Album Of The Year “Red”
Best Country Album “Red”
Best Country Song “Begin Again”
Best Country Duo/Group Performance “Highway Don’t Care”
-Tim McGraw, Taylor Swift & Keith Urban

Best Rap Album “Nothing Was The Same”
Best Rap Performance “Started From The Bottom”
Best Rap Song “Started From The Bottom”

Record Of The Year “Royals”
Song of the Year “Royals”
Best Pop Solo Performance “Royals”
Best Pop Vocal Album “Pure Heroine”

Best Rock Album “13”
Best Metal Performance “God Is Dead?”
Best Rock Song “God Is Dead?”

Best New Artist

Best R&B Song “Only One”

Best Compilation Soundtrack for Visual Media

django unchained

Best Compilation Soundtrack for Visual Media

les miserables (deluxe edition)

Best Compilation Soundtrack for Visual Media

muscle shoals

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PLAYBAR UNLEASH YOUR TV SOUND. UNLEASH ALL THE MUSIC ON EARTH.
A CALL TO FOCUS ON MUSIC—FOR MUSIC’S SAKE

As we head into the home stretch of what is sure to be another very strong broadcast for the Grammy Awards, I find myself dwelling on one of music’s last big televised shows, the American Music Awards. A strange pairing, perhaps, but bear with me a minute here.

I was on standby the night of the AMAs. A handful of morning news and entertainment shows let me know that they might tape segments with me discussing the show, depending on how it went.

And this is how it went: There were many really strong performances. Jennifer Lopez amazed with a tribute to Celia Cruz. Rihanna, now an elder stateswoman after seven albums, was presented with an icon award—just 25, she recently tied Michael Jackson with her 13th No. 1 on the Billboard Hot 100, trailing only Mariah Carey and the Beatles on Billboard’s all-time list. Justin Timberlake proved he was as adept with a guitar as he is with his dance moves.

But to me, the story of the night was the new artists. Ariana Grande made a strong claim to being the young, vocal power to watch with a stripped-down performance of “Tattooed Heart.” Another newcomer, Imagine Dragons, riveted the theater with bombast and giant drums on a medley of their hits “Demons” and “Radioactive.” Macklemore & Ryan Lewis were piped in live from Miami and not only delivered an excellent set but used an acceptance speech to talk about the sort of racial profiling that led to the tragic death of Trayvon Martin. And as always, Florida Georgia Line showed it knows how to bring the party—this time with Nelly.

The strength of the show was validated by a 32% ratings hike from the previous year, including 82% among teen viewers, according to Nielsen.

That was a story I was excited to share with TV audiences the next morning! There is a new generation of artists that has emerged in the past year or so, and they are electrifying a precious new generation of music fans. The lifeblood of this industry is the musicians and performers who emerge to put their stamps on old forms, or sometimes completely flip the script. Think about how less dynamic music would seem today without this year’s Grammy nominees for best new artist: Kendrick Lamar, James Blake, Macklemore & Ryan Lewis, Kacey Musgraves and Ed Sheeran. It’s a category so strong that Billboard chart-topper Lorde, along with the aforementioned Grande, Imagine Dragons and Florida Georgia Line, were left to win Grammys in other categories or future years.

What could be a better story than that?

And yet, that night at the (highly entertaining) Scooter Braun/Republic Records after-party I bumped into a producer for one of the shows that was contemplating coverage. And our conversation basically amounted to: “It was boring because nothing controversial happened.” He expected to shrink coverage of the AMAs. Before I went to sleep that night, I was told that none of the shows were planning longer segments would be doing them.

It’s a sign of the times that celebrity trumps actual culture on TV. If Miley Cyrus cavorts with a foam finger, I’m a talking head on the topic for the next three months. If she does a superb job singing a great song like “Wrecking Ball,” producers start looking for B-roll of the Kardashians.

This isn’t a new phenomenon. But that doesn’t mean we must endure it in silence.

I refuse to accept that these new artists—and credible, talented artists in general—aren’t interesting to a large audience. Their songs have been downloaded and streamed billions of times. They have created the soundtrack to weddings and funerals, breakups and triumphs, falling in love and dancing with your children in the kitchen.

If you work in TV or know someone who does, I hope you’ll mention this to them. The almighty platform of TV isn’t created by some monolithic Borg, even if it seems that way at times. It’s created by a series of programming executives and producers who are people just like you and me. People who maybe need a reminder of the gift and the power they have—that we all have—to make the world a better, smarter, less cynical place within our own sphere of influence. There are plenty of TV viewers who want substance—if not to dominate, then at least to offer the occasional counterpoint to sometimes saccharine, occasionally vicious coverage of stars. So, my media brethren and sistren, bloggers and tweeters and network TV producers alike: As we plan our Grammy coverage, can we pause just a moment and remember that these people we’ll all be watching are artists? Maybe, just maybe, we should focus on their art.

BILL WERDE
Editorial Director
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FOR YOUR CONSIDERATION

RED ➤ ALBUM OF THE YEAR
RED ➤ BEST COUNTRY ALBUM
BEGIN AGAIN ➤ BEST COUNTRY SONG
HIGHWAY DON'T CARE ➤ BEST COUNTRY COLLABORATION WITH VOCALS
(Tim McGraw with Taylor Swift & Keith Urban)
The 56th Annual Grammy Awards

Ken Ehrlich’s Triple Play
A behind-the-scenes look at the Grammy telecast, the nominations concert and this year’s Beatles special—and how the longtime producer balances it all

By Phil Gallo

There’s kinetic energy onstage at Los Angeles’ Nokia Theatre for rehearsals of the opening number of “The Grammy Nominations Concert Live!!”: three dancers with shopping carts, a half-dozen horn players amid racks of mismatched clothing, a couple of drummers, a choreographer, and several technicians fine-tuning audio and lights.

But one body, positioned front and center facing the stage, stands still, watching while Macklemore and singer Wanz tear into “Thrift Shop,” the No. 1 song on the 2013 year-end Billboard Hot 100. The track finishes and that motionless figure, Ken Ehrlich, finally stirs, huddling with the Seattle rapper and a few others involved in the staging. Another new run-through starts—this time outside in the L.A. Live plaza. Macklemore, producer Ryan Lewis, Wanz and a trumpeter begin there, then bound down the stage-right aisle, performing a song that would receive two Grammy nominations 32 hours later.

“I knew we could have fun with that,”Ehrlich says of the performance. “I don’t have a vote and I don’t know ahead of time who is nominated, but my intuition said that was the more resonant of their three hits, and production-wise it could be the most fun.”

Ehrlich follows several paces behind the performers, stopping midway at the producers table to watch the TV monitor, with CBS executive VP of specials and events Jack Sussman at his side and Recording Academy president/CEO Neil Portnow and show co-producer Terry Lickona looking over their shoulders. Portnow and Lickona applaud the performance as Ehrlich heads back to the stage to tweak things yet again.

Involved in the Grammys since 1984—and executive producer since 2005—Ehrlich was again overseeing the nominations show, as he has since it debuted five years ago. “The Grammy Nominations Concert Live!!” has settled into a formula of mixing the old, the new and the biggest, this year bringing together “Thrift Shop,” Bill Withers’ “Ain’t No Sunshine” and Lorde’s “Royals,” another Hot 100 No. 1, on the same bill.

The day after the nominations show, Ehrlich, Portnow, Sussman and their teams began figuring out how the 56th Grammys will look. Unlike most years, though, a multitude of variables forced Ehrlich to start early.

“Normally I don’t book anybody until the nominations come out—it’s something of an unwritten rule,” he says. “But I made it very clear to the Academy this year: I have to talk to people we are reasonably sure will be nominated early. Whether I trigger [requests] or not is another story. It’s kind of unprecedented. I’ve had to couch [requests] with ‘Look, guys, we’re talking now—but you’ll get a call on Dec. 7 to say if it’s a go.’”

The calendar isn’t being kind to the Grammys this year. The Winter Olympics in Sochi, Russia, begin Feb. 7, five days after the Super Bowl, pushing the Grammys to Jan. 26—16 days earlier than the 2013 show. Add to that Christmas and New Year’s Day both falling on Wednesdays, which tends to extend the entertain-
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ment industry’s holiday break to three weeks instead of two, as acts, agents and managers start clocking out the week of Dec. 16. On top of that, the nominations were revealed Dec. 6, later than at any time in the last six years. “From the ninth to the 16th, I have that one week to get everything rolling,” Ehrlich says.

Further complicating booking is “The Night That Changed America: A Grammy Salute to the Beatles,” a CBS special marking the 50th anniversary of the Fab Four’s appearance on “The Ed Sullivan Show” that will be shot the day after the Grammys. Ehrlich hired Academy of Country Music Awards executive producer R.A. Clark to help produce and Don Was as musical director for the special, which will be shot in the same Convention Center space where MusiCares, which this year honors Carole King, will be held three days earlier.

Space will be at a premium between the Convention Center and Staples Center, just steps away. Rehearsals for some acts on the Beatles show will be held in a backstage space at the Staples Center Jan. 23-25 while the Grammy show is rehearsed. The Convention Center will be set up for a gala for MusiCares and a general-admission concert hall for the Beatles show. During the pre-telecast across the street at the Nokia, the prime-time Grammys show will be in dress rehearsal while other acts are practicing their Beatles tributes.

Speaking right before Thanksgiving, Ehrlich says “The Night That Changed America” will have about a dozen performances, six of which he had “pretty much booked.” Expect to see artist combinations that normally wouldn’t share a stage; the Beatles’ three performances from their “Ed Sullivan Show” appearance on Feb. 9, 1964; and, Ehrlich says, “people who were alive at the time talking about what that night meant to them and artists who weren’t talking about the Beatles. If the younger generation has a greater understanding of the impact they had then, I will be a happy man.”

Cirque du Soleil performers from the “Beatles Love” show in Las Vegas will be on hand, and Ehrlich hopes to incorporate New York’s Ed Sullivan Theater in the show, most likely with current occupant David Letterman.

“I’ve been booking that very slowly because there are a couple of plum acts that I would love to have, but I know if I call them [before the nominations] they would say, ‘What about the Grammys?’ Well, I can’t talk to them about the Grammys.”

The Beatles show is part of a deal the Academy and CBS struck in 2011 to expand Grammy-related programming to include at least one special per year. CBS is counting on the media to start the conversation about the Beatles’ anniversary in late January, and the milestone will likely be incorporated into the Grammys.

“This is a moment in pop culture history, and people will be talking about it,” CBS’ Sussman says. “The real promotional oomph [for the Beatles show] is going to explode come Grammy night. We take off from there to get word out about what the show is and who’s on it.”

Ehrlich has become synonymous with the Grammy telecast, which has had an audience of more than 25 million viewers in each of the last four years, according to Nielsen, hitting a high of 39 million after the death of Whitney Houston in 2012. It’s the show’s best four-year stretch since 1998 through 2001, when viewership levels were between 24.8 million and 26.7 million. A few years ago, the Grammys lost to “American Idol” in a head-to-head matchup. Now it’s one of the most consistently highly rated specials of the year.

“Our job is to maintain integrity of the Grammy brand and make sure that, as a TV event, it changes every year,” Sussman says of his work with Ehrlich.

An avid music fan who filled a recent conversation with praise for Gary Clark Jr., Jackson Browne, Preservation Hall Jazz Band and Emeli Sandé, Ehrlich fell into TV producing as a side job in the ’60s. He was doing publicity for a radio station in Chicago when DJ/TV personality Marty Faye asked if he would be interested in working on his weekly Saturday-night variety show on WCFL, which was heavy on jazz and pop performers. The moonlighting gig led to him creating the PBS music program “Made in Chicago” in 1973, which eventually became the legendary “Stagecoach” that would present such artists as Bob Dylan, Tom Waits, Muddy Waters, Jim Croce and John Prine.

During Ehrlich’s tenure, the Grammys have become known for pairing unlikely acts. Tribute performances for the show’s “in memoriam” segment have included Bruce Springsteen, Dave Grohl and Steven Van Zandt tipping their caps to the Clash’s Joe Strummer; Bonnie Raitt and Billy Preston saluting Ray Charles; and Jennifer Hudson honoring Houston. On Dec. 19, some of this year’s performers were announced: Rapper Kendrick Lamar and rock band Imagine Dragons will play together, and Merle Haggard, Kris Kristofferson, Willie Nelson and Blake Shelton will collaborate as well.

“Ken and I have worked together since 1984 and we’ve figured out a nice rhythm between the network, production and the Academy,” Sussman says. “To make the most entertaining event possible, the short-hand has to be great between the three parties.”

This year’s telecast, which will again be hosted by LL Cool J, will also feature Pink and fun.’s Nate Ruess, presumably singing their Grammy-nominated “Just Give Me a Reason,” and Daft Punk’s first TV performance since the 2008 Grammys. But Ehrlich’s proudest Grammy moments aren’t just the big names he’s brought to the stage. A performance on the show has often proved to be a key breakthrough for newer artists, he says—and this year, with Lamar and Imagine Dragons’ collaboration, and Macklemore & Lewis and Lorde nominated for several awards, could be a prime example.

“When we’re lucky, it’s Mummford & Sons, Ricky Martin, Civil Wars,” Ehrlich says, naming acts whose status greatly elevated after appearing on the telecast. “You could name them on two hands, but there are enough of them in the last 10 years that we can say that’s what we’ve done. When it’s artists I believe in musically, it’s great when these things happen.”
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A Song Is Born

SONGWRITERS TAKE THE SPOTLIGHT AS THE GRAMMY FOUNDATION RECHRISTENS A POPULAR PROGRAM

By Gail Mitchell

One of the more beloved Grammy Week events has undergone a name change. But its mission remains the same: to celebrate music’s evolution and its influencers on American culture.

The Grammy Foundation’s Music Preservation Project has been rechristened the Grammy Foundation Legacy Concert. The 16th annual soiree, presented by Seagate, will take place Jan. 23 at the Wilshire Ebell Theatre in Los Angeles. And in keeping with the event’s continuing mission, the 2014 theme revolves around the invaluable contributions of songwriters, under the tag line “A Song Is Born.” The following evening, sister foundation MusiCares will honor singer/songwriter Carole King.

Featuring a mix of Grammy Award winners, legends and newcomers, the “A Song Is Born” lineup includes singer/songwriters Skylar Grey and Kris Kristofferson, Goo Goo Dolls’ John Rzeznik, songwriter Allen Shamblin, singer/songwriter J.D. Souther, the Civil Wars’ Joy Williams and songwriters Paul Williams, Dan Wilson and Barry Mann & Cynthia Weil, with additional guests to be announced. Returning as musical director is songwriter/producer Darrell Brown, a Recording Academy trustee and Grammy Foundation board member.

Recording Academy and Grammy Foundation president/CEO Neil Portnow will also be on hand that evening. Both he and Brown note that the program’s name change was precipitated by the desire to find a more descriptive word that encompassed the event.

“‘Preservation’ as a word can sound old and stodgy,” Portnow says. “So the thinking was, ‘Let’s contemp- morize this a bit by using the word “legacy,”’ which underscores our focus on how artists who came before have helped lay the groundwork for music today.”

“A Song Is Born” will be an unplugged, fluid night of music with “no house band,” Brown says. Talent will perform solo or in the round after sharing stories about their songs.

“Between the shine and the sheen, people are losing sight of where all music begins—with the songwriter,” Brown says. “We want to shine a light on them and give those voices a face.”

Rzeznik, at first-time participant, adds, “Without songwriters, there would be no songs. And with no songs, there would be no artists.”

“Play It Forward” was last year’s theme. “Every year is a fresh canvas to paint on,” Portnow says.

The 90-minute event starts at 7:30 p.m., with an hour-long reception immediately following the program. Tickets are on sale for $45, and must be purchased in advance at wf.flavorus.com/gf/asongisborn or by calling 855-235-2867.
McGraw is approaching two decades since he broke big at mainstream ... It requires a keen ear for timeless songs and for the kind of craftsmanship that accentuates the positives and compensates for the negatives. McGraw has held his own amidst a slew of male hatted and not-hatted country singers since his ascent. Some have burned bright and then flamed out. But he’s still here.”

- Dallas Morning News

“If this is an indication of McGraw’s next phase, then let Freedom ring again and again.”

- USA Today
THE BACKSTORIES TO THIS YEAR’S HALL OF FAME INDUCTEES ARE AS MEMORABLE AS THE MUSIC ITSELF. THE LEGENDS BEHIND SOME OF THOSE 27 RECORDINGS REVISIT THEIR SESSIONS CHAPTER AND VERSE

By Phil Gallo

“WONDERFUL WORLD”

Sam Cooke
Label: Keen Records
Year of release: 1960
“Wonderful World,” Sam Cooke’s paean to romance trumping formal education, might have never seen the light of day were it not for a tangle of lawsuits and buy-outs among labels and publishers.

Lou Adler, one of Cooke’s closest friends in the late ’50s, and Herb Alpert wrote the song with Cooke, and recorded a demo version just five days after finishing a Billie Holiday tribute project. At the time, Cooke was recording for Keen Records, forming his own gospel label, SAR, and excising himself from his relationship with Specialty Records. Adler and Alpert disassociated themselves with Keen first, according to Peter Guralnick’s book, “Dream Boogie: The Triumph of Sam Cooke.”

By the end of 1959, Cooke had left Keen and signed with RCA, an event heralded in a full-page ad in Billboard. RCA’s first single releases from Cooke went nowhere: “Teenage Sonata,” which was also supported by a full-page ad in Billboard, and “You Understand Me” failed to crack the Billboard Hot 100.

Keen owner John Siamas, meanwhile, was on his way out of the music business when he thought he would sift through recordings he had on hand to see if anything was worth releasing. “Wonderful World,” with the simple backing of guitar, bass and drums plus a vocal trio, didn’t fit the model of current R&B.

Released in May 1960, “Wonderful World” peaked at No. 12 on the Hot 100 on June 27, 1960, the week Connie Francis’ “Everybody’s Somebody’s Fool” ended the Everly Brothers’ run at No. 1 with “Cathy’s Clown.” While it was charting Cooke was touring the country with one-week stands at the Apollo in New York; the Howard Theatre in Washington, D.C.; and the Tivoli in Chicago, where doo-wop acts the Flamin’ Groovies and the Crests opened for him.

His 14th single to hit the Hot 100, “Wonderful World” was his highest-charting record since his debut, “You Send Me,” reached No. 1 in 1957. —Phil Gallo

“UNDER THE BOARDWALK”

The Drifters
Label: Atlantic Records
Year of release: 1964
Lyricist Arthur Resnick was about two years into his three-year songwriting relationship with Kenny Young when they got the call to write a song in line with Bobby Darin’s TM Music. “I lived in Brooklyn on 13th Street and, from our sixth floor window, I could see the Ferris wheel and the parachute jump and, at night, the fireworks on Coney Island.”

After co-writing “Dream Lover” with Bobby Darin, Resnick and Young wrote mostly novelty tunes until the “Under the Boardwalk” assignment came in. The song was immediately accepted.

“We rehearsed the original in [producer] Bert Berns’ apartment on Third Avenue and the [musicians] who were supposed to do it went to the studio,” Resnick says, remembering the events of May 20, 1964.

Drifters lead singer Rudy Lewis died in a Harlem hotel that night. The next day, Resnick says, “the union wouldn’t let Bert cancel the musicians, so they got their old singer [Johnny Moore] to come back.”

“Under the Boardwalk” debuted on the Hot 100 on June 27, 1964, and peaked at No. 4—the Drifters’ 14th top-40 single. Resnick would be encouraged to re-create the “Boardwalk” magic and gave the Drifters “I’ve Got Sand in My Shoes,” which hit No. 33 later that year.

Resnick, who would go on to write “Good Lovin’,” says his favorite line in the song—“you can almost taste the hot dogs and French fries they sell”—has had a lasting effect on him: He just issued a video of a reggae version of “The Night Before Christmas” by RT & the Effeltes on Hot Dog Records and has been trying to get Nathan’s Famous to license the song for 20 years.

“I bought stock in Nathan’s when it was $4 a share [in 1995],” he says, “hoping some day I could go to a shareholders meeting and tell them to buy the song.” —PG

The story in the song, however, owes to an encounter with an 8-year-old girl named Jolene.

“She had this beautiful red hair, this beautiful skin, these beautiful green eyes, and she was looking up at me, holding [out] for an autograph,” Parton told NPR in 2017. “I said, ‘Well, you’re the prettiest little thing I ever saw. So what is your name?’ And she said, ‘Jolene. And I said, ‘Jolene. Jolene. Jolene. Jolene. That is pretty. That sounds like a song. I’m going to write a song about that.’”

“People love that ‘Jolene’ lick,” Parton continued. “It’s as much a part of the song almost as the song. And because it’s just the same word over and over, even a first-grader or a baby can sing, ‘Jolene, Jolene, Jolene, Jolene.’ It’s like, how hard can that be?”

“Jolene”

Dolly Parton

Label: RCA

Year of release: 1973

Dolly Parton recorded “Jolene,” one of her signature songs, along with “Another Woman’s Man” on June 12 and 14, 1973, at RCA Studios in Nashville. The tune was the title track of her 14th solo album, though if one counts her records with Porter Wagoner, it was her 26th.

The single would hit No. 1 on Billboard’s country chart after entering the tally on Nov. 3, 1974. It was the second chart-topper of her career, and would be followed by “Woman’s Man” on June 12 and 14, 1973, at RCA Studios in Nashville. The tune was the title track of her 14th solo album, though if one counts her records with Porter Wagoner, it was her 26th.

And because it’s just the same word over and over, even a first-grader or a baby can sing, ‘Jolene, Jolene, Jolene, Jolene.’ It’s like, how hard can that be?”

“MARY POPPINS” ORIGINAL CAST SOUND TRACK

Various Artists

Label: Buena Vista

Year of release: 1964

The timing for “Mary Poppins” to join the Grammy Hall of Fame could not be better as the story of the film’s creation, “Saving Mr. Banks,” is opening theatrically this month. Richard Sherman and his songwriting partner, his brother Robert, won a Grammy and two Academy Awards, while the “Mary Poppins” soundtrack spent more than two years on the Billboard 200, notching 14 weeks at No. 1 in 1964, all for a film whose creator didn’t want to have any music.

“I can still hear [novelist P.L. Travers] saying, ‘No, no, no, no. You can’t do that,’ ‘50 years later,’” Sherman recalled during a recent interview at the Billboard/Hollywood Reporter Film & TV Music Conference. Sherman says it took Walt Disney more than 20 years to persuade Travers to hand over the rights to her characters.

Travers disliked any number of the film’s elements—certain songs, the casting of Dick Van Dyke, it being set in 1910—but the Sherman brothers did succeed in creating a new word for the English language: supercalifragilisticexpialidocious.

