

## NATIVE AMERICAN MUSIC KEEPS GROWING STEADILY

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meant more to me than any other award, because I received it from my peers and from my people," she says.

"It was a wonderful, emotional moment for us at the show," says Markus. "She was given the award by her sister, Priscilla, and her niece, Laura Satterfield, who make up Walela. It was a beautiful moment. They presented a historical [video] that documented her career, from her huge '70s hits, such as 'Higher And Higher,' and her marriage to Kris Kristofferson to returning to her roots with Walela . . . She's a wonderful human being, and we're proud to be associated with her."

Markus says the label plans to capitalize on Coolidge's accolade at retail. "The whole month of November we're running special positioning programs with various retailers. We've stickered the album [Walela's current release, "Unbearable Love"] as the recipient of the Lifetime Achievement Award. We've done a bunch of consumer advertising. They are on the cover this month of Rhythm magazine, the seminal world-beat magazine in this country."

During the show, the late Jim Pepper was inducted into the Hall of Fame and honored in a segment that included performances by the Grateful Dead's Mickey Hart, the Doors' John Densmore, Bill Miller, Jennifer Warnes, and Coolidge. The Living Legend Award was presented to Navajo code talkers. The men who received the honor—appropriately enough on Veteran's Day—were a group of soldiers from World War II responsible for sending military messages in code using the Navajo language. The code could not be broken by enemies and is credited with saving many lives.

The awards show was streamed live on the Internet on the Native American Music Assn. Web site and on Nativradio.com. It was broadcast over 225 radio stations, mostly PBS-affiliated; it was also taped by the A&E channel, which has aired the show the past two years, for possible later broadcast.

Even without widespread TV exposure, the show serves to increase the visibility of the genre. "We've seen an increase in traffic," says Brian Dausses, manager of the Wyoming

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— ELLEN BELLO —

Ave. Hastings location in Albuquerque, "specifically with the artists who were involved in the show."

Pat Gorman, merchandise manager for Old Tucson Studios, says Native American music sells well at the Tucson, Ariz.-based film-location-turned-tourist-attraction. The store has four listening posts featuring Native music, one devoted exclusively to it. "It sells pretty well," she says. "You pretty much have to play it, because people don't recognize the songs like they would with western music. They know 'Home On The Range' and that kind of thing, but with Native American music it's pretty much original music most of the time. You have to play it, and if they like the sound, they buy it."

Gorman cites R. Carlos Nakai,

Walela, and Coyote Oldman among her best sellers, and she sees the number of Native American releases increasing. "I used to work at the Desert Museum . . . We used to have just a couple titles and now there are catalogs full," she says. "I've noticed a lot more women. It seems to be year of the woman in Native American music. A lot more women are getting involved."

Bello agrees that the number of Native American releases is increasing. "After the first awards show, the number of releases doubled," she says. "They were averaging about 50-60 releases a year. Once the awards show was born, it went up to an estimate of 140 recordings. It's been solid and steady ever since then . . . The awards show has had an impact, and I have to credit the labels and distributors for being there, and for continuing to find quality artists. They are supporting these releases out in the marketplace. It's a chain reaction."

Bee expects the genre to keep soaring. "I think it's just a matter of time before you will see Native American artists on the Billboard charts right along other rock artists, rap artists, and country artists, plus world beat, blues, and new age," says Bee of the diversity of music being made by Native American artists. "There's a fine influx of talent in all those genres, and the only thing native about it is the heritage."

Those involved in the genre intend to keep spreading the word. This year's event was followed the next day by industry seminars to help facilitate ways artists and labels can do better business, and plans are already under way for next year's awards show. The association has been approached by Soaring Eagle Casino & Resort in Mt. Pleasant, Mich., about hosting the show next year, but the arrangements are not final. There is also talk of taking the show to New York in 2002.

This following is a list of NAMA winners:

**Artist of the year:** John Trudell.

**Best male artist:** Andrew Vasquez.

**Best female artist:** Mary Youngblood.

**Songwriter of the year:** Robert Mirabal.

**Best pop/rock recording:** "Deeply Rooted," Clan/destine (Rez Dawgs Records).

**Best rap/hip-hop recording:** "Rez Affiliated," Litefoot (Red Vinyl).

**Best folk or country artist:** Thunder Bird Sisters.

**Drum group of the year:** Black Lodge Singers.

**Best blues recording:** "Live At Pachyderm Studio 1998," Indigenous (Pachyderm).

**Best Latin recording:** "Native Flamenco," Ruben Romero, Robert Tree Cody, Tony Redhouse (Canyon).

**Best spoken-word recording:** "The Elders Speak," M.L.D. Wilson & F. Cree (Makoche).

**Best historical recording:** "Stick Game Songs Of The Paiute," Judy Trejo (Canyon).

**Best short- or longform music video:** Joanne Shenandoah, "Warrior In Two Worlds."

BETWEEN THE BULLETS™



by Geoff Mayfield

**CAREER BEST:** As predicted here last issue, **R. Kelly** more than doubles his previous best sales week while notching his second No. 1 album on The Billboard 200. The crooner's "TP-2.com" also becomes Kelly's fourth chart-topper on Top R&B/Hip-Hop Albums. The new title actually ends up with a stronger tally, 543,000 units, than his first-day numbers suggested it might do. Kelly's previous best SoundScan tally was 248,500 copies, set in 1995 when "R. Kelly" opened in the big chart's No. 1 slot.

Pacing the album is "I Wish," which jumps to No. 1 on Hot R&B/Hip-Hop Singles & Tracks, his ninth song on that chart. It has been No. 1 for four weeks on Hot R&B/Hip-Hop Airplay and climbs to No. 12 on Hot 100 Airplay. Jive is billing "I Wish" as the biggest Broadcast Data Systems-measured audience song of Kelly's career. While it's true that the current song is racking up bigger listener numbers than "I Believe I Can Fly," Kelly's big "Space Jam" hit from 1997, it is important to remember that R&B stations were not included in the Hot 100 radio panel until the start of the 1999 chart year.

**GOLDEN WEEKS:** With **R. Kelly** surpassing half a million units, this is the third time in four weeks that Billboard's chart-topper has surpassed the 500,000 mark. Last issue, in fact, when **Jay-Z** and **OutKast** occupied the first two spots, both titles had openers in excess of 500,000 copies.

In this turbo-charged year, when four different albums have had million-plus starts, that's almost becoming a common event, but not one we should take for granted. Including 'N Sync, **Eminem**, **Britney Spears**, and **Limp Bizkit**, who have scored this year's biggest one-week totals, there have been 14 weeks in 2000 when the No. 1 title surpassed 500,000 units, more than we've seen in any year since The Billboard 200 adopted SoundScan data in May 1991.

From 1992 through 1999, the eight full years in which we've had point-of-sale charts, 1998 was the most fertile, with 11 different weeks in which the No. 1 title hit half a million or more, with six of those scored by the "Titanic" soundtrack. There were seven such weeks last year.

The lowest yield was in 1995, when just one No. 1 title—**Mariah Carey's** "Daydream"—was able to exceed 500,000. Similarly, **Guns N' Roses'** "Use Your Illusion II" was the only one to do so in the last seven months of 1991. There were just three such weeks in 1993; four each in 1992, 1994, and 1996; and eight No. 1 weeks of 500,000 or more in 1997.

Since Recording Industry of America Assn. figures confirm that the music trade is larger than ever, it is probably safe to assume that this year's 14 No. 1 weeks at a half million or more is the most of any year in the industry's history. And, with **Backstreet Boys** shipping out 6 million copies and holiday season traffic on the way, you know we'll see more before 2000 closes its curtains.

**PRE-THANKSGIVING FEAST:** Although we don't expect next issue's Billboard 200 will add another week above the half-million plateau, Nov. 14's ample release schedule will spark some exciting fireworks. Early retail numbers suggest that the multi-artist compilation "Now 5" and new releases from **Ricky Martin** and **Sade** will occupy the first three rungs of the big chart, with each on course to sell at least 300,000 units. If Sade does hit that mark, this will by far be the biggest for her of the three she has released since the switch to SoundScan. In 1992, her "Love Deluxe" topped out at 153,000 units, while the biggest week for 1994's "The Best Of Sade" was 150,000.

With a shot at 350,000 or more, the next "Now" will be the biggest U.S. release thus far in the series, bettering the 320,000 that this summer made "Now 4" the first hits compilation ever to rule The Billboard 200. Martin looks as if he'll do a little more than half of the 661,000 units that last year greeted his first English-language album, "Ricky Martin."

Look for **the Beatles'** "1" to do 250,000 or more, less than the first weeks for any of this decade's three "Anthology" compilations or for 1994's "Live At The BBC," but bigger than last year's "Yellow Submarine Songtrack," which started with 68,000 units. New ones from **Marilyn Manson** and **the Offspring** will probably each surpass 100,000 units.

**LESS SPICY:** Its first album debuted at No. 1 in 1997, and with its second, the act had the distinction of two albums appearing simultaneously in the top 10. Now, with one less member and moving into an R&B direction, **Spice Girls** bow at a much more pedestrian No. 39 with 34,000 units. That manages to be even less than the 39,500 copies that placed "Schizophonic," the solo bow by former Spice **Geri Halliwell**, at No. 42 in June 1999. On the other hand, this is a much healthier start than member **Melanie C** had with her solo album "Northern Light," released about a year ago. That album never reached The Billboard 200, spent but two weeks on Heatseekers, and has sold just 48,000 units to date. Time will tell if the production chops of **Rodney Jerkins**, **Jimmy Jam**, and **Terry Lewis** will help Spice Girls segue over to R&B radio and the potential of a new fan base.

## IMAX EXPLORES COUNTRY HISTORY

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a young Irish boy who travels through time to view different events in the development of country music.

Charged by Gaylord with making a "G-rated family film," Goldmann says he drew his inspiration from stories like "Time Bandits" and "Alice Through The Looking-Glass" to make a film in which "children are discovering all forms of music through a journey."

"In the end, I think we made a film about the soul of the music and how important it is to all generations," continues Goldmann, who says he was able to enlist the help of so many prominent artists thanks to "the spirit of the film." He adds, "This is about how important the music is to every human being's soul."

The film began shooting in August and moved to numerous locations, including Moab, Utah; Chattanooga, Tenn.; Ireland; and Detroit, where footage of a Dixie Chicks concert was captured on film. McBride was shot in Nashville portraying Patsy Cline. A scene set at a rural cabin near Nashville features Parton, Kathy Mattea, Guy Clark, Leigh Nash of Sixpence None The Richer, Roger McGuinn, and others singing Pete Seeger's "Turn! Turn! Turn!"

Other shooting locations included Gruene Hall, Texas' oldest dance hall, a North Carolina mountain

church, a New York street corner, and Gene Autry's Melody Ranch in California. Nashville locations included Tootsie's Orchid Lounge, where Jackson performed a Hank Williams song, and the Ryman Auditorium, where the original members of the Nitty Gritty Dirt Band reunited to perform their signature song, "Will The Circle Be Unbroken," along with more than 30 other acts. It was the first time the group's original members have performed together since 1987.

As the film moves rapidly among its many locations, it showcases various genres of music that have influenced country over the years, including bluegrass, gospel, mountain music, honky-tonk, cowboy, western swing, and country-politan; it also showcases contemporary country music.

Bisceglia describes the film as "stunningly beautiful" and "a love letter to the rest of the world from Nashville."

"I think we pulled off the impossible," says Goldmann of the now nearly finished film. "I don't think anyone thought we could do it except ourselves. It looked hopeless many times, but Claire, myself, and this production team just never quit. They were driven by the passion for the music."