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Webcasters Reshape Radio Landscape

Internet-Only Stations Finding Broad Acceptance With Niche Programming

BY CHUCK TAYLOR

NEW YORK—When Daniel Anstandig launched his Cleveland-based Internet music station DAER last year, he says, he was intent on “returning creativity and programming artistry” to the airwaves.

“I felt like radio program directors were considering only the business side of the station instead of the psychology or worth of the listener,” he says.

Few modern-day industries are as open to cultivating ambition into rapid enterprise as the Internet, which, just three to five years into its widespread application, has left nary a trade unaltered. Today, Anstandig—GM/director of programming

for DAER—is among a booming number of Internet-only “radio station” content providers.

And he is 15.

True, Anstandig (see AirWaves,



SAMUEL



TELLER

page 122) stands as an anomaly in what has quickly become a multi-million-dollar business and one of the fastest-growing, most-watched trends in the nation—but each of the founders of today’s largest Internet music providers entered the business

when it was little more than a value-added tool to established industries.

No longer. In the past six months alone, Internet radio start-up Imagineradio.com was gobbled up by Viacom, the owner of MTV and VH1, while content carrier Broadcast.com was purchased for more than \$6 billion in stock by the Web’s de facto nameplate, Yahoo!

Internet programming bellwether Spinner.com, meanwhile, announced in February an influx of \$12 million in financing from companies like Intel and Sony Entertainment—the latter’s input a clear sign that the music industry recognizes the necessity of its involvement in an industry some say has caught it off guard.

The majority of these online companies have yet to see a return on their investments—and there are detractors who scoff at true revenue potential vs. operating costs—but most say the business’s promise seems so great that faith prevails.

That likely has a lot to do with the profound growth of the medium. As of April 1996, there were three Internet-only radio stations on the Web, according to George Bundy, president of San Francisco-based BRS Media. Three years later, there are at least 185 Internet-only broadcasters, transmitting an estimated 500 separate channels, ranging from your typical radio formats to niches as finely tuned as all-David Bowie, 17th- and 18th-century classics, “great guitar,” or underground club music from Nashville.

“There is tremendous growth here, and we will continue to see that,”

(Continued on page 133)



DreamWorks' Buckcherry Hits

BY CARLA HAY

NEW YORK—The members of hard rock band Buckcherry may be the first to admit that, among all the inoffensive pop artists dominating the charts, their self-described “politically incorrect” music sticks out like a sore thumb.

Even more noteworthy: Buckcherry’s view of some pundits that hard rock/heavy metal has become passé, the Los Angeles-based Buckcherry is part of a resurgence of rock artists who are finding an audience around the world (Billboard, March 6).

In the U.S., Buckcherry’s self-titled debut album has also become DreamWorks Records’

(Continued on page 128)

Industry’s Catalog At Risk

Archived Tapes Could Be Lost To Binder Problem

BY BILL HOLLAND

An estimated 500,000 master tapes, backup “safety” copies, and session reels recorded from about 1971 to 1991 are sitting on the shelves of U.S. record company and recording studio vaults in unplayable condition because of a chemical flaw in their binder formulation.

Among these unstable tapes is the majority of the industry’s albums and singles of that era—perhaps 85% of all releases, according to industry sources. The music

on these tapes is the most exploitable of all company catalog material.

The U.S. record industry still reaps about 35% of its yearly unit sales—and a correspondingly higher percentage of profit—from catalog and reissue product. With new technologies such as Internet digital download, MP3, and DVD Audio giving record companies new marketing landscapes, the

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Groovilicious' Vengaboys Throw A Hit 'Party'

BY CARLA HAY

NEW YORK—Since 1997, the Vengaboys' brand of lighthearted dance/pop has been a hit in Europe and other countries around the world. Now the Vengaboys (pronounced "benga boys") are finding a U.S. audience with their debut set, "The Party Album!" Released in the U.S. on Groovi-



VENGABOYS

licious/Strictly Rhythm Records, "The Party Album!" reached Heatseekers Impact status in the May 29 issue when it ascended to

No. 98 on The Billboard 200. This issue, it stands at No. 100. Fueling sales for the album is the hit single "We

Like To Party!" which peaked in April at No. 32 on The Billboard Hot 100.

The Vengaboys are a musical project conceptualized by two

(Continued on page 131)



Santana Goes 'Supernatural'

First Arista Album Features Young Performers As Guests

BY MELINDA NEWMAN

LOS ANGELES—In the view of Carlos Santana, music not only has charms to soothe the savage breast; it can literally affect the chemical makeup of the listener.

"If you look at what's happening with our kids today, it's like the '60s," he says. "We had our own Vietnam. We have a different kind of killing today. This music is a sign to bring a different awareness—beyond good and evil, beyond right or wrong. I really believe it will rearrange the molecular structure of the listener; crystallize for the highest good of people."

"Supernatural," Santana's first album for Arista Records, comes out June 15 and reunites the guitarist

with Arista president Clive Davis, who signed him to Columbia Records in 1968.

"Mr. Clive Davis came really close to my face, eyeball to eyeball, and



SANTANA

said, 'What does Carlos Santana want to do?' and I said, 'I want to connect molecules to light.' He said, 'How do you propose to do that?' And

I said, 'It's the same thing for Whitney or Streisand or Miles Davis. We all need a song we can relate to. Melody, lyrics—it's just a matter of hooking up with that.'

"And he said, 'We can work together.' He saw I wasn't stuck in the '60s; I was adaptable to these times," Santana says.

To that end, Davis helped craft an album that showcases Santana, Billboard's 1996 Century Award winner, as people know him best—as a phenomenal guitar player weaving hypnotic Afro-Latin tunes, as well as a thoroughly modern figure.

"We knew half had to be vintage Santana," says Davis, "but that we also had to incorporate all of the current" (Continued on page 128)

Gee Street/V2 Builds A Sturdy Base For Olu

BY LARRY FLICK

NEW YORK—When "Soul Catcher," R&B newcomer Olu's debut on Gee Street/V2, hits stateside retail June 15, it will have already undergone nearly a year of pre-release marketing.

"We see Olu as a long-term artist and as a unique figure in the R&B world," says Maria Ma, head of marketing at Gee Street. "We wanted to gradually bring him into public consciousness."

Last fall, the label serviced a five-track CD album sampler to press and radio tastemakers, upscale clothing shops and boutiques, and select restaurants and cafes.

Several months later, Gee Street created a three-song cassette sampler for R&B radio. The tape was also sent as a gift to people who ordered items from Essence magazine's Essence-by-Mail catalog.

"It's had the desired result," Ma

says. "People have started to ask for the album." Sharon Richards, manager of Mood Music, an indie outlet in Baltimore, says, "Around January, a few people came into our shop with the tape and asked if we had the full album in stock."



OLU

Adding to pre-release interest has been Olu's extensive gigging. The singer, managed by David Pasisick and Jack Leitenberg, has been playing the East Coast for a year and opened shows for V2 labelmate N'Dea Davenport in Philadelphia and Washington, D.C.

"Soul Catcher" is distinguished by a deftly crafted combination of styles, including old-school soul, jazz, funk, and folk. Additionally, Olu aims to be among the more literate artists currently vying for public attention.

"If you're given a forum, you should use it wisely," says the artist, whose songs are published by Famous Music (ASCAP).

Olu, a native New Yorker, started his musical career with the Boys

GEE STREET

Choir Of Harlem, through which he toured Japan and the Far East and learned to play many instruments.

The first single is the quietly percussive ballad "Baby Can't Leave It Alone." A music video directed by Sarah Pirozek is airing on BET.

A remix by Ali of A Tribe Called Quest hits radio in early June.

Olu expands his gig itinerary to include dates in the South and on the West Coast and embarks on a national radio and retail promotional tour in mid-June.

Isaak Track Fuels Interest In Warner/Reprise Soundtrack

BY JIM BESSMAN

NEW YORK—Stanley Kubrick's forthcoming final film, "Eyes Wide Shut," is already giving Chris Isaak's career a boost, thanks to a catalog album track that the late director selected for the eagerly awaited erotic thriller's soundtrack.

The Warner Sunset/Reprise soundtrack album bows July 13.

The song, "Baby Did A Bad Bad Thing," originally appeared on Isaak's 1995 Reprise album, "Forever Blue." It is cur-

rently being heard in TV promos for the movie, accompanying steamy footage of its stars, Tom Cruise and Nicole Kidman. The

trailer has prompted numerous radio stations to dust off the original, which has now been remixed by Reprise senior VP of A&R David Kahne.

"Along with a lot of others, we took note of the song's inclusion on the trailer when it was first broadcast," says

Dave Benson, PD of Denver adult rock station KBCO and sister Los

(Continued on page 136)



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Gary Nolan, Program Director, WLTE / Minneapolis, MN

"Phones are lighting up, especially at night during our 'Love Songs' show... seems as if everyone in love wants to claim this as 'their special song!'"
Gary Balaban Program Director, WLIF / Baltimore, MD



* Produced by David Foster
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SANTANA GOES 'SUPERNATURAL'

(Continued from page 11)

rent contemporary influences that Carlos was very much feeling. He said to me, 'Can you suggest other musicians that I could work with for the other half of the album that would be a natural extension of what I do?,' and I excitedly began that undertaking."

Not surprisingly, artists were lining up to work with Santana. Guests on the album include matchbox 20's Rob Thomas, Dave Matthews, Everlast, Lauryn Hill, Eagle-Eye Cherry, Eric Clapton, Goodie Mob's Cee-Lo, Maná, and Wyclef Jean, who co-wrote and co-produced a track.

The salsa-tinged "Smooth," written by Thomas and Itaal Shur, is the first single.

The tune, which features Thomas singing lead and doesn't officially ship to top 40, modern rock, and hot AC stations until Tuesday (1), has already been leaked and been picked up by a number of stations.

"We've played a lot of Santana tracks for a long time, so people were looking forward to a new Santana album in general, but to get some '90s [feel] mixed in with some really good guitar work, it's icing on the cake," says Lauren MacLeash, PD at triple-A KTCZ Minneapolis/St. Paul.

For Thomas, writing a song for Santana and then recording it with him was a dream come true. "The original word was that I wasn't going to sing the song," says Thomas. "When we wrote it, I thought George Michael should do it. But then someone told me that when Carlos heard my voice on the demo, he believed it and wanted me to be on the record."

Santana says he loved working with much of the young talent on the album but denies he can serve as a mentor. "I'm too hung up on being a student," he says. "I'm too in awe of Jeff Beck, Otis Rush, B.B. Guy."

As befits a late-'90s project, the Internet figures prominently in plans to build awareness and sales. Amazon.com will feature an interview with Santana and an auction of a signed guitar, with proceeds going to charity. BMG's alternative music site, BUGjuice.com, will have song samples and sound bites about Santana from Matthews and Everlast.

Arista also will send E-mails to the estimated 100,000 BUGjuice.com members about Santana's album release. Arista's site, arista.com, will broadcast a live performance from Santana's summer tour and give away signed posters. The site will also link with the House of Blues site and participating artists' sites.

Additionally, Santana will be the featured artist on UBL's Web site June 22-29. There will also be an interview with Santana on Matthews' Web site; a chat on AOL is slated for the end of June.

"We've got almost every track involved in a promotion on the Web," says Adam Sexton, Arista VP of product management. "We're using a2b technology for streaming, and where we're downloading, the download will expire around the release of the album."

A number of television appearances are also planned. Santana will tape a one-hour "Hard Rock Live"

episode for VH1 on Tuesday (1), which will begin airing in mid-July. Joining Santana are album guests Everlast, Matthews, and Thomas. He's also slated to play on "Late Show With David Letterman" on June 25, and some morning talk-show appearances are being slated.

