

ENTERTAINMENT

THE BATTALION

Page 7A • Thursday, February 4, 2004

The 46th annual Grammy Awards preview

The 2004 line-up promise performances, excitement and a whole lotta hip-hop

By Jessica Lock
THE BATTALION

The time has come again for musicians to strut their stuff in all the red carpet's glory. But beyond the expected glitz and glam, the 46th Annual Grammy Awards, which will be held Feb. 8 at 7 p.m. at Radio City Hall in New York City, will be an event honoring those who have left their mark on the music industry in the past year.

For those who are expecting an energy packed show, this year will be no exception. According to the Grammy Awards' official Web site, scheduled performances include Justin Timberlake, Christina Aguilera, the White Stripes, Outkast, George Clinton and the Parliament Funkadelic, Norah Jones and many more.

Though many tune in for the actual handing out of the awards, others watch for the entertaining antics of their favorite celebrities.

Kristin Wilbourn, a senior anthropology studies major, said although the Grammy Awards is an event that recognizes talent, she thoroughly enjoys the glamour.

"I usually get together with some friends, order pizza and gossip about the show," Wilbourn said. "I like to watch all the people come down the red carpet to see what designer they are wearing and who their date is."

Pomp and circumstance aside, the Grammy Awards has managed to uphold a prestigious and respectable image throughout the years. For most artists, the Grammy is an accolade that surpasses even their wildest dreams.

Jason Adamo, an independent singer/songwriter based out of New York, is one such artist who appreciates the value of a Grammy.

"It says 'job well done' on getting your music out there," Adamo said. "It would be a great award to receive one day."

As seen in the past, winning an award means shelling out a memorable acceptance speech. Celebrities have become flustered when the bright lights shine upon them, leading to embarrassing but funny moments. On the other hand, there are those who have their twenty-page acceptance speeches ready to go. From the speechless reactions to the hysterical ones, one can certainly see and feel the importance an award like this carries.

And then there's that little nuisance called time - winners never seem to have enough of it. There is always someone waiting to cue the orchestra and cut them off. After all, who can forget the 2002 Grammy night when Alicia Keys began speed-talking just so she could thank every last contributor to her album "Songs in A-Minor?"

Adamo believes the show should allow longer speeches. "The artists have worked hard to get where they are," he said. "I hate when they cut the (acceptance) speech short."

Lack of time is one of many complaints about the Grammy Awards. There is also the issue of how the winners are chosen.

According to the Grammy Awards' official Web site, recordings and music videos are submitted by Recording Academy members and record companies. The experts then review the entries to make sure they meet all requirements. After the screening process, the members vote on areas within their expertise.

Dan Rose, a junior psychology major, said he prefers to have professionals in the voting process.

"I think it is better that professionals vote because it lends to the credibility of the awards," Rose said. "There are already enough

awards shows out there that allow the fans to vote."

Although the Grammy is a respected award, there are still those, such as Adamo, who express concern over the fact that fans cannot nominate or vote on whom they deem to be worthy.

"I prefer the award shows voted by fans and peers," he said.

Another complaint surrounding the hyped annual event is its failure to recognize the lesser-known contributors to entertainment. Pam Kelly, co-host/producer for Houston's 94.5 FM "the Buzz's" "Rod Ryan Show," said there are some categories that are overshadowed.

"Some music is simply not as popular and the general public doesn't realize the importance of certain behind-the-scenes roles such as 'producer,'" Kelly said. "I think the (Grammy Awards has) lost credibility over the years as far as categorizing music, but have gained viewers due to the hype surrounding the ceremony."

Wilbourn said she also enjoys watching for newcomers in the industry.

"I really like to see the performers especially those that aren't mainstream," Wilbourn said. "It allows me to be open to different kinds of music."

Simply put, hype sells. The Grammy Awards are special not only because it showcases performer's achievements, but also because of the star-studded glamour.

Rose said the Grammy Awards is a good show to tune into to catch some great moments.

"You can always count on something crazy happening," he said. Kelly gives a short and sweet answer to why she believes the Grammy Awards will be such a special event: "Musicians, stars and all that glamour."

The 46th Grammy Awards will air on CBS at 7 p.m. on Sunday, Feb. 8.



GRAPHIC BY IVAN FLORES • THE BATTALION

THE BATTALION ENTERTAINMENT STAFF PICKS FOR RECORD OF THE YEAR



DANIEL CHAPMAN

"Since 'Blueprint 2' is supposed to be Jay-Z's last album, he's all out there. He deserves the Grammy."



CHRISTIN TEICHMAN

"I believe Outkast's 'Hey Ya!' will win because it has a catchy tune and original quality that many other songs do not possess."



CHRIS ELM

"'Hey Ya!' by Outkast is a winner for sure. Who doesn't love that song?"



DAVID SHACKELFORD

"Outkast's 'Speakerboxx/The Love Below' is a package that is pop at its most versatile form. Besides, seven million copies sold don't lie; Oukast will be walkin' out the do' with awards fo' sho'."



ROBERT SAUCEDO

"Outkast's 'Hey Ya' is a top pick because it is a catchy tune with a replay-value that the other nominated songs do not have."

