

It's All About the Grammys

Dylans, Puff Daddy clean up at awards



MATT HANEY/DN

NEW YORK (AP) — The Dylan family — Bob and son Jakob — netted five Grammys and the inspirational ballad “I Believe I Can Fly” brought soul singer R. Kelly three awards Wednesday night, while Shawn Colvin won two of the night’s biggest awards, song and record of the year, for “Sunny Came Home.”

As the music world bestowed its top honors, Bob Dylan, less than a year after he suffered a life-threatening heart infection, won best album and best contemporary folk album for “Time Out of Mind.” A song from that album, “Cold Iron Bound,” also was honored as best rock song. “We didn’t know what we had when we did it,” Dylan said in accepting the best album award. “But we did it anyway.”

His performance of the song “Love Sick” was interrupted by a shirtless dancer with the words “Soy Bomb” painted on his chest. Bob’s only response: quizzically raised eyebrows.

Jakob Dylan won as a composer of the best rock song, “One Headlight,” performed by his band, the Wallflowers. The same song was honored as the best rock vocal performance by a duo or group.

Rapper Puff Daddy, Lilith Fair founder Sarah McLachlan, country-bluegrass performer Alison Krauss, cellist Yo-Yo Ma, soul newcomer Erykah Badu and the late newsman Charles Kuralt also were multiple winners in the 40th annual awards show in Radio City Music Hall.

Paula Cole, who sang her ballad, “Where Have All the Cowboys Gone?,” won for best new artist.

Kelly received a standing ovation when he performed “I Believe I Can Fly,” which won for best male rhythm and blues performance, best rhythm and blues song and best song specifically written for a motion picture. He thanked basketball superstar Michael Jordan, star of the movie, “Space Jam.”

“You know when you pray for something, you get it better than what you pray for,” he said.

The crowd gave another standing ovation for Aretha Franklin, who filled in for an ailing Luciano Pavarotti. Only minutes after she sang her signature song, “Respect,” she sang “Nessun Dorma” from Puccini’s “Turandot.”

Elton John also won a best male pop vocal performance Grammy for “Candle in the Wind 1997,” his eulogy to Princess Diana that became the best-selling single of all time.

When Colvin came up to the stage to accept her song of the year award, the microphone was hijacked by another interloper, ODB of the rap group Wu-Tang Clan, who bragged about his group. ODB later was escorted from the hall.

“I’m confused now,” Colvin, the veteran folk artist, said. “It’s been a long road and this does matter. I appreciate it.”

Actor-rapper Will Smith, who won his third Grammy award in a decade for “Men in Black,” dedicated his award to the late rapper Tupac Shakur and the Notorious B.I.G. He called them prophets who helped rap out of its own “dark ages.”

“Two and a half years ago the state of rap was such that I didn’t want to rap anymore,” he said.

Grammy voters chose Trisha Yearwood’s “How Do I Live” as best female country performance. Among her competitors was LeAnn Rimes, for her version of the same Diane Warren song.

“I know how strange it must be to have 50 million versions of this song out there,” Yearwood said. She also won an award for “In Another’s Eyes,” her duet with Garth Brooks.

Puff Daddy was honored with the best rap album Grammy for “No Way Out.” His top-selling tribute to the Notorious B.I.G., “I’ll Be Missing You,” won for best rap performance by a duo or group. Known more as a producer, Puff Daddy wasn’t even nominated in the best producer category, won by Babyface.

Renowned instructor to share piano music

BY BRET SCHULTE
Senior Reporter

Most piano teachers are notorious for their methods. Marvin Blickenstaff is world famous for his.

This weekend, renowned piano player and instructor Blickenstaff comes to Westbrook Hall to share his music and methods with Lincoln residents.

Blickenstaff receives world recognition for his contributions to the world of music education, and his method of piano teaching is in publication around the world.

“It’s a method that places great emphasis on teaching reading skill and providing the student with a very strong rhythmic background while playing the piano,” Blickenstaff said.

Currently a professor of music at Goshen College in Goshen, Ind., Blickenstaff’s visit is co-sponsored by the University of Nebraska-Lincoln School of Music and the Lincoln Piano

Teacher’s association.

In addition to teaching, he is an acclaimed lecturer and performer who travels to Europe annually for conferences and concerts.

Perhaps most famous for his 36-book series “Music Pathways,” Blickenstaff has earned the Indiana Music Teachers Association “Teacher of the Year” commendation and has served on the board of International Workshops in Austria, Canada, France, Scotland and Switzerland for seven consecutive years.

These are accomplishments he said he is somewhat embarrassed to admit.

“I want to maintain a certain humility,” Blickenstaff said. “But I’ve had a lot of experience. I’ve lectured all over the country, and each summer I go to Europe and lecture at a music conference.”

Friday morning from 9 to noon, he will play host at two piano workshops: “Honeymoon or Havoc: The first week of practice

Please see PIANIST on 10

Director: Piece uses Lincoln stories

BY SARAH BAKER
Senior Reporter

It’s the best combination of dance, theater and Lincoln residents anyone could want in 30 minutes.

“If Wishes Were Horses, Beggars Would Ride,” an experimental dance theater production, opens tonight at the Wagon Train Project, 512 S. Seventh St.

The show brings choreographers Sara Pearson and Patrik Widrig to Lincoln from New York.

Sara Pearson, artistic director and co-choreographer for the show, said this is a new work as well as a community project.

“The piece is really multidisciplinary,” she said. “It includes video, slides, talking and dancing.”

Amy Lamphere, director of the Wagon Train Project, said this piece really involves the local community.

“This is Lincoln’s own special piece,” Lamphere said. “It weaves together the common threads of the community.”

Pearson said the performers worked with children and elderly people in outreach programs in preparation for the show.

“We videotaped kids drawing, dancing and speaking, and when we

put everything together, it makes for a really moving half-hour,” she said.

Lamphere said that after talking with both young and old Lincolniters, the cast had new insight into what the common community threads were.

“When they asked people to share memories of their elderly relatives, (the cast) found many of the stories to be similar,” she said. “Things like favorite recipes, scents of a grandfather’s cologne or lessons learned were common.”

Pearson said the piece includes performers from the ages of 12 to 72 years old.

“Some of the performers have been dancing all their life, while others have never set foot in a dance class,” she said.

Pearson said one of the main themes of the show has to do with making choices.

“There are stories about grandparents and how the choices they made affect their grandchildren,” Pearson said.

Pearson said the show also has a message through words.

“Sometimes a single sentence can be a doorway to life, different cultures, worlds or universes,” she said.

Pearson said this was not the first project like this to be done in Lincoln. She also said Lincoln has an

unusual history in community theater.

“Very few cities have an organization like the Wagon Train Project that allows for this kind of theater,” she said. “It’s really a unique organization.”

Lamphere said anyone should find enjoyment in the show.

“If they like dance, theater, or even comedy, they will like it,” she said.

Pearson said the audience will be treated to an unusual performance.

“They can prepare to be moved, surprised and delighted,” she said. “They should come in with no expectations, because this production falls into another realm. It has a wonderful, warm spirit to it.”

“If Wishes Were Horses, Beggars Would Ride” opens at the Wagon Train Project tonight and runs through Saturday.

Performances are at 7:30 each night, and there is a special matinee performance on Saturday at 2 p.m. Tickets are a suggested contribution at the door of \$10, \$5 for students.

For more information, call the Wagon Train Project at (402) 435-5592.