“Bob and I wanted to give the Banks children a souvenir to take out of this magic place. As kids, we used to make up words so we said, ‘Let’s give the kids a big obnoxious word.’ It’s a British thing, so we used ‘ atrocious,’ then ‘precocious.’ What rhymes with that? Why not ‘docious’? Then we started with ‘colossal,’ hit ‘cali-fragile,’” said ‘That’s good’ and we started with ‘supercalifragilisticexpialidocious.’” —PG

“RAINDROPS KEEP FALLIN’ ON MY HEAD”

B.J. Thomas

Label: Scepter Records

Year of release: 1969

Three years after signing with Scepter Records, B.J. Thomas was asked to record a song by Burt Bacharach and Hal David, who had written a tune for the Paul Newman/Robert Redford film “Butch Cassidy and the Sundance Kid.” The song had been offered to Bob Dylan, who passed on it, as did Ray Stevens, who had just landed the Kris Kristofferson-penned “Sunday Morning Coming Down.”

“I still laugh about it today,” says Thomas, who had a million-selling record just a year earlier with “Hooked on a Feeling.” “I tell Ray, ‘You made a bad decision.’ But he just didn’t connect to the song.”

And he wasn’t the only one.

“Mr. Redford was dead set against a song being in what he consid-ered an art film,” Thomas says. To make matters worse, the singer came down with laryngitis. But Thomas refused to let the opportu-nity go. “Burt realized there was something severely wrong with my throat,” he recalls, adding that Bacharach had the singer plough through several takes before he was satisfied. Somehow the hoarse-ness worked in his favor. “A 20th Century Fox producer told me, ‘Hey, you’re trying to sound like Paul Newman. That’s a good idea.’”

While the huskiness worked for celluloid, it wasn’t going to pass muster on vinyl. Bacharach had Thom- as re-record it six weeks later in New York for the soundtrack and single. The result topped the Bill- board Hot 100 for four weeks in 1970, becoming the first No. 1 of the 70s by an American artist. It also won an Oscar for best original song.

—Deborah Evans Price
The Blessed Unrest
SARA BAREILLES
PRODUCERS: Sara Bareilles, Mark Endert, John O’Mahony
ENGINEERS/MIXERS: Jeremy Darby, Mark Endert, John O’Mahony
MASTERING ENGINEER: Greg Calbi
LABEL: Epic Records

Bareilles’ 2010 album, *Kaleidoscope Heart*, helped prove she wasn’t a pop personality to underestimate. But for the California native’s third studio release, *The Blessed Unrest*, the singer/songwriter decided to start anew by moving to New York and leaning more on serious-sounding set debuted at No. 2 on the Billboard 200, according to Nielsen SoundScan. Bareilles’ album has sold 209,000 copies, according to Nielsen SoundScan.

Random Access Memories
DAFT PUNK
PRODUCERS: Thomas Bangalter, Julian Casablancas, Guy-Manuel de Homem-Christo, DJ Falcon, Todd Edwards
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le Braz, Daniel Lerner
MASTERING ENGINEER: Bob Ludwig
LABEL: Columbia Records

Daft Punk’s fourth studio set, *Random Access Memories*, is the second to be nominated for both album of the year and best dance/electronic album since the latter category’s inception in 2005. (Lady Gaga did it first.) Recorded almost entirely live and sample-free, the LP—Daft Punk’s first release since 2010’s "Tron: Legacy" soundtrack—earned the French duo its first No. 1 on the Billboard 200. Pveled by the funky, disco-inspired lead single “Get Lucky” (featuring Pharrell Williams), which spent five weeks at No. 2 on the Billboard Hot 100, the album has sold 846,000 copies, according to SoundScan.

Good Kid, M.A.A.D City
KENDRICK LAMAR
PRODUCERS: DJ Dahi, Hit-Boy, Skhyle Hutch, Just Blaze, Like, Terrace Martin, Dawuan Parker, Pharrell, Rahki, Scoop DeVille, Sounwave, Jack Splash, Tabu, Tha Bizness, T-Minus
ENGINEERS/MIXERS: Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio “Veto” Iragorri, Mike Larson, Jared Scott, Jack Splash, Andrew Wright
MASTERING ENGINEER: Mike Bozzi, Brian “Big Bass” Gardner
LABEL: TDE/Aftermath/Interscope

Dr. Dre protégé Lamar has been hailed as both the new king of the West Coast and hip-hop’s savior. The Compton, Calif., rapper’s TDE/Aftermath/Interscope debut, *good kid, m.A.A.d city*, is one of the most-acclaimed albums by a rap rookie in years. The release debuted at No. 2 on the Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums. The set produced three top 10 hits on Hot R&B/Hip-Hop Songs: lead single “Swimming Pools (Drank)” (No. 3), “Poetic Justice” (No. 8) and “Bitch, Don’t Kill My Vibe” (No. 9). Lamar is also nominated for best new artist, as well as scoring five additional nods in the R&B and rap categories.

The Heist
MACKLEMORE & RYAN LEWIS
PRODUCERS: Ryan Lewis
ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Milner, Reed Ruddy, Pete Stewart
MASTERING ENGINEER: Brian Gardner
LABEL: Macklemore LLC

Seattle rapper Macklemore and producer Lewis, who met on MySpace in 2005, have built a buzz movement from the ground up—without major-label backing. The duo’s full-length debut, *The Heist*, was released independently through Alternative Distribution Alliance and debuted at No. 2 on the Billboard 200. On the Billboard Hot 100, the pair made history by becoming the first duo in the chart’s 55 years to take its first two chart appearances to No. 1. ”Thrift Shop” (featuring Wanz) spent six weeks atop the list, while “Can’t Hold Us” (with Ray Dalton) did five. *The Heist* has sold 1.2 million copies, according to SoundScan.

Red
TAYLOR SWIFT
PRODUCERS: Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker, Dan Wilson
ENGINEERS/MIXERS: Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Taylor Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark “Spike” Stent, Andy Thompson
MASTERING ENGINEERS: Tom Coyne, Hank Williams
LABEL: Big Machine Records

Swift is no stranger to this Grammy category—the country superstar took home album of the year in 2009 for her second studio set, *Fearless*, which has sold 6.8 million, according to SoundScan. The seven-time Grammy winner will again compete for the award with her latest release, *Red*. The album debuted at No. 1 on the Billboard 200, selling more than 1.2 million copies in its first week. It has produced eight top 40 hits on the Hot 100, with “We Are Never Ever Getting Back Together” reaching No. 1. *Red* has sold 3.9 million copies, according to SoundScan.
Legacy Recordings congratulates The Pride of Slab Fork, West Virginia

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(Leo Sacks, compilation producer; Joseph M. Palmaccio, Tom Ruff & Mark Wilder, mastering engineers)

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Get Lucky
**DAFT PUNK FEATURING PHARRELL WILLIAMS**
**PRODUCERS:** Thomas Bangalter, Guy-Manuel de Homem-Christo
**ENGINEERS/MIXERS:** Peter Franco, Mick Guzausk, Florian Lagatta, Daniel Lerner
**FROM:** Random Access Memories
**LABEL:** Daft Life/Columbia

Daft Punk first teased its long-awaited fourth album, Random Access Memories, by playing snippets of lead single “Get Lucky” on “Saturday Night Live” and at the Coachella festival last spring. When the full single was released April 19, pop fans got to soak in Nile Rodgers’ inscrutable vocal performance and Daft Punk’s delicate robo-breakdown in full—and “Get Lucky” promptly became the year’s most inescapable hits. The mysterious French duo’s groove-filled electronica has been recognized by the Grammy Awards previously, with early singles like “Da Funk” and “Around the World” earning best dance recording nods and the live album Alive 2007 winning best electronic/dance album in 2009. However, Daft Punk’s biggest hit to date—“Get Lucky” peaked at No. 2 on the Billboard Hot 100, with 2.9 million downloads sold, according to Nielsen SoundScan—garnered the pair’s first record of the year nomination.

Radioactive
**IMAGINE DRAGONS**
**PRODUCER:** Alex Da Kid
**ENGINEERS/MIXERS:** Manny Marroquin, Josh Mosser
**FROM:** Night Visions
**LABEL:** Kidinokarner/Interscope

“Radioactive” is also up for best rock performance.

Royals
**LORDE**
**PRODUCER:** Joel Little
**ENGINEER:** Manny Marroquin
**MIXER:** Mark Ronson
**FROM:** Pure Heroine
**LABEL:** Lava/Republic

After “It’s Time,” the lead single from Imagine Dragons’ 2012 debut Night Visions, crept up to No. 15 on the Hot 100 (generally uncharted waters for a new rock act), “Radioactive” performed even better, peaking at No. 3. Mixing throttling percussion and dubstep wobbles with an intense rock coda, “Radioactive” stayed at No. 1 on the Hot Rock Songs chart for a record-breaking 23 weeks and ultimately became the genre’s biggest hit of 2013, just three years after Imagine Dragons was covering Led Zeppelin songs in Las Vegas casinos. Like the majority of Night Visions, “Radioactive” was produced by Alex Da Kid, best-known for his work on hip-hop/pop fusions like B.o.B’s “Airplanes” (featuring Hayley Williams) and Eminem’s “Love the Way You Lie” (featuring Rihanna), the latter nominated for record of the year at the 2011 Grammys. “Radioactive” is also up for best rock performance.

Locked Out of Heaven
**BRUNO MARS**
**PRODUCERS:** The Smeezingtons, Jeff Bhasker, Emile Haynie, Mark Ronson
**ENGINEERS/MIXERS:** Alialal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin, Mark Ronson
**FROM:** Unorthodox Jukebox
**LABEL:** Atlantic

Bruno Mars’ lead Unorthodox Jukebox single was a chunk of reggae-inflected rock that invited comparisons to the Police—and the singer/songwriter embraced those comparisons when Mars and Sting performed the song together at last year’s Grammys. This year, “Locked Out of Heaven” becomes Mars’ third record of the year nominee, after his B.O.B collaboration “Nothin’ on You” received a nod in 2010 and “Grenade” earned one the following year. Although follow-up singles “When I Was Your Man” topped the Hot 100 in April and “Treasure” reached No. 5, “Locked Out of Heaven” has proved to be the biggest hit from Unorthodox Jukebox to date, spending six weeks atop the chart and selling 4.4 million downloads, according to Nielsen SoundScan. If Mars doesn’t perform “Locked Out of Heaven” at consecutive Grammy galas, fans can likely hear it played live when the singer headlines the Pepsi Super Bowl Halftime Show in February.

Blurred Lines
**ROBIN THICKE FEATURING T.I. AND PHARRELL**
**PRODUCER:** Pharrell Williams
**ENGINEERS/MIXERS:** Andrew Coleman, Tony Maserati
**FROM:** Blurred Lines
**LABEL:** Star Trak/Interscope

“Blurred Lines” represents the first record of the year nomination for Robin Thicke and T.I., while Pharrell Williams is also nominated this year for Daft Punk’s “Get Lucky.” By spending 12 weeks atop the Hot 100 from June through August, the disco-influenced funk track earned the top spot on Billboard’s Songs of the Summer chart, while also setting the record for the highest weekly audience (218.9 million), according to Nielsen BDS, in the history of the Radio Songs chart. Thicke performed “Blurred Lines” at the MTV Video Music Awards, the iHeartRadio Music Festival and on “The Voice,” and the song’s risqué video has inspired countless online parodies while accruing more than 231 million views on YouTube. Thicke’s sixth studio album, Blurred Lines, became the 36-year-old’s first No. 1 on the Billboard 200, with 177,000 copies sold in its first week, according to Nielsen SoundScan.
CONGRATULATIONS
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TGT . DREAM THEATER . KILLSWITCH ENGAGE . LED ZEPPELIN . NATE RUSS
SONG OF THE YEAR

From rap to pop to alternative, these five hits defined 2013’s diverse musical landscape

BY MITCHELL PETERS

Just Give Me a Reason
SONGWRITERS: Jeff Bhasker, Pink, Nate Ruess
PERFORMERS: Pink featuring Nate Ruess
FROM: The Truth About Love
LABEL: RCA Records

Billboard’s Woman of the Year got her fourth No. 1 single and one of the biggest hits of her 14-year career with power ballad “Just Give Me a Reason,” a duet with fun. lead singer Nate Ruess. Co-written by fun. producer/songwriter Jef Bhasker, the song behind “So What,” which has sold 4.7 million downloads, according to Nielsen SoundScan. “Just Give Me a Reason”—which is also nominated for best pop duo/group performance—is Pink’s second-biggest-selling digital song behind “So What,” which has sold 4.4 million.

Locked Out of Heaven
SONGWRITERS: Philip Lawrence, Ari Levine, Bruno Mars
PERFORMER: Bruno Mars
FROM: Unorthodox Jukebox
LABEL: Atlantic Records

With numerous hits under their belts, Billboard’s Artist of the Year Bruno Mars and his songwriting partners the Smeezingtons (Philip Lawrence, Ari Levine) know when they’re onto a good song idea. “With ‘Locked Out of Heaven’ and its guitar riff, it was, ‘Man, there’s a good pocket on this song right now. Let’s keep going, let’s keep going,’” Mars told Billboard. Good thing they did: The lead single from Mars’ second album, Unorthodox Jukebox, was No. 1 for six weeks on the Hot 100 and has sold 4.4 million downloads, according to Nielsen SoundScan. It’s also up for record of the year.

Roar
SONGWRITERS: Lukasz Gottwald, Max Martin, Bonnie McKe, Katy Perry, Henry Walter
PERFORMER: Katy Perry
PUBLISHERS: When I’m Rich
LABEL: Capitol Records

“You held me down but I got up/Already brushing off the dust,” Katy Perry sings in the defiant pre-chorus of “Roar,” the lead single from Katy Perry’s fourth album, which stayed atop the chart for seven weeks, the longest reign by a woman. (Alanis Morissette’s 1995 hit “You Oughta Know” topped the chart for five weeks.) The song didn’t stop there: It spent nine weeks at No. 1 on the Hot 100. “Royals” is also nominated for record of the year and best pop solo performance.

Royals
SONGWRITERS: Joel Little, Ella Yelich O’Connor
PERFORMER: Lorde
PUBLISHERS: Copyright Control, Sony/ATV
FROM: Pure Heroine
LABEL: Love/Republic

Living up to its name, “Royals” has ruled the charts in 2013. The debut single from 17-year-old New Zealander Lorde first entered Billboard’s Alternative chart the week of June 29. Two months later it hit No. 1 on the tally, becoming the first Alternative chart-topper from a lead solo female artist since 1996, and then made history again by staying atop the chart for seven weeks, the longest reign by a woman. (Alanis Morissette’s 1995 hit “You Oughta Know” topped the chart for five weeks.) The song didn’t stop there: It spent nine weeks at No. 1 on the Hot 100. “Royals” is also nominated for record of the year and best pop solo performance.

Same Love
SONGWRITERS: Ben Haggerty, Mary Lambert, Ryan Lewis
PERFORMERS: Macklemore & Ryan Lewis featuring Mary Lambert
PUBLISHERS: Macklemore Publishing, Ryan Lewis Publishing
FROM: The Heist
LABEL: Macklemore & Ryan Lewis LLC

Macklemore & Ryan Lewis’ anti-homophobia anthem “Same Love” was the third radio single from the duo’s independently released full-length debut, The Heist. The track, co-written with singer/songwriter Mary Lambert, peaked at No. 11 on the Hot 100. “It’s talking about my sexuality and my religion,” Lambert told Billboard. “To have that resonate with people—and not just on a wide scale, with the pushing of gay marriage—but on a very personal, real level, with people talking to me about their experiences, that’s where it really hits home to me.”

“I didn’t think [best new artist] was one that we would win, considering the people we were up against. We felt like, ‘Oh, there’s no way, and we’re old, anyway.’ But we won it—as well as song of the year. I’m sort of a weirdly competitive person, and I remember thinking, ‘Oh, man, it’s too bad we didn’t win album of the year.’ In retrospect, that’s so absurd, and I’m so happy that Mumford & Sons won it. I had a brief greedy moment in the car [after the show], and then I drowned my sorrows-slash-celebrated.”

NATE RUESS OF FUN. | BEST NEW ARTIST, SONG OF THE YEAR, 2012 | “WE ARE YOUNG” WITH JANELLE MONÁE
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KENDRICK LAMAR
ALBUM OF THE YEAR
BEST NEW ARTIST
BEST RAP/SUNG COLLABORATION
BEST RAP ALBUM
BEST RAP PERFORMANCE
BEST RAP SONG
BEST R&B PERFORMANCE

ROBIN THICKE
RECORD OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE
BEST POP VOCAL ALBUM

IMAGINE DRAGONS
RECORD OF THE YEAR
BEST ROCK PERFORMANCE

LANA DEL REY
BEST POP VOCAL ALBUM
BEST SONG WRITTEN FOR VISUAL MEDIA

MARY J. BLIGE
ALBUM OF THE YEAR
BEST RAP/SUNG COLLABORATION

EMINEM
BEST RAP PERFORMANCE

DISCLOSURE
BEST DANCE/ELECTRONICA ALBUM

TAME IMPALA
BEST ALTERNATIVE MUSIC ALBUM

ZEDD
BEST DANCE RECORDING

THE GREAT GATSBY
BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA
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NOMINATED ARTISTS AND AFFILIATED LABELS
After displaying her songwriting chops by co-penning Miranda Lambert’s hit “Mama’s Broken Heart” (nominated for best country solo performance), Kacey Musgraves stepped into the spotlight with her debut single “Merry Go ‘Round,” which peaked at No. 14 on Billboard’s Hot Country Songs chart. The latter track’s combination of immediate hooks and sly storytelling that isn’t afraid to confront uncomfortable truths also carried the Texas native’s debut full-length, Same Trailer Different Park (Mercury Nashville), to a No. 2 debut on the Billboard 200 upon its release in March. The remainder of the 25-year-old country artist’s year was composed of touring behind the 12-song collection—including an opening slot on Kenny Chesney’s summer tour—and pushing the much talked-about follow-up singles “Follow Your Arrow,” which provoked discussion with its mentions of same-sex kisses and pot smoking. Before snagging a best new artist nod, Musgraves took home the new artist of the year trophy at the Country Music Assn. Awards in November.

Ed Sheeran
Ed Sheeran’s slow rise to stardom in the United States was quickened by some well-known pals: The 22-year-old London resident co-wrote three songs for One Direction’s first two albums, and joined Taylor Swift in Canada and the United States on her Red tour after co-writing and duetting on the song “Everything Has Changed” from Swift’s 2012 blockbuster Red. Famous ties aside, though, the earnest brand of folk found on Sheeran’s debut LP, +, has found a stateside constituency thanks to singles like “The A Team” and “Lego House.” The album has sold 722,000 copies since its U.S. release in June 2012, according to Nielsen SoundScan, and the singer sold out a three-show run at New York’s Madison Square Garden. A year after “The A Team” was nominated for song of the year at the Grammys, Sheeran will vie for the most promising West Coast MC in a decade long before the album’s official arrival. For others, however, Sheeran will have guest appearances by Brian Eno and the RZA.

James Blake
James Blake’s second album, earned the United Kingdom’s Mercury Prize in October, trumping albums by more high-profile British acts like David Bowie and the Arctic Monkeys. The experimental electronic singer/producer has a chance to repeat that surprise success at the Grammys, where he’s this year’s only best new artist nominee without an album that’s cracked the top 10 of the Billboard 200. (Overgrown peaked at No. 32 upon its release in April.) The 25-year-old, London-born artist is hardly a new force in the indie world—his self-titled 2011 album, Overgrown, has found a stateside constituency thanks to singles like “The A Team” and “Lego House.” The album has sold 722,000 copies since its U.S. release in June 2012, according to Nielsen SoundScan, and the singer sold out a three-show run at New York’s Madison Square Garden. A year after “The A Team” was nominated for song of the year at the Grammys, Sheeran will vie for the most promising West Coast MC in a decade long before the album’s official arrival. For others, however, Sheeran will have guest appearances by Brian Eno and the RZA.

Kendrick Lamar
For some, the debut sales week of Kendrick Lamar’s good kid, m.A.A.d city in October 2012—221,000 copies, according to Nielsen SoundScan, which earned a No. 2 bow on the Billboard 200—was the Compton, Calif., rapper’s official arrival. For others, however, Lamar had proved himself the most promising West Coast MC in a decade long before the album’s debut, thanks to the rapid-fire knowledge he dropped on his engrossing, independently released Section.80 (2011) and his deal with Dr. Dre’s Aftermath Entertainment. The songs on his latest release, like “Swimming Pools (Drank)” and the Drake collaboration “Poetic Justice” (which peaked at Nos. 3 and 8 on the Hot R&B/Hip-Hop Songs chart, respectively) wowed with innovative lyricism, and Lamar demonstrated his flow’s adaptability by guesting on songs by Robin Thicke, A$AP Rocky, Dido, Emeli Sandé and others in the past year. The rapper is also up for six other Grammys, including album of the year.

Macklemore & Ryan Lewis
After ruling radio with a penny-pinching lyrical concept and buoyant horn riff on breakout smash “Thrift Shop,” Macklemore & Ryan Lewis spent the rest of 2013 showing their new audiences they had much more in store. While the Seattle indie-rap duo’s debut single became the year’s biggest song on the Billboard Hot 100, spending six weeks atop the chart, follow-up “Can’t Hold Us” was nearly as inescapable, logging five weeks at No. 1 and making the pair the first duo to take its first two singles to No. 1 in the chart’s 55-year history. Another top 20 hit (the poignant gay-rights anthem “Same Love,” which is up for song of the year) and a still-rising fourth single (“White Walls”) have helped fuel a year of nonstop performances, including a main-stage slot at Bonnaroo and a boisterous set at the Billboard Music Awards. The Heist, the album that contains all of those hits, is nominated for album of the year. Altogether, the duo is up for seven Grammys this year.

BEST NEW ARTIST
These five new stars broke records and boundaries in 2013
BY JASON LIPSHUTZ
Music. Made Possible.

For 100 years, ASCAP has made it possible for music to touch the lives of millions of people. As technology has evolved, ASCAP has nurtured, supported and protected its songwriter, composer and music publisher members, providing them with a livelihood, while enabling innovation and allowing businesses that use music to thrive. We look forward to continuing to work on behalf of our members, our customers and music lovers everywhere.

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15 ASCAP members share insight on the challenges, craft and power of music creation: Aloe Blacc, Claudia Brant, Carter Burwell, Amy Grant, Josh Kear, Savan Kotecha, David Lang, Lady Antebellum’s Charles Kelley and Dave Haywood, Bear McCreary, Ne-Yo, Stargate (Tor Hermansen & Mikkel Eriksen), Dan Wilson and Bill Withers.

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Explore an interactive timeline that reveals one year in ASCAP’s history (starting with 1914) each day for 100 days, telling ASCAP’s story with fascinating photos, historical facts and influential music.

ASCAP100.com
From comebacks to first-timers, from rock/soul fusions to smooth grooves, these song and album contenders upheld traditions and blazed new trails

BY GAIL MITCHELL

BEST R&B ALBUM

**Love and War**

**TAMAR BRAXTON**

**EXECUTIVE PRODUCERS:** Vincent Herbert, Antonio “L.A.” Reid

**PRODUCERS:** K.E. on the Track, Da Internz, Christopher “Tricky” Stewart, Reverse, DJ Camper, the Underdogs, Diplo, Angela Hunte, Derek “DJA” Allen, Kyle “K2” Stewart II, Bryan-Michael Cox, @SCMG, Kendrick Dean, Tec Beatz, Patrick “J.Que” Smith, Troy Oliver, Tyion “TC” Mack, Rico Beatz, Eric Mabley, Tramaine “Young Frye” Winfrey

**ENGINEERS/MIXERS:** Yvonnell “YV” McCallum, Antwain Garrett, Mikey Mike, Ryan Evans, Mikkel S. Eriksen, Miles Walker, James Fauntleroy, James Poyser, Jon Ryan Evans, Gleyder “Gee” Disla, Kelly “Madame Buttons” Shehan, Fabian Morasciuolo, Jaymz Martin, Gary “GMajor” Noble, Franklin Socorro, Justin Mashkevich, Tony Salter

**LABELS:** Streamline Records/Epic

There’s no denying that 2013 was Tamar Braxton’s comeback year. With her turn in the reality show into a stint on WE TV’s popular “Braxton Family Values” reality show into a stint on WE TV’s popular “Braxton Family Values” reality show, the singer-songwriter parlayed her stints on WE TV’s “Braxton Family Values” reality show into a career breakthrough with this No. 1 R&B/hip-hop album—her first for Streamline Records/Epic. Also bowing at No. 1 on the Billboard 200, the set traverses the various aspects of love and relationships. In addition to the Grammy Award-nominated title track, the contemporary R&B set includes the singles “The One” and “All the Way Home.”

**Side Effects of You**

**FANTASIA**

**EXECUTIVE PRODUCER:** Harmony Samuels

**PRODUCERS:** Harmony Samuels, J. “Lonny” Bereal Jr., Naughtly Boy, Andrea Martin

**ENGINEERS/MIXERS:** Jaycen Joshua, Jose Cardoza, Carlos King

**LABEL:** 19 Recordings/RCA

Debuting at No. 1 on Billboard’s Top R&B/Hip-Hop Albums and No. 2 on the Billboard 200, Fantasia’s Side Effects of You features the Grammy-nominated track “Without Me” (up for best R&B song), “Get It Right” (best traditional R&B performance) and lead single “Lose to Win,” which peaked at No. 38 on Hot R&B/Hip-Hop Songs. In a May interview with Billboard, Fantasia discussed the album’s direction as a fusion she dubbed “rock soul,” melding her rock and pop musical styles, the album features guest turns by Corinne Bailey Rae, Ne-Yo, Stephen Marley and Akon, the lattermost of whom appears on first single “One in the Chamber.”

**Unapologetic**

**RIHANNA**

**EXECUTIVE PRODUCERS:** Robyn Rihanna Fenty, Roc Nation, Evan Rogers, Carl Sturken

**PRODUCERS:** David Guetta, Giorgio Tuinfort, Stargate, Benny Blanco, @Oakwud, @Fllipp213, @PopWansel, Mike Will Made It, Future, Parker Ighile, Mikky Ekko, Elfo Loel, Justin Parker, The-Dream, Carlos McKinney, Mikey Mike, Brian Kennedy, No ID, Labrinth, Chase & Status

**ENGINEERS/MIXERS:** Josh Campbell, Manny Marroquin, Mikkel S. Eriksen, Miles Walker, Phil Tan, Paul Norris, Aamir Salama, Harmony Samuels, Harmony @PopWansel, Mike Will Made It, Future, Parker Ighile, Mikky Ekko, Elfo Loel, Justin Parker, The-Dream, Carlos McKinney, Mikey Mike, Brian Kennedy, No ID, Labrinth, Chase & Status

The first nomination for actor-turned-singer/songwriter Tristan Wilds, who has appeared on HBO’s “The Wire” and the CW’s “90210.”

**New York: A Love Story**

**MACK WILDS**

**EXECUTIVE PRODUCERS:** Salaam Remi, Mack Wilds, Fatima Curry

**PRODUCERS:** Salaam Remi, Bink!, Havoc, Rico Love, DJ Premier, James Fountiero, James Poyser, Pete Rock

**ENGINEERS/MIXERS:** Ryan Evans, Gary Noble, Gleyder “Gee” Disla

**LABELS:** Re Mi Fa/Louder Than Life/Sony Music

This is the first nomination for actor-turned-singer/songwriter Tristan Wilds, who has appeared on HBO’s “The Wire” and the CW’s “90210.”

**BEST R&B SONG**

**Best of Me**

**PERFORMER:** Anthony Hamilton

**SONGWRITERS:** Anthony Hamilton, Jairus Mozee

**PUBLISHERS:** Tappy Whyte’s Music, Songs of Universal, Spuggy Bug Music

**FROM:** Back to Love

**LABEL:** RCA

This nomination is a testament to the staying power of Anthony Hamilton’s 2011 album Back to Love. His fourth studio release—his first under a newly restructured RCA Records—scored a Grammy Award nod for best R&B album last time out. And the poignant ballad “Pray for Me” was also nominated for best R&B song. “Best of Me,” a track that reflects on the romantic joys of life, carries an easygoing, midtempo vibe over which Hamilton’s soulful crooning floats. The song also netted Hamilton a second nomination for best R&B performance.

“We were the underdogs in the category of R&B and went on to win album of the year because of the love and support of the people. We didn’t just win for us, we won for the people. [It was] the most amazing feeling in the world.”

ROBERT GLASPER | BEST R&B ALBUM, 2012 | BLACK RADIO BY THE ROBERT GLASPER EXPERIMENT
CONGRATULATIONS
TO ALL OUR NOMINEES
From
JORDAN FELDSTEIN & CAREER ARTIST MANAGEMENT

ROBIN THICKE
RECORD OF THE YEAR
BEST POP VOCAL ALBUM
BEST POP DUO/GROUP PERFORMANCE

SARA BAREILLES
ALBUM OF THE YEAR
BEST POP SOLO PERFORMANCE

GAVIN DEGRAW
BEST SONG WRITTEN FOR VISUAL MEDIA

A SPECIAL CONGRATS FROM RANDY COHEN TO
MANNY MARROQUIN
RECORD OF THE YEAR (2X)
ALBUM OF THE YEAR

9 TOTAL NOMINATIONS
THE 56TH GRAMMYs JAN 26 8pm ONLY CBS
Love and War
PERFORMER: Tamar Braxton
SONGWRITERS: Tamar Braxton, Darhy Camper Jr., LaShawn Daniels, Makeba Riddick
FROM: Love and War
LABEL: Streamline Records/Epic Records

Tamar Braxton’s first No. 1 R&B album spun off this title track hit single, an emotional discourse on the roller-coaster joys and pain that are part and parcel of any romantic relationship. The heartstrings-pulling ballad, No. 1 for nine weeks on Billboard’s Adult R&B chart—also earns the singer/songwriter her third nomination in the Grammy derby for best R&B performance. In that category, she’s up against Anthony Hamilton (“Best of Me”), Miguel featuring The Book Productions, EMI Tamar Braxton’s first No. 1 R&B To R&B fans, the singer/songwriter/come before and inspired me.”

Only One
PERFORMER: PJ Morton featuring Stevie Wonder
SONGWRITERS: PJ Morton
PUBLISHER: Fly Nerd Music
FROM: New Orleans
LABEL: Cash Money/Universal Republic

PJ Morton is known to pop music fans as the keyboardist for Maroon 5. To R&B fans, the singer/songwriter/musician has been a popular mainstay on the R&B/soul indie circuit. This track is the first single from Morton’s Cash Money debut album, New Orleans. His sonorous tenor is accented by percussion-heavy instrumentation with jazzy undertones, accompanied by Stevie Wonder’s expressive harmonica.

“Only One” is like Kanye [West] meets Stevie,” Morton told Billboard earlier this year. “It’s always a mash-up…where I’m trying to make sure it’s things my generation can enjoy, but it’s props to all of the music that’s come before and inspired me.”

Pusher Love Girl
PERFORMER: Justin Timberlake
SONGWRITERS: James Fauntleroy, Jerome Harmon, Timothy Mosley, Justin Timberlake
FROM: The 20/20 Experience
LABEL: RCA Records

This undeniable, midtempo track is just one of the many standout songs that blue-eyed soulster Justin Timberlake unleashed on The 20/20 Experience. This particular track—a show-opening crowd-pleaser on Tricky Treat’s current solo tour—rose to No. 21 on the Hot R&B/Hip-Hop Songs chart. While Timberlake nabs three nominations in the pop arena, including best pop vocal album, he picked up two additional nods in rap: best rap/sung collaboration with Jay-Z on “Holy Grail” (which also earned a best rap song nomination).

Without Me
PERFORMER: Fantasia featuring Kelly Rowland and Missy Elliott
SONGWRITERS: Fantasia Barrino, Missy Elliott, Al Sherrod Lambert, Harmony Samuels, Kyle Stewart
FROM: Side Effects of You
LABEL: 19 Recordings/RCA Records

This tell-it-like-it-is anthem is the second single from Fantasia’s fourth studio album, Side Effects of You. The singer/songwriter’s earthy vocals, aided and abetted by rapper Missy Elliott and singer Kelly Rowland—took this colorful declaration to No. 26 on the Hot R&B/Hip-Hop Songs chart. The song is the follow-up to lead single “Lose to Win.” Another track from the album, “Get It Right,” gives Fantasia a third nomination as well for best traditional R&B performance. In that category, she’s up against Gary Clarke Jr. (“Please Come Home”), Maysa (“Quiet Fire”), Gregory Porter (“Hey Laura”) and Ryan Shaw (“Yesterday”).

“I’d been nominated in this category a few times before, which is always great, but I’d never won. And this particular year, I had two songs in the category [also Mariah Carey’s “Don’t Forget About Us,” as well as record and song of the year for Mary J. Blige’s “Be Without You”]. And I’m thinking: ‘Just my luck, both songs [in best R&B song] will get overlooked.’ I’ve been writing songs since I was a teenager, so being able to win was an amazing and surreal experience. My mom and I were sitting right behind Prince at the pre-telecast, and she’s a huge Prince fan. So it was about my mom and I seeing our dreams come true. It was also a defining moment for me—knowing that the hard work and struggle you endure in this business as a songwriter and producer was all worth it.”

BRYAN-MICHAEL COX | BEST R&B SONG, 2006 | “BE WITHOUT YOU” BY MARY J. BLIGE

The 56th Annual Grammy Awards

My Grammy Moment

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Best Historical Album:
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(The Rolling Stones)

Compilation Producers:

Teri Landi
Andrew Loog Oldham
Steve Rosenthal
(3x Grammy Winner)

Mastering Engineer:

Bob Ludwig
(4x Grammy Winner)

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ABKCO Music & Records, Inc.
also celebrates the addition of the following recordings and compositions
to the Grammy® Hall of Fame:

“HONKY TONK WOMEN”
The Rolling Stones
(Mick Jagger, Keith Richards)

“(WHAT A) WONDERFUL WORLD”
Sam Cooke
(Sam Cooke, Herb Albert & Lou Adler)
**BEST RAP ALBUM**

**Nothing Was the Same**

DRAKE

EXECUTIVE PRODUCERS: Aubrey Drake Graham, Dwayne “Lil Wayne” Carter, Ronald “Slim” Williams, Bryan “Baby” Williams, Noah “40” Shebib, Oliver El-Khatib, Jas Prince, J. Prince

PRODUCERS: Noah Shebib, Marvin Thomas, Mike Zombie, DJ Dahi, Majid Jordan, Nineteen85, Boi-1da, Sampha, Jordan Evans, Key Wane

ENGINEERS/MIXERS: Noah Shebib, Noel Codastre, Noel Campbell, Detail, Travis Sewchon, Finis White, Rob Kinelski

LABELS: Young Money/Cash Money/Republic Records

Can Drake make it two in a row? The rapper won best rap album last year for *Take Care* while notching nominations as well for best rap performance (“HYFR [Hell Ya F***in’ Right]”) and best rap song (“Nothing Was the Same”). The album featured the debut single “Started From the Bottom,” which propelled West Coast rap back into the national spotlight when it debuted at No. 1 on the Billboard 200 in 2012. Now platinum, the disc entered the Billboard 200 at No. 2 and debuted at No. 1 on Top R&B/Hip-Hop Albums. The next-generation rapper also scored three major hits (“Swimming Pools (Drank),” “Bitch, Don’t Kill My Vibe” and “Poetic Justice.” He comes to the Grammy telecast with seven nominations, including best new artist, best rap performance (“Swimming Pools”), best rap/sung collaboration (“Now or Never,” featuring Mary J. Blige), best rap song (ASAP Rocky’s “F***in’ Problems”) and best rap album.

**The Heist**

MACKLEMORE & RYAN LEWIS

EXECUTIVE PRODUCERS: Ryan Lewis

ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy, Pete Stewart

LABEL: Macklemore LLC

Also coming into the derby with seven nominations—including album of the year, song of the year (“Same Love”) and best new artist—Macklemore & Ryan Lewis left an indelible mark on the pop and R&B/hip-hop charts in 2013. Mixing dance, pop and R&B/hip-hop elements, the album covers both serious and lighthearted themes, from “Same Love” (featuring Mary Lambert), which supports gay marriage equality, to “Thrift Shop” (featuring Wanz), a clever jab at consumerism. *The Heist* also includes the hit “Can’t Hold Us” (featuring Ray Dalton) and “White Walls” (with rappers ScHoolboy Q and Hollis Wong-Wear).

**Yeeyus**

KANYE WEST

EXECUTIVE PRODUCERS: Kanye West, Rick Rubin

LABELS: G.O.O.D./Roc-a-Fella/Def Jam

Debuting at No. 1 on the Billboard 200, *Yeezus* is Kanye West’s sixth solo album. At turns angry, controversial and even lighthearted, the set integrates hip-hop with new wave, punk and rock. Featured tracks include “New Slaves,” also nominated for best rap song (and whose video was screened on buildings in cities around the world), “Black Skinhead,” “Blood on the Leaves” and “Bound 2.” "Assassin and King L make guest appearances, as do previous collaborators Justin Bieber and Frank Ocean. Jay Z discourses on Kendrick Lamar’s lyrical prowess, melodic backdrops and engaging flow propelled West Coast rap back into the national spotlight when his major-label debut, *good kid, m.A.A.d city*, arrived in October 2012. Now platinum, the disc entered the Billboard 200 at No. 2 and debuted at No. 1 on Top R&B/Hip-Hop Albums. The next-generation rapper also scored three major hits (“Swimming Pools (Drank),” “Bitch, Don’t Kill My Vibe” and “Poetic Justice.” He comes to the Grammy telecast with seven nominations, including best new artist, best rap performance (“Swimming Pools”), best rap/sung collaboration (“Now or Never,” featuring Mary J. Blige), best rap song (ASAP Rocky’s “F***in’ Problems”) and best rap album.

**Good Kid, M.A.A.D City**

KENDRICK LAMAR

EXECUTIVE PRODUCERS: Anthony “Top Dawg” Tiffith, Dr. Dre

PRODUCERS: Tha Bizness, Sounwave, Hit-Boy, Tabu, DJ Dahi, Scoop Deville, Pharell Williams, T-Minus, Like, Skyhe Hutch, Terrace Martin, Just Blaze

ENGINEERS/MIXERS: Dr. Dre, Dee Brown, Derek Ali, James Hunt, Mauricio Iragorri

LABELS: Top Dawg/Aftermath/Interscope Records

This marks Jay Z’s 12th studio album, released amid much fanfare when the pioneering rapper partnered with Samsung for an innovative release/marketing strategy. Debuting at No. 1 on the Billboard 200 in 2012. Now platinum, the disc entered the Billboard 200 at No. 2 and debuted at No. 1 on Top R&B/Hip-Hop Albums. The next-generation rapper also scored three major hits (“Swimming Pools (Drank),” “Bitch, Don’t Kill My Vibe” and “Poetic Justice.” He comes to the Grammy telecast with seven nominations, including best new artist, best rap performance (“Swimming Pools”), best rap/sung collaboration (“Now or Never,” featuring Mary J. Blige), best rap song (ASAP Rocky’s “F***in’ Problems”) and best rap album.

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SULTAN + NED SHEPARD ON THEIR GRAMMY® NOMINATION
FOR BEST REMIXED RECORDING, NON-CLASSICAL OF THE
BRUNO MARS SMASH HIT “LOCKED OUT OF HEAVEN”

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Vernon, Frank Ocean, Kid Cudi and Charlie Wilson. West picked up three Grammy Award nominees Drake and Kendrick Lamar—“F***in’ Problems” inspired freestyles and remixes by Tyga, Lil Wayne and others.

**BEST RAP SONG**

**F***in’ Problems**

**PERFORMERS:** A$AP Rocky featuring Drake, 2 Chainz and Tyga, Lil Wayne and others.

**SONGWRITERS:** Tauheed Epps, Aubrey Graham, Kendrick Lamar, Rakim Mayers, Noah Shebib

**LABELS:** Polo Grounds Music/RCA

**FROM:** Long Live A$AP

**LABELS:** Polo Grounds Music/RCA Records

This track helped set the stage for the rapper and his highly anticipated debut studio album, Long.Live.A$AP. Chosen as the album’s second single, the track rose to No. 2 on Billboard’s Hot R&B/Hip-Hop Songs and Rap Songs charts and peaked at No. 8 on the Billboard Hot 100. The single has sold more than 2 million digital copies, according to Nielsen SoundScan.

Featuring several of the genre’s hottest acts—Drake and fellow Grammy Award nominees Drake and Kendrick Lamar—“F***in’ Problems” inspired freestyles and remixes by Tyga, Lil Wayne and others.

**Holy Grail**

**PERFORMERS:** Jay Z featuring Justin Timberlake

**SONGWRITERS:** Shawn Carter, Terius Nash, Jerome Harman, Timothy Mosley, Justin Timberlake, Ernest Wilson


**LABELS:** Roc-a-Fella/Roc Nation

Following Jay Z’s turn on his hit single “Suit & Tie,” Justin Timberlake returned the favor on the rapper’s “Holy Grail.” Paralleling its album’s multiplatinum sales, the single—which breaks into a chorus that plays off Nirvana’s “Smells Like Teen Spirit”—has achieved the same sales plateau. Originally recorded for Jay Z’s Watch the Throne set with Kanye West, this version was co-written with such marquee names as The-Dream and Timbaland.

Dealing with the ups and downs of playing the fame game, “Holy Grail” debuted at No. 8 on the Hot 100 and peaked at No. 4. It reached No. 2 on Hot R&B/Hip-Hop Songs.

**New Slaves**

**PERFORMER:** Kanye West

**SONGWRITERS:** Christopher Breaux, Ben Bronfman, Mike Dean, Louis Johnson, Malik Jones, Elan Rutberg, Sakiya Sandifer, Che Smith, Kanye West, Cydell Young (Anna Adamis, Gabor Presser, songwriters)


**FROM:** Yeezus

**LABELS:** G.O.O.D./Roc-a-Fella/Def Jam Records

A standout from Kanye West’s sixth solo album Yeezus, “New Slaves” was never officially released as a single. But its appeal landed it on charts both stateside (No. 13 on Rap Songs, No. 17 on Hot R&B/Hip-Hop Songs) and overseas, including the United Kingdom. Against a minimal baseline and an eerie cinematic soundscape, West scathingly addresses slavery, racism, segregation, materialism and ethnic stereotyping. The nominated track also contains samples of “Gyongyhaju Lany,” written by Gabor Presser and Anna Adams and performed by Omega.

**Started From the Bottom**

**PERFORMER:** Drake

**SONGWRITERS:** W. Coleman, Aubrey Graham, Noah Shebib (Bruno Sanfilippo, Mathias Grassow, songwriters)

**PUBLISHERS:** Sandra Gale, EMI Music Publishing, Mavor & Moses, Kobalt Songs Music Publishing

**FROM:** Nothing Was the Same

**LABELS:** Young Money/Cash Money/Republic Records

The first single from Canadian-bred superstar Drake’s third solo album peaked at No. 6 on the Hot 100 and No. 2 on both Hot R&B/Hip-Hop Songs and Rap Songs. Characterized by a simple piano line and catchy drum beat, the autobiographical ode also samples the atmospheric “Ambessence Piano & Drones” by Bruno Sanfilippo and Mathias Grassow.

“I do spend a lot time when I’m writing, especially lately, trying to make something for people to live by,” Drake told Billboard in September. “I’m trying to make anthems that are inspiring to people, to find phrases that I haven’t heard before.”

**Thrift Shop**

**PERFORMERS:** Macklemore and Ryan Lewis featuring Wanz

**SONGWRITERS:** Ben Haggerty, Ryan Lewis

**PUBLISHERS:** Macklemore Publishing, Ryan Lewis Publishing

**FROM:** The Heist

**LABEL:** Macklemore LLC

This ubiquitous song, with its infectious, singalong hook (“I’m gonna pop some tags”), also claims honors as the No. 1 song on the year-end Hot 100 tally. That achievement makes Macklemore & Ryan Lewis the first duo to claim top song of the year honors since 1975, when Captain & Tennille’s “Love Will Keep Us Together” was No. 1. “Thrift Shop” was the first in a string of hits spun off the indie darlings’ album of the year nominee, The Heist. It went on to spend six weeks atop the Hot 100.

“Whitney Houston died the night before, and I was shattered. I was in a very somber place at the ceremony with my parents and my team. But when they called my name, there were so many emotions at once. All I kept thinking about was how all I ever wanted to do was sing—and how I sang along to Whitney’s records growing up. To lose her and then win a Grammy the next day, I just felt so blessed and thankful. They played the call-up music, but I was in shock—they started to say, ‘We accept the award on behalf of’ and my whole section was like, ‘No, she’s here!’ I was trying to get up those steps in a long gown and high heels and compose myself. I felt like I was meeting the world for the first time as an artist.’”

**MELANIE FIONA | BEST TRADITIONAL R&B PERFORMANCE, BEST R&B SONG, 2012 | “FOOL FOR YOU” WITH CEE LO GREEN**
“HOLY GRAIL”
(Ft. Justin Timberlake) by Jay Z

Timbaland, Jay Z, Justin Timberlake, J-Roc Harmon, The-Dream, No I.D., Kurt Cobain, Krist Novoselic, Dave Grohl

GRAMMY® Nominated
Best Rap Song

Certified 2x Platinum by RIAA
16 Weeks in the Billboard Top 10
"Brave" has slowly but surely won Antonoff after he was introduced Jack Antonoff & Sara. Along with the nomination Brave Bareilles' breakout single, “Love out, was co-written with fun.'s Jack of “Brave” in the best pop solo vying for album of the year with her retailers last April, reaching a new retail peak at No. 16 in its 25th week on the Billboard Hot 100. The hit single, inspired by a gay friend of Bareilles' who was struggling with coming out, was co-written with fun.'s Jack Antonoff after he was introduced to Bareilles by Sara Quinn of Tegan & Sara. Along with the nomination of "Brave" in the best pop solo performance category, Bareilles is vying for album of the year with her third studio effort, The Blessed Unrest. Bareilles' breakout single, "Love Song," was nominated for song of the year at the 2011 Grammy Awards.

“Winning two Grammys was the highlight of my career with Hootie. We kind of expected best new artist, but we were blown away by our win for pop performance. They are next to my trophy for becoming a member of the Opry and my CMA Award. About 10 years ago a hurricane was near Charleston [S.C.] and my wife called and I said, ‘Grab my Grammys and get out!’”

DARIUS RUCKER OF HOOTIE & THE BLOWFISH | BEST NEW ARTIST, BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL, 1995 | “LET HER CRY”
NOMINATED FOR BEST DANCE / ELECTRONICA ALBUM

Pretty Lights
A Color Map of the Sun

"The face and voice of the new American electronic music scene."
- Rick Rubin

"Pretty Lights meticulously constructed kaleidoscope of rhythm and sound inspires a sense of wonder at the boundless possibilities of music."
- Jason Bentley (Music Director, KCRW)
DANCE

In a year of disco, house revival and crossover club wunderkinds, these albums and tracks held sway on the dancefloor

BY KERRI MASON

BEST DANCE/ELECTRONICA ALBUM

**Random Access Memories**

*DAFT PUNK*

**LABEL:** Columbia Records

Guy-Manuel de Homem-Christo and Thomas Bangalter—otherwise known as the robots, or Daft Punk—came to Columbia with a finished album around the globe (except for just one sample), *Random Access Memories* wasn’t what anyone, let alone the EDM generation, might have expected. Sure, there was Pharrell and Nile Rodgers getting jiggly on instant global hit “Get Lucky”—but there was also “Touch,” Julian Casablancas giving dance/electronic album *Rise By Kensington* its anthem for the misunderstood millennial.

**A Color Map of the Sun**

*PRETTY LIGHTS*

**LABEL:** 8 Minutes 20 Seconds Records

Named for the whirlwind time period during which Calvin Harris went from mere mortal to in-demand producer and chart-topping artist, this album would be other artists’ 18-year greatest-hits collection. From his breakthrough “You Found Love” with Rihanna, to “I Need Your Love” with Ellie Goulding, to the also-nominated “Sweet Nothing” with Florence Welch, *18 Months* is a portrait of the artist as a young titan. He’s tapped into the zeitgeist and is in peak form. Odds are that if any EDM stands the test of time, these songs will.

**Atmosphere**

*KASKADE*

**LABEL:** Ultra Records

Atmosphere wasn’t the album Kaskade (born Ryan Raddon) was supposed to make. While it opens with the type of lavish EDM lighter-hoist that he uses to great effect in his arena shows (“Last Chance”), much of the collection doesn’t chase pop-infected hits: It indulges Kaskade’s love for old-school house music, and yes, atmospherics. Instrumentals named after air travel routes (“SFX to ORD”) manage to capture the vibes of both their departure and destination cities, while dewy, beatless songs like “Floating” evoke the space in between. The collection also highlights why Kaskade fans frequently get tattoos of his self-penned lyrics including “No One Knows Who We Are,” which is an anthem for the misunderstood millennial.

**A Color Map of the Sun**

*PRETTY LIGHTS*

**LABEL:** 8 Minutes 20 Seconds Records

Pretty Lights, aka Derek Vincent Smith, has made a career out of giving away his music, and *A Color Map of the Sun*, his first Grammy Award nod, was no exception: The entire album—plus a deluxe edition and remix collection—is available for free download from the artist’s website, as well as SoundCloud. He’s able to do that, without having the stature of fellow freebie acts like Radiohead or Nine Inch Nails, because of the Pretty Lights live show, a smash-up of jam band and dance party conceits with a loyal techno-hippie following. But *A Color Map of the Sun* makes the case for his music on its own: It trills and grooves through hip-hop-infused instrumental using live-recorded drums and bass to keep it organic.

**BEST DANCE RECORDING**

**Need U (100%)**

*DUKE DUMONT FEATURING A*M*E & MNEK*

**PRODUCERS:** Adam Duymten, Tommy Forrest

**MIXERS:** Adam Duymten, Tommy Forrest

**LABEL:** Downtown Records/Win Records

It didn’t hit No. 1 on the pop charts, as it did in the United Kingdom, but this feel-good singalong made it to the summit of Billboard’s Dance Club Songs chart, sold more than a million downloads worldwide, snagged 17 million YouTube views and gave the burgeoning soulful house revival its anthem. True to dance form, it’s a standalone single: DJ/producer Duke Dumont (born Adam Duymten) is working on his debut album, which he says will span genres and sounds. “Need U (100%)” is also an early win for brand-new label Win, founded by Sean Glass.

**Sweet Nothing**

*FLORENCE WELCH FEATURING CALVIN HARRIS*

**PRODUCER:** Calvin Harris

**MIXER:** Calvin Harris

**LABEL:** Columbia Records/Ultra Music

Calvin Harris proves himself a masterful hitmaker yet again with this starved-for-love song, featuring yet another unmistakable vocalist, this time Florence Welch. From verse to chorus to bridge and back, it earns its signature EDM drop by building emotional as well as sonic tension, as Welch rails against the injustice of her spurned affections. The track is Harris’ highest-peaking Billboard Hot 100 hit as a lead act, peaking at No. 10. The hit-packed album from which it comes, *18 Months*, is also nominated.

**Atmosphere**

*KASKADE*

**LABEL:** Ultra Records

Kaskade, born Ryan Raddon, stepped out from behind the DJ/producer’s booth with this single, his first turn as a vocalist in his 10-year career. He says he was moved to sing because the subject matter was so personal: “Atmosphere” is the story of his rise to fame on electronic music’s often harsh planet. “When I was young I could hear the sound/A melody pure and a rhythm loud,” he sings, the track showcasing both elements. One of the genre’s only active veterans, his retro-perspective is rare—and poignant.

**This Is What It Feels Like**

*ARMIN VAN BUUREN FEATURING TREVOR GUTHRIE*

**PRODUCERS:** Armin Van Buuren, Benno De Goej

**MIXERS:** Armin Van Buuren, Benno De Goej

**LABEL:** Armada Music

One of the world’s top DJs for the better part of his nearly 20-year career, Armin Van Buuren finally had a big crossover moment with “Feels Like,” a love song full of longing with trance’s epic sweep and a properly long-haired pop-rock vocal by Trevor Guthrie. Released on the DJ’s own Armada Records (a powerhouse label in his native Holland), the track only reached No. 96 on the Hot 100 and No. 10 on the Dance/Electronic Songs chart, but was omnipresent on festival main stages across the globe and Van Buuren’s syndicated radio show “State of Trance,” which has an audience of more than 20 million.

**Clarity**

*ZEDD FEATURING FOXES*

**PRODUCER:** Zedd

**MIXER:** Zedd

**LABEL:** Interscope Records

Jimmy Iovine’s boy-wonder dance producer hit the studio with Lady Gaga this year, helming several tracks on Gaga’s ARTPOP. But he became the superhero himself with this single, which built slowly into one of 2013’s biggest across-the-board EDM hits. Featuring singer/songwriter Foxes, the track celebrates the dichotomies of young love (“If our love is tragedy/Why are you my clarity?”) with a sweetness and vulnerability that spawned hundred-thousand-person singalongs at EDM’s biggest festivals. It peaked at No. 8 on the Hot 100. Zedd’s similarly heart-rending follow-up, “Stay the Night” with Paramore’s Hayley Williams, has so far reached the top 20.
2013 WAS QUITE A YEAR.

SONGS
MUSIC PUBLISHING

CONGRATULATES ALL OF OUR
GRAMMY AWARD NOMINEES

SONG OF THE YEAR
LORDE, “ROYALS”

RECORD OF THE YEAR
LORDE, “ROYALS”

BEST POP SOLO PERFORMANCE
LORDE, “ROYALS”

BEST POP VOCAL ALBUM
LORDE, “PURE HEROINE”

BEST RAP/SUNG COLLABORATION
WIZ KHALIFA, “REMEMBER YOU”
FEATURING THE WEEKND

BEST R&B PERFORMANCE
HIATUS KAIYOTE, “NAKAMARRA”
FEATURING Q-TIP
ROCK

Legends reclaimed their turf with glam and glory, while newcomers reactivated the fuzz pedal and reinvigorated the genre both live and on disc

BY REGGIE UGWU

BEST ROCK ALBUM

13 BLACK SABBATH
PRODUCER: Rick Rubin
ENGINEERS: Mike Exeter, Greg Fidelman, Dana Nielsen
LABEL: Republic Records

The 19th studio album by heavy metal legend Black Sabbath, 13 marks the official return of inimitable frontman Ozzy Osbourne to the band after a 35-year exile. Bassist Geezer Butler, who decamped after 1994’s Cross Purposes, also made his return. Their highly anticipated reunion album, produced by seven-time Grammy Award winner Rick Rubin, was released in June. The family Followill won big at the Grammys four years ago, when fourth album Only by the Night picked up three awards for breakthrough single “Use Somebody,” including record of the year. The band took a longer than usual break before recording Mechanical Bull, during which time lead singer Caleb and drummer Nathan both welcomed their first children. The album, conceived as a return to the band’s early Southern garage rock days, debuted at No. 2 on the Billboard 200 with 110,000 copies sold in the first week, according to Nielsen SoundScan. This is Kings of Leon’s 11th Grammy nomination.

The Next Day
DAVID BOWIE
PRODUCERS: David Bowie, Tony Visconti
ENGINEERS: Mario McNulty, Tony Visconti
LABEL: ISO/Columbia

Long presumed to have retired after 2003’s Reality and subsequent tour, rock icon and Grammy Lifetime Achievement Award winner David Bowie gave fans a gleeful surprise with The Next Day, his first album of new material in a decade. The Thin White Duke secretly worked on the album for two years with longtime collaborator Tony Visconti, making the project official with a surprise announcement on his 66th birthday. Released just two months later in March, The Next Day debuted at No. 2 on the Billboard 200 with 85,000 copies sold, the artist’s biggest sales week of the Nielsen SoundScan era (since 1991). Also nominated this year in the best rock performance category for “The Stars (Are Out Tonight),” Bowie has received 10 career Grammy nominations.

Kings of Leon

Mechanical Bull
KINGS OF LEON
PRODUCER: Angelo Petraglia
ENGINEER: James Brown
LABEL: RCA

The family Followill won big at the Grammys four years ago, when fourth album Only by the Night picked up three awards for breakthrough single “Use Somebody,” including record of the year. The band took a longer than usual break before recording Mechanical Bull, during which time lead singer Caleb and drummer Nathan both welcomed their first children. The album, conceived as a return to the band’s early Southern garage rock days, debuted at No. 2 on the Billboard 200 with 110,000 copies sold in the first week, according to Nielsen SoundScan. This is Kings of Leon’s 11th Grammy nomination.

Celebration Day
LED ZEPPELIN
PRODUCERS: Dick Carruthers, Jim Parsons
ENGINEER: Tim Summerhayes
LABEL: Atlantic

In 2007, Rock and Roll Hall of Famer Led Zeppelin reunited for the Ahmet Ertegun tribute concert at the O2 Arena in London, the first time the band had played together since original drummer John Bonham’s death in 1980. In 2011, after much waiting and speculation, Celebration Day, a live album version of the performance, was released. In addition to its rare nomination for a live, non-original recording in this category, Led Zeppelin is up for best rock performance for “Kashmir.” In 2005 the band received a Grammy Lifetime Achievement Award.

...Like Clockwork
QUEENS OF THE STONE AGE
PRODUCERS: Joshua Homme, James Lavelle
ENGINEERS: Alain Johannes, Justin Smith
LABEL: Matador Records

Six years after celebrated 2007 album Era Vulgaris, Josh Homme’s band of California rockers returned with its sixth full-length, ...Like Clockwork. The album was the band’s first indie-label release since its 1998 self-titled debut and came after a three-album stretch on Interscope. ...Like Clockwork expanded Queens of the Stone Age’s roster to include a constellation of collaborators like Dave Grohl, Trent Reznor, Alex Turner, Scissor Sisters’ Jake Shears and Elton John, who added glam and grunge to Homme’s “desert rock” sound. John, who supposedly got involved by teasing “you should work with a real queen,” declared it “the best rock album made by any band in about five or six years.” It marked the first QOTSA album to peak at No. 1 on the Billboard 200, selling 91,000 copies in its first week, according to Nielsen SoundScan.

“My brother Michael Carney had won for best album package earlier and we were happy for that, not really expecting anything more. I remember being all the way in the back of the venue and celebrating with friends and family and then having to run to the podium to accept the award before they moved on. When we gave our speech, we were still a little in shock. We went on to win another award for best rock performance that year, so it was kind of surreal. The award was bittersweet. In a way, Dan and I felt some validation for our years of making albums and touring, never thinking we would ever get an award like that. At the same time, it made me think about how many great albums that I listen to on a regular basis have never won an award like that.”

PATRICK CARNEY OF THE BLACK KEYS | BEST ALTERNATIVE MUSIC ALBUM, 2010 | BROTHERS
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Psycchedelic Pill
NEIL YOUNG WITH CRAZY HORSE
PRODUCERS: John Hanlon, Mark Humphreys, Neil Young
ENGINEERS: Jeff Pinn, John Hausmann, John Hanlon
LABEL: Reprise Records

Thirtys-four albums in, Neil Young found still-unexplored territory on Psycchedelic Pill, his 10th pairing with backing band Crazy Horse. Released in October 2012, Psycchedelic Pill capped a particularly prolific period for the Rock and Roll Hall of Fame honoree, who released another album with Crazy Horse, America, earlier the same year. The album was co-produced by longtime collaborator John Hanlon and debuted at No. 8 on the Billboard 200. Young has amassed 23 career Grammy nominations and two wins—for best rock song “Angry World” in 2011 and best boxed set or special limited edition package.
THE NATIONAL
Trouble Will Find Me

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"the best record of their career" - ROLLING STONE

"This time, the National utterly refuses to buttonhole listeners; the music calmly awaits attention, but amply repays it." - THE NEW YORK TIMES

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Heart-wrenching ballads and big, bawdy LPs lead the way for Nashville

BY TOM ROLAND

**BEST COUNTRY SONG**

*Begin Again*

**SONGWRITERS:** Taylor Swift
**ARTIST:** Taylor Swift
**PUBLISHERS:** Sony/ATV Tree Publishing, Taylor Swift Music
**LABEL:** Red

"Begin Again"—which peaked at No. 1 on Billboard’s Country Airplay chart, hit No. 7 on the Billboard Hot 100 and sold 923,000 copies, according to Nielsen SoundScan—follows suit, detailing many of her ex’s flaws. But this is no revenge regeneration as she puts the hurt about the way people use physical objects to keep a loved one’s memory alive. The result is a wise move: “Mama” has sold 1.6 million copies, reached No. 20 on Hot Country Songs and became Lambert’s biggest success on the Hot 100, peaking at No. 20.

*Merry Go ‘Round*

**SONGWRITERS:** Jessi McAnally, Kacey Musgraves
**ARTIST:** Miranda Lambert
**PUBLISHERS:** Warner-Tamerlane Publishing, 351 Music

In contrast to the volumes of small-town celebrations that populate modern country, “Merry Go ‘Round” questions the tendency to blindfold follow expected life paths. Much as “Harper Valley P.T.A.” did 45 years ago, the song adeptly references addiction, co-dependency and hypocrisy without casting judgment.

“I don’t want to wear anybody out with my opinion,” Musgraves told Billboard, “because in the grander scheme, it probably doesn’t really matter.” The song certainly mattered for Musgraves: Despite its atypical-for-country-radio approach, it rose to No. 10 on Country Airplay, and helped her debut album, Same Trailer Different Park, debut at No. 1 on the Top Country Albums chart.

**BEST COUNTRY ALBUM**

*Night Train*

**ARTIST:** Jason Aldean
**PRODUCER:** Michael Knox
**ENGINEERS:** Peter Coleman, Mickey Jack Cones, Brandon Epps
**LABEL:** Broken Bow

Jason Aldean has pushed boundaries so successfully since his 2005 self-titled debut that the hard-rock edge he brought to country, originally treated as subversive, is now part of the genre’s mainstream. Night Train, his first album to debut at No. 1 on the Billboard 200, hits its darkest stride in the stripper ballad “Black Tears,” but balances it with weird,

**MY GRAMMY MOMENT**

“It all seemed like it happened so fast, a surreal experience. You spend so many nights on the road, blowing out the tires in the van, playing all those gigs and then you wind up on that stage. I was overwhelmed, but I felt proud, like I had accomplished something. It was a lot less stressful than the Oscars, where I had to go up and give a speech. After winning the Oscar, I came offstage and there were all these photographers taking my picture, and Cher and Christina Aguilera come up and I’m standing between them wondering, ‘Where am I?’”

RYAN BINGHAM | BEST SONG WRITTEN FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA, 2010 | “THE WEARY KIND” FROM “CRAZY HEART”
BLAKE SHELTON

BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY ALBUM

“THE MOST IMPORTANT AND VISIBLE AMBASSADOR FROM NASHVILLE TO THE AMERICAN MAINSTREAM.”
- THE NEW YORK TIMES

KENNY ROGERS

BEST COUNTRY DUO/GROUP PERFORMANCE

“YOU CAN’T MAKE OLD FRIENDS” REUNITES KENNY WITH DOLLY PARTON ON AN EXQUISITELY BEAUTIFUL DUET, RECORDED A FULL 30 YEARS SINCE “ISLANDS IN THE STREAM”.

HUNTER HAYES

BEST COUNTRY SOLO PERFORMANCE

“...HAS PROVED HIMSELF SEEMINGLY EFFORTLESSLY AS A TRUE MUSICAL PHENOMENON.”
- YAHOO MUSIC

WARNERMUSICNASHVILLE.COM
"I was hesitant to record ‘My Maria’—it had been a regional hit for B.W. Stevenson in the ’70s. I was uncertain how it would be received on the country music front. It felt a little progressive for the sound of the day. The song went on to do extremely well, and we were nominated for a Grammy. I’m always starstruck at the Grammys. After we finished performing, Kix [Brooks] and I were ushered to our seats. Someone taps me on the back—I turn around and it’s Gene Simmons. He went out of his way to tell me that he liked my voice. It made me feel well, and we were nominated for a Grammy. I’m always for those kinds of things, but I do remember how proud I felt for the sound of the day. The song went on to do extremely well.

Ronnie Dunn of Brooks & Dunn | Best Country Vocal Performance By a Duo or Group, 1996 | “My Maria”

wacky humor in the Joe Diffie send-up rap “1994,” Aldean’s blue-collar collaboration with Luke Bryan and Eric Church, “The Best Way I Know How,” is practically a biography of the audience the album is meant to represent: heartland America’s working class. The album has sold 1.5 million copies, according to Nielsen SoundScan.

Two Lanes of Freedom

TIM McGRaw

PRODUCERS: Byron Gallimore, Tim McGraw
ENGINEERS: Julian King, Chris Lord-Alge
LABEL: Big Machine

The title of Tim McGraw’s first album after departing Curb records is a not-so-sly reference to the independence he fought to reclaim. The opening and closing songs both take place on a road. In between, he travels through the pop-inflected territory of singles “Southern Girl” and “Truck Yeah” and the traditional-country turf of family tradition (“Book of John”) and prison (“Number 37405”). Two decades into his career, this particular vehicle—which debuted atop the Top Country Albums chart on Feb. 23 and has sold 450,000 copies, according to Nielsen SoundScan—shows he still has plenty of creative gas left in the tank.

Same Trailer Different Park

KACEY MUSGRAVES

PRODUCERS: Kacey Musgraves, Luke Laird, Shane McAnally
ENGINEERS: Charlie Brocco, Ryan Gore
LABEL: Mercury Nashville

Kacey Musgraves’ debut had been mostly finished for months when she decided in late 2012 that she wanted to record a few new songs. Two of them affirm her creative instincts: “Silver Lining” sets a guardedly optimistic mood as the LP’s opener, and “Follow Your Arrow”—loaded up on weed, religion and homosexuality—became the most talked-about country album track of 2013 before it was released as a single. The album, which debuted atop the country albums chart and has sold 270,000 copies (according to Nielsen SoundScan), is widely regarded as one of the year’s most astute releases in any genre, helping Musgraves earn a best new artist nod. First single “Merry Go ‘Round” is up for best country song.

Based on a True Story...

BLAKE SHELTON

PRODUCER: Scott Hendricks
ENGINEERS: Dale Bozzio, Scott Hendricks, Justin Niebank
LABEL: Warner Bros.

From the dorky redneck opener “Boys Round Here” to the cross-generational sentiment of finale “Grandaddy’s Gun,” Based on a True Story... reflects many of the personal facets Blake Shelton has become known for in his star-making mentoring role on NBC’s “The Voice.” There’s Middle America celebration in “Country on the Radio,” coy seduction in “Lay Low” and an audacious kiss-off to authority in “I Still Got a Finger.” The album, which spent five weeks at No. 1 on Billboard’s Top Country Albums chart and has sold 1 million copies, according to Nielsen SoundScan, already collected album of the year from the Country Music Assn.

Red

TAYLOR SWIFT

PRODUCERS: Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker, Dan Wilson
ENGINEERS: Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ibert, Taylor Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Powel Sek, Jake Sinclair, Mark “Spike” Stent, Andy Thompson, Tom Coyne, Hank Williams
LABEL: Big Machine

Plenty of artists have gotten lost in the canyon between top 40 and country. But Taylor Swift bridges the gap with the deft grace of a tightrope walker, particularly on Red. First single “We Are Never Ever Getting Back Together” was her biggest crossover yet, giving Swift her first No. 1 on the Billboard Hot 100. But as pop-centric as the album seemed upon its release in October 2012, the title track and second single “Begin Again” kept her in steady rotation at country radio. The album, which topped Top Country Albums for 16 weeks and the Billboard 200 for seven, cemented her standing as a truly acrobatic artist and brand.
LEE BRICE
BEST COUNTRY SOLO PERFORMANCE - “I Drive Your Truck”
BEST COUNTRY SONG - “I Drive Your Truck”

NATALIE GRANT
BEST GOSPEL / CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE - “Hurricane”
BEST CONTEMPORARY CHRISTIAN MUSIC SONG - “Hurricane”
Soulful crooners, a feisty diva, a female mariachi act and a banda band with hip-hop swagger power the Latin categories

BY JUSTINO ÁGUILA

BEST LATIN POP ALBUM

Faith, Hope y Amor
FRANKIE J
PRODUCERS: Maffio Alkatraks, Armando Avila, Francisco Bautista, Fabian Buch, Charles Chavez, Manuel Corao, DJ Buddha, Frankie J, Emile Ghantous, Anthony Kronfle, Noah Lifschey, Wilberto Madera, Danny Mercer, Greg Pagani, Benny Steele
ENGINEERS/MIXERS: Armando Avila, Emile Ghantous, Anthony Kronfle, Noah Lifschey, Wilberto Madera, Manny Marroquin, Francisco Oraz, Israel Palma, Greg Pagani, Sean Phelan, Benny Steele
LABEL: Universal Music Latino

Soulful singer Frankie J was born in Mexico and raised in San Diego. In the late ’90s, after releasing several singles, he became a member of the Kumbia Kings. Now solo for more than a decade, the crooner has transformed into a mature artist with a fresh sound and vocals that shine on pop power ballads with an R&B edge. Faith, Hope y Amor features Pitbull on the radio-friendly “Beautiful,” while industry heavyweights Diane Warren and Claudia Brant composed and wrote the catchy “No Te Olvidaras de Mi.”

Viajero Frecuente
RICARDO MONTANER
PRODUCERS: Antonio Carmona, Victor Castillo, Max Longhi, Pablo Manavello, Yasmil Marrufo, Dario Mascatelli, Giorgia Vanni
ENGINEERS/MIXERS: Diego Acosta, Gustavo Dalpont, Yacopo Dorici, Fabio Gargiulo, Max Longhi, Pablo Manavello, Yasmil Marrufo, Carlo Miori, Ricky Montaner, Dario Mascatelli, Beeppe Salvadori, Gabriel Sanoja, Adrian Schinoff, Guillermo Vadala, Josip Vilicic
LABEL: Sony Music Latin

A master of the craft, Argentine/Venezuelan singer/songwriter Ricardo Montaner has written some of the most memorable music in a career that spans more than three decades. Known for his ability to write lyrically strong songs with equally impressive compositions, Montaner continues to capture the essence of the human condition with beautifully constructed music. Viajero Frecuente features guest vocalists Alejandro Sanz on “Nostalgias,” India Martinez on “Dejame Soñar” and Montaner’s daughter Evaluna and Montaner’s daughter Evaluna on “La Gloria de Dios.”

Vida
DRACO ROSA
PRODUCERS: Angelo Medina, Enrique Lorreal, Diego Kuuk, Draco Rosa, Tommy Torres, Sadaharu Yagi
ENGINEERS/MIXERS: Dave Clauss, Hector Espinoza, Benny Faccone, Seth Atkins Horan, Nelson “Gazu” Jaime, Diego Kuuk, Enrique Lorreal, Allan Leschhorn, Fernando Quintana, Hector Ivan Rosa, Fabian Serrano, Carlos Velazquez, Sadaharu Yagi
LABEL: Sony Music Latin

Once a teen heartthrob in the boy band Menudo, Draco Rosa recently won album of the year at the Latin Grammys. But his biggest win by far, he says, is being alive. In 2011 he was diagnosed with cancer, and, in many ways, having a life-threatening illness pushed the entertainer to create a project of his best music with such familiar voices as Ricky Martin, Marc Anthony and Shakira. While the impressive 16-song Vida shows Rosa’s strength as a writer and composer, it also represents a body of work that will resonate for a long time thanks to songs like “Amantes Hasta el Fin” (featuring Ednita Nazario), “Madre Tierra” (featuring Calle 13) and “Penelope” (with Maná). The results are impressive—even more so because Rosa was able to assemble a compelling collection of music during such uncertain times.

Syntek
ALEKS SYNTEK
PRODUCERS: Armando Avila, Aleks Syntek
ENGINEERS/MIXERS: Armando

“We were sitting at the back of the theater when our category came up. The announcer mispronounced the name of our band and album. It created lots of confusion until our album cover came on the big screen. [Percussionist] Alberto Lopez said, ‘We won!’ When we got the award, I looked over at [bassist] Juan Perez, and he looked like he was going to cry. I gave him a big smile, and we both began to laugh. [Singer] Martha [Gonzalez] gave a speech, we walked backstage, and they took the award from us and said, ‘This is a prop. You’ll get yours in the mail.’ Then we went to take photos and were given another prop. Then they took it away. This was repeated several times for about two hours. It was really confusing, but fun.”

QUETZAL FLORES OF QUETZAL | BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM, 2012 | IMAGINARIES
La legendaria banda mexicana de rock **EL TRI**, continúa haciendo historia. Nominado por cuarta ocasión al GRAMMY® en la categoría de **Best Latin Rock, Urban Or Alternative Album**, por su disco "Ojo por ojo", con el cual celebra 45 años de trayectoria.

Legendary Mexican rock band **El Tri** keeps making history. This year marks the band’s fourth GRAMMY® nomination, **Best Latin Rock, Urban Or Alternative Album** for “Ojo Por Ojo,” the latest release in their 45-year career.


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Be the Rocket” (featuring Madame Historias Avila) was recently nominated for the GRAMMYs. Puerto Rican-born Tommy Torres is known for his chops that make him a triple threat. A full-circle moment is now in sight for Torres with his fourth studio album, 12 Historias, which includes heartfelt music like the charming love ballad “Sin Ti” (with Nelly Furtado), the endearing “El Abrigo” (with Martin) and “El Río,” featuring the vocal power of Puerto Rican songstress Ednita Nazario.

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)
El Free
BANDA LOS RECEDITOS
PRODUCER: Ramon Sanchez
ENGINEER/MIXER: Alberto Lizarraga
LABEL: Disa

Banda los Receditos’ sound is unmistakable because the Sinaloa, Mexico-based band, which formed in the late ’80s but didn’t top Billboard’s Hot Latin Songs chart until 2010 with “Ando Bien Pedo” or receive a Grammy nom until 2011, refuses to play by the rules. The 16-member act plays brass instruments, which gives it an old-school sound. But the members write songs with sly, north-of-the-border twists, produced in a slick, modern fashion that makes their sound closer to pop than traditional Mexican radio. The album’s title track chronicles a romantic escape in a fun, whimsical way that belies the act’s fresh take on banda music.

En Peligro de Extincion
INTOCABLE
PRODUCERS: Rene Martinez, Ricky Muñoz
ENGINEER/MIXER: Jesus Chuy Flores
LABEL: Universal Music Latin

Intocable rose to fame in the 90s as a leading tejano band, incorporating the norteño sound, which makes liberal use of the accordion and pulses along to a polka beat. Led by frontman Ricky Muñoz, Intocable distinguishes itself by adding pop and rock sensibilities to the mix. En Peligro de Extincion keeps true to the Intocable style on such songs as “Nos Falto Hablar,” “Culpable Fui (Culpable Soy)” (featuring Reyli Flores), and “Como Se Olvida” (featuring Josue Contreras and Jose Zamora).

A Mi Manera
MARIACHI DIVAS DE CINDY SHEA
PRODUCERS: Cindy Shea, Alberto “Beto” Jimenez Maeda
ENGINEERS/MIXERS: Alberto “Beto” Jimenez Maeda, Salvador “Chava” Sandoval
LABELS: East Side Records/Shea Records

In 2009, Mariachi Divas de Cindy Shea became the first all-female mariachi band to win a Grammy—or even be nominated—for best regional Mexican album for its 2008 release, Canciones de Amor. In addition to gender, the band further sets itself apart with unique arrangements and a multicultural approach to its music. Although based in Los Angeles, Mariachi Divas mine the full spectrum of influences reflected by its members, who hail from such locales as Cuba, Colombia, Samoa and Switzerland. Even if they don’t bring home the gold a second time, they will have succeeded in inspiring a new generation of women.

Romeo y Su Nieta
PAQUITA LA DEL BARRIO
PRODUCER: Gustavo A. Santiago
ENGINEER/MIXER: Daniel Estevez
LABELS: Balboa Records/Musart

Hell hath no fury like a woman scorned—and neither does the Mexican music scene. A colorful persona both on- and offstage, Paquita la del Barrio (born Francisca Viveros Barradas) has spent a career empowering women with songs that call out men and keep them in check. Chalk it up to her commanding stage presence and way with words, delivered with trademark drama, but Paquita la del Barrio also has an earthiness that has won her legions of male fans. Since rising up through the Mexico City scene, singing rancheras in 1970, she continues to ignite her music with fiery lyrics. The album’s title track was also recently nominated for a Latin Grammy for best regional Mexican song. Some of the album’s standouts are “El Diablo Que Se Lo Crea,” “Te Voy a Olvidar” and “Juro Que Nunca Volvere,” compositions all rooted in classic mariachi orchestrations.

13 Celebrando el 13
JOAN SEBASTIAN
PRODUCER: Joan Sebastian
ENGINEERS/MIXERS: Dennis Parker, Juan Luis Repetto
LABEL: Fonovisa

Singer/songwriter Joan Sebastian has built a career writing music for other artists, even as he became a superstar as a solo recording act. On 13 Celebrando el 13, the crooner gives his take on 13 of his most famous songs, often made popular by others. This compilation illustrates that the veteran performer is a master of the craft with a catalog of music that places him in a league of his own. A veritable poet, Sebastian shows his composing and lyrical skills on songs like “La Derrotada,” made famous by ranchera legend Vicente Fernandez.

“The [award] was a very humbling surprise for us. Classic was an album that meant so much because we collaborated on it with Ramon Ayala, an artist we always looked up to. So it was our version of a tribute to someone that has given our culture so many musical gifts. We were overjoyed to be in competition with the artists in our category and beyond excited to be recognized by the [Recording] Academy. It impacted our careers only in the sense that we felt the mainstream world was finally recognizing our efforts, but it didn’t change things creatively for us. We still work the same way. We go into the studio and leave behind all the accolades and concentrate on our one love—to provide good music to our fans.”

RICKY MUÑOZ OF INTOCABLE | BEST NORTEÑA ALBUM, 2010 | CLASSIC
Winners of the Play MIDEM Live Competition

From Denmark
CALLmeKAT
Performing live at MIDEM Festival Tuesday, February 4th in Cannes, France

From Ireland
The Young Folk
Performing live at MIDEM Festival Tuesday, February 4th in Cannes, France

SONICBIDS helps bands get gigs, like the MIDEM Competition.
AND THE NOMINEES ARE...

**Record of the Year**

**Get Lucky**
DAFT PUNK & PHARRELL WILLIAMS
PRODUCERS: Thomas Bangalter and Guy-Manuel De Homem-Christo
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta and Daniel Lerner
MASTERING ENGINEER: Bob Ludwig
FROM: Random Access Memories
Columbia Records

**Radioactive**
IMAGINE DRAGONS
PRODUCER: Alex Da Kid
ENGINEERS/MIXERS: Manny Marroquin and Josh Moss
MASTERING ENGINEER: Joe LaPorta
FROM: Night Visions
KidInakorner/Interscope

**Royals**
LORDE
PRODUCER: Joel Little
ENGINEER/MIXER: Joel Little
MASTERING ENGINEER: Stuart Hawkes
FROM: Pure Heroine
Universal Music

**Locked Out of Heaven**
BRUNO MARS
PRODUCERS: Jeff Bhasker, Emile Haynie, Mark Ronson and the Smeezingtons
ENGINEERS/MIXERS: Alalal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin and Mark Ronson
MASTERING ENGINEER: David Kutch
FROM: Unorthodox Jukebox
Atlantic

**Blurred Lines**
ROBIN THICKE FEATURING T.J. & THA Bizness and T-Minus
ENGINEERS/MIXERS: Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio “Veto” Trageri, Mike Larson, Jared Scott, Jack Splash and Andrew Wright
MASTERING ENGINEERS: Mike Bozzi and Brian “Big Bass” Gardner
FROM: Blurred Lines
Star Trak/Interscope

**Album of the Year**

**The Blessed Unrest**
SARA BAREILLES
PRODUCERS: Sara Bareilles, Mark Endert and John O’Mahony
ENGINEERS/MIXERS: Jeremy Darby, Mark Endert and John O’Mahony
MASTERING ENGINEER: Greg Calbi
FROM: The Blessed Unrest
Atlantic

**Random Access Memories**
DAFT PUNK
FEATURED ARTISTS: Julian Casablancas, DJ Falcon, Todd Edwards, Chilly Gonzales, Giorgio Moroder, Panda Bear, Nile Rodgers, Paul Williams and Pharrell Williams
PRODUCERS: Thomas Bangalter, Julian Casablancas, Guy-Manuel De Homem-Christo, DJ Falcon and Todd Edwards
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le B raz and Daniel Lerner
MASTERING ENGINEER: Bob Ludwig
FROM: Random Access Memories
Columbia Records

**Good Kid, M.A.A.D City**
KENDRICK LAMAR
FEATURED ARTISTS: Mary J. Blige, Dr. Dre, Drake, Jay Rock, Jay Z, MC Eiht and Anna Wise
PRODUCERS: DJ Dahi, Hit-Boy, Skyhe Hut ch, Just Blaze, Like, Terrace Martin, Dwayne Parker, Pharrell, Rahki, Scoap DeVille, Sourwave, Jack Splash, Tabu, Tha Bizness and T-Minus
ENGINEERS/MIXERS: Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio “Veto” Trageri, Mike Larson, Jared Scott, Jack Splash and Andrew Wright
MASTERING ENGINEERS: Mike Bozzi and Brian “Big Bass” Gardner
FROM: TDE/Aftermath/Interscope

**The Heist**
MACKLEMORE & RYAN LEWIS
FEATURED ARTISTS: Ab-Soul, Ben Bridwell, Ray Dalton, Eighty4 Fly, Hollis, Mary Lambert, Buffalo Madonna, Evan Roman, Schoolboy Q, Allen Stone, the Teaching and Wanz
PRODUCER: Ryan Lewis
ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy and Pete Stewart
MASTERING ENGINEER: Brian Gardner
FROM: Macklemore LLC
Atlantic

**Red**
TAYLOR SWIFT
FEATURED ARTISTS: Gary Lightbody and Ed Sheeran
ENGINEERS/MIXERS: Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker and Dan Wilson
PRODUCERS: Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Taylor Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark “Spike” Stent and Andy Thompson
MASTERING ENGINEERS: Tom Coyne and Hank Williams
Big Machine Records

**Song of the Year**

**Just Give Me A Reason**
WONDER/PHARRELL WILLIAMS
ENGINEERS/MIXERS: Philip Lawrence, Ari Levine and Bruno Mars (Bruno Mars)
MASTERING ENGINEER: Greg Calbi
FROM: Blurred Lines
Atlantic

**Locked Out Of Heaven**
PHILIP LAWRENCE, ANI LEVINE AND BRUNO MARS (BRUNO MARS)
FROM: Unorthodox Jukebox
Atlantic

**Best New Artist**

**James Blake**
KENDRICK LAMAR
MACKLEMORE & RYAN LEWIS
KACEY MUSGRAVES
ED SHEERAN

**Best Pop Solo Performance**

**Brave**
SARA BAREILLES
FROM: The Blessed Unrest
Atlantic

**Royals**
LORDE
FROM: Pure Heroine
Universal Republic

**When I Was Your Man**
BRUNO MARS
FROM: Unorthodox Jukebox
Atlantic

**Roar**
SARA BAREILLES
FROM: Pure Heroine
Universal Republic

**Mirrors**
JUSTIN TIMBERLAKE
FROM: The 20/20 Experience—The Complete Experience
RCA Records

**The Heist**

**Pharrell Williams & Ryan Lewis**
FROM: Blurred Lines
Universal Music

**Locked Out Of Heaven**

**Philipp Lawrence, Ari Levine and Bruno Mars**
FROM: Unorthodox Jukebox
Atlantic

**Roar**

**Pharrell Williams & Ryan Lewis**
FROM: Blurred Lines
Universal Music
KACEY MUSGRAVES

FOR YOUR GRAMMY® CONSIDERATION:
BEST NEW ARTIST
BEST COUNTRY ALBUM SAME TRAILER DIFFERENT PARK
BEST COUNTRY SONG “Merry Go ‘Round” (Songwriter & Performer)
BEST COUNTRY SONG “Mama’s Broken Heart” (Songwriter)

BEST ALBUMS OF 2013 LIST:
ROLLING STONE
ENTERTAINMENT WEEKLY
WASHINGTON POST
NPR
AMERICAN SONGWRITER
SPIN
PASTE
THE GUARDIAN

LITTLE BIG TOWN

FOR YOUR GRAMMY® CONSIDERATION:
BEST COUNTRY DUO/GROUP PERFORMANCE - “Your Side Of The Bed”
### THE 56TH ANNUAL GRAMMY AWARDS

#### BEST POP DUO/GROUP PERFORMANCE

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Get Lucky</td>
<td>Daft Punk &amp; Pharrell Williams</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Just Give Me A Reason</td>
<td>Pink featuring Nate Ruess</td>
<td>RCA Records</td>
</tr>
<tr>
<td>The 20/20 Experience—The Complete Experience</td>
<td>Justin Timberlake</td>
<td>RCA Records</td>
</tr>
</tbody>
</table>

#### BEST POP INSTRUMENTAL ALBUM

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Steppin’ Out</td>
<td>Herb Alpert</td>
<td>Shout! Factory</td>
</tr>
<tr>
<td>The Beat</td>
<td>Boney James</td>
<td>Concord Records</td>
</tr>
<tr>
<td>Handpicked</td>
<td>Earl Klugh</td>
<td>Heads Up International</td>
</tr>
<tr>
<td>Summer Horns</td>
<td>Dave Koz, Gerald Albright, Mindi Abair &amp; Richard Elliot</td>
<td>Concord Records</td>
</tr>
<tr>
<td>Hacienda</td>
<td>Jeff Lorber Fusion</td>
<td>Heads Up International</td>
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</table>

#### BEST POP VOCAL ALBUM

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Paradise</td>
<td>Lana Del Rey</td>
<td>Polydor U.K./Interscope</td>
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#### BEST DANCE/ELECTRONICA ALBUM

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>Random Access Memories</td>
<td>Daft Punk</td>
<td>Columbia Records</td>
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<tr>
<td>Settle</td>
<td>Disclosure</td>
<td>Cherrytree/Interscope Records</td>
</tr>
<tr>
<td>Atmosphere</td>
<td>Kaskade</td>
<td>Ultra Records</td>
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#### BEST TRADITIONAL POP VOCAL ALBUM

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viva Duets</td>
<td>Tony Bennett &amp; Various ARTISTS</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>To Be Loved</td>
<td>Michael Bublé</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>The Standards</td>
<td>Gloria Estefan</td>
<td>Masterworks</td>
</tr>
<tr>
<td>Cee Lo’s Magic Moment</td>
<td>Cee Lo Green</td>
<td>Elektra</td>
</tr>
<tr>
<td>Now</td>
<td>Dionne Warwick</td>
<td>Blue Horizon</td>
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</tbody>
</table>

#### BEST ROCK PERFORMANCE

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Always Alright</td>
<td>Alabama Shakes</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>The Stars (Are Out Tonight)</td>
<td>David Bowie</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Radioactive</td>
<td>Imagine Dragons</td>
<td>Night Visions</td>
</tr>
</tbody>
</table>

#### BEST TRADITIONAL POP VOCAL ALBUM

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kashmir</td>
<td>Led Zeppelin</td>
<td>Celebration Day</td>
</tr>
<tr>
<td>My God Is The Sun</td>
<td>Queens of the Stone Age</td>
<td>MatoSor</td>
</tr>
<tr>
<td>I’m Shakin’</td>
<td>Jack White</td>
<td>Blunderbuss/Columbia Records/Third Man</td>
</tr>
</tbody>
</table>

#### BEST METAL PERFORMANCE

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Label</th>
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<tr>
<td>T.N.T. Anthrax</td>
<td>Black Sabbath</td>
<td>Vertigo/Republic</td>
</tr>
<tr>
<td>God Is Dead?</td>
<td>Queens of the Stone Age</td>
<td>Disarm the Descent</td>
</tr>
<tr>
<td>In Due Time</td>
<td>Killswitch Engage</td>
<td>Roadrunner Records</td>
</tr>
<tr>
<td>Room 24</td>
<td>Volbeat featuring King Diamond</td>
<td>Outlook Gentlemen &amp; Shady Ladies/Republic Records</td>
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</tbody>
</table>

#### BEST ROCK SONG

<table>
<thead>
<tr>
<th>Song</th>
<th>Writer(s)</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Ain’t Messin’ Around</td>
<td>Gary Clark Jr.</td>
<td>Hotwire Unlimited</td>
</tr>
<tr>
<td>Cut Me Some Slack</td>
<td>Dave Grah, Paul McCartney, Krist Novoselic, Pat Smear</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>The Stars (Are Out Tonight)</td>
<td>David Bowie</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Radioactive</td>
<td>Imagine Dragons</td>
<td>Night Visions</td>
</tr>
</tbody>
</table>
Fintage House and RAL proudly congratulate the phenomenal GRAMMY® nomination success this year with over 45 nominations by the following artists:

- **ALABAMA SHAKES**
- **ALICIA KEYS**
- **CALVIN HARRIS**
- **CEE LO GREEN**
- **COLDPLAY**
- **GREEN DAY**
- **IMAGINE DRAGONS**
- **JAY-Z**
- **JOHN LEGEND**
- **JUSTIN TIMBERLAKE**
- **KANYE WEST**
- **KATY PERRY**
- **KELLY CLARKSON**
- **KINGS OF LEON**
- **LED ZEPPELIN**
- **MUMFORD AND SONS**
- **NEKO CASE**
- **PAUL McCARTNEY**
- **P!NK**
- **RIHANNA**
- **SARA BAREILLES**
- **TAYLOR SWIFT**

**Fintage House**
Neighbouring & Music Publishing Rights

**RAL**
rights agency limited
**How Many Drinks?**
**MIGUEL FEATURING KENDRICK LAMAR**
**FROM:** Kaleidoscope Dream
RCA Records/Bystorm Entertainment

**Something**
**SNARKY PUPPY WITH LALAH HATHAWAY**
**FROM:** Family Dinner: Volume One
Ropeadope Records

---

**BEST R&B SONG**

**Open Up**
**SONGWRITERS:** Anthony Hamilton and Jiran Moore
**FROM:** Back To Love
RCA Records

**Side Effects Of You**
**SONGWRITERS:** Tamar Braxton, Darhyl Camper Jr., LaShawn Daniels and Makeba Riddick (Tamar Braxton)
**FROM:** Love And War
Epic Records/Streamline Records

**Remember You**
**SONGWRITERS:** Fantasia Barrino, Missy Elliott, Al Sherrod Lambert, Harmony Samuels and Kyle Stewart
**FROM:** Side Effects Of You
RCA Records

---

**BEST TRADITIONAL R&B PERFORMANCE**

**Please Come Home**
**GARY CLARK JR.**
**FROM:** Blak and Blu
Warner Bros. Records

**Only One**
**SONGWRITER:** PJ Morton (PJ Morton Featuring Stevie Wonder)
**FROM:** One In The Chamber
Salaam Remi

**Pusher Love Girl**
**SONGWRITERS:** James Fauntleroy, Jerome Harmon, Timmy Mosley and Justin Timberlake (Justin Timberlake)
**FROM:** The 20/20 Experience—The Complete Experience
RCA Records

**Without Me**
**SONGWRITERS:** Fantasia Barrino, Missy Elliott, Al Sherrod Lambert,
**FROM:** One In The Chamber
Salaam Remi

---

**BEST R&B ALBUM**

**The 56th Annual Grammy Awards**

**How Many Drinks?**
**SONGWRITERS:** Anthony Hamilton and Jiran Moore
**FROM:** Back To Love
RCA Records

**Love And War**
**SONGWRITERS:** Tamar Braxton, Darhyl Camper Jr., LaShawn Daniels and Makeba Riddick (Tamar Braxton)
**FROM:** Love And War
Epic Records/Streamline Records

**Quiet Fire**
**MAYS A**
**FROM:** Blue Velvet Soul
Shanachie Entertainment

**Yesterday**
**RYAN SHAW**
**FROM:** Real Love
Dynotone Records

---

**BEST RAP PERFORMANCE**

**Started From The Bottom**
**DRAKE**
**FROM:** Nothing Was the Same
Young Money/Cash Money

**Now Or Never**
**KENDRICK LAMAR FEATURING MARY J. BLIGE**
**FROM:** good kid, m.A.A.d city
Aftermath Records

---

**BEST RAP/SUNG COLLABORATION**

**Power Trip**
**J. COLE FEATURING MIGUEL**
**FROM:** Born Sinner
Roc Nation/Columbia Records

**Holy Grail**
**JAY Z FEATURING JUSTIN TIMBERLAKE**
**FROM:** Magna Carta ... Holy Grail
Roc Nation

---

**BEST R&B SONG**

**Best Of Me**
**SONGWRITERS:** Anthony Hamilton and Jiran Moore (Anthony Hamilton)
**FROM:** Side Effects Of You
RCA Records

**One In The Chamber**
**SONGWRITERS:** Anthony Hamilton and Jiran Moore
**FROM:** One In The Chamber
Salaam Remi

**Honey**
**SONGWRITERS:** Anthony Hamilton and Jiran Moore
**FROM:** Back To Love
RCA Records

**Now Or Never**
**KENDRICK LAMAR FEATURING MARY J. BLIGE**
**FROM:** good kid, m.A.A.d city
Aftermath Records

**The 56th Annual Grammy Awards**
Herblicious Music/Black Fountain Music/Livewire/EMI Blackwood Music/
Ty Epps Music/Top Dawg Music/Hispanic Music/Black Ninja Music

Holy Grail
SONGWRITERS: Shawn Carter, Terius Nash, J. Harman, Timothy Masley,
Justin Timberlake and Ernest Wilson
(Kurt Cobain, Dave Grohl and Krist Novaselic, songwriters) (Jay Z
featuring Justin Timberlake)
FROM: Holy Grail
PUBLISHERS: Carter Boys/Warner-Chappell/WM Music/2082 Music
Publishing/tenmann/Tunes/Universal Music Z/Tunes/VB Rising/ale/Jerome
Harman Publishing/Chrysalis Music/Let the Story Begin Publishing/EMI
Virgin Songs/Primary Wave Tunes/The End of Music/MJ Twelve M

New Slaves
SONGWRITERS: Christopher Breaux, Ben Bronfman, Mike Dean, Louis
Johnson, Malik Jones, Elan Rutberg, Sakiya Sandifer, Che Smith, Kanye
West and Cydell Young (Anna Adams and Gabor Presser, songwriters)
(Kanye West)
FROM: New Slaves
PUBLISHERS: Please Gimme My Publishing/EMI Blackwood Music/
Heavens Research/Big Music/Monarchy Music/Alou Thom
Publishing/Universal Publishing/Jabriel Iz Myne/Soloman Ink/Elon
Rutberg Publishing Designee/Sakiya Sandifer Publishing Designee/Lawless
Incorporated/EMI Blackwood Music/Atlantic Records Publishing/Atlantic
Records Publishing/Atlantic Records Publishing/Atlantic Records
Publishing/Atlantic Records Publishing/Atlantic Records Publishing

Started From The Bottom
SONGWRITERS: W. Coleman, Aubrey
Graham and Noah Shebib, songwriters
(Bruno Sanfilippo, songwriter) (Drake)
FROM: Nothing Was the Same
PUBLISHERS: Sandra Gale/EMI Music
Publishing/Maxar & Moses/Island

Thrift Shop
SONGWRITERS: Ben Haggerty and
Ryan Lewis (Macklemore & Ryan Lewis
featuring Wanz)
FROM: The Heist
PUBLISHERS: Macklemore Publishing/Ryan Lewis Publishing

BEST RAP ALBUM
Nothing Was The Same
DRAKE
Young Money/Cash Money

Magna Carta . . . Holy Grail
JAY Z
Roc Nation

Good Kid, M.A.A.D City
KENDRICK LAMAR
TDE/Aftermath/Interscope Records

The Heist
MACKLEMORE & RYAN LEWIS
Macklemore & Ryan Lewis LLC

Yeezus
KANYE WEST
Def Jam

BEST COUNTRY DUO/GROUP PERFORMANCE
From This Valley
THE CIVIL WARS
Sensibility Recordings/Columbia
Records

BEST COUNTRY SONG
Begin Again
SONGWRITER: Taylor Swift (Taylor
Swift)
FROM: Red
Big Machine Records
PUBLISHERS: Sony-ATV

Don’t Rush
KELLY CLARKSON FEATURING
VINCE GILL
FROM: Greatest Hits: Chapter One
RCA Records/19 Recordings

Your Side Of The Bed
LITTLE BIG TOWN
FROM: Tornado
Capitol Records Nashville

Highway Don’t Care
TIM McGRAW, TAYLOR SWIFT &
KEITH URBAN
FROM: Two Lanes of Freedom
Big Machine Records

You Can’t Make Old Friends
KENNY ROGERS WITH DOLLY
PARTON
FROM: You Can’t Make Old Friends
Warner Music Nashville

BEST COUNTRY SOLO PERFORMANCE
I Drive Your Truck
LEE BRICE
FROM: Hard 2 Love
Curb Records

BEST ALTERNATIVE ALBUM
#1 ALBUM OF THE YEAR - ROLLING STONE
Produced by Rostam Batmanglij and
GRAMMY® PRODUCER OF THE YEAR NOMINEE ARIEL RECHTSHAID

GRAMMY® NOMINEE BEST ALTERNATIVE ALBUM

VAMPIRE WEEKEND
Modern Vampires of the City

JANUARY 4, 2014 | WWW.BILLBOARD.BIZ
I Drive Your Truck

SONGWRITERS: Jessi Alexander, Connie Harrington and Jimmy Yeary (Lee Brice)
FROM: Hard 2 Love
Curb Records
PUBLISHERS: Vistaville Music/Happy Tears Music/EMI Blackwood Music/Watch This Girl Publishing/Great Day at This Music/Beattyville Music

Mama’s Broken Heart

SONGWRITERS: Brandy Clark, Shane McAnally and Kacey Musgraves (Miranda Lambert)
FROM: Page One
RCA Nashville

The World According to Andy Bey

SONGWRITERS: Andy Bey
FROM: Happy Note Records

Best New Age Album

Lux
BRANDEN ENO
LABEL: Warp Records

Best Jazz Instrumental Album

Guided Tour
THE NEW GARY BURTON QUARTET
Mack Avenue Records

Best Gospel/Contemporary Christian Music Performance

Break Every Chain [Live]
TASHA COBBS
FROM: Grace [Live]
EMI Gospel/Motown Gospel

Best Country Album

Night Train
JASON ALDEAN
Broken Bow Records

Two Lanes Of Freedom
TIM MCGRAW
Big Machine Records

Same Trailer Different Park
KACEY MUSGRAVES
Mercury Records

Based On A True Story . . .
BLAKE SHELTON
Warner Bros. Records

Red
TAYLOR SWIFT
Big Machine Records

Andy Bey
High Note Records

Attachments
LORRAINE FEATHER
Jazzed Media

Liquid Spirit
GREGORY PORTER
Blue Note Records

Guided Tour
THE NEW GARY BURTON QUARTET
Mack Avenue Records
The hit song has sold over 4 million singles

OVER 1.2 BILLION in audience

For your Grammy® Consideration: Best Country Solo Performance – “Wagon Wheel”

“Singers don’t often get the kind of sure-fire hit Rucker has with his new single ‘Wagon Wheel.’ Rucker polishes up Old Crow’s string-band arrangement… but he doesn’t sacrifice a bit of the song’s sing-along charm.” – USA Today

Written by Bob Dylan and Ketch Secor

Performed by Darius Rucker

© 2013 Capitol Records Nashville

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Written by Bob Dylan and Ketch Secor

Performed by Darius Rucker

© 2013 Capitol Records Nashville
THE 56TH ANNUAL GRAMMY AWARDS

BEST LATIN POP ALBUM

FROM: Burning Lights
Sixstepsrecords/Sparrow Records

The 56th Annual Grammy Awards
From:
Burning Lights
Sixstepsrecords/Sparrow Records
PUBLISHERS:
Sixsteps Songs/
Worship Together Music/A Thousand Generations Publishing/EMI CMG Publishing/Alletrop Music/McTyre Music

BEST GOSPEL ALBUM

Grace [Live]
TASHA COBBS
EMI Gospel/Motown Gospel

Best For Last: 20 Year Celebration Vol. 1 [Live]
DONALD LAWRENCE
Quietwater Entertainment/eOne

Best Days Yet
BISHOP PAUL S. MORTON
Tehillah Music Group/eOne

God Chaser [Live]
WILLIAM MURPHY
RC Inspiration/Very Gospel Music Group

Greater Than [Live]
TYE TRIBBETT
Motown Gospel

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

We Won’t Be Shaken
BUILDING 429
Essential Records

All The People Said Amen [Live]
MATT MAHER
Essential Records

BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM

El Objet Antes Llamado
Disco
CAFÉ TACVBA
Universal Music Latina

Ojo Por Ojo
EL TRI
Warner Music Latina

Your Grace Finds Me [Live]
MATT REDMAN
Sixstepsrecords/Sparrow

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

Faith, Hope Y Amor
FRANKIE J
Universal Music Latino

Vida
RICARDO MONTANE
Sony Music Latin

Syntek
ALEKS SYNTAK
Sony Music Latin

12 Historias
TOMMY TORRES
Warner Music Latina

BEST REGULAR SONG

El Free
BANDA LOS RECEDITOS
Disa

En Pelgo De Extinci6n
INTOCABLE
Universal Music Latina

A Mi Manera
MARIACHI DIVAS DE CINDY SHEA
East Side Records/Shea Records

Romeo Y Su Neta
PAQUIA LA DEL BARRIO
Balboa Records/Musart

13 Celebrando El 13
SEESAW
GET UP!

BEST AMERICAN ROOTS SONG

Build Me Up From Bones
SONGWRITER: Sarah Jarosz (Sarah Jarosz)
FROM: Build Me Up From Bones
Sugar Hill Records
PUBLISHER: Soraw Music

Invisible
SONGWRITER: Steve Earle (Steve Earle & The Dukes & Duchesses)
New West Records
PUBLISHER: Exile On Jones St. Music

KEEP YOUR DIRTY LIGHTS ON
SONGWRITERS: Tim O’Brien and Darrell Scott (Tim O’Brien and Darrell Scott)
FROM: Memories and Moments
Full Skies Records
PUBLISHER: Bughouse Music/I Imagine Music

Love Has Come For You
SONGWRITERS: Edie Brickell and Steve Martin (Steve Martin and Edie Brickell)
FROM: Love Has Come for You
Rounder
PUBLISHERS: LA Films Music/Brick Elephant Music

Shrimp Po-Boy, Dressed
SONGWRITER: Allen Toussaint (Allen Toussaint)
FROM: Songbook
Rounder
PUBLISHERS: Screen Gems-EMI Music/Marsaint Music

BEST AMERICANA ALBUM

Old Yellow Moon
EMMYLOU HARRIS & RODNEY CROWELL
Nonesuch Records

Love Has Come For You
STEVE MARTIN & EDIE BRICKELL
Rounder

Buddy And Jim
BUDDY MILLER AND JIM LAUERDALE
New West Records

One True Vine
MAVIS STAPLES
For over fifty years, Ladysmith Black Mambazo has been singing songs of Peace, Love & Harmony.

Nelson Mandela named them “South Africa’s Cultural Ambassadors to the World”.

For more information on Ladysmith Black Mambazo visit www.Mambazo.com

“For Your Consideration

Ladysmith Black Mambazo

Best World Music Album

Live: Singing For Peace Around the World

“Singing For Peace Around The World” is a culmination of the group’s journey, spreading a message of peace.
The 56th Annual Grammy Awards

Best Comedy Album

Elizabeth Mitchell & You Are My Flower
Smithsonian Folkways Recordings

The Mighty Sky
Beth Nielsen Chapman
BNC Records

Recess
Justin Roberts
Carpet Square Records

Singing Our Way Through: Songs For The World’s Bravest Kids
Alastair Moock & Friends
Moochshale Music

Throw A Penny In The Wishing Well
Jennifer Gasoi
Sparkling Productions

Best Spoken Word Album (Includes Poetry, Audio Books & Storytelling)

America Again: Re-becoming The Greatness We Never Weren’t
Stephen Colbert
Hachette Audio

Carey And Me
Carol Burnett
Simon & Schuster Audio

Let’s Explore Diabetes With Owls
David Sedaris
Hachette Audio

Still Foolin’ ‘Em
Billy Crystal
Macmillan Audio

The Storm King
Pete Seeger
Hachette Audio

Best Comedy Album

Calm Down Gurrl
Kathy Griffin
Back Lot Music

I’m Here To Help
Craig Ferguson
New Wave Dynamics

A Little Unprofessional
Ron White
Organica Music Group

Live
Tig Notaro
Secretly Canadian

That’s What I’m Talkin’ About
Bob Saget
New Wave Dynamics

Best Musical Theater Album

Kinky Boots
Principal Soloists: Billy Porter and Stark Sands
Producers: Sammy James Jr., Cyndi Lauper, Stephen Oremus and William Winterman
Composer/Lyricist: Cyndi Lauper (Original Broadway Cast with Stark Sands, Billy Porter and others)
Masterworks Broadway

Matilda: The Musical
Principal Soloists: Bertie Carvel, Sophia Gennusa, Oona Laurence, Bailey Ryan, Miley Shapiro and Lauren Ward
Producers: Michael Crafter, Van Dean and Chris Nightingale
Composer/Lyricist: Tim Minchin (Original Broadway Cast)
Broadway Records/Yellow Sound Label

Motown The Musical
Principal Soloists: Brandon Victor Dixon and Valisia Lokas
Producers: Frank Filipetti and Ethan Papp
Composers: Robert Bateman, Al Cleveland, Georgia Dobbins, Lamont Dozier, Wilam Garrett, Marvin Gaye, Berry Gordy, Freddie Gorman, Cannelus Grant, Brian Holland, Ivy Jo Hunter, Michael Lovesmith, Alphonzo Mizell, Freddie Perren, Deke Richards, William Stevenson, Normam Whitfield and Stevie Wonder
Lyricists: Nickolas Ashford, Marvin Gaye, Berry Gordy, Lula Mae Hardaway, Edward Holland Jr., Michael Lovesmith, Deke Richards, William Robinson, Barrett Strong, Ronald White, Stevie Wonder and Syreeta Wright (Original Broadway Cast with Brandon Victor Dixon, Valisia LeKae, Charli Brown, Bryan Terrell Clark and others)
Universal Music Enterprises

Best Compilation Soundtrack For Visual Media

Django Unchained
Compilation Producer: Quentin Tarantino
Loma Vista/Universal Republic

The Great Gatsby (Deluxe Edition)
Compilation Producer: Baz Luhrman
WaterTower Music/Interscope

Les Misérables (Deluxe Edition)
Compilation Producers: Cameron Mackintosh, Lee McCutcheon and Stephan Metcalfe
Universal Republic

Muscle Shoals
Compilation Producers: Stephan Badger and Greg Camale
Universal Republic

Sound City: Real To Reel
Compilation Producer: Butch Vig
RCA Records/Roswell Records

Best Score Soundtrack For Visual Media

Argo
Composer: Alexandre Desplat
WaterTower Music

The Great Gatsby
Composer: Craig Armstrong
WaterTower Music/Interscope

Life Of Pi
Composer: Mychael Danna
Sony Classical/Fox Music

Lincoln
Composer: John Williams
Sony Classical

Skyfall
Composer: Thomas Newman
Sony Classical

Zero Dark Thirty
Composer: Alexandre Desplat
Madison Gate Records

Best Song Written For Visual Media

Atlas
Songwriters: Guy Berryman, Jonny Buckland, Will Champion and Chris Martin (Coldplay)
From: The Hunger Games: Catching Fire
Universal Republic
Publisher: Universal Music Publishing

Silver Lining
Songwriters: Diane Warren (Jessie J)
From: Silver Linings Playbook
Sony Classical
Publisher: Realsongs

Skyfall
Songwriters: Adele Adkins and Paul Epworth (Adele)
From: Skyfall
Columbia Records/XL Recordings
Publisher: Universal Music Publishing/EMI Music Publishing

We Both Know
Songwriters: Colbie Caillat and Gavin DeGraw (Colbie Caillat featuring Gavin DeGrav)
From: Safe Haven
Relativity Music Group/RCA/Universal Republic
Publisher: O Degrow Music/Plummy Lou Music

Young And Beautiful
Songwriters: Lana Del Rey and Rick Nowels (Lana Del Rey)
From: The Great Gatsby (Deluxe Edition)
WaterTower Music/Interscope
Publisher: EMI Music Publishing/EMI April Music

You’ve Got Time
Composer: Regina Spektor (Regina Spektor)
From: Orange Is the New Black
Sire
Publisher: Soviet Kitsch Music/EMI Blackwood Music

Best Instrumental Composition

Bound Away
Composer: Chuck Owen (Chuck Owen & The Jazz Surge)
From: River Runs: A Concerto for Jazz Guitar, Saxophone & Orchestra
Mama Records
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THE 56TH ANNUAL GRAMMY AWARDS

ARRANGER: Shelly Berg (Gloria Estefan)
FROM: The Standards
Masterworks

BEST RECORDING PACKAGE

Automatic Music Can Be Fun
ART DIRECTORS: Mike Brown, Zac Deccmp, Brian Grunert and Annie Stoll, (Genesea)
Temperamental Recordings

Long Night Moon
ART DIRECTORS: Sarah Dadds and Shauna Dadds (Reckless Kelly)
No Big Deal Records

Magna Carta . . . Holy Grail
ART DIRECTOR: Brian Roettinger
(Jay Z)
Roc Nation

Metallica: Through The Never (Music From The Motion Picture)
ART DIRECTORS: Bruce Duckworth, Sarah Moffat and David Turner (Metallica)
Backladen Recordings

The Next Day
ART DIRECTOR: Jonathan Bambrick
(David Bowie)
Columbia Records

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

The Brussels Affair
ART DIRECTORS: Charles Dooher and Scott Sandler (the Rolling Stones)
Rolling Stones Records

How Do You Do (Limited Edition Box Set)
ART DIRECTOR: Mayer Hawthorne
(Mayer Hawthorne)
LABEL: Universal Republic

The Road To Red Rocks (Special Edition)

ART DIRECTOR: Ross Stirling (Mumford & Sons)
Glassnote Records

The Smith Tapes
ART DIRECTOR: Masaki Koike (various artists)
The Smith Tapes

Wings Over America (Deluxe Edition)
ART DIRECTORS: Simon Earith and James Muirgave (Paul McCartney and Wings)
Hear Music

BEST HISTORICAL ALBUM

Call It Art 1964-1965
COMPILATION PRODUCERS: Joe Lizzi and Ben Young
MASTERING ENGINEERS: Steve Falone, Joe Lizzi and Ben Young (New York Art Quartet)
Triple Point Records

Charlie Is My Darling-Ireland 1965
COMPILATION PRODUCERS: Teri Landi, Andrew Loog Oldham and Steve Rosenthal
MASTERING ENGINEERS: Bob Ludwig (the Rolling Stones)
ABKCO

The Devil Put Dinosaurs Here
ENGINEERS: Paul Figueroa and Randy Snob
MASTERING ENGINEERS: Ted Jensen (Alice in Chains)
Capitol Records

... Like Clockwork
ENGINEERS: Joe Barnes and Mark Rankin
MASTERING ENGINEERS: Gavin Lurisen (Queens of the Stone Age)
Matador

The Mooring
ENGINEER: Trina Shoemaker
MASTERING ENGINEER: Eric Conn
Andrew Duhan

Random Access Memories
ENGINEERS: Peter Franco, Mick Guzauskis, Florian Lagatta and Daniel Lerner
MASTERING ENGINEER: Bob Ludwig (Daft Punk)
Columbia Records

PRODUCER OF THE YEAR, NON-CLASSICAL

Rob Cavallo
• All That Echoes (Josh Groban) (A)
• Bright Lights (Gary Clark Jr.) (T)
• ♫ Do! (Green Day) (A)
• If I Loved You (Delta Rae Featuring Lindsey Buckingham) (S)
• Love They Say (Tegan & Sara) (T)
• Things Are Changing” (Gary Clark Jr.) (T)
• ♫ Tr1 (Green Day) (A)
• When My Train Pulls In (Gary Clark Jr.) (T)
• You’ve Got Time (Regina Spektor) (S)

Dr. Luke
• Bounce It (Juicy J Featuring Wale & Trey Songz) (S)
• Crazy Kids (Keshia) (S)

• Fall Down (Will.i.am featuring Miley Cyrus) (S)
• Give It 2 U (Robin Thicke featuring Kendrick Lamar) (S)
• Play It Again (Becky G) (S)
• Roar (Katy Perry) (S)
• Rock Me (One Direction) (T)
• Wrecking Ball (Miley Cyrus) (S)

Ariel Rechtshaid
• Days Are Gone (Haim) (A)
• Everything Is Embarrassing (Sky Ferreira) (T)
• Lost In My Bedroom (Sky Ferreira) (T)
• Modern Vampires of the City (Vampire Weekend) (A)
• Reinconcerted (Snap! Lion) (A)
• True Romance (Charli XCX) (A)
• You’re No Good (Major Larzer featuring Santigold, Vybz Kartel, Danielle Haim & Vaznim) (T)

Jeff Tweedy
• The Invisible Way (Low) (A)
• One True Vine (Mavis Staples) (A)
• Wacoally Way (Sarah Lee Guthrie and Johnny Irion) (A)

Pharrel Williams
• BBC (Jay Z) (T)
• Blurred Lines (Robin Thicke featuring T.I. & Pharrell) (S)
• Happy (Pharrell Williams) (T)
• I Can’t Describe (The Way I Feel) (Jennifer Hudson Featuring T.I.) (S)
• Nuclear (Destiny’s Child) (T)
• Oceans (Jay Z featuring Frank Ocean) (T)
• Reach Out Richard (Mayer Hawthorne) (T)
• The Stars Are Ours (Mayer Hawthorne) (T)

BEST REMIXED RECORDING, NON-CLASSICAL

Days Turn Into Nights (Andy Caldwell Remix)
REMIXER: Andy Caldwell (Delerium featuring Michael Logan)
FROM: Days Turn Into Nights (Remixes) Nettwerk

If I Lose Myself (Alesso Vs. OneRepublic)
San Francisco's 19 Piece Latin Big Band
Pacific Mambo Orchestra
Directed by Christian Tumalan & Steffen Kuehn

The sound of the new Mambol

Cover Art by Vinita Voogd

Thanks to all who helped make this album a success!
— Dave

Incoming audio player
Kings, Valer Barna-Sabados, Yuriy Mynenko and Concerto Köln)

Virgin Classics

Winter Morning Walks

Dawn Upshaw, Maria Schneider, Australian Chamber Orchestra and St. Paul Chamber Orchestra

Arsis/Share

PRODUCER OF THE YEAR, CLASSICAL

Manfred Eicher

• Beethoven: Diabelli-Variationen (András Schiff)
• Canto Oscuro (Anna Gourari)
• Pärt: Adam’s Lament (Tõnu Kaljuste, Estonian Philharmonic Chamber Choir & Tallinn Chamber Orchestra)
• Tabakova: String Paths (Maxim Rysanov)

David Frost

• Andres: Home Stretch (Timo Andres, Andrew Cyr and Metropolis Ensemble)
• Angel Heart: A Music Storybook (Matt Haimovitz & Uccello)
• Beethoven: Piano Sonatas, Vol. 2 (Jonathan Biss)
• Celebrating the American Spirit (Judith Clurman & Essential Voices USA)
• Elgar: Enigma Variations: Vaughan Williams: The Wasps: Greensleeves (Michael Stern & Kansas City Symphony)
• Guilty Pleasures (Renee Fleming, Sebastian Lang-Lessing and Philharmonia Orchestra)
• Verdi: Otello (Riccardo Muti, Aleksandrs Antonenko, Krassimira Stoyanova, Carlo Guelfi, Chicago Symphony Chorus and Chicago Symphony Orchestra)
• Winter Morning Walks (Dawn Upshaw, Maria Schneider, Australian Chamber Orchestra & St. Paul Chamber Orchestra)

Marina A. Ledin, Victor Ledin

• Bizet: Symphony in C: Jeux D’Enfants: Variations Chromatiques (Martin West & San Francisco Ballet Orchestra)
• Traveling Sonata: European Music for Flute & Guitar (Viviana Guzman & Jeremy Jouve)
• Voyages (Conrad Tao)
• Zia (Del Sol String Quartet)

James Mallinson

• Berlioz: Grande Messe Des Morts (Colin Davis, London Symphony Chorus, London Philharmonic Orchestra and London Symphony Orchestra)
• Bloch: Symphony in C-Sharp Minor & Poems of the Sea (Dallas Atlas and London Symphony Orchestra)
• Fauré: Requiem: Bach: Partita, Chorales & Giaconia (Nigel Short, Tenors and London Symphony Orchestra Chamber Ensemble)
• Nielsen: Symphonies Nos. 2 & 3 (Colin Davis and London Symphony Orchestra)
• Wagner: Das Rheingold (Valery Gergiev, René Pape, Stephan Rügamer, Nikola Putilin and Mariinsky Orchestra)
• Wagner: Die Walküre (Valery Gergiev, Anja Kampe, Jonas Kaufmann, René Pape, Nina Stemme and Mariinsky Orchestra)

Jay David Saks

• Adams: Nixon in China (John Adams, Russell Braun, Ginger Costa-Jackson, James Maddalena, Janis Kelly, Richard Paul Fink, Robert Brubaker, Kathleen Kim and the Metropolitan Opera Chorus & Orchestra)
• Adams: The Tempest (Thomas Adès, Audrey Luna, Isabel Leonard, Alan Oke, Simon Keenlyside and Metropolitan Opera Chorus & Orchestra)
• The Enchanted Island (William Christie, Joyce DiDonato, David Daniels, Danielle De Niese, Luca Pisaroni, Lissette Orpaz, Piazzido Domingo and Metropolitan Opera Orchestra & Chorus)
• Handel: Rodelinda (Harry Bicket, Renée Fleming, Andreas Scholl, Joseph Kaiser, Stephanie Blythe, Iestyn Davies, Shenyang and the Metropolitan Opera Orchestra)
• Live at Carnegie Hall (James Levine, Evgeny Kissin and the Metropolitan Opera Orchestra)
• Verdi: Rigoletto (Michele Mariotti, Željko Lučić, Dima Damrau, Piotr Beczala, Oksana Volkova, Štefan Kocán and the Metropolitan Opera Orchestra & Chorus)

BEST ORCHESTRAL PERFORMANCE

Atterberg: Orchestral Works Vol. 1
CONDUCTOR: Neeme Järvi
(Gothenburg Symphony Orchestra)

Chandos

Lutosławski: Symphony No.1
CONDUCTOR: Esa-Pekka Salonen (Los Angeles Philharmonic)
Schenck: Symphony No. 2: Overtures to Manfred and Genoveva
CONDUCTOR: Claudio Abbado
(Orchestra Mozart)
Deutsche Grammophon

Sibelius: Symphonies Nos. 1 & 4
CONDUCTOR: Osmo Vänskä
(Minnesota Orchestra)
BIS Records

Stravinsky: Le Sacre Du Printemps
CONDUCTOR: Simon Rattle (Berliner Philharmoniker)
EMI Classics

Best Opera Recording

Adès: The Tempest
CONDUCTOR: Thomas Adès
PRODUCER: Jay David Saks
(Simon Keenlyside, Isabel Leonard, Aurore Luna and Alan Oke) (The Metropolitan Opera Orchestra; the Metropolitan Opera Chorus)
Deutsche Grammophon

Britten: The Rape Of Lucretia
CONDUCTOR: Oliver Knussen
PRODUCER: John Fraser
(Ian Bostridge, Peter Coleman-Wright, Susan Gritton and Angelika Kirchschlager) (Aldeburgh Festival Ensemble)
Virgin Classics

Kleiberg: David & Bathsheeba
CONDUCTOR: Tõnu Kaljuste
PRODUCER: Marten Lindberg
(Anna Einarsson and Johannes Weisser) (Trondheim Symphony Orchestra; Trondheim Symphony Orchestra Vocal Ensemble)
2L (Lindberg Lyd)

Vinci: Artaserse
CONDUCTOR: Diego Fasolis
PRODUCER: Ulrich Ruscher
(Valer Barra-Sabadus, Daniel Behle, Max Emanuel Cencic, Franco Fagioli and Philippe Jaroussky) (Concerto Köln; Coro della Radiotelevisione Svizzera, Lugano)
Virgin Classics

Wagner: Der Ring Des Nibelungen
CONDUCTOR: Christian Thielemann
PRODUCER: Othmar Eichinger
(Katarina Dalayman, Albert Dohmen, Stephen Gould, Eric Halfvarson and Linda Watson) (Orchester Der Wiener Staatsoper; Chor Der Wiener Staatsoper)
Deutsche Grammophon

Best Choral Performance

Berlioz: Grande Messe Des Morts
CONDUCTOR: Colin Davis
(Barry Banks; London Symphony Orchestra; London Philharmonic Choir & London Symphony Chorus)
LSO Live

Palestrina: Volume 3
CONDUCTOR: Harry Christophers (The Sixteen)
Coro

Parry: Works For Chorus & Orchestra
CONDUCTOR: Neeme Järvi
CHORUS MASTER: Adrian Partington
(Amanda Roocroft; BBC National Orchestra of Wales; BBC National Chorus of Wales)
Chandos

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Pärt: Adam’s Lament
CONDUCTOR: Tõnu Kaljuste
SOLOIST: Patricia Kopatchinskaja
(Castle Chamber Orchestra of Berlin; Berlin Radio Symphony Orchestra)
Deutsche Grammophon

The Edge Of Light
SOLOIST: Gloria Cheng
(CONDUCTOR: James Jordan
(San Francisco Symphony Orchestra)
Harmonia Mundi

Lindberg: Piano Concerto No. 2
CONDUCTOR: Alan Gilbert
SOLOIST: Yefim Bronfman
 нового горизонта
Naxos

Salonen: Violin Concerto: Nyx
CONDUCTOR: Esa-Pekka Salonen
SOLOIST: Patricia Kopatchinskaja
(National Orchestra of Spain; Madrid Symphony Orchestra)
Deutsche Grammophon

Schubert: Piano Sonatas D. 845 & D. 960
SOLOIST: Maria João Pires
(Paul Badura-Skoda; Vienna Symphony Orchestra)
Decca

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

Beethoven: Violin Sonatas
LEONIDAS KAVAKOS & ENRICO PACE
Decca

Cage: The 10,000 Things
VICKI RAY, WILLIAM WINANT, ARON KALLAY & TOM PETERS
MicroFest Records

BEST CLASSICAL VOCAL SOLO

Drama Queens
SOLOIST: Joyce DiDonato
(CONDUCTOR: Peter Oundjian
(Virgin Classics

Mission
SOLOIST: Cecilia Bartoli
(CONDUCTOR: Michael O’Donnell
(Decca

Schubert: Winterreise
SOLOIST: Christoph Prégardien
(CONDUCTOR: Daniel Reuss
(Challenge

Wagner
SOLOIST: Jonas Kaufmann
(CONDUCTOR: Kent Nagano
(Decca

Winter Morning Walks
SOLOIST: Dawn Upshaw
(CONDUCTOR: Daniel Reuss
(Decca

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ONE LOVE, ONE LIFE
SIZZLA THE MESSIAH
BEST REGGAE ALBUM
AT THE 56TH ANNUAL GRAMMY AWARDS®

CONDUCTOR: Peter Eötvös
(Sol Gabetta; Ensemble Modern and Frankfurt Radio Symphony Orchestra)
Naive

Haydn: Piano Trio No. 2
SOLOIST: Sol Gabetta
(Ensemble in Modern and Frankfurt Radio Symphony Orchestra)
Naive
From: Winter Morning Walks
Artists: Share

Shaw, Caroline: Partita For 8 Voices
COMPOSER: Caroline Shaw (Brad Wells & Roomful of Teeth)
FROM: Roomful of Teeth New Amsterdam Records

Best Classical Compendium
Hindemith: Violinkonzert; Symphonic Metamorphosis; Konzertmusik
CONDUCTOR: Christoph Eschenbach

Holmboe: Concertos
CONDUCTOR: Dima Slobodeniouk
PRODUCER: Preben Ivan
Dacapo Records

Tabakova: String Paths
CONDUCTOR: Maxim Rysanov
ECM New Series

Best Music Video
Safe And Sound
CAPITAL CITIES
VIDEO DIRECTOR: Grady Hall
VIDEO PRODUCER: Buddy Enright
Capital Records

Picasso Baby: A Performance Art Film
JAY Z
VIDEO DIRECTOR: Mark Romanek
VIDEO PRODUCERS: Shawn Carter and Aristides McGarr
Roc Nation

Can’t Hold Us
MACKLEMORE & RYAN LEWIS
FEATURING RAY DALTON
VIDEO DIRECTORS: Jon Jon Augustavo, Jason Koening and Ryan Lewis
VIDEO PRODUCERS: Tricia Davis, Hanna Kimmener and Jenny Koening
Macklemore LLC

Suit & Tie
JUSTIN TIMBERLAKE FEATURING JAY Z
VIDEO DIRECTOR: David Fincher
VIDEO PRODUCER: Tim Lynch
Reprise

I’m Shakin’
JACK WHITE
VIDEO DIRECTOR: Dan Ostkowitz
VIDEO PRODUCER: Raquel Costello
Columbia Records

Best Movie
Live 2012
COLDPLAY
VIDEO DIRECTOR: Paul Dugdale
VIDEO PRODUCER: Jim Parsons
Capitol Records

¡Cuatro!
GREEN DAY
VIDEO DIRECTOR: Tim Wheeler
VIDEO PRODUCER: Tim Lynch
Reprise

I’m In I’m Out And I’m Gone: The Making Of Get Up
BEN HARPER WITH CHARLIE MUSSELWHITE
VIDEO DIRECTOR: Danny Clinch
VIDEO PRODUCER: Ben Harper
Stax

Live Kisses
PAUL McCARTNEY
VIDEO DIRECTORS: Violaine Etienne, Aaran Lewis and Scott Rodger
Eagle Rock Entertainment

The Road To Red Rocks
MUFFMORD & SONS
VIDEO DIRECTORS: Nicolas Jack Davies and Frederick Scott
DAN BOWEN

Grammy Nominees
CLASSICAL: Best Orchestral Performance
AUSCULTATION
COMPOSER: Michael Tippett
CONDUCTOR: Sir John Eliot Gardiner
CDA 66798

CLASSICAL: Best Opera Recording
LA RAPPRESENTAZIONE
CONDUCTOR: Nicholas Bonelli
ARTISTE: La Scuola dei Musicisti
CHORUS: The Sixteen
CD 051-1

PHILHARMONIA ORCHESTRA
CONDUCTOR: BERNARD HERRMANN
CD 051-1

RICK NELSON
CONDUCTOR: BERNARD HERRMANN
CD 051-1

BEST MUSIC FILM
Lindberg, Magnus: Piano Conerto No. 2
COMPOSER: Magnus Lindberg (Nehm Bronfman, Alan Gilbert and New York Philharmonic)
FROM: Magnus Lindberg
Dacapo Records

Pärt, Arvo: Adam’s Lament
COMPOSER: Arvo Pärt (Tõnu Kaljuste, Christoph Eschenbach and Sir John Eliot Gardiner)
FROM: Arvo Pärt: Adam’s Lament
ECM New Series

Salonen, Esa-Pekka: Violin Concerto
COMPOSER: Esa-Pekka Salonen (Leila Josefowicz, Esa-Pekka Salonen and Finnish Radio Symphony Orchestra)
FROM: Out of Nowhere
Deutsche Grammophon

Schneider, Maria: Winter Morning Walks
COMPOSER: Maria Schneider (Dawn Upshaw, Jay Anderson, Frank Kimbrough, Scott Robinson and Australian Chamber Orchestra)
My First Grammy

EVERYONE REMEMBERS THEIR FIRST TIME—WHETHER YOU’RE A POP STAR, PRODUCER, LABEL EXEC OR STYLIST

THE POP STAR

Michael Bolton

“Even though I signed with Epic Records when I was 16, I didn’t have my first hit until I was 34. So that makes for an 18-year overnight success. In those years, I’d had nine albums and quite a few different record labels. We kept hearing that success was around the corner, but the Grammy nomination was that sense of validation for me—that the people inside the business were saying, ‘Yeah, you’ve done something really great here.’ After I won best male vocal [in 1990], it took awhile for it to sink in. It wasn’t until [then-label executive] Don Ienner called me the next week at my apartment in New York and said, ‘I wanted to be the first one to tell you that ‘How Am I Supposed To Live Without You’ will be the No. 1 record in America.’ I remember sitting quietly and being very emotional. The Grammy was extremely uplifting, but it took a while to absorb.” —Andrew Hampp

THE N.Y. COSTUME DESIGNER

June Ambrose

“I was styling Puffy, who was nominated for ‘I’ll Be Missing You’ with Faith Evans and ‘Mo Money Mo Problems’ with Notorious B.I.G. and Mase [in 1998], and a few other awards. I remember walking into the Staples Center and having this sense of, ‘Wow, we’ve arrived!’ Being at the Grammys is like performing at Carnegie Hall. There’s a feeling of grandeur. I mean, the dressing rooms aren’t glamorous, but we didn’t care, because the stage took our breath away. We kept wondering, ‘Who’s going to be in the room next?’ It was one of the first years that hip-hop was recognized so we felt like pioneers. It wasn’t just about rock and country anymore. So as breakthrough artists in urban music, it was a landmark moment. And because we didn’t have access to the fashion houses, I had to custom design everything—leather baseball suits, you name it. We felt we had to sustain the momentum we created in our videos, so styling Puffy’s performance was a big production. It was like we were bringing this new era to music, the way Motown did years earlier. I didn’t have a seat. I was backstage working the whole time and was there when artists would exit the stage. I remember Michael Jackson coming off after he performed ‘Man in the Mirror.’ He didn’t mingle, but still. It was a thrill when he walked right past me.” —Marisa Fox

THE L.A. PRODUCER

Jeff Bhasker

“We were up for [T.I.’s] ‘Swagga Like Us’ [in 2009], and I didn’t even realize that some of the awards aren’t televised. I’m already thinking, ‘If we win, do I walk up onstage with Kanye West and Jay Z and Lil Wayne?’ It won best hip-hop collaboration, but it didn’t win best hip-hop record, which I was nominated for. All that stuff was very confusing, but to get nominated for a Grammy, that’s like, ‘Holy shit! I’m nominated for a Grammy, period.’ It was another one of those ‘Wow! You’re riding with Kanye West’ [moments]. There are so many experiences through working with him that have led to the highest level of whatever it is you’re doing.” —AH

THE NASHVILLE LABEL EXEC

Cindy Mabe, UMG Nashville

“I had been to a lot of awards shows before then but I had never been to the big show [until 2010]. That year Capitol Nashville was up for nine awards, and we had one of the biggest songs and albums of the year—Lady Antebellum’s ‘Need You Now.’ They were invited to perform, and the only thing they talked about was if they were going to meet Beyoncé. As I started walking into the Staples Center, I ran smack dab into Beyoncé and her entourage. It was pretty exciting. From there I went to my seats and waited for Lady Antebellum’s performance. When the band finally came out, they performed behind a transparent curtain, which was designed to fall after the first verse. And it did—right on Hillary [Scott’s] head. But she didn’t miss a beat and Lady Antebellum went on to win best country duo or group vocal performance for ‘I Run to You.’” —Deborah Evans Price
THE GET-GLAMMY GUIDE

Need a tux or wardrobe for a week of parties? We've got your sartorial bases covered

BY MARISA FOX

HOTELS WITH BENEFITS
Most luxury resorts offer plenty of perks for award season, but these hotels go beyond the call of duty with style exclusives.

• The Peninsula Beverly Hills offers a best of Neiman Marcus package, which includes a personal shopper, a beauty makeover, lunch and a few other VIP services, starting at $595 if you book a superior room. On Grammy night, stop by the Peninsula spa and salon for a blowout or updo ($80-$150), or makeup with lashes ($40). For $20 extra, you can get room service.

• The Montage Beverly Hills is powered with two in-house glam gurus: Kim Vo, whose salon is conveniently located there, and fashion stylist/ABCD red-carpet correspondent Joe Katz, who’s on hand to either stock your closet before you check in ($1,500 for a half-day of his service, not including clothes) or take you shopping for $300 an hour. “I make sure everything’s custom fit so you’re not just buying clothes off the rack,” he says. “We have clothes already pulled so you’re not wasting time.”

• The Hollywood Roosevelt’s head concierge Albert Sousa is the man to hook you up with wait-list-only Sonya Dakkar facials, house calls from airbrush artist Sun Kissed by Jeni, even snake venom shots in lieu of Botox. Grammy night, stop by the Peninsula spa and salon for beauty makeover, lunch and a few other VIP services, starting at $595 if you book a superior room. On

FOR HER

FOR HIM

Rental

Blow your budget on a one-night stand? If you don’t want to own it, loan it.

FOR HER

• Rent the Runway: This one-stop site allows you to pick, click and borrow an award-worthy ensemble, without the hassle of schlepping around and incurring baggage fees. Plus RTR has new bonuses. Besides shipping anywhere in the United States within 24 hours of your event—a perk if you’ve lost your luggage—it now carries plus sizes and comes as an app, making its online fleet of stylists even more readily available to lend support, not only with support wear—Spanx to push-up adhesives—but also with every facet of your look, from accessories to hair and makeup suggestions. Check out its recently launched Beyoncé boutique, for inspiration and picks by the style icon.

• Elitex Tuxedo: This old Hollywood institution will have you looking A-game-ready—without the major investment. 2074 Westwood Blvd.

• Friar Tux: Though this national chain has 31 locations throughout the country, its Beverly Hills store is a favorite with many LA-based paparazzi, who’ve grown to like its quality and service. 8621 Wilshire Blvd.

• Mister Tuxedo: Another Grammy staple, this Los Angeles formalwear destination offers three levels of suits—Platinum, Gold and Silver, as well as same-day service and in-store fittings. 11706 Wilshire Blvd.

TIPS FROM PERSONAL STYLISTS

• Dress your age: “While anything goes at the Grammys, try not to get too carried away with beaded or bedazzling,” says Nicole Pollard, founder/CEO of TnT Agency, a personal stylist who charges

$400 an hour for shopping (which can be shared by a group of four, so it’s $100 per person) or $4,000 per day for a special event. “Blue is more flattering to any complexion than black, which can be severe and aging.”

• Choose your zones: Maximum exposure may work when breaking an artist, but not when trying to make your Grammy entrance. Keep things classy, as Ron Burgundy would say. If you’re doing a short skirt, don’t go strapless, advises StyleChic owner Aly Scott, an image consultant in Los Angeles who takes her many music executive clients shopping at the rate of $1,950 for six-hour stints.

• Rock a little edge: “This is your chance to experiment and have fun,” Scott says. “If you’re doing basic black, break it up with some Looe Rodkin jewelry, or reach for a vintage clutch (from a store like Decades) or step out in jeweled or sculpted wedges. But balance it. The rule is one piece statement piece per look—just one.”

• True colors: Don’t compete with the red carpet, Scott suggests. Try to limit brights to accessories if you’re usually color-shy. Also, if in doubt, choose a jewel tone. “They’re flattering to all,” she says.

• Take photos: This not only helps you remember what to wear on what night (if you’re planning a week’s worth of outfits), but also helps you see what you look like in a dress if you’re shopping and on the fence, Scott says.

• Recycle: You don’t need a new dress or separate outfits for day to night. Switching from riding boots to cut-out boots, or from flats to high heels, can take your look beyond nine to five. Most important: Express yourself, Scott says.

• Be prepared: We all remember Janet Jackson at the Super Bowl. Stock your purse accordingly, even if you’re not rocking a costume. “Tampons, Bristols 6 nipple packs and mints—never gum—are musts,” Pollard says.

BOUTIQUES THAT PACK EXTRA PUNCH

• Just One Eye: “Their edgy leather gowns are original and red carpet ready,” Pollard says. This arty space

features designer collaborations and one-of-a-kind statement pieces like a sleeveless mink tunic by Alexandre Vauthier. 7000 Romaine St., West Hollywood

• Maxfield LA: For that Balmain ball gown or slinky Rick Owens suit, try this Los Angeles fashion mainstay, which also carries Chanel, Saint Laurent, Celine and Libertine. 8825 Melrose Ave.

• Des Kohan: Need a stingray clutch from Perrin Paris or a pair of Alaia gladiator heels? Pollard comes to this style gallery that also sells hard-to-find designers like Chalayan and Juan Carlos Obando, whose dresses drape the body in Hollywood glamour style. 671 Cloverdale Ave.

BESPOKE FOR MEN

If God is in the details, then the following A-list-approved stores can make any aspiring music mogul look divine.

• Anto: If you want to dress like the Rat Pack, go to where Dean and Sammy went. Now run by original owner Anto Sepetjian’s sons Ken and Jack, this classic shop has shirt patterns from their ‘50s heyday ($325 and up). 238 N. Beverly Drive, Beverly Hills; 13300 Riverside Drive, Sherman Oaks

• Ascot Chang: Everything adds up to a fabulous fit at this famed Asian shirt maker that requires 24 measurements. Bespoke service starts at $200. 9551 Wilshire Blvd., Beverly Hills

THE ACADEMY’S LITTLE BLACK BOOK

• Jackson Limousine Service: When the Recording Academy needs to ferry its presenters, performers and talent to the Staples Center in time for rehearsal and showtime, it goes right to this trusty source. 5197 West Blvd., Los Angeles; 800-522-9955

• TNT Agency: If the stars don’t come with their own glam squad, the Academy likes this group of hair stylists and makeup artists, who’ve also worked at the Latin Grammys and KiIS Los Angeles’ Jingle Ball. 15360 Fairfield Ranch Road, Chino Hills; 909-606-5555

• The Art of Shaving: For an old-school straight-razor shave that will keep that five-o’clock shadow at bay for your high-def close-up, try this national chain. 10250 Santa Monica Blvd.; 310-785-3993

• Bellacures: With locations from Beverly Hills to Brentwood Village, this nail spa is the primo spot for some digital pampering, going way beyond the paraffin treatment with its rotating specials. Bellacures.com

Above: Image consultant Aly Scott says Music’s Biggest Night is the fashion-forward female’s chance to “experiment and have fun.” Meanwhile, the man can get decked out like the Rat Pack after a visit to Anto in Beverly Hills (below).
Teachers Rock

THE MUSIC EDUCATOR AWARD RECOGNIZES 10 FINALISTS WHO ARE BRINGING MUSIC TO THE NEXT GENERATION

By Mitchell Peters

Without music educators, "we probably wouldn’t have anyone coming close to the kind of artistry we have," Recording Academy president/CEO Neil Portnow says. "They certainly nurture, develop and encourage young people to perfect their craft." In recognition of the positive influence of music teachers on their students, the Recording Academy and the Grammy Foundation partnered to create the first Music Educator Award, which was announced on last year’s telecast by Portnow, Justin Timberlake and Ryan Seacrest.

"As I said then, 'I never became a guitar god, but he certainly changed my life forever,'" Portnow says, referring to his teacher Stan Solow, who introduced him to such guitar greats as Wes Montgomery and Andres Segovia.

Following the announcement, about 12,000 music educators from kindergarten through college (in public and private schools) were nominated from all 50 states. Each teacher was notified of his or her nomination and invited to fill out an application (3,700 were received in total). During a six-month period, a committee of representatives from the Recording Academy and Grammy Foundation, as well as music educators, selected 10 finalists based on essay responses and video submissions that demonstrated their positive impact on students’ lives.

"It’s a natural fit with our focus on keeping music in the schools, because we endorse the idea that music education is part of a well-rounded education," says Kristen Madsen, senior VP of the Grammy Foundation and MuseCares Foundation. "In order for us to ensure that the younger generations have the same benefit we did growing up, it’s critical for us to put a spotlight on that issue."

The first-place winner will be flown to Los Angeles to accept the Music Educator Award during the Special Merit Awards Ceremony & Nominees Reception at the Wilshire Ebell Theatre on Jan. 25. The honoree will receive a $10,000 honorarium, an invitation to the Grammys on Jan. 26 and a trip to Walt Disney World in Florida.

The nine finalists will be given a $1,000 honorarium, and the schools of all 10 finalists will receive matching grants. The honorariums were made possible by funding from Converse, the Ford Motor Co. Fund, Journeys and Microsoft Surface, with additional support from Universal Music Group. Teachers can be nominated for the next Music Educator Award by visiting GrammyMusicTeacher.com. The deadline to nominate is March 31.

Meet the 10 finalists for the first Music Educator Award.

Lisa Bianconi: In 28 years, Lisa Bianconi has helped thousands of at-risk children find their voices and make music a way of life as music program director at the Kurn Hattin Homes for Children, an elementary and middle school in Westminster, Vt. Its music program, which boasts 105 students, is 100 years old.

Charles Cushinery: The director of orchestras at Ed W. Clark High School in Las Vegas also serves as president of the Nevada Music Educators Assn. In addition to teaching for 16 years, he’s a part-time violinist with the Las Vegas Philharmonic and Nevada Pops.

Andrew DeNicola: "For 40 years I have been blessed to do exactly what I want to do with my life," says Andrew DeNicola, a 40-year teacher at John P. Stevens High School in Edison, N.J. "As I tell my students, 'Find a job you love, and you will never work a day in your life.'"

Vivian Gonzalez: The educator holds three different titles at Florida’s South Miami K-8 Center: choir director, theory teacher and string/orchestra teacher. “I also collaborate with teachers to weave music into larger learning,” Vivian Gonzalez says.

Kent Knappenberger: One-third of the 430 students at the Westfield Academy & Central School in Westfield, N.Y., where Kent Knappenberger is choir director/music teacher, take general music classes. “I try to facilitate a high level of musicianship,” the 25-year teaching veteran says.

Kathrine Kouns: Kathrine Kouns recently moved from Carmel, Ind., to Scottsdale, Ariz., where she is the choir director at Horizon High School. She’s also led the National Assn. for Music Education and American Choral Directors Assn.

Glen McCarthy: The guitar teacher at George Mason University in Fairfax, Va., is actively involved in the Guitar Foundation of America and the National Assn. for Music Education.

Steve Vutsinas: As a music educator of 24 years, the performing arts department chair and orchestra director at Grassfield High School in Chesapeake, Va., believes it’s his responsibility “to teach all students to love music for an entire lifetime.”

Jo Wallace-Abbie: She’s played violin with Rod Stewart, Trans-Siberian Orchestra and Doc Severinsen but since 1999 she’s been director of orchestras at Plano West Senior High School in Plano, Texas. Jo Wallace-Abbie is also a five-time Texas Honor Orchestra director.

Mary Jo West: “This is the one class where I feel alive,” wrote a student of the visual and performing arts department chair and instrumental music director at George Mason High School in Falls Church, Va.”
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WILL.I.AM ‘FALL DOWN’
## Grammy Week

**WHO SAID IT WAS A ONE-NIGHT AFFAIR? HERE’S YOUR WEEKLY PLANNER TO EVEN MORE FUN, FROM FORUMS TO TRIBUTE SHOWS**

*By Gail Mitchell*

### Tuesday 21

**PRODUCERS & ENGINEERS WING EVENT CELEBRATION**

Honorees: Neil Young

**The Village**

8 p.m.–12 a.m.

Producers & Engineers Wing/The Recording Academy

This seventh annual Grammy Week event pays tribute to two-time Grammy Award winner Neil Young for his commitment to excellence and ongoing support for the art and craft of recorded music. Past honorees include Quincy Jones, Al Schmitt and Jimmy Iovine.

### Wednesday 22

**GRAMMY CAMP: BASIC TRAINING**

University of Southern California

8 a.m.–2 p.m.

The Grammy Foundation

Top music professionals from all walks of the industry share the realities of the business and talk careers in music with Los Angeles-area high school students.

**GRAMMY CONNECT**

YouTube Space LA

5 p.m.–8 p.m.

The Recording Academy

Grammy Connect is the new moniker for the Academy’s annual Social Media Rock Stars Summit. But the theme remains the same: Social media pioneers and influencers will share their views about the latest issues and trends.

**GRAMMY IN THE SCHOOLS LIVE!**

Grand Ballroom, University of Southern California

7 p.m.

Dinner

8 p.m.

Performance The Grammys Foundation

The key foundation tenets of music and education take center stage as top high school musicians strut their stuff. This year’s guest artist: Vampire Weekend.

### Thursday 23

**BILLBOARD POWER 100**

Cocktail Reception

The Emerson Theater

5 p.m.–7 p.m.

Special event saluting the honorees of Billboard’s third annual Power 100 list.

**GRAMMY JAZZ ENSEMBLES**

Spaghettini Grill & Jazz Club

Newhall Beach, Calif.

7 p.m.

Dinner

8 p.m.

Performance

The Grammy Foundation

National Endowment for the Arts Jazz Master Delfeayo Marsalis will perform with a select group of high school students during this public performance.

**MUSIC PRESERVATION PROJECT**

Legacy Concert: “A Song Is Born”

Wilshire Ebell Theatre

7:30 p.m.–9 p.m.

Event

9 p.m.–10 p.m.

Reception

The Grammy Foundation

Now in its 16th year, this event raised nearly $6.6 million for MusiCares’ programs and services.

**MISSISSIPPI NIGHT**

The Grammys Museum

5 p.m.–10:30 p.m.

The Grammys Museum

Now in its fifth year, this annual event celebrates the nominees and music hailing from the fertile regions of Mississippi and Louisiana.

### Friday 24

**ENTERTAINMENT LAW INITIATIVE**

Beverly Hills Hotel

11 a.m.–11:45 a.m.

Reception

11:45 a.m.

Luncheon

The Grammy Foundation

A keynote discussion with news icon Tom Brokaw highlighted 2013’s 15th annual luncheon and scholarship presentation. Entertainment attorney Chuck Ortner received the service award.

**MUSICARES PERSON OF THE YEAR**

Honorees: Carole King

Los Angeles Convention Center

5:30 p.m.

Reception/auction

6 p.m.

Dinner

9 p.m.

Tribute/performance

MusicCare

Guest of honor Carole King will perform along with a lineup that includes Lady Gaga, Pink, James Taylor, Miguel, Train and “20 Feet From Stardom” stars Merry Clayton, Lisa Fischer, Judith Hill and Darlene Love, and Jimmy Kimmel will serve as host. The 2013 gala honoring Bruce Springsteen raised nearly $8.6 million for MusicCare’s programs and services.

### Saturday 25

**SPECIAL MERIT AWARDS CEREMONY AND 56TH ANNUAL GRAMMY NOMINEES RECEPTION**

Wilshire Ebell Theatre

2:30 p.m.

Dinner

5 p.m.–5 p.m.

Ceremony

5 p.m.–8 p.m.

Nominees reception

The Recording Academy

The countdown truly begins as the Academy salutes lifetime achievement honorees the Beatles, Armando Manzanero, Clifton Chenier, the Isley Brothers, Kraftwerk, Kris Kristofferson and Maud Powell. Trustees and technical Grammy Awards will also be presented; followed by a reception for this year’s nominees.

**PRE-GRAMMY GALA AND GRAMMY SALUTE TO INDUSTRY ICONS**

Honorees: Lucian Grainge

Los Angeles Convention Center

7 p.m.

Reception

8 p.m.

Dinner/salute

The Recording Academy

Presented by industry icon Clive Davis and the Recording Academy, this grandaddy of Grammy Week events remains a hot ticket. Instagram moments will abound as executives and celebrities from music, film and TV gather to honor Universal Music Group chairman/CEO Lucian Grainge.

### Sunday 26

**56TH GRAMMY AWARDS PRE-TELECAST**

Los Angeles Convention Center

12:15 p.m.

Doors/reception

1 p.m.

Awards presentation

The Recording Academy

The popular preshow, streamed live on Grammy.com, reveals the winners of the majority of the awards handed out in 82 categories.

### Monday 27

**THE NIGHT THAT CHANGED AMERICA: A GRAMMY SALUTE TO THE BEATLES**

Los Angeles Convention Center

Time TBD

The Recording Academy

This CBS prime-time special—airing Feb. 9—will be taped on Jan. 27. Top contemporary artists will cover songs the Beatles performed during their groundbreaking performance on “The Ed Sullivan Show” in 1964 as well as other tunes by the Fab Four.

*Note: This is a selected list of events confirmed at press time. For news about more formal and informal Grammy Week events, go to www.billboard.com/grammys.*

**Events will take place at the Grammy Museum throughout the week as well, details TBD. All events are as of Dec. 20 and all times are PST.**
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Friends N Family went from house party to industry must—without losing its hip cachet

By Matt Diehl

The atmosphere is like a giant kegger,” Paramount Pictures president of motion picture music Randy Spendlove says of what’s become the pre-Grammy Awards golden ticket—the Friends N Family party. If you haven’t scored an invitation to this yearly extravaganza, try to.

“It’s always been a party for the people in the trenches, the heart and soul of the music industry,” Spendlove adds. “It’s a must-stop for record presidents, artists, A&Rs—everybody comes through once a year.” And that’s no understatement.

The list of party co-hosts is a who’s who of music biz major donos: Dr. Luke; Jermaine Dupri; RCA president/COO Tom Corson and CEO Peter Edge; Universal Music Group East Coast Labels chairman/CEO Barry Weiss; Sony Music president/CEO Edgar Berger; Electronic Arts worldwide executive of music and music marketing Steve Schnur; Warner/Chappell chairman/executive VP of finance Lia Vollack. A growing cavalcade of crashers brought the party’s hosts, Sony Pictures Entertainment president/co-founder, Advanced Media and theatrical, Sony Pictures Entertainment president/CEO Peter Edge; Paramount Pictures’ Randy Spendlove and Loma Vista Records’ CEO Tom Whalley into this business in the first place—only 10% of whom had anything to do with music,” says Mark Beaven, who together with Andy Kipnes, his partners in Advanced Alternative Media, manages top producers and songwriters like Dr. Luke, Andy Wallance and William Orbit. “They weren’t our friends and family who were working so hard on making music happen. Our goal was to throw something more casual, more intimate, for those people and tell their story.”

The timing and behind the decks is equally impressive—George Clinton blew the roof off in 2010, along with Jay Sean; Carly Rae Jepsen rocked the party in 2013 alongside Melanie Fiona and Angel Haze. That’s in addition to DJ sets through the years from Robyn, James Murphy, Mark Ronson, the Dust Brothers, DJ AM, Paul Oakenfold, Mia Moretti, Steve Aoki and A-Trak. Meanwhile, you might find Adam Lambert at the bar with Skrillex, or Nick Lachey and Prince hanging out.

Friends N Family wasn’t always the de rigueur rager, however. “When we were young kids coming up in music, Grammy parties were filled with people in tuxes—only 10% of whom had anything to do with music,” says Mark Beaven, who together with Andy Kipnes, his partner in Advanced Alternative Media, manages top producers and songwriters like Dr. Luke, Andy Wallance and William Orbit. “They weren’t our friends and family who were working so hard on making music happen. Our goal was to throw something more casual, more intimate, for those people and tell their story.”

In 2000, the party moved to the Sunset Tower and then to the legendary iron gates at Paramount Pictures’ West Hollywood backyard. “In 2010 at Paramount, I had to sneak Tom Whalley in around the police. Things got so crazy, I went to the head of security on the Paramount lot and asked him, ‘How can I help?’ He said, ‘Mark, about right now, I hate you. Tomorrow, when this is all over, I’m going to love you again.’” —MARK BEAVEN, founder, Friends N Family; co-founder, Advanced Alternative Media

Throughout the years, the party grew, and as the 2000s wore on and label Grammy parties constricted, hardcore revelers and industry insiders alike sought out the once-renegade bash, which had relocated to Beaven’s West Hollywood backyard.

These casual digs gave the event a grass-roots, creative vibe that was missing from the music scene of the time. “We were heavily influenced by the spirit of the original New Music Seminar,” Kipnes says. “We wanted to bring together different viewpoints and start dialogues about taking our industry beyond the status quo.”

Maybe there were too many viewpoints. “Often I’d be unable to get into the party that I was hosting,” says one of the party’s hosts, Sony Pictures Entertainment president of worldwide music/executive VP of theatrical Lia Vollack. A growing cavalcade of crashers brought the fire marshals, eventually prompting a move to Hollywood’s Henson Studios and finally to the Paramount lot.

Paramount remains home to Friends N Family, but...
Forget about four-star eateries, fueling up on Grammy night is a matter of convenience

BY MATT DIEHL

not every meal can be at the Four Seasons, particularly when your stomach's growling louder than Metallica because you've just emerged from a marathon Grammys telecast with nary a pretzel bite. That's why some pack a survival kit. "I bring my own snacks and sippy cup," Beggars Group/Matador Records senior VP Miwa Okumura says. And others plan ahead. "I make sure to chow down before going to the show, and then just nosh all night," says Lia Vollack, Sony Pictures Entertainment president of worldwide music/executive VP of theatrical. But usually the road between Los Angeles' Staples Center and that hot Grammy after-party is paved with golden arches and other sources of instant culinary gratification.

**in-n-Out Burger**, 1111 S. Figueroa St.

Beyoncé and Jay Z have been spotted munching post-Grammys at this location, 15 minutes from the Staples Center. And they were hardly alone. There are more high-end wheels going bumper-to-bumper through this drive-thru on Grammy night than you're likely to see in the parking lot of the Polo Lounge.

**KatSuya**, 800 W. Olympic Blvd.

"For the last few years, Ron Broitman [executive VP of Warner/Chappell] and I have thrown a little bash at Katsuya at L.A. Live. The road to the red carpet runs right by the restaurant's patio. A good 20 to 30 of us take over the outdoor section and get our fill of sushi, sake and beer while our friends and business associates walk by in their penguin suits and formal dresses. Plus, Katsuya has the New York feed playing on the tele. It's a blast." —PJ Bloom, music supervisor, Neophonic

**Jack in the BOX**, 1615 S. Broadway

Known junk-food aficionado Selena Gomez counts the tacos here as the real trophies of the night.

**Tommy'S Original World Famous Hamburgers**, 2575 Beverly Blvd.

"Before I turned vegetarian, I'd always hit the old-school Tommy's on Beverly after the Grammys for a chili burger and fries. It's conveniently on the way back to Hollywood from the Staples Center. While it did effectively soak up the booze to come, that food would sit like a brick in my stomach throughout the night." —Todd Roberts, manager, C3

**Pacific Dining Car**, 1310 W. Sixth

"Two years in a row I've hit Pacific Dining Car for some corned-beef hash and eggs, and maybe a little steak. It's a classy joint, it's close to the awards, and I wear a suit so infrequently that it's nice to go somewhere that warrants it." —Alex Hackford, A&R director, Sony Computer Entertainment America/PlayStation

**THE ace HOTEL**, 929 S. Broadway

"I used to go to the bar at Bestia, but this year, I'm headed to the Ace Hotel that just opened downtown to have a fancy cocktail and fantastic burger before I head back out on the town." —Tom Windish, president, Windish Agency

**THE Friends N Family invite is a hot ticket that has hosted such stars as Estelle. Andy Milonakis. Lil Jon and Slash (right, from top).**

That move was not without growing pains. "Over 5,000 people showed up that first year, including the fire department and a S.W.A.T. team," Beaven recalls. "It had become more like a rave than a gathering. After that, we got rid of guest lists. Instead, each host got a finite amount of hard tickets, which is now the only way to get in.

With the event celebrating its 17th year, the founders are now actively involved with fund-raising, primarily for Rock the Vote. There's also a Friends N Family film series to build deeper relationships between the film and music worlds. And because 3,500 revelers can make conversation difficult, there's a small hosts' dinner the night before the party. The first one was held at the Jack Warner mansion in 2010. Last year, celebrity chef Scott Conant provided the menu at Scarpetta in Beverly Hills' Montage Hotel to a confab of 100 of the most important music players from tech to branding.

"At the dinner, you can absolutely take the temperature of what's happening in our business," Whalley says. "The discussions that happen there could actually change the entire music industry. That's why Friends N Family remains special: When something gets big, it can lose its soul—but this hasn't."
Flashback: 1978

Kris Kristofferson recalls how a scene from ‘A Star Is Born’ foreshadowed Grammy gold

It wasn’t really a case of life imitating art, but more of a film forecasting life in this still from “A Star Is Born” (right) that shows Barbra Streisand accepting a Grammy Award accompanied by co-star Kris Kristofferson as Rita Coolidge stands by. In real life, Streisand won her fifth and sixth Grammys for music from the film in 1978. “Evergreen (Love Theme From ‘A Star Is Born’)” won best pop vocal performance, female, and Streisand shared song of the year with co-writer Paul Williams (who’s up for album of the year this year for his work on Daft Punk’s Random Access Memories).

“It wasn’t hard to imagine that she was getting a Grammy,” Kristofferson says of shooting the scene. “I just tried to play it as honest as I could. We had a real good director [Frank Pierson] and it was probably the most satisfying film that I’ve been in.”

Kristofferson, whose self-titled 1970 debut album will be inducted into the Grammy Hall of Fame this year, is set to perform at “A Song Is Born,” the 16th annual Grammy Foundation Legacy Concert (see story, page 14). He’s also receiving a Grammy Lifetime Achievement Award. “I feel like I’ve been over-honored,” he says. “People have appreciated me more than I could ever have expected in my lifetime. I’ve been doing what I love since 1965, I feel very blessed.”

Williams and Kenny Ascher penned the songs Kristofferson sang in “A Star Is Born,” including “Watch Closely Now” and “Halleluiah Acres.”

“The work he did in ‘A Star Is Born’ is brilliant. He’s absolutely wonderful in the role,” says Williams, who is president/chairman of ASCAP. “Kris has got a sense of humor that is fantastic. We were on one of the television shows we did to promote it and somebody said, ‘A Star Is Born’ is about to open. What are you feeling?’ He said, ‘A deep sense of impending shame.’ I knew he didn’t have to worry. He did a brilliant job.”

Williams is a fan of Kristofferson’s songwriting as well as his acting. “When you write about emotions as accurately as Kris does, they slide through the decades and remain true for every generation. He speaks of heroism and pain and heartache and triumph in a language that’s larger than the words he uses. He started writing 50 years ago, but his songs are as touching to today’s generation as they were to those of us who were lucky enough to hear them when they were brand new.”

Kristofferson remains humble about his repertoire’s appeal. “I haven’t really analyzed why my songs resonate with people,” he says. “I’ve just always felt grateful when the songs I wrote struck somebody else in the heart like I wanted. It’s all amazing to me. I’ve always been grateful.” —Deborah Evans Price
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