RECORD OF THE YEAR GRAPHIC BY RUBEN DELUNA • THE BATTALION



For more information on the 2004 Grammy nominated artists and to view complete lists of the nominees, go to www.thebatt.com

GRAMMY NOMINEES FOR RECORD OF THE YEAR



Beyoncé
"Crazy in Love"

Other nominations:

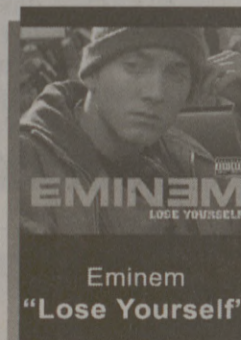
- Best Contemporary R&B Album for "Dangerously in Love"
- Best Female R&B Performance for "Crazy in Love"
- Best Song for "Crazy in Love"



The Black Eyed Peas
featuring Justin Timberlake
"Where is the Love?"

Other nominations:

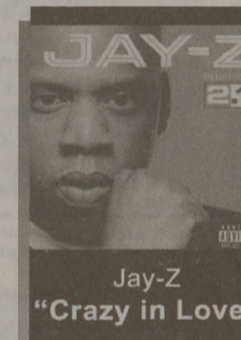
- Album of the Year for Justin Timberlake's "Justified"
- Best Pop Male Vocal Performance for Justin Timberlake's "Cry Me a River"
- Best Pop Male Vocal Album for Justin Timberlake's "Justified"



Eminem
"Lose Yourself"

Other nominations:

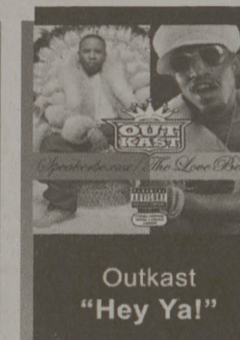
- Song of the Year for "Lose Yourself"
- Best Rap Song for "Lose Yourself"
- Best Male Rap Solo Performance for "Lose Yourself"



Jay-Z
"Crazy in Love"

Other nominations:

- Best Rap Song for "Excuse me Miss" Feat. Pharrell Williams
- Best Rap Album for "The Black Album"
- Best Song for "Crazy in Love"

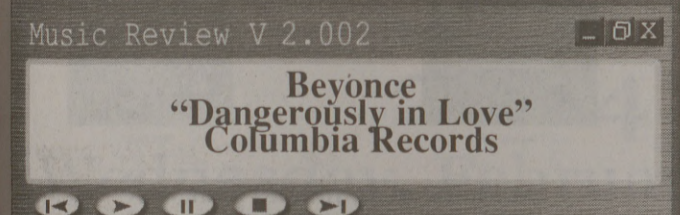


Outkast
"Hey Ya!"

Other nominations:

- Best Urban/Alternative Performance for "Hey Ya!"
- Best Rap Album for "Speakerboxx/The Love Below"
- Album of the Year for "Speakerboxx/The Love Below"

FEEL THE BEAT



Beyoncé's solo debut, "Dangerously in Love," is dangerously bootylicious. This album exudes a confidence and sexiness never before seen from the Destiny's Child front woman. Lyrics such as "Do you want to get nasty, I dare you to undress me," make it apparent Beyoncé has grown up. Her coming-out is reminiscent of Mariah Carey's liberation on "Butterfly" or Janet Jackson's symbolic transition from shoulder pads to midriff-bearing halter-tops.

Although Beyoncé's sultry voice is easy on the ears, this CD offers nothing original. It conforms to the R&B/Pop mold with plenty of rap cameos, interludes, clichéd lyrics and overdone beats.

"Dangerously in Love" starts off strong with the infamous horn intro of "Crazy in Love." With help from Jay-Z, it became the biggest single of the summer and can still be found in rotation on

any top-40 station or dance floor.

One notable letdown was "Signs," an homage to the Zodiac that even a cameo from Missy Elliot couldn't help. The "can you pay my bills" attitude that Destiny's Child is renowned for can still be heard on some songs, especially on "Yes," which says: "you was at my house, I was sittin' on my couch, you was really buggin', so I told you to get out."

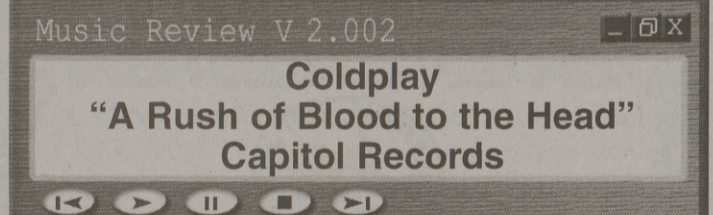
However, for the most part, Beyoncé's talent is solid enough to carry this album and leaves little memory of her former group. The album ends with the tune "Daddy," an ode to her father that seems awkwardly out of place among songs like "Naughty Girl" and "That's How You Like It."

The songs worth listening to are "Dangerously in Love" and "Naughty Girl."

All in all, Beyoncé's first solo attempt proves it deserves more attention than her low-rise jeans or her relationship with rapper Jay-Z. That attention could come on Grammy night; "Dangerously in Love" is nominated for six Grammy Awards and has the potential to steal the show.

★★★★☆

- Chris Elmi



The opening heavy bass beats in the solemn first track, "Politik" and the last seconds of the piano solo of the melancholy finale "Amsterdam" merge a compilation well-deserving of its "Best Alternative Album" Grammy in 2003. Each song ear-catching and different from the other, Coldplay's "A Rush of Blood to the Head" weaves a beautiful tapestry that is partly sad and tender, partly blissfully upbeat. Hopefully at this year's Grammys, one of its best singles will earn formal recognition in addition to its past top-40 radio fame.

The alternative band's most recent CD is a welcome break from

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