No Lamar doesn’t care about those past snubs. Because the Compton rapper with 11 nominations knows this is his best work ever: ‘I want to win them all.’

‘IT’S STILL TOO WHITE, TOO MALE AND TOO OLD’
Grammy voters speak out!

‘THE SECRET IS... TALENT’
How Chris Stapleton conquered country
WE PROUDLY CONGRATULATE OUR

GRAMMY®

THE RECORDING ACADEMY®
LIFETIME ACHIEVEMