moving forward.”

Live Nation senior VP of communications John Vlautin adds, “We’ve learned a lot from San Francisco, and those learnings are certainly guiding our approach on a national level.”

GREEN SPACES
More venues are finding that going green is not only a worthy cause, but a cost-efficient one as well. Below, a sample of venues approaching eco issues in new and interesting ways. Each plan to become, or already are, LEED (Leadership in Energy and Environmental Design) certified.

SHED SHOW MAKEOVER
Sandstone Amphitheater, Kansas City, Kan. This year, longtime promoter Chris Fritz of New West Presentations plans to make this 10,000-capacity shed into the Midwest’s first LEED-certified amphitheater. He’s tearing out seats to make room for more general admission, but also ripping ground to plant trees in the lawn section. The cups that will be used will biodegrade in 30 days, drivers will be rewarded with discounts or free parking if they drive hybrid or carpool, and local/organic food and beverage purveyors are welcomed onboard—without upping ticket prices one penny.

NONPROFIT RAISES THE CEILING
Freight & Salvage, Berkeley, Calif.
As the folk venue has been preparing to move to a new location, organizers are renovating from the top down—literally. Once finished, the new space will feature native trees and grasses planted on the roof (the first green roof of its kind in the city), serving as natural insulation and draining rainwater to be filtered for other uses in the building. Executive director Steve Baker estimates the money saved by such measures will double in 10 years.

OUTDOOR PROMOTER CONTAINS ITSELF
Charlottesville Pavilion, Charlottesville, Va.
Recycling is key for the pavilion, both moneywise and for the environment. Organizers sell concessions in No. 1- or No. 2-grade recyclable plastic cups, aluminum cans or 100% postconsumer recycled paper, and specifically sought waste contractors that would sort trash after shows to maximize the recyclable return. According to GM Kirby Hutto, the venue has reduced its waste by 85%, which eliminates tipping fees to local landfills. The money it gets back from recycle centers often makes up for the cost of purchasing the higher-cost materials.

GREEN DESIGN GOES HIGH ART
Galapagos, Brooklyn, N.Y.
Going green doesn’t mean compromising beauty. According to Galapagos director Robert Elmes, the venue’s new space in Brooklyn’s DUMBO neighborhood (opening in May) will contain a 1,600-square-foot indoor pond, an element around which the venue’s utilities and interior design will revolve. The pool controls the performance space’s heating and cooling but may also attract the art-savvy eye. Elements from the gutted building will be recycled, such as using unused wood to build the new bar and stage.
Leave it to the gadget industry to turn concerns over electronic waste into a sales opportunity.

Simply put, they're offering to buy back old devices to recycle or resell, in return for cash or in-store credit.

Coming to consumer electronic retailers nationwide this spring is the ecoNEW program from NEW Customer Service Cos., the company that provides extended warranty plans and protection programs for such retailers as Best Buy and Wal-Mart.

Participating retailers (which have not yet been announced) simply advertise that customers can return any electronics products they own—even if they weren't purchased at the store—to the program and in return receive an in-store credit gift card for a predetermined amount based on the type and condition of the device. EcoNEW handles all the collection and evaluation details and issues the gift cards directly.

Another company is TechForward, which offers a guaranteed buyback program similar to the optional extended warranty services offered by many consumer electronic retail stores. But instead of buying extra coverage in case the product breaks, you're buying insurance of sorts against future upgrades.

TechForward VP of operations Marc Lebovitz says the program enjoys a 12% conversion rate on the devices covered. Close to 70% of all the devices covered under the plan are returned for the agreed-upon fee.

Both ecoNEW and TechForward then evaluate the condition of the devices returned, wipe clean the hard drives and either resell the refurbished devices online via their own used MP3 sites or even eBay or harvest the components and sell them as salvage parts.

The money gained from this process ostensibly pays for the rewards given to the customers. While TechForward hopes the difference will make a tidy profit, ecoNEW will be happy to just break even.

"It's not necessarily the revenue opportunity, because frankly it's not that great," NEW senior VP of strategy and corporate development Kevin Porter says. "If you look at the margins...they're razor thin. Until we have more experience on the flow rate of product, we're not quite sure yet if this will be a positive money maker. We're hoping to at least make it neutral."

The benefit, ultimately, comes in encouraging more sales.

"It allows people to purchase now with more confidence," Lebovitz says. "Sometimes people will wait to make a purchase because they know a new device will come out in three or six months. This allows them to purchase now and know they can upgrade to the new one whenever they're ready."

But environmental responsibility is also a driving factor, and both companies are gambling that end-of-life programs like these will become more profitable in years as demand increases for safe disposal programs for consumer electronic products.

Following is a quick snapshot of companies offering buyback programs.

**TECHFORWARD**

How it works: Customers buy the plan at point of purchase for a guaranteed rate, then return the item using the program’s free packaging and shipping.

Supporting stores: Los Angeles-area independent electronics stores

Cost to consumer: About $9 for MP3 players, more for other devices

Reward rate for an MP3 player: The guaranteed buyback on an iPod Touch is $240 for a 3-month-old device, $190 for up to six months and $140 for up to a year. Prices may vary if the units are damaged or inoperable.

**ECONEW**

How it works: Customers fill out an online survey detailing what devices they want to get rid of and the condition of the product, and ecoNEW provides an estimate for the buyback, as well as free shipping.

Supporting stores: TBA, but warranty clients include Best Buy and Wal-Mart

Cost to consumer: None

Reward rate for an MP3 player: $20-$60 range depending on model, in-store credit only

**APPLE**

How it works: Customers can return iPods to any Apple store for a discount on a new iPod bought that day. Also offers a mail-in recycling program for iPods and mobile phones.

Supporting stores: All Apple retail locations

Cost to consumer: None

Reward rate for an MP3 player: 15% discount on new iPods when returning to the store.

No reward if mailed in.
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  - Music World Entertainment

- TERO QJANPERA
  - EVP
  - Communities
  - Nokia

- BRANDON LUCAS
  - EVP
  - Business Development
  - MySpace

- PETER LURIE
  - Senior Director
  - Cartoon Network

- OLIVER MAID
  - EVP
  - Mobile Games

- PAUL PALMIERI
  - CEO
  - Virgin Mobile USA

- MIKE GOODMAN
  - Analyst
  - Yankee Group

- AARON GROSKI
  - President
  - Control Room

- LUCY HOOK
  - Formerly President
  - Fox Mobile Entertainment

- TEEMU HUUHTANEN
  - President
  - North America & EVP
  - Business Development
  - Sulake

**FEATURED SPEAKERS INCLUDE:**

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  - VP
  - Digital Business
  - Operations
  - Zomba/Jive Entertainment

- BRAD LUCAS
  - Dir, Mobile Business Development
  - MySpace

- LUCY HOOD
  - Formerly President
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Festivals Fly The Eco Flag
Events Seek To Ease Environmental Impact From Crowds By Mitchell Peters

With upwards of 60,000 people in attendance per day, the potential for negative environmental impact at large-scale music festivals is huge, what with fans arriving in gas-guzzling cars and then proceeding to litter the grounds with thousands of water bottles.

But that same gigantic number of festivalgoers represents a powerful platform to spread a green message, says Adam Gardner, guitarist/vocalist for rock act Guster (see Q&A, page 24). Gardner is co-founder of environmental nonprofit Reverb, which focuses on greening tours for artists. “People are there for multiple days,” he says, “and you can take greening a lot further because you’re in a stationary place.”

Gardner has witnessed environmental efforts firsthand while performing with Guster at such green-friendly festivals as Manchester, Tenn.’s Bonnaroo Music & Arts Festival and the Austin City Limits in Austin—festivals that are exploring everything from carbon offsetting to solar energy to reduce their environmental impact.

Reducing a massive festival’s carbon footprint can happen in a number of ways—from small measures to large endeavors. Sending away concertgoers with educational pamphlets (printed on recycled paper with soy ink, of course) that give suggestions on saving Mother Earth could make a significant impact, but perhaps even more important are the larger steps that can be taken to ensure the festival itself is as eco-conscious as possible, be it through recycling, transportation efficiency, solar-powered stages, landfill reduction or biodegradable cups and cutlery.

The festival promoters interviewed for this story declined to give a specific dollar amount for how much of an investment it takes to go green, but “it’s in the six-figure number,” says Charlie Jones, one of three partners at Austin-based C3 Presents, which produces Chicago’s Lollapalooza and Austin City Limits. “It’s a significant line item in our budget that’s not recoupable.”

But there is always room for innovation to improve the festival greening process. Most producers of multiple-day music
festivals employ in-house "green teams" and outside consultants to ensure that their events are environmentally sound. As the 2008 festival season approaches, here is a look at what is being done to raise environmental awareness and reduce the carbon footprint of large-scale fests.

**THE COACHELLA EXPRESS**

Nearly 187,000 concertgoers attended last year's three-day Coachella Valley Music & Arts festival at Empire Polo Field in Indio, Calif. Paul Tollett, president of Los Angeles-based concert promoter Goldenvoice, which produces the annual festival, does not have an exact count on how many cars passed through the gates each day, but one thing is certain—it was enough to raise concern.

To reduce that number of automobiles at this year's fest, set for April 25-27, Tollett did what any eco-friendly promoter would do: "We cut a deal with Amtrak," he says.

Based on the European model, where "everyone takes the train" to festivals, Tollett says 500 campers—who sign up at coachella.com on a first-come, first-served basis—will get a free ride from Los Angeles' Union Station to a temporary train platform in Indio (billboard.biz, March 19). The free train, dubbed the Coachella Express, departs April 24 and returns to L.A. April 28. "In a small way, what we're trying to change is the way people are going to music festivals," Tollett says.

In the United Kingdom, "all of the surveys we've done say that about 80% of a festival's environmental impact is getting to and from the site," Live Nation U.K. environmental services manager Andrew Haworth says. For this June's three-day Download Festival at England's Donnington Park, which last year drew 70,000 attendees, Live Nation will cut down parking availability. The frequency of shuttle buses from local train stations to the festival will increase by about 40% from 2007, according to Haworth.