The Creative Artists Agency-booked Santana concluded seven stadium dates with the Dave Matthews Band on Sunday (30). He begins a new leg with Ozomatli in June. Beginning in late July, he and Maná will co-headline a tour that will include Ozomatli as opener.

Arista has serviced a sampler with five tracks, not including the Thomas cut, to press and key retail accounts, which also got an electronic press kit.

As retailers have responded positively to the sampler and word-of-

'We knew half had to be vintage Santana, but we also had to incorporate all of the current contemporary influences Carlos was very much feeling'

- CLIVE DAVIS -

mouth on the project, Davis says, initial orders have soared. "When

we first announced the album, we were going to ship 125,000," he says. "Then about [four] weeks ago, based on advance word and buzz, it went to 210,000. Now that the sampler is out there, we're going to ship 350,000."

Indeed, retailers say they expect good things. "This album should do really well, because it's got Everlast, Dave Matthews, and other current stars. Plus, it's good," says Don Van Cleave, owner of Magic Platter in Birmingham, Ala.

Because of Santana's strong appeal to the Latin community, Arista is enlisting the help of BMG Latin. Tentative plans call for BMG Latin to work a single to Spanish radio. It will also help sell the album to Latin accounts.

Davis' goal for the album is that it top "Abraxas," Santana's seminal

1970 effort, which, according to the Recording Industry Assn. of America, has sold more than 4 million units.

For Santana, the goal is to keep evolving into the musical force he strives to be.

"I am becoming, by the grace of God, the people I love: Desmond Tutu, Bob Marley, B.B. King. I'm becoming bits and pieces of Aretha and all the ladies, Patti LaBelle. That's why I'm so happy. I'm becoming a little bit of all these incredible people... I know it sounds a little out there, because the industry just deals with certain things with entertainment, but it all goes hand in hand. I'm very grateful to be able to use this platform to invite young hearts of all ages to wake up to their possibilities."

DREAMWORKS' BUCKCHERRY HITS

(Continued from page 1)

highest-charting album from a new act since the label was formed in 1996. Released on April 6, "Buckcherry" got off to a promising start when it debuted at No. 2 on the Heatseekers chart in the April 24 issue.

The album ascended to the No. 1 position on that chart in the May 22 issue. "Buckcherry" reached Heatseekers Impact status when it leapt to No. 94 on The Billboard 200 in the May 29 issue. This issue, the album stands at No. 74. "Buckcherry" has sold 81,000 copies to date, according to SoundScan.

According to industry observers, interest in the album has been propelled by Buckcherry's first single, "Lit Up," which has been a hit on rock radio. (This issue, "Lit Up" stands at No. 1 on the Mainstream Rock Tracks chart.)

The song—an unapologetic anthem to drug use and partying—has been finding a place on the airwaves, despite the fact that a line in the chorus, "I love the cocaine," is usually censored when the track gets airplay. Meanwhile, MTV has put the

"Lit Up" video in Buzzworthy rotation. The clip is also getting national exposure on the Box and VH1.

Buckcherry lead singer Joshua Todd is candid when he talks about the song. "Drugs and alcohol have been such a huge part of our lives that the song is a real representation of us. I never thought it was a smart choice to release 'Lit Up' as a single, because I didn't think it would get played. But the decision to release 'Lit Up' was really made by our label and A&R guy [Michael Goldstone], and we're overwhelmed by the reaction to the record."

DreamWorks marketing manager Monica Mylod, who headed the marketing campaign for "Buckcherry," further explains, saying, "The name of the game with this album has been to make some gutsy moves. We never made an unedited radio version of 'Lit Up.' The impor-



tant thing was that, early on, we got radio programmers to see Buckcherry play live. The band's live show has really been winning over new fans. Buckcherry is awesome live, and Josh is seriously a star."

Nancy Palumbo, music director of mainstream rock WYSP Philadelphia, agrees. "Buckcherry is just a good old-fashioned rock'n'roll band. They're so much fun live, and the lead singer is very charismatic."

Todd adds, "I think a lot of young kids who see our show have never seen anything like it. They've grown up on bands that piss and moan a lot, and I think they're surprised at all the enthusiasm we show."

Band guitarist Keith Nelson admits that although Buckcherry is thrilled with having a hit record, the group is wary of a possible backlash. "Everyone loves the underdog, but when you get to a certain level, people want to see you fall."

Buckcherry was formed in 1995, after Todd and Nelson met through their tattoo artist. The band's lineup

is rounded out by guitarist Yogi, bass player Jonathan "J.B." Brightman, and drummer Devon Glenn. Buckcherry's songs are published by Famous Music (ASCAP). The band is managed by Scott McGhee of SMA Management.

Todd says that, unlike many L.A. rock bands, Buckcherry didn't spend years toiling away in Hollywood clubs before getting signed to DreamWorks. "Before we got a record deal, we actually played all over the West Coast, but we hardly played Los Angeles. Then we did an ASCAP showcase in L.A., and that's where I think the buzz on the band started. There was a bidding war, and we went with DreamWorks because of Goldie [Michael Goldstone]."

Mylod says, "The setup for the Buckcherry album started almost a year before the record came out. We worked with [tour promotion company] Hi Frequency and had Buckcherry play clubs in the Southeast, where we felt they were really receptive to this kind of rock."

Buckcherry, which is booked by Mitch Rose and Jenna Adler of Creative Artists Agency, has toured Europe (including opening for Kiss), as well as headlining U.S. clubs. Buckcherry launches another U.S. tour as the opening act for Fuel, beginning Wednesday (2) in Syracuse, N.Y.

Although the pairing with alternative rockers Fuel may seem like an odd match, Todd says, "We were playing with all these heavy Korn-type bands. The kind of bands where we were expecting Satan to appear at any minute," he adds with a laugh. "We've met Fuel before, and they're really cool guys, so I think it'll be a good really good combination."

Mike Mastrangelo, manager of Tower Records' West Hollywood location, notes, "I think Buckcherry is starting to get attention because they're playing the kind of straightforward rock'n'roll that's been out of the spotlight for the last few years."

According to Mylod, DreamWorks has not yet decided what the next single will be, but Todd and Nelson say they want it to be "Check Your Head."

DVD Express Adds Music To Lineup

BY EILEEN FITZPATRICK

LOS ANGELES—In a move designed to prepare for the fall launch of DVD Audio product, online retailer DVD Express is adding music to its mix.

To date, none of the major music companies have announced specific DVD Audio titles for the format's U.S. launch. So in the meantime, DVD Express officially bows the new area with approximately 400 movie and TV soundtracks in the CD format Tuesday (1).

DVD Express is among the first movie-specific sites to offer music.

The new category, which includes the company's music video titles, is part of a major redesign for the site and was prompted by consumer suggestions.

"DVD is more than just movies," says DVD Express VP of market-

ing Susan Daniher. "It's a platform that will be the consumer standard for entertainment."

Daniher says the company, which filed its intent to go public in April, wants to quickly add DVD Audio titles to its music offerings when the format debuts later this year.

Daniher says there are no plans to add music titles that are not linked to movie or TV programming.

Earlier this year, DVD Express added Sony PlayStation, Sega, and Nintendo disc-based game systems. Recent announcements from Sony, Sega, and Nintendo indicate that next-generation players will allow consumers to play back DVD movies and music. DVD Express expects to carry these products and further establish itself as an entertainment E-commerce site.

The goal is to position DVD Express as a one-stop shop for all things DVD, Daniher says.

To date, DVD Express's major Internet competitors, including Reel.com, owned by Hollywood Entertainment, and DVD Empire.com, haven't added music to their mix.

DVD Empire president Jeff Rix says that the company has considered adding music but that lack of time and money, plus a fierce competitive atmosphere, has put the brakes on expanding into the category.

"If they try to sell to their existing traffic base, they're going to have to put a lot of money into advertising," says Rix.

In addition, he says, the wide availability of music on the Internet makes it "a tough market to get into."