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SOUND JUDGMENT
On new album, Alanis Morissette reveals a softer side. **PAGE 5G**



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Entertainment

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TERRY LAWSON
ENTERTAINMENT AT LARGE

INSIDE VOTING

THE GRAMMYS' OFTEN PUZZLING PROCESS OF PICKING THE YEAR'S BEST MUSIC CAN BE DRIVEN BY THE AGENDA OF A FEW

By **BRIAN MCCOLLUM**
FREE PRESS POP MUSIC WRITER

We hear it every year as the Grammy Awards approach: *Grammy voters will be eager to honor . . . They'll be reluctant to award . . . They tend to like . . .*

But who, exactly, makes up this apparently like-minded bloc that invests such thought and emotion into determining the music world's biggest honors?

Well, nobody, really.

The Grammy Awards are indeed music's Holy Grail, capable of giving an artist's name a new appendage ("the Grammy-winning") and beefing up a record label's coffers. For 44 years, the ceremony has brought together the movers and shakers of popular music, and the Grammys will do it again at 8 p.m. Wednesday at the Staples Center in Los Angeles.

44th Annual Grammy Awards

8 p.m. Wednesday

WWJ-TV (Channel 62)

But Grammy winners are determined by 13,300 disparate individuals. They don't assemble. They don't hold a conference call. And the ones we talked to say they don't even exert a whole lot of mental energy in the voting process.

They're members of the Recording Academy, the music industry's largest trade group, formerly known as the National Academy of Recording Arts & Sciences. Michael Jackson is a member. So are the guys who handle the graphics or write the liner notes on the CDs you buy, along with producers, engineers, songwriters, and others who have received credit on at least six commercially released works.

A Grammy, says the academy, is "truly a peer honor, awarded by and to artists and technical professionals for artistic or technical achievement, not sales or chart positions."

What it also may be, according to a few participants, is a big popularity contest that includes self-interested vote bartering among key industry factions and even some well-intentioned manipulation by a secret Grammy committee that determines the final ballot. For its part, the academy minimizes those concerns.

Alicia Keys and U2 are favorites heading into Wednesday.

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BRIAN MCCOLLUM'S PREDICTIONS

The Grammy pickin's are a little easier this year — few onlookers expect anything other than co-domination by U2 and Alicia Keys. Free Press pop music critic Brian McCollum offers his annual picks and predictions in key categories.

Album of the year

WILL WIN: U2, "All That You Can't Leave Behind"

SHOULD WIN: Bob Dylan, "Love and Theft"

India.Arie, "Acoustic Soul"

Outkast, "Stankonia"

Various artists, "O Brother, Where Art Thou?"

Record of the year

WILL WIN: "Fallin'," Alicia Keys

SHOULD WIN: "Video," India.Arie

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Illustration by NOWA KINIGHT/Detroit Free Press

The 20th Century is history, and now we can look back like we couldn't even five years ago and see patterns and trends in art."

Celeste Adams, director of Grand Rapids Art Museum

Pablo Picasso's "Seated Woman" (1960) is part of the exhibits at the Grand Rapids Art Museum.



Detroit Institute of Arts

An education on Picasso, modernism in Grand Rapids

By **FRANK PROVENZANO**
FREE PRESS STAFF WRITER

GRAND RAPIDS — By today's shock-art standards, Pablo Picasso's work hardly appears radical or unnerving.

But it's worth recalling that staid art-world sensibilities were turned upside down in 1907 when Picasso's cubist painting "Les Femmes d'Alger (O Version O)" unhinged notions of tradition and predictability.

Two new exhibits at the Grand Rapids Art Museum examine the mastery, restless innovation and legacy of Picasso, the 20th Century's most prolific, experimental and influential artist.

Neither "Picasso and the 20th Century" nor "Landmarks of Modernism: Selected Paintings from the Detroit Institute of Arts" is expansive in scope or covers new ground.

'Picasso and the 20th Century,' 80 prints

'Landmarks of Modernism: Selected Paintings from the Detroit Institute of Arts'

Grand Rapids Art Museum
155 Division North, Downtown Grand Rapids
Admission: \$7 adults; \$4 seniors and students; \$3 children
Hours: 11 a.m.-6 p.m. Tue., Thu., Sat. and Sun.; 11 a.m.-9 p.m. Fri.
616-831-1000 or www.gramonline.org

The intent is squarely on education and appreciation, rather than a fresh perspective on the artist and movement.

The complementary exhibits of 80 prints by Picasso and 23 paintings by some of the 20th Century's most celebrated artists offer a compelling overview of the fertile crea-

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If it's not about music, it should be

Like just about everyone else, I watched Mariah Carey's January Super Bowl appearance in anticipation of something besides "The Star Spangled Banner."

It came, of course, in the wake of the news that her former record company Virgin would pay her \$28 million not to make any more records for it and that Carey would keep the \$21-million signing bonus she got when she agreed to make four albums for \$80 million. She made only one, the soundtrack to the disastrous movie "Glitter," which sold about 2 million records. That means Carey has made about \$250 on every \$15 CD sold.

In any case, Carey, who either had a nervous breakdown last year or didn't, didn't do anything embarrassing at the Super Bowl. The next day, some of the same pundits who had relegated Carey's career to the Milli Vanilli Memorial Scrap Heap were saying she had salvaged it, amid rumors that she was about to sign a contract with another label. It was an amazing comeback — for which she probably gave thanks to God, Francis Scott Key and the new music-business ethos, which says better to throw the safe overboard than to sink.

The record business is like Wall Street in wide screen; a blip becomes a bang, and Chicken Little's squawking quickly drowns out everything else. The music industry was down a whopping 2 percent and change last year, and the sky is falling. Label divisions are closing, layoffs are rampant and longtime contracts are being dropped. Warner Brothers, apparently unable to persuade Van Halen to take David Lee Roth back, dropped the band, which has sold tens of millions of mediocre albums for the company over a quarter-century.

And, if you're wondering about that live-in-Detroit album that saxophonist James Carter was supposed to release this month on Atlantic, it seems Atlantic has sent its artists to corporate bedmate Warner Brothers, home to such innovators as Boney M. When Carter's album is released, it may be a single disc, not the double that had been promised.

Everybody, of course, has a theory on why the music business is in a so-called slump. Sept. 11 gets blamed for everything, as does an aging consumer base, economic uncertainty, blah, blah. So how do we account for the fact that the movie industry had yet another record-breaking year in 2001 and that the DVD business is going through the roof?

Let me expound my own off-the-wall theory: Could it be that Mariah Carey's record was bad? That Whitney Houston's and Michael Jackson's overproduced pop is passe, having been supplanted by the leaner, more intimate soul of Alicia Keys and Angie Stone? Could it be that an industry spoiled greedy by records that sold 20 million copies has unrealistic expectations?

As for us aging baby boomers who allegedly would rather drop \$100 on a steak dinner than \$13 on a CD, well, we've bought almost 600,000 copies of Bob Dylan's "Love and Theft," which would make it the second-biggest-selling record of his career, barring greatest-hits collections. And why would that be? Because it's just a great record, a record that didn't need Super Bowl appearances to hype it. On the other hand, if old Bob ever wants to take a shot at "The Star Spangled Banner," I'll pay to see it.

Contact **TERRY LAWSON** at 313-223-4524 or lawson@freepress.com. Lawson talks about pop culture with WDET-FM (101.9) radio host Martin Bandyke at 1 p.m. on the first Friday of every month.