**ROTHBURY'S CARBON OFFSET**

For this year's inaugural Rothbury Festival, to be held July 3-6 in Rothbury, Mich., producers Madison House Presents and AEG Live are allowing ticket buyers to pay above the set ticket price to offset the estimated carbon dioxide produced during travel to the event. When buying tickets, users can check a $3 box to offset the impact of traveling to the festival or a $7 box, of which the first $5 will go toward offsetting travel and the remaining $4 will benefit a program that aims to bring solar power to schools in Michigan. As an incentive, festivalgoers who check the $7 donation box will automatically be entered into a raffle where the grand prize is a two-person eco-friendly trip to Costa Rica.

Since Rothbury Festival ticket-sellers—which are printed on 100% recycled materials—went on sale in early March, approximately 20% of purchasers checked one of the two boxes, according to Sarah Haynes, founder of green-friendly marketing and promotion company the Spitfire Agency.

Similarly, Live Nation U.K. will give concertgoers the chance to tack on 40 pence (for Hard Rock Calling and O2 Wireless) and 50 pence (Download Festival) to ticket prices as a way to offset transport emissions. "None of that money goes to Live Nation," Haworth says. "The money goes to an approved charity that works on offsetting projects."

According to a 2008 survey published by AGreenerFestival.com, 48% of music fans in the United Kingdom said they would pay more for greener events, while 36% would consider a festival's environmental policy before deciding to buy a ticket. The survey, conducted by the Buckinghamshire New University, was based on responses from 1,407 festivals across Europe—approximately 500 of which were from the United Kingdom.

**RENEW AT BONNAROO**

With 5,000 staff and 20 department heads, producing the annual Bonnaroo Music & Arts Festival is "literally like creating a small city," says Richard Goodstone, a partner with Superfly Productions, which co-produces Bonnaroo with A.C. Entertainment.

And, like all cities, festivals need power too. Although it probably won't be functional for the 2008 edition, scheduled for June 12-15, organizers are looking to build solar-powered renewable energy sources on the festival's site, located on 700 acres of farmland about 60 miles south of Nashville.

"We're looking to put infrastructure into the site," Goodstone says, adding that he's unsure how much such an endeavor would cost. "We'd be creating energy throughout the year with the goal of being energy-neutral, and putting as much energy into the grid as we take out." Bonnaroo currently relies on energy produced through generators.

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Remember Live Earth? We thought so.

Last summer's global megaconcerts were precedent-setting on many fronts, from the clarity of the cause and the mammoth logistical challenges faced, to the ambitious green staging of the shows and the multi-platform mass-messaging.

They pulled off their primary goals: raising awareness, executing as green an event as possible and setting a new standard for environmentally friendly live entertainment. Live Earth was a carbon-neutral event on a global scale, reaching an estimated 2 billion people with a message about climate crisis.

While artists have for decades supported environmental issues, Live Earth in many ways galvanized the live music industry toward a common cause. "Live Earth was that big spotlight on an issue we all were kind of working on and aware of," says Jason Garner, CEO of North American Music for Live Nation, which produced Live Earth concerts in New York; London; Hamburg; Washington, D.C.; and Shanghai, China.

"Live Earth united the industry behind this moment," Garner continues. "We were already on our way to sorting through it, but they took it and moved it to the forefront as a major issue that every entertainment company had to be aware of because it's important to the fans and the artists, and that's what we're all here for.

The question is, Does Live Earth's message live on? Its executive producer, Kevin Wall, whose extensive resume includes Live Aid in 1985 and Live 8 two decades later, is obsessed with making that happen, though it's a process fraught with challenges.

"When we worked on Live 8 or Live Aid, we could say, 'This young person here in Africa is starving and they're going to die unless you send $20.' A person at home could have a feeling of emotional attachment, reach into their pocket and pull $20 out, giving it to you and that kid would live for a year," Wall says. "With the environment, the reason this has never happened before on a global basis is there's no immediate result you could look for. It's about the air we breathe, the climate, etc. That made it very tough.

"Live Earth has now transitioned from a one-time event producer to an ongoing advocacy organization harnessing the power of entertainment to deliver a solutions-driven, action-oriented message to a global audience to combat the climate crisis," according to Live Earth marketing/PR director Elvis Cummings.

So now that the concerts are a memory, this clearly isn't a case of problem solved. "There are changes happening, but in general when you read these scientific reports that keep coming out you realize that these problems didn't just go away because we did a concert, or a movie won an Academy Award, or Al Gore won the Nobel Peace Prize," says Wall, who received the Humanitarian Award at the Billboard Touring Conference last fall for his Live Earth efforts. "This crisis is only going to go away because real actions are taken.

Wall's goal now is to work with Gore to get the "Kyoto 2" treaty ratified around the world. A series of fall concerts and events are geared to draw attention to the issue (see story, page 35).

"We've done the global awareness thing and we've moved the needle. Certainly the greening issue and sustainability is talked about in every corporation in every country in the world today and we're part of that," he says. "Now we're going to get very specific with that emotional 'ask' in trying to achieve a very specific goal, which is in the Kyoto 2 treaty.

Meanwhile, the ongoing voice of Live Earth will be heard via an industry "best practices" guide. The organization will soon publish a book with the working title of "Live Earth Sustainable Standards (LESS)" in conjunction with the British Standards Institute. In the fall, live events will be able to green their projects according to this standard and receive a certification.

While "LESS" will be a lasting legacy, Live Earth might well be remembered as a much more to the evolution of media and how people consume live events.

Wall says that in delivering Live Earth, "we really were challenged with old media versus new media." In the United States, Live Earth claimed an aggregate 19 million viewers across its various TV outlets. However, he says the more impressive feat was what Live Earth generated online. "We ended up with over 100 million unique visits. The press focused in on the NBC prime time number and didn't focus in on the new-media number, and I think we are in an evolving state today that's no longer a spin-off TV and what happens on a network.

Today's music fans are "platform agnostic," Wall says. "The real story was in digital form. We broke all records, it was a multiple of five above anything that had ever been done in this country."

MAKE IT GREEN

Live Earth organizations were always aware of the potential hypocrisy involved in staging a global rock concert against climate change. So not only was there the challenge of producing such a massive undertaking, with 150 acts at 11 sites around the world, it also had to be green.

By all measures, Live Earth achieved the environmental goals of its event. "The idea was to produce a green event from start to finish," says Josh Stempel, captain of the Live Earth "green team." Going in, producers wanted to reduce impact and increase efficiencies in the areas of energy use, transportation and waste. Then they wanted to accurately measure how well they did in those areas, conduct an "accounting" and then purchase carbon offsets to effectively create a carbon-neutral event. (Buying carbon offsets is the act of making contributions to a separate project or organization to help support renewable energy sources.)

Stempel says, "We did a little bit of comparison analysis, and..."

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ECO BOOSTERS

Need Carbon Credits? Wind Turbines? Five Cos. That Will Green Your Event

GLOBAL INHERITANCE

globalinheritance.org

Eric Ritz, executive director of Los Angeles-based Global Inheritance, is helping coordinate the logistics for a deal between Coachella Valley Music & Arts Festival producer Goldenvoice and Amtrak. Amtrak will provide a free train ride to a select number of Coachella campers from Los Angeles to the festival’s site in Indio, Calif. "With gas prices the way they are, what better way is there to go?" Ritz asks. Modeled after a program created for the annual Vans Warped tour, Ritz also helped Coachella with last year’s widely popular water bottle recycling program, which let concertgoers exchange 10 empty bottles for a free bottle of ice-cold water. "We took in 125,000 empties," says Bill Fold, one of three Coachella producers.

GREEN MOUNTAIN ENERGY

greenmountainenergy.com

After calculating emissions created by generators, electricity, staff travel and office space, Austin-based Green Mountain Energy was able to offset more than 94,000 pounds of...
when you look at other events like the Super Bowl, World Cup or Olympics, you’ll see that in terms of the music space that Live Earth is really setting the standards as to what a green event is, what a carbon-neutral event is in the music space.” Live Earth calculated its estimated gross carbon emissions, throughout its 10-month planning and execution process and including the concert day itself, at 19,708 tons.

By comparison, according to Stempel, the carbon accounting for the 2006 Super Bowl was roughly 500 tons for the one-day event. The World Cup greenhouse gas accounting captured approximately 92,000 tons of carbon equivalents, and the 16-day 2006 Winter Olympics in Turin, Italy, measured total carbon emissions at 106,000 tons. “The important thing to note here,” Stempel says, “is that all of these events, and Live Earth, have committed to making sustainable live events to reduce environmental impact.”

Indeed, Live Earth’s overall “diversion rate” was 81%, meaning that of all the waste created and collected at the event, 81% of it didn’t go to landfill. “It was composted and turned back into dirt or mulch, or it was recycled in the form of plastic or aluminum or something like that,” he says. “And that’s really unprecedented for a set of events the scale of Live Earth.” Stempel says.

Day of show, Live Earth also raised the bar in terms of its emissions footprint, purchasing renewable energy credits to offset some 1,000 tons of carbon emissions and somewhere between 300 and 400 tons of production-related emissions.

“The audience transportation for events like this represents around 87% of the emissions related to the event because you’re moving thousands of people,” Stempel says. “At Giants Stadium we got the public transportation usage up to 23%, and everybody I talked to at New Jersey Transit and elsewhere had said that was unprecedented.”

The question remains: Is such sustainability sustainable? Stempel thinks it is. “A lot of things Live Earth pioneered I believe are continuing,” he says. “A lot depends on the tour manager and the artists to continue on their own, and Live Earth is certainly going to help people do that.”

Of course, some touring professionals talk a good green game until they see increases in budgets of as much as double-digit percentages in the short term. But according to MusicMatters president Michael Martin- tin, “Greening an event doesn’t have to add more to a budget,” noting that costs can be defrayed through sponsorship or marketing value.

For those interested in greening up, Live Earth has already published a first edition of a green event guideline, essentially a how-to manual to greening events. “In the spring we’ll publish a second edition that really fleshes out a more practical way, a way that doesn’t require as much input from environmental specialists like yourself,” Stempel says.

Stempel fully believes that venues and live events are greener today because of Live Earth. “And the trend on that is still increasing quickly,” he adds. “You’re seeing more artists come out and announce green tours, you’re seeing more venues implementing things independently and through corporate structures as well, and Live Earth was a big part of inspiring and driving that effort and showing how you can do that.”

Indeed, the touring industry in particular has accelerated environmental friendliness. Instead of press releases touting massive production and a fleet of seminars, corporations, and participation from the United States.

“From Live Earth’s perspective, we want to put pressure on the U.S. presidential candidates to include this treaty as part of their election platform, because they are the ones who will decide whether the U.S. participates in the treaty,” Cummings says.

Live Earth will continue to work with Nobel Peace Prize winner, former VP and longtime climate crisis activist Gore in bringing attention to Kyoto 2. The goal is global ratification of the treaty by 2012.

Live Earth hopes to bring the heat heading into the November elections with a series of other Live Earth events at college campuses in October. Specifics will be announced in the coming weeks. The events will have a “call-to-action” motive, encouraging people to vote Congress, the White House and local politicians. The pre-election timing is critical.

“We want to make sure the candidates, whoever they are, local or national, specifically are addressing this issue of where they stand on Kyoto and the climate crisis,” Wall says.

The concerns won’t have the “spectacle” or global feel of last July. “We’re aiming specifically to college campuses, so the artists’ makeup will be a bit different, and there won’t be as many artists because it’s not just about the artists,” Wall says.

“Al Gore asked me if I would go out and keep up the charge and we’re happy to do it with them. The Kyoto Treaty will be a very specific task and action for people to take. I think it’s the next step.”

— Ray Waddell
What's In Store

Just about anything can be made green-friendly these days. Here, Billboard spotlights eight products that are not only good for your listening habits, but the planet as well. By Mitchell Peters and Jacob Smyle

The demand for eco-friendly music products and accessories is on the rise, says Doug Farquhar, head of business development for BuyGreen.com, which offers environmentally friendly products to consumers and businesses. "We're beginning to dig a little deeper into the mainstream," he says.

Indeed, Farquhar has noticed that going green is "becoming cooler" among the younger generation and the mainstream. As such, BuyGreen will soon begin selling Trevor Baylis' hand-cranked MP3 player, which doesn't require batteries. The website also offers Solo's solar battery chargers, designer dishes and clocks made from recycled vinyl LPs, and Voltaic solar backpacks.

For those who might argue that buying green-focused music products and accessories requires extra cash, think again. Kids in particular "don't understand what it costs to charge up their iPod over a year," Farquhar says, noting that solar battery chargers are an alternative. "They just stick [the iPod] in the wall and it magically gets recharged."

FASHIONATION ECO-SPEAKERS
Retail price: $14.95
Listening to your favorite band and saving the environment can be a splendid thing, especially if done simultaneously. For about $15, these pint-sized speakers, made primarily from post-consumer recycled material, draw power from MP3 players, which means batteries or power chords aren't required.

JEFF DAVIS—COFFEE-TABLE COASTERS
Retail price: $18 (six assorted vinyl coasters)
Vinyl is booming again. Not only are sales way up, but thanks to designer Jeff Davis, the centers of old LPs are being recycled as coffee-table coasters. Rest assured, there's no need to worry about ring stains: The discs are sealed to prevent moisture from seeping through.

IMOEBA ECO-FRIENDLY IPOD CASES
Protect your trusty iPod in an eco-friendly way via Imoeba's line of cases made from recycled or reclaimed bonded leather. Proceeds from each case sold benefit environmental cause Earth911.

VY&ELLE BILLBOARD DJ BAGS
DJ Price: $60-$70
Stop the turntables! The prayers from eco-friendly DJs and mix masters have been answered. Made from recycled billboard vinyl, this line from Vy&Elle provides small and large DJ bags equipped with exterior zip pockets, a cell phone slot and, of course, plenty of room for your favorite vinyl LPs.

PAPERFOAM (ECO-FRIENDLY CD TRAY OR PACKAGING)
Retail price: various
PaperFoam's carbon-neutral CD/DVD packaging consists of 100% natural resources. Even better, the company has done intensive research (available at paperfoam.com) that proves its environmentally friendly products are financially comparable to conventional plastic jewel cases.

VERS 2X SOUND SYSTEM
Hand-crafted from wood that is harvested from sustainably managed plantation sources, the Vers 2x Sound System is available for iPods and iPhones. While no two are said to be alike, the Vers product uses power-efficient components and its packaging is made from 100% recycled material.

SOLIO SOLAR CHARGERS
Retail price: $79.95-$199.99
As long as the sun is shining, the pocket-sized Solio Solar Charger, available in a number of varieties and price ranges, will power anything from MP3 players to cell phones to digital cameras. From one hour of sunshine, the Solio Magnesium Edition, priced at $199.99, juices 50 minutes of music on an MP3 device.

TREVOR BAYLIS—THE ECO MEDIA PLAYER
Retail price: $275
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PLATINUM BLONDE

Swedish Pop Star Robyn Gets Her Groove Back

Some could label her a rebel, but Robyn might best be described as a teen pop survivor of the music industry.

In the years following her U.S. breakthrough in the late 1990s, the Swedish singer had nearly all but abandoned hopes of maintaining a successful career. But more than a decade later, Robyn will once again take a stab at American music fans with her self-titled album, which drops April 29 via Konichiwa/Cherrytree/Interscope.

"It is definitely like getting a second chance," Robyn says. "I had strained all my ideas of being an international artist again, because I was scared of the music industry."

The 29-year-old singer's 1997 U.S. debut, "Robyn Is Here" (RCA), reached No. 57 on the Billboard 200, producing such hits as "Show Me Love" and "Do You Know (What It Takes)." But when it came time to release a follow-up studio album in the States, to the dismay of record labels, Robyn insisted on removing away from her pop-focused sound. In turn, the labels declined to release her new material.

During the next several years, while signed to BMG in Sweden, Robyn was able to live comfortably by releasing a handful of overseas-only albums. But something was missing in the music, "I was always forced to conform to the structure of the major industry," she says. "I just wanted to devour myself. I wanted to start over."

Second chances are rare for most artists, but not impossible, as Robyn has shown us to prove. More than a decade has passed since the U.S. release of "Robyn Is Here," which has sold 922,000 copies in the United States, according to Nielsen SoundScan. Even so, her American fan base is as vibrant as ever. Interest was reignited following last year's U.K. release of Robyn's electro-heavy self-titled album, which first came out in Sweden in 2005 via the artist's Konichiwa Records.

"All of these international blogs and music sites quickly started to pick up on the music," Robyn says. "It really gave me the courage to believe there was an audience out there for me."

The new set finds Robyn collaborating with members of fellow Swedes the Knife and Teddybears, along with the likes of John Grant and Snoop Dogg, who eventually signed a joint venture with Island in the United Kingdom. To date, the album has sold slightly more than 160,000 units in Britain, according to the Official U.K. Charts Co.

Meanwhile, Cherrytree president Matt Kierszenbaum received Robyn's album from a friend who insisted he give it a listen. Kierszenbaum was sold after hearing a cover of Teddybears' "Cobrastyle." "I heard this super-arresting high voice and flipped out," he says. Robyn signed with Cherrytree in the United States based on Kierszenbaum's enthusiasm. With blog chatter and recent buzz from three U.S. club shows in February, to mention an appearance at Billboard's Soul Train by Southwest party and a Perez Hilton bash at the event, Kierszenbaum's strategy to market the forthcoming album is already in place.

Leading up to the U.S. release, Cherrytree in January issued "The Rakkamanie EP," which features a number of tracks from the singer's full-length record, including a burlesque style cover of Prince's "Jack U Off."

Additionally, in an effort to appeal to the urban demographic, Kierszenbaum recently put Robyn into the studio with rapper Snoop Dogg. "She sings the chorus on the remix of his single 'Sexual Eruption,'" he says, noting that the track is Snoop Dogg's biggest hit in Sweden.

The incentive for U.S. fans to buy an album that's been available overseas for approximately three years is newly recorded track "Dream On." Kierszenbaum says it has a "dance beat, but she has this beautiful melody over it. It's not like a bonus track or B-side—"it could be a single."

A coast-to-coast U.S. theater tour is being finalized by Robyn's North American booking agent Scott Sokol at Pinnacle Entertainment. The three-week trek is scheduled to begin April 26 at the to-be-determined venue in Miami and wrap May 17 at the Wiltern in Los Angeles.

Discussions are still pending for some stateside summer festivals, but Robyn has been confirmed to join the lineup of the first All Points West Music & Arts Festival, to be held Aug. 8-10 at Liberty State Park in Jersey City, N.J.
Second Time’s A Charm

Nashville’s Finest Help Otto Crack Country Top 10

James Otto is thankful for second chances. The 6-foot-5-inch mountain of a man, who describes his music as “country soul,” has broken into the top 10 of Billboard’s Hot Country Songs chart with “Just Got Started Lovin’ You,” which moves 0-9 this week.

Otto previously released three singles and an album on Mercury Nashville, although none cracked the top 10. While he hears no ill will, Otto says he’s happy to have a new fresh start: “I had three different heads of A&R while I was there,” he says. “This time I got a chance to do exactly what I wanted to do and that’s what you want as an artist.”

After exiting Mercury, Otto, a member of the Muzik Mafia along with John Rich, Big Kenny Alphin and Gretchen Wilson, among others, learned on his Mafia brethren for inspiration, collaboration and the chance to perform. “I kept the fire burning when it seemed it might get snuffed out,” he says.

The Washington state native, who moved to Alabama as a teen, hit the road with Big & Rich and Wilson, and also performed at the weekly Muzik Mafia shows in Nashville. “You can tell by the response from the audience if what you are doing is the right thing,” Otto says.

Rich has watched Otto’s confidence grow. “When you come out of a failed record deal and you released three songs that didn’t work, it’s real, real easy to get your confidence shaken,” Rich says. “His confidence level now compared to three years ago is night and day. I used to tell him, ‘You’re the biggest guy in the room, but you’re the smallest guy in the room.’”

New set “Sunset Man,” due April 8 on Bayway/Warner Bros., finds Otto working with two producers, Rich and Rascal Flatts’ Jay DeMarcus, who is Otto’s brother-in-law. “He knew me in a different way than John knew me,” Otto says of DeMarcus. “He was able to bring out another aspect to my artistry.”

Rich calls Otto a “giant” with a powerful voice. “The brutality of who he is comes out in his voice,” Rich says. Comparing Otto to Joe Cocker, Bob Seger and Ronnie Milsap, “When he really cuts loose he’s a soul country singer and we’ve been missing that. James is a throwback to those kind of singers.”

Among the standout tracks on “Sunset Man,” is the touching “Where Angels Hang Around,” which was written about St. Jude’s Children’s Research Hospital in Memphis. “Hopefully I’ll be able to build the kind of foundation that would help benefit the hospital,” Otto says. “Maybe someday that song will make sense for some of the money.”

On the opposite end of the spectrum is the hilarious “Drink & Dial,” which was written after an intoxicated Rich left a few choice voice mail messages for a number of Nashville industry leaders. “It occurred to me the next day that maybe that wasn’t the best idea,” Otto says.

Otto’s digital single sales have posted a gain the past 26 out of 29 weeks. For the week ending March 9, the total was up 15% over the previous week, selling 9,000 downloads, according to Nielsen SoundScan.

GLOBAL PULSE

EDITED BY TOM FERGUSON

PORTA PREPPED

Barcelona-based hip-hop artist Porta has become Spain’s first music star to emerge from the Internet. The 19-year-old rapper’s first physical CD, “En Boca De Tontos,” was No. 1 on the Media Control’s Top Singles chart for the week ending Feb. 24 and remains on the chart.

Universal Music Spain signed Porta in November 2007 after two “demo” albums he had placed on his MySpace page—“No Es Cuestión De Edades” (2006) and “No Hay Truco” (2007)—logged more than 5 million track downloads. In addition, YouTube registered more than 14 million visits to homemade videos of Porta posted by fans. The artist also drew some less welcome attention, however, with criticism from a Spanish women’s group of his 2006 song “Las Niñas De Hoy En Día Son Todas Unas Guerreras”—which translates as “Girls These Days Are All Sluts.” Porta insists, however, that he is completely anti-sexist.

Porta has created one of the most important music stories in Spain in recent times,” Universal Spain president Fabrice Benoit says. “He is an improbable case in a country where hip-hop, as a genre, has not found its real place yet.”

Porta is accompanied on the album by many acts from the emerging Barcelona rap scene, including Aid, Jusko and SBBN. Published by Ediciones Musicales Clipper’s, his booking agent is Madrid’s RLM. Universal has, as yet, no overseas plans.

—Howard Llewellyn

KORA VALUES

Having topped the album chart in its native New Zealand, reggae-hip-hop quintet Kora is looking overseas.

The band, formed in 2002, is largely a family affair, containing the Kora brothers—Laughton, Stuart, Francis and Brad—plus bassist/keyboardsist Dan McGuer. Its manager/booker is Auckland-based Laughton’s wife Michelle, and it releases its records on its own Kora Records label.

Published through Border Publishing, Kora is touring Australia through March, having licensed the album there to Shock Records for a Feb. 16 release. Southampton, England-based indie Shiva will issue the album in the United Kingdom. Kora made its U.K. debut last September in London and plans dates in Japan and Hawaii later this year.

Though family ties ensure that Kora stays a close unit, individual members are scattered around New Zealand. That dispersion, McGuer says, contributed to the gap between the band’s self-released 2004 debut EP “Volume” and the October 2007 release of its self-titled album. “We live in different parts of the country, so we have limited time to record,” he says. “And we wanted to do it properly.”

The band has toured relentlessness, drawing rave reviews and a live following that drove the album to a No. 1 bow on the New Zealand Recording Industry Assn. chart; it has since been certified platinum (15,000 shipped). The cover art—by New Zealand-born illustrators Damon and Kieran Oats, who have done work for Marvel Comics—reflects the band’s comic book/gaming obsessions.

—Christie Eleazer

WINTER SAFARI

Universal Music Italy is hoping to export pop/rap singer/songwriter Jovanotti’s current domestic success into major European markets next month. Jovanotti’s 15th album, “Safari,” has “got off to a cracking start,” since its Jan. 19 release. Universal Music Italy exploitation manager Raffaele Viganò says. The album topped the FIMI chart in Italy and hit No. 4 in Switzerland, where it was released simultaneously. Now April releases are planned for Germany and France.

The new album features guest appearances by reggae veterans Sly & Robbie, Brazilian pianist/bandleader Sergio Mendes, Michael Franti and Ben Harper—who duets on the album’s first single, “Fango,” which topped the FIMI digital tracks chart in December. A second single, “A Te,” was issued Feb. 29 after it became the top download on iTunes’ Italian charts. “It was an interesting case of the public pre-empting a record’s promotional strategy,” Viganò says.

Jovanotti’s publishing is shared by Universal Music Publishing Italy and the artist’s own Soleluna company; his booking agent is Milan-based Trident.
ALBUMS

ROCK

PANIC AT THE DISCO
Pretty Odd
Producer: Rob Mathes
Decaydance/Fueled by Ramen
Release Date: March 25

"Panic at the Disco’s sophomore set has a lot more cheeky moments and fewer busy elements than its smash debut, “A Fever You Can’t Sweat Out,” and, much like the exclamation point now absent from the band’s name, the superfluous noise is hardly missed. In a Beatle nod, the album begins with the crowd-noise-enhanced intro “We Were Staring” before “Time in the Afternoon” bursts with upbeat power chords and a singalong chorus. There’s plenty of twee to go around, including tracks like “That Green Gentleman,” “Behind the Sea” and ballad Northern Downpour—surprising, considering the band’s previous penchant for darkness on ‘Fever.” “Pretty Odd,” indeed: 15 tracks of welcomed live drum sounds, symphonies and stacked harmonies.—KH

COUNTING CROWS
Saturday Nights & Sunday Mornings
Producers: Gil Norton, Brian Deck

SHE AND HIM
Volume One
Producer: M. Ward
Merge
Release Date: March 18

“Indie-movie princess meets indie-rock prince in this collaboration between Zooey Deschanel and M. Ward, featuring a bland name and even bland album title. Luckily, they’re the most awkward things about this surprisingly rewarding collection of dusky, mesquite-flavored torch songs. She and Him ducks the celeb-novelty/’Return of Bruno’ thing thanks mostly to Deschanel, who penned nine of the album’s 11 tracks and spends much of it channeling Neko Case in a voice that’s just fine, if occasionally (though endearingly) rough. It’s best heard on the wonderfully brittle “Change Is Hard” and a slow, sexy take on the Miracles’ “You Really Gotta Hold on Me.” And if Ward knows anything, it’s how to work up spare frontier suffixes, all covered in echoing dobro and dust. She and Him feels like a class project Ward and Deschanel get to do because they’re famous, but “Volume One” is a fine use of the principals’ privileges.—JY

FLO RIDA
Mail on Sunday
Producers: various
Poe Boy/Atlantic
Release Date: March 18

"In 50 years, it’ll be a curious thing that the best-selling digital single of all time once belonged to Flo Rida and that the song, “Low,” power phoned the holidays and surpassed girly songs for months and months. “Low” is a well-deserved monster, and Flo Rida’s relatively long-in-coming debut sports precisely all the ingredients required of a rapper these days: production that sounds like money, exuberant materialism, several verses by Lil’ Wayne and a singular desire to keep people’s attention for very brief periods of time. Flo Rida’s flow is an engaging/ringy/dingy/he-sounds-like-Nelly thing. But his hooks can be rock-solid (“Ack Like You Know”) and his interest in gleaming synths and synthesizerism (opener “American Superstar”) comes into “Tubular Bells” space: really helps set him off from the legions of rappers clawing over each other to break out of the South.—JY

DESTROYER
Trouble in Dreams
Producers: David Carswell, John Collins, Destroyer
Merge
Release Date: March 18

"Never one to stick to the same formula, Destroyer’s Dan Bejar is up to new tricks on his eighth studio effort. Using a full-band approach as seen on 2006’s grandiose “Destroyer’s Rubies,” “Trouble in Dreams” is a less pop-oriented affair that finds Bejar moving in a more streamlined direction—for him, at least. Lyrical, he remains confounding, his idiosyncratic vocalplay in full effect with lyrics about “leopards of honor” and “Musically, each song comes closer to a fully realized idea: The subdued, strummy opener “Blue Flower/Blue Flame” builds into vi-brant and catchy melodies (“Dark Leaves Form a Thread”) and swirling blues rock (“The State”), hitting an apex with the gorgeous, stirring progression of “My Favorite Year” and eight-minute theatrical display “Shooting Rockets (From the Dark of Night’s Ape).” Bejar may consistently tinker with his sound, but the output has been reliably solid, and “Dreams” is no exception.—JM

TARJA
My Winter Storm
Producer: Daniel Presley
Spinefarm/Fontana/Universal
Release Date: Feb. 26

"Formed Nightwish front woman Tarja makes a confident bid for the female paparazzi throne with this majestic debut album, and its distinct personality finalizes her divorce from the symphonic metal band. The Finnish soprano's vision is as clear as her voice, which is a few shades warmer than reigning diva Sarah Brightman. Guitar-driven “Die Alive” and “Cia- ran’s Well” show Tarja still plans to rock, though she mostly eschews power chords for theatrical scoring. "Seeking for the Reign”/”The Reign” and “Oasis” are purely dramatic interludes, their sadness as palatable as the last act of a Greek tragedy. “Boy And The Ghost” and “Our Great Divide” and “Sunset” perpetuate the chill implied by the album’s title. Only a cover of Alice Cooper's “Poison” puts a crimp in the album's elegance, its arrangement is too underdressed for this formal affair.—CLF

BLUEGRASS
RICKY SKAGGS & KENTUCKY THUNDER
Honoring the Fathers of Bluegrass: Tribute to 1946 and 1947
Producer: Ricky Skaggs
Skaggs Family Records
Release Date: March 25

"The concept here is nothing short of creative brilliance. Not only did Loueke record two fine

JAZZ

LIONEL LOUKE
Karibi
Producer: Eli Wolf
Blue Note
Release Date: March 25

"The Blue Note debut of Benin-born guitarist/vocalist Lionel Loueke arrives as an ear-opening delight in the wake of his five-year span of creative bloom. Not only did Loueke record two fine

GNARLS BARKLEY
The Odd Couple
Producer: Danger Mouse
Downtown/Atlantic
Release Date: March 18

"If Gnarls Barkley’s debut, “St. Elsewhere,” was the sound of Danger Mouse and Cee-Lo Green tinkering around with the creation of their bizarre surf-pop/psychadelic hybrid monster, “The Odd Couple” is the sound of that monster escaping from the lab. It’s also about a thousand times darker. Danger Mouse goes from gospel to pop to spooky, often in the same track, and Green sets a new vocal bar on the desolate, acoustic-flavored nightmare ballad “Who Will Save My Soul.” Zippy first single “Run” and the vaguely romantic rubber ball “Blind Mary” are the only things here that approach the sonic territory of “Crazy,” and there are times when Green’s quavering falsetto gets downright evil (“Would-Be Killer”, “Open Book”). But it seems that the more comfortable the principals get with Gnarls Barkley, the more haunted Gnarls Barkley gets. And it gets stronger, too.—JY
CDs for indie Oblivion (one as a member of the collective Gilfema), but he was also enlisted to perform and record with such top-tier jazz artists as Terence Blanchard, Herbie Hancock and Wayne Shorter. All three praised Loueke's singular style of jagged geometric shapes, shifting time signatures, ebullient African-pop groove, guitar-voiced vocal union/counterpoint lines and sweet lyrics, which are on full display here. "Karibu!!" not only spotlights Gilfema's innovative rhythm team of bassist Massimo Biocati and drummer Ferenc Nemeth but also features guests Hancock and Shorter, who soothe Loueke into exhilarating improvisational flight on "Light Dark." The nine-track journey, which opens with the sunny, syncopated title track and ends with the juju-like "Nonvignon," marks this year's first major jazz revelation.—DO

KARRIN ALLYSON

Imagine: Songs of Brazil

Producers: Karrin Allyson, Nick Phillips

Concord

Release Date: March 25

Karrin Allyson has combined with a group of excellent players to create an extraordinary CD that's nothing less than a samba/bossa nova pleasurable cruise. She's touched the 14 tunes by songwriters of the likes of Jobim, Chico Buarque, Rosa Passos and Vinicius de Moraes, and performs them in excellent Portuguese as well as English. Her vocals are a revelation. She brings a distinctive approach to this material; her interpretations are incredibly simpatico. Listen to the directness and musicality of her take on the Jobim classic "Desafinado," the handling of "Imagine" shows her total grasp of the cinematic quality of this Jobim-Buarque original. For sheer, breathless romanticism, take a spin through Allyson's languid cover of Rosa Passos' "Outono (Stay)." Her Portuguese is wonderful, Rod Fleeman's guitar solo is Rio soulful, and Paul Williams' English lyrics are truly the language of love.—PVW

CARIBBEAN JAZZ PROJECT/AFRO BOP ALLIANCE

CARIBBEAN Jazz Project/Afro Bop Alliance

Producer: Dave Samuels

Release Date: March 25

The Caribbean Jazz Project, led by trumpeter and vibes wizard Dave Samuels, puts together this album with Maryland-based outfit Afro Bop Alliance. The vibe here is a distinctly Latin, big-band trip on songs by John Coltrane, Thelonious Monk, Dizzy Gillespie and several Samuels originals. Nineteen musicians played on these tunes (most of them sax and horn players), giving the set a powerful brass/reed sound. Their stellar cover of Coitran's "Naima" comes our way via a highly syncopated arrangement, nicely layered horns and solid solos from Samuels and saxophonist Steve Williams. Another intriguing number is the Samuels original "Afro Green," a more darkly colored piece with an interesting, dissonant, dynamic at work, particularly between the horns and Harry Appelman's piano.—PVW

POP

MADDOX DOWN

It's Not My Time (3:59)

Producer: Johnny K

Writers: B. Arnold, M. Roberts, T. Harrell, C. Henderson

Publisher: not listed

Universal Republic

Crossover hero 3 Doors Down donned its crown in 2000 with "Kryptonite," which topped mainstream and modern rock for nearly three months. Now comes its fourth self-titled disc. Already five at rock just three weeks out, the scrunching track—which has been performing live for nearly 19 months—brings dirty, drenched guitars; rumbling percussion, a soaring vocal from lead Brad Arnold, and a potent pop hook, all of which foster enough head-banging and singalongs to make the band as such. As 3 Doors Down gets a leg up on delivering their second consecutive No. 1 album, following 2005's "Seven Year Day," we'll find out May 6.—CT

ROCK

THE BLACK KEYS

Strange Times (3:09)

Producer: Danger Mouse

Writers: D. Auerbach, P. Carney

Publishers: McHoover McLeese/Chrysalis, BMI, Noneuch

For fifth album "At Mother's Knee," the band's first produced in a studio—Dan Auerbach and Patrick Carney of the Black Keys enlist Gnarly Barkley's Danger Mouse. The producer's influence is most apparent on first single "Strange Times," where he expands the minimalist duo's sonic repertoire to include ghostly background vocals coupled with piano. Fans will be relieved that the studio polish enhances rather than undermines the blues-rockers' grittiness, from the guitar-driven "Strange Times," to the signature piano, in "It's All Right," and the total of "Four Minutes to Save the World," which is hokey enough unto itself to sell the song. "4" qualifies as an event record between superpowers who not only share equal billing, but sound gangbusters together. Expect instantaneous penetration for this spring break '08 anthem.—CT

NEW & NOTEWORTHY

FERRAS

Hollywood's Not America (3:16)

Producers: The Matrix, Gary Clark

Writers: Ferras, L. Christy, G. Clark, E. Edwards, S. Spock

Publishers: various

It's every singer-songwriter's dream to post waries on MySpace and end up the next Sara Bareilles or Colbie Caillat—but imagine having your song featured on "American Idol"! (twice), then finding your humble effort most-added at adult top 40 radio. OK, so 25-year-old Illinois native Ferras has been working for years in SoCal, is signed to Capitol and worked with the Matrix on first single "Hollywood's Not America"—so success isn't that random—but any breaking act is a big deal in today's fractured music biz. The storytelling ballad is similar in texture and vocal style to Daniel Powter's "Bad Day," last year's "AI" exit tome. Still, Ferras' beautiful visual hook stands on its own. "So long, put your blue jeans back on, girl, go home/Remember, Hollywood's not America." A star is born, and this one doesn't have to go home, no matter what Simon says.—CT

CRITICS' CHOICE: A. A new release, regardless of chart potential, highly recommended for musical merit. All albums commercially available in the United States are eligible. Send album reviews and copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003) or to the writers in the appropriate genres.

EDGED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Alexandra Cahill, Gary Graff, Katie Hasty, Jessica Lettenmann, J. Khene, Dan Doullette, Sven Philip, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Verlee, Jeff Waber

PICK: A new release predicted to hit the top half of the chart in the corresponding format.

LEGENDS & CREDITS

MADONNA AND JUSTIN TIMBERLAKE

4 Minutes (3:10)

Producers: Madonna, Nate "Danja" Hills, Timothy "Timbaland" Mosley

Writers: Madonna, N. Hills, Timbaland, J. Timberlake

Publishers: various

Warner Bros.

It doesn't take anywhere close to "4 Minutes" to realize that Madonna is poised to score her first top 10 hit since 2005's "Hung Up." The launch single from upcoming "Hard Candy"—her 11th and final studio album for Warner Bros.—co-created and performed by Timbaland, with production props from Timbaland. There's a whole lot going on in the busy dance track: sing-song verses, infectious fughetta, cowbells, chants of "tick-tack" and "Madonna, Madonna," and a rap from Timbaland—but the trade-off chorus between Madonna and Justin Timberlake doesn't "Save minutes to save the world" is hokey enough unto itself to sell the song. "4" qualifies as an event record between superpowers who not only share equal billing, but sound gangbusters together. Expect instantaneous penetration for this spring break '08 anthem.—CT

PANIC AT THE DISCO

Nine in the Afternoon (3:13)

Producer: Rob Mathes

Writers: Panic At The Disco

Publishers: Sweet Chirp/EMI Decadence/Atlantic

Saying goodbye to overblown teenage drama, Panic at the Disco removes the angst-y emo eyeliner and returns with a relaxed, pop-oriented lead to sophomore set " Pretty. Odd. " which arrives March 25. Driven by a crisp, uptempo piano groove, the almost guitar-free "Nine in the Afternoon" overflows with melodic hooks and comes with a lush orchestral arrangement complete with bells and trumpets, which proudly quotes, um, the Beatles. "We're feeling good," frontman Brendon Urie sings blissfully, ecstatic about the makeover, and it only makes sense that the band deleted the exclamation mark from its name now that melody has won over image and the panic is gone.—SP
Def Jam Gets Rick Ross On Track And Atop Billboard 200

Rapper Rick Ross’s sophomore album “Trilla” got off to a rocky start, but now he’s having the last laugh. The Slip-N-Slide/Def Jam set, which was originally due in December, debuts this week at No. 1 on the Billboard 200 and No. 1 on Top Digital Albums, the first time a hip-hop album has crowned that tally since Kanye West’s “Graduation” last September.

In 2006, Ross gained quick success with his hit “Hustlin’,” which peaked at No. 11 on Hot R&B/Hip-Hop Songs and led up his debut, “Port of Miami,” for a No. 1 bow on the Billboard 200. The album has sold 794,000 copies in the United States, according to Nielsen SoundScan.

As a result, “Trilla” sold 12,000 downloads in its first week, the best showing for a hip-hop set since Lupe Fiasco’s “The Cool” moved 18,000 the week ending Dec. 23.

Additional reporting by Keith Caulfield.

BIG BREAKS

Fireflight Cements Audience Bond

Fueled by network TV exposure and an innovative Web site that takes its hit single, Fireflight’s sophomore set, “Unbreakable,” is off to a fast start for the Florida-based quintet.

The album debuted last week at No. 10 on Billboard’s Heatseekers chart and No. 15 on Top Christian Albums, while the title track, which appears in promos for NBC’s “Biologic Woman,” is No. 25 this week on Hot Christian Songs.

Flicker/Provident “pushed up” the release of the single to December when they weren’t planning on a single until January or February.

Fireflight frontwoman Dawn Richardson says, prompting the album to be moved up to March 4 from early April.

Fireflight’s momentum should continue thanks to being the first act spotlighted in the Gospel Music Network’s new Listen Up promotion. “They’re an emerging artist with great label support, an active and passionate fan base,” Gospel Music Channel VP of business development Paul E. Butler says.

Augmenting the promo campaign is Web site iamunbreakable.com, which hosts the “Unbreakable” video and has fans post their own stories. “People can write in and share how the album has touched them or how they’ve been able to overcome extreme adversity in their life,” Richardson says.

The band is known for responding to every message fans post on the Fireflight MySpace page, and Richardson says, “The main goal we wanted to set with this album was not only to talk about the things we were struggling with, but to really put an emphasis on breaking through and finding victory.”

“Fireflight” is distributed to mainstream retail via RED, and Flicker is in discussions with Sony about working the band to mainstream stations. “We really want to grow our fan base in the Christian marketplace before going to mainstream radio,” Provident Label Group director of marketing JoAnna Illingworth says.

—Deborah Evans Price

www.billboard.biz | 43

BACK IN PORT

Rieu Waltzes On Down Under

The Australian public’s love affair with the Beatles and ABBA once saw those acts achieve multiple, simultaneous chart entries. But no one has ever dominated a chart Down Under quite like 58-year-old Dutch violinist/conductor Andre Rieu.

Dubbed “the Liberator of the Violin,” the Universal Music Germany artist occupied no fewer than 12 slots on the Australian Recording Industry Ass’n March 16 Top 20 Music DVD chart, including “Live in Vienna” and “Andre Rieu at Schonbrunn, Vienna” at No. 1 and No. 2, respectively.

Rieu doesn’t have any albums on the current ARIA top 50 albums chart, however, and Universal admits his DVDs outsell his CDs by a ratio of 4-to-1. That’s largely due to the DVDs capturing the “fun, romanticism and sense of spectacle in his concerts,” says Cyrus Meher-Homji, Universal Music Australia director of marketing for classics and jazz.

Former Brussels Music Academy student Rieu founded his Johann Strauss Orchestra in 1987 with the aim of revitalizing waltz music. In the 1990s, the popularity of his elaborate stage productions spread from the Netherlands—and where he has a string of platinum albums—into Germany and France. In the United States, Rieu has scored three No. 1s on Billboard’s Top Classical Albums and has career sales in excess of 1 million albums—considerably greater than his career DVD/video total of 408,000 units.

According to the label, Rieu has sold more than 954,000 CDs or DVDs across 14 titles in each format since his catalog began rolling out in Australia in 2006. The Rieu roller coaster picked up speed after Universal struck a 2006 deal with pay-TV channel Ovation to air his entire concert catalog. By August 2007, he had a record six DVDs in the ARIA top 10; followed by September 2007 promotional visit, that figure rose to nine.

Universal Music Australia says the artist’s core demographic is females aged 45-plus; at national chain JB Hi-Fi, music product buyer Derek Durrant suggests Rieu has “brought people back to music stores who haven’t stepped in one for ages.”

Rieu’s world tour, with a stage set featuring castles, an ice rink and a cast of 250, hits North America in April and May. November shows are scheduled for Australia, where his new album, “Waltzing Matilda,” is due in April.

—Christie Eliezer

www.americanradiohistory.com
A ‘Rose’ By Another Name

The Voice Behind Marion Cotillard’s Piaf Performance Steps Out

When Marion Cotillard won the Academy Award last month for best actress for her portrayal of Edith Piaf in “La Vie En Rose,” Jill Aigrot, at home in the south of France, became “very emotional.”

“I was so very, very, very happy for all the team,” Aigrot says, speaking as her daughter, Caroline, acts as a translator. “A lot of people worked hard for that movie.”

Among them? Aigrot, who performed the vocals that Cotillard lip-synched to in the film, under guidance from the actress and director Olivier Dahan.

And while Cotillard may have received the bulk of the fanfare to date, the career of Aigrot—a veteran stage vocalist with appearances on French TV shows “Qui Est Qui” and “C’est L’Ete”—is being bolstered in the United States thanks to the film.

On March 11, Aigrot’s new CD, “Words of Love,” was released domestically on LML Music. It features Aigrot singing 19 Piaf songs, and to support the album, she has two tours planned in the United States.

The first will take place April 4-10 in Borders bookstores in New York, Chicago; Ann Arbor, Mich.; San Francisco; and Los Angeles. (Borders is a nationwide distributor of the album.) In July, Aigrot will return to the States to perform in jazz clubs in Los Angeles, San Francisco and Chicago, according to LML owner Lee Lessack.

“There’s such a mystique about Piaf that people really want to meet her because her performance is very much a modern embodiment,” Lessack says.

A key to introducing Aigrot to the States, Lessack says, was repackaging “Words of Love” to appeal to an American market. He redesigned the cover art, which now features Aigrot wearing a black dress and assuming a Piaf-inspired pose with the Eiffel Tower and a sparrow flying in the background. The credits and dedications in the liner notes were translated into English and include a mention of the film.

Aigrot’s resurgence started when she got the gig as Piaf’s voice for “La Vie En Rose” by her stage director. “I love the music,” she says.

She is familiar with her character’s songs for the bulk of her life. Aigrot was approached by the French TV show “Qui Est Qui” to perform “La Vie En Rose” and “Marry Me, Madeline.” She then got to meet Edith Piaf.

According to Lessack, a “great tribute” to Piaf by Edith Piaf, My Friend,” Aigrot mentioned her concert preparation to Richer, who insisted she sing some of Piaf’s songs on the spot. “She said, ‘Wow, in 40 years I have never heard someone so much like Piaf,’” Aigrot recalls. “She called Olivier and said, ‘I have someone for you.’”

Within two weeks, Aigrot was in Paris recording Piaf’s songs for “La Vie En Rose.”

The “La Vie En Rose” movie soundtrack, which was released in May 2007 by EMI Classics, contains remastered original recordings by Piaf, as well as score selections compiled by Christopher Gunning and a few select tracks performed by Aigrot and Maya Baranov. It has sold 42,000 copies in the United States, according to Nielsen SoundScan.

And while “La Vie En Rose” has renewed interest in the singer among casual fans, Aigrot says that she’s surprised at the intensity of the core group of Piaf followers. One recently gave her Piaf’s medal of St. Therese, which Aigrot now wears as a pendant on stage. “It’s a consecration to record something for Piaf,” she says.

TOBY TIMES TWO

There’s a double dose of Toby Keith on Billboard’s Hot Country Songs this issue. His tribute to a beautiful woman in a bikini and cowboy hat, “She’s a Hottie,” is No. 36 after three weeks on the chart, and Mica Roberts’ “Things a Mama Don’t Know,” a ballad duel with Keith, is No. 58.

Keith’s single, which he co-wrote with Bobby Pinson and self-produced, will be the only new song on his “35 Greatest Hits” (Show Dog Nashville), due May 6. He has scored 34 Billboard top 10 singles, including 16 No. 1s.

Roberts, a former backup singer for Faith Hill, Martina McBride and Billy Bob Thornton, used to wait on fellow Oklahoman Keith at a Nashville nightclub but he didn’t remember her when the two met on Willie Nelson’s bus years later. “Once he figured out who I was,” Roberts says in her bio, “he mentioned that he would be adding background vocals to his live show and he asked if I would be interested. That was in 2003 and I have been with him ever since.”

Roberts’ single, which was written by Liz Rose and Brandy Clark and produced by Keith, is her Show Dog debut. Country KRTY San Jose, Calif., and Julie Stevens is a fan. “I loved the song right off, then I fell in love with her voice,” she says. “I don’t think it hurts that Toby is singing with her on it. Their voices are great together.”

Keith is filming his second feature film, “Beer for My Horses,” in New Mexico. The movie is named for his six-week 2003 No. 1 single, which featured Nelson. It’s the latest film produced jointly by CMT Films and Keith, who also teamed up for “Broken Bridges,” which came out in 2006.

—Ken Tucker

Indie Results

Having established herself as one of the top artists in regional Mexican music’s duranguense genre, Diana Reyes is going independent for her next album. And with the first single from the indie release already cracking Billboard’s Hot Latin Songs chart, Reyes seems to have made a wise choice.

“Me Muero,” a cover of a recent pop hit by La Quinta Estacion produced in a regional Mexican style, enters the chart at No. 48 this week. On the regional Mexican airplay chart, the song is No. 21.

Reyes, known for her uptempo fare in the brass- and keyboard-driven genre, is no stranger to the Billboard charts, with two top 10 Latin albums and two top 10 regional Mexican airplay singles. When her contract expired with Musimex/Universal Latino, Reyes launched her own company, DBC Entertainment. The label, publishing and merchandise company will release her March 25 album “Insatisfecha” via independent distributor Select-O-Hits.

Reyes’ manager and DBC partner Gabriel Fergoso told Billboard in January that promotion of the album would focus heavily on retail and the Internet, beyond just radio.

Fergoso, Reyes and Select-O-Hits VP Johnny Phillips will be panelists at next month’s Billboard Latin Music Conference, where they will discuss their sales strategy April 8 during the “Distribution Connection” panel. Reyes’ 2007 album, “Te Voy A Matracar” is also a finalist for a Billboard Latin Music Award for regional Mexican album of the year by a female group or solo artist.

—Ayala Ben-Yehuda
Ross, 'Now' And Snoop Show Times Have Changed

You need look no deeper than the top three ranges of this issue's Billboard 200 to notice how the winds of change are reshaping the music industry.

No so long ago, it would have seemed inconceivable that a relative newcomer with minimal radio support could outsell either the multi-artist hits "Now" franchise or a media darling like Snoop Dogg. But that's exactly what Miami rapper Rick Ross has done (see story, page 44). Until first-day sales had rolled in, I suspect even distributing label Island Def Jam doubled Ross would now his competition down.

While I still believe radio is the shortest route to a hit album, with two No. 1 sets in less than two years, Ross proves there are ways in this newfangled world to reach pay dirt without widespread radio love.

As a lead artist, none of Ross' tracks has reached the top 10 on Hot R&B/Hip Hop Airplay nor the top 20 at the hip-hop-focused Rhythm format, but he is one of those artists who makes up the difference elsewhere.

"Push It," from his first Def Jam album, was a huge market ringtone seller, months before his "Port of Miami" set opened on top with first-week sales of 187,000 copies. But the competition was lighter for that album than his new set faced; the No. 2 album for the week ending Aug. 13, 2006, was Breaking Benjamin's "Phobia" with debut-week sales of 125,000.

This time, Ross' "Trilla" squirmed off against the "Now" franchise, which has produced 12 No. 1 albums in the last 10 years, and veteran artist Snoop's "Ego Trippin,'" which houses "Sensual Seduction," a multi-format hit since December.

Snoop's "Seduction" hit No. 3 on Rhythm Airplay and No. 5 on R&B/Hip Hop Airplay, reaching far larger audiences than "The Boss," the lead track from Ross' new set. The latter reached Nos. 29 and 18, respectively, on those same two radio charts, but No. 7 on Hot R&B Masters.

LESS WOW FOR 'NOW': In the late '90s and early '00s, when industry observers expected file sharing to cool sales on the "Now" series, the multi-album line still drew big numbers, clocking half-million-plus weeks with three different volumes.

The vitality of the "Now" albums was questioned again in 2003, when Apple's iTunes vastly expanded the market for digital downloads, yet 10 different editions ranged in weeks of 300,000 or better between that year and 2006, with "Now 16" mustering a start of 304,000 in the summer of 2004.

Lately, though, changes in consumer behavior have caught up with the line. "Now 21" launched with 169,000 copies sold, the lightest start any of its new hits editions have clocked since the first one reached stores in 1998. That set began with 488,000, but the second volume opened at 171,000 in July of 1999. Since November 2006, when "Now 23" began with 337,000, none of the subsequent editions have sold as many as 300,000 copies in its biggest weeks, and the new one is only the third against the 27 to start shy of 200,000.

So, while the line remained vital longer than some predicted, a hits compilation does have less value in today's a la carte world.

Still, as -- seems the "Now" brand has earned currency for archival compilations. Its three Christmas editions have sold 5.6 million, the first of those accounting for 3.3 million since 2001. This week, "Now That's What I Call the 80s" bows at 34,000 copies — and there are zero downloads represented in that total because the album's digital version did not qualify to count toward the original release's tally.

The best week by a non-Christmas variation was 90,000 for 2006's "Now #1s."
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<thead>
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<td>Rise &amp; Fire</td>
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<td>GARY JASON</td>
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<td>Sara Bareilles</td>
<td>23</td>
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<td></td>
<td>STOP THAT</td>
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Another week, another hit entry courtesy of ABC’s 31/2 promo campaign. This item into the top 20 spots up the tally with a 12% jump.

For those keeping score, the "Best of Both Worlds Concert" album (obtaining at No. 1) is the fourth "Hannah Montana" - related to make the top 10 in less than two years.

After releasing March hit with bonus tracks and a DVD, the Band's set rockets with a 17% increase. It was the fifth-best selling album in history last week.

**Switchfoot's** effort, which features Pauley Perrette, gives河北乐队 (No. 55) his first credited entry on Billboard album chart.

Data for week of MARCH 29, 2008 | CHARTS LEGEND on Page 60

www.americanradiohistory.com
### HOT 100 AIRPLAY

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<tr>
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<td>2. LOW</td>
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<td>3. CRAZY</td>
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<td>4. BUSTED</td>
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<td>6. AIRMAIL</td>
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<td>7. SNOOP DON'T RAP</td>
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<td>9. SLOW</td>
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### ADULT TOP 40

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<tr>
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<td>3. THINK OF YOU</td>
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### ADULT CONTEMPORARY

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### HOT DIGITAL SONGS

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<td>4. LOVE SONG</td>
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<td>6. TALK A GOOD GAME</td>
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### MODERN ROCK

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<td>5. THE PRETENDER</td>
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<td>6. IF I HAD EYES</td>
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<td>7. FALL</td>
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<td>8. THE GOOD LEFT UNDONE</td>
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<td>9. RISE ABOVE THIS</td>
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<td>10. NINE IN THE AFTERNOON</td>
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<td>11. ALMOST EASY</td>
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<td>14. RISE ABOVE THIS</td>
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Go to www.billboard.biz for complete chart data.
### POP 100 Airplay

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### HOT SINGLES SALES

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### Chart Legend

- **Top 40 Hits**
- **Singles Sales**
- **Airplay**
- **Hot 100**
- **R&B/Hip-Hop**
- **Adult Top 40**
- **ADULT CONTEMPORARY**
- **MODERN ROCK**
**HOT COUNTRY SONGS**

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<tr>
<th>No.</th>
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<th>Genre</th>
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<td>Montgomery Gentry</td>
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<td>3</td>
<td>Blake Shelton</td>
<td>&quot;John Cena&quot;</td>
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<td>Tim McGraw</td>
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<td>5</td>
<td>Jason Aldean</td>
<td>&quot;When She Says You Least&quot;</td>
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**R&R COUNTRY DAILY UPDATE**

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

**BETWEEN THE BULLETS**

 Ending his longest streak without a No. 1 single, Alan Jackson roars back to the penthouse on Hot Country Songs as "Small Town Southern Man" becomes his 23rd chart-topper, his first in more than four years. His longest prior dry spell atop the chart was 20 months. With 30.4 million impressions during the tracking week, the lead single from Jackson's "Good Time" (still No. 1 on Top Country Albums) gains 1.1 million impressions (2.1), halting a two-week stand at No. 1 by labelmate Carrie Underwood's "All-American Girl." It’s the fourth time this decade that one Arista Nashville artist has replaced another at No. 1, the first time since Brad Paisley's "When I Get Where I'm Going" followed Underwood's "Jesus, Take the Wheel" in the March 4, 2006, issue. Jackson is now second to George Strait (24) among artists with the most No. 1s in the Nielsen BDS era; Tim McGraw is in third (22).  

— Wade Jessen
### Top Latin Albums

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### Notes
- **Hector Acosta** broke at No. 32 or a 3% gain, thanks in large part to a new release from "El Pedrito."
**Latin Airplay**

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**Latin Albums**

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**Tropical**

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<td>Sin tu amor</td>
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**Singles**

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**Singles**

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### Euro Digital Spotlights
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**Poland**

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**Wallonia**

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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
**TOP JAZZ**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Record Label / Distributing Label</th>
</tr>
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<tbody>
<tr>
<td>1.1</td>
<td>HOLIDAY &amp; HUNYARD</td>
<td>DISC MANAGER / BRANMA RECORDS</td>
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<tr>
<td>1.2</td>
<td>MICHAEL BUBLE</td>
<td>COLUMBIA/SONY MUSIC Ent.</td>
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<td>1.3</td>
<td>VARIOUS ARTISTS</td>
<td>GE - RECORDS / UNIVERSAL MUSIC</td>
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<td>1.4</td>
<td>HOLIDAY &amp; HUNYARD</td>
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<td>MELODY GARDOT</td>
<td>NOVA MUSIC RECORDS / UNIVERSAL CLASSICS</td>
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<td>2.2</td>
<td>LOUISE LORION</td>
<td>MEGADEAL RECORDS / UNIVERSAL CLASSICS</td>
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<td>2.3</td>
<td>STANISLAS PULYDOR</td>
<td>BROADWAY RECORDS / UNIVERSAL MUSIC</td>
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<td>2.4</td>
<td>HOLIDAY &amp; HUNYARD</td>
<td>DISC MANAGER / BRANMA RECORDS</td>
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<td>3.1</td>
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<td>KARMA RECORDS</td>
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<td>3.2</td>
<td>CHARLES LLOYD QUARTET</td>
<td>OYSTERound RECORDS / UNIVERSAL CLASSICS</td>
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<td>3.3</td>
<td>VARIOUS ARTISTS</td>
<td>GE - RECORDS / UNIVERSAL MUSIC</td>
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<td>TONY BENNETT</td>
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**TOP CONTEMPORARY JAZZ**

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<th>Artist</th>
<th>Record Label / Distributing Label</th>
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<tr>
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<td>COLUMBIA/SONY MUSIC Ent.</td>
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<td>1.2</td>
<td>KENN G</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
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<tr>
<td>1.3</td>
<td>LIZZ WRIGHT</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>1.4</td>
<td>KENNY G</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
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<tr>
<td>2.1</td>
<td>KENNY G</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
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<tr>
<td>2.2</td>
<td>DEREK BOWIE</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
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<tr>
<td>2.3</td>
<td>MARCUS MILLER</td>
<td>DASH RECORDS / UNIVERSAL CLASSICS</td>
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<tr>
<td>2.4</td>
<td>STANISLAS PULYDOR</td>
<td>BROADWAY RECORDS / UNIVERSAL MUSIC</td>
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Data for week of MARCH 29, 2008

For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
**CHARTS LEGEND**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

**Awards**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**Numerical Values**
- Represents the number of albums sold in the U.S.
- Represents the number of singles sold in the U.S.
- Represents the number of digital downloads in the U.S.
- Represents the number of albums consumed on streaming services in the U.S.
- Represents the number of albums consumed on video on demand in the U.S.
- Represents the number of albums consumed on radio in the U.S.
- Represents the number of albums consumed on mobile devices in the U.S.
- Represents the number of albums consumed on other platforms in the U.S.

**PRICING/CONFIGURATION/AVAILABILITY**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**RECURRENT RULES**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**SINGLES-SALES CHARTS**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**TOPI POP CATALOG**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**TOPI DIGITAL**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**INTERNET**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

**OTHER**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.

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**SALES DATA**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

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**OTHER**
- Indicates album with the greatest sales in this week.
- Indicates album with the greatest sales in recent weeks.
- Indicates album with the greatest sales in recent months.
- Indicates album with the greatest sales in recent years.
**TOP HEATSEEKERS**

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<th>ARTIST</th>
<th>Title</th>
<th>Week of Entry</th>
<th>Artist Label</th>
<th>Distributor Label</th>
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<tr>
<td>DEL THE FUNKY HOMOSAPIEN</td>
<td>Eleventh Hour</td>
<td>28</td>
<td>14</td>
<td>2</td>
<td>COMPILATION OUTSIDE (69.00)</td>
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<tr>
<td>The High Kings</td>
<td>The High Kings</td>
<td>26</td>
<td>15</td>
<td>4</td>
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<tr>
<td>MGMT</td>
<td>Oracular Spectacular</td>
<td>27</td>
<td>10</td>
<td>5</td>
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<tr>
<td>The Dandy Warhols</td>
<td>Worrysome Heart</td>
<td>29</td>
<td>22</td>
<td>6</td>
<td>COMPILATION OUTSIDE (59.00)</td>
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<tr>
<td>The Raveonettes</td>
<td>The Way Of The Fist</td>
<td>29</td>
<td>22</td>
<td>7</td>
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<td>BON IVER</td>
<td>For Emma, Forever Ago</td>
<td>29</td>
<td>22</td>
<td>8</td>
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<td>KATHLEEN EDWARDS</td>
<td>Asking For Flowers</td>
<td>29</td>
<td>22</td>
<td>9</td>
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<td>MARCUS MILLER</td>
<td>Marcus</td>
<td>29</td>
<td>22</td>
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<tr>
<td>The Gutter Twins</td>
<td>Saturation</td>
<td>29</td>
<td>22</td>
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<td>BAUHAS</td>
<td>Go Away White</td>
<td>29</td>
<td>22</td>
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<td>COMPILATION OUTSIDE (59.00)</td>
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<td>NICK SWARDSON</td>
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<td>LOS CUATES DE SINALOA</td>
<td>Puros Exitos Chachos</td>
<td>29</td>
<td>22</td>
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<td>ANGELS &amp; KHARISMA</td>
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<td>29</td>
<td>22</td>
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<td>TEDDY BRENT</td>
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<td>LEVON HELM</td>
<td>Dirt Farmer</td>
<td>29</td>
<td>22</td>
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<td>WE THE KINGS</td>
<td>We The Kings</td>
<td>29</td>
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<td>GRUPO NUEVA VIDA</td>
<td>Meprer Cantos Religiosos</td>
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<td>YALE NAIM</td>
<td>Yani Naim</td>
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<td>TUIT MERRITT</td>
<td>Another Country</td>
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<td>22</td>
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<td>SAVING ABEL</td>
<td>Saving Abel</td>
<td>29</td>
<td>22</td>
<td>22</td>
<td>COMPILATION OUTSIDE (59.00)</td>
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<td>KIKI KING</td>
<td>Dreaming Of Revenge</td>
<td>29</td>
<td>22</td>
<td>23</td>
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<td>AIRBOURNE BANDA EL LIMON</td>
<td>Runnin Wild</td>
<td>29</td>
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<td>LA ARROLLADORA BANDA EL LIMON</td>
<td>La Historia De La Arrolladora</td>
<td>29</td>
<td>22</td>
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**TASTEMAKERS**

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<th>ARTIST</th>
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<tr>
<td>NICK SWARDSON</td>
<td>Elephant</td>
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<tr>
<td>VAMPIRE WEEKEND</td>
<td>You Sat On Me And You Left</td>
</tr>
<tr>
<td>FLOGGING MOLLY</td>
<td>(Into Your) Devil (In My Ear)</td>
</tr>
<tr>
<td>EYRKAY BADU</td>
<td>Hot Lunch (Doc G's Version)</td>
</tr>
<tr>
<td>DEL THE FUNKY HOMOSAPIEN</td>
<td>Elephant Hour</td>
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<tr>
<td>MESSHUGGAH</td>
<td>Abandon Good Feelings</td>
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<tr>
<td>THE BLACK CROCES</td>
<td>Torn In The Making</td>
</tr>
<tr>
<td>JACK JOHNSON</td>
<td>Places I've Gone</td>
</tr>
<tr>
<td>STEPHEN MALKUMUS &amp; THE JICKS</td>
<td>Real Crucified Throat Monitor 7272</td>
</tr>
<tr>
<td>THE FAT JOE</td>
<td>Forever</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black (Deluxe Edition)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>You Sat On Me And You Left (From The Elephant)</td>
</tr>
</tbody>
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**REGIONAL HEATSEEKER #1s**

- **WEST NORTH CENTRAL**
  - Del The Funky Homosapien: Eleventh Hour
  - The High Kings: The High Kings

- **EAST NORTH CENTRAL**
  - Del The Funky Homosapien: Eleventh Hour
  - The High Kings: The High Kings
  - Mid Atlantic: Eleventh Hour

- **MOUNTAIN**
  - Del The Funky Homosapien: Eleventh Hour
  - Five Finger Death Punch: The Way Of The Fist

- **NORTH CENTRAL**
  - Del The Funky Homosapien: Eleventh Hour
  - The High Kings: The High Kings
  - Mid Atlantic: Mid Atlantic

- **SOUTHERN**
  - Del The Funky Homosapien: Eleventh Hour

**NEW ON THE CHARTS**

Jessy J, "Tequila Moon" (The Portland, Ore.-born artist's debut single bullets at no. 7 on the Smooth Jazz chart in our sister publication Radio & Records). She got her big break as a member of the backing band for contemporary jazz mainstay Paul Brown.

**BREAKING & ENTERING**

Emily West, who counts Patsy Cline and Bette Midler among her influences, is riding the Hot Country Songs chart with her debut single, "Rocks In Your Shoes." Find out more about the spunky singer/songwriter from Iowa this week on billboard.com.
Hailing from Brazil, SoulsilenS departs on their world tour, to promote "Several Feelings" and become one with fans worldwide. SoulsilenS is a way of saying peace within, and in other words, the silence of the soul. They offer an array of emotional experiences that allows you to connect with yourself through inner thoughts, feelings, and expressions.

If anything sets SoulsilenS apart from their rock counterparts, it's their message: When you have peace within, you can truly love others. When we are one with ourselves, we can be a society of one. And then of course, they rock!

From one guitar with rusted strings, and a crazy drum made of old buckets, SoulsilenS now invites you to experience their world tour with emotions unparalleled.

SoulsilenS www.soulsilenS.com

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2008 SXSW MUSIC FESTIVAL

The South by Southwest Music Conference and Festival brought thousands of fans and industry professionals together for its 22nd year March 12-16 in Austin. Attendees were treated to more than 1,500 musical acts from 30-plus countries. R.E.M. and My Morning Jacket were among the heavy hitters that showcased, while Lou Reed, Seymour Stein and Steve Reich were among the speakers.

TOURING: AEG Live taps John Valentine as senior VP for the concert promotion firm's West Palm Beach, Fla., office. He was executive VP at Florida promoter Fantasma Productions. The Nederlander Organization and Professional Facilities Management have tapped Bob Klaus as GM of North Carolina's 2,800-seat Durham Performing Arts Center, slated to open in December. He was GM of the Time Warner Cable Music Pavilion at Walnut Creek in Raleigh, N.C.

Outback Concerts in Nashville names Rick Whetzel director of special events. He was founder of Nashville-based independent promoter Great Big Shows.

DIGITAL: Nokia taps Elizabeth Schimmel as head of global music, where she will lead the company's mobile music activities as part of the Entertainment and Communities Group. She was senior VP of content development at Comcast.

RADIO: Radio Disney names Michael G. Riley senior VP/GM. He served in the same role at Turner Broadcasting System in Europe, the Middle East and Africa.

RELATED FIELDS: Lionsgate Music appoints Lenny Wohl GM/executive VP of business affairs. He was executive in charge of music for DreamWorks.

Dick Clark Productions, an independent producer of TV programming, appoints Orly Adelson president. She is founder of Orly Adelson Productions. Bryan Rabin launches event lifestyle/brand marketing firm Bryan Rabin Inc. He co-founded event production firm Rabin Rodgers.

Music/DVD distributor St. Clair Entertainment Group taps Gary Pacheco as VP/GM of the company's audio music division. He was senior VP of development and acquisitions at marketing company Direct Source Special Products.

—Edited by Mitchell Peters

INSIDE TRACK

STAR VEHICLE

Inside Track was on hand last week in Rahway, N.J., to watch Beyoncé film the bulk of her role as Etta James in the upcoming Sony BMG film "Cadillac Records." Beyoncé is also an executive producer on the project, which chronicles the story of Chess Records. The title stems from founder Leonard Chess' practice of giving each of his artists a Cadillac upon joining his label.

Track watched as Beyoncé, dressed in a brocade teal dress, thin light blue heels, black dot earrings and a believable frosted blonde wig, rehearsed and shot a scene where Chess, played by Adrien Brody, tells James that he's selling the label. The conversation takes place in a recreated '50s-style studio, complete with vintage instruments and extras dressed in tailored suits and pork pie hats. Beyoncé and Brody chat just before she records James' heartbreaking hit "If I'd Rather Go Blind." During the scene, the actors had a particularly close interaction, suggesting that James and Chess' relationship was also romantic. Indeed, as the actors practiced, the chemistry between them became increasingly steamy. By the end, Brody looked as if he wanted to kiss Beyoncé as she walked away.

BEYONCÉ
SXSW continued from page 65

BMI ACOUSTIC BRUNCH BRINGS SONGS AND SUNSHINE TO SXSW

BMI and Billboard hosted an invitation-only Acoustic Brunch March 14 on the lawn of the Four Seasons Hotel during South by Southwest. Guests were treated to music from 15 up-and-coming BMI singer/songwriters, who each performed 15-minute sets. Photos courtesy of Randall Thomas.

1. From left are BMI VP of writer/publisher relations Phil Graham, BMI senior director of writer/publisher relations Samantha Cox, BMI VP of integrated sales/associate publisher Brian Kennedy and BMI senior VP of writer/publisher relations Glenda Miller.

2. From left are BMI senior VP of writer/publisher relations Ceci Bastid and BMI associate director of writer/publisher relations Jamie Hartman.

3. From left are BMI associate director of writer/publisher relations Nick Robinson, BMI associate director of writer/publisher relations Samantha Cox and BMI senior VP of writer/publisher relations Marissa Lopez.

4. Photo: Courtesy of BMI.

To watch video from Austin, go to billboard.com/sxsw.

Billboard's seventh annual Music & Money Symposium in association with Loeb & Loeb was held March 6 at the St. Regis in New York. From left at the event are Sony/ATV Music Publishing chairman/CEO Martin Bandier, Stage Three's Music fund/financing director Steve Lewis, BMI's senior VP of writer/publisher relations Phil Graham, BMI's senior VP of writer/publisher relations Jamie Hartman and BMI's VP of writer/publisher relations Marissa Lopez. BMI photo: Courtesy of BMI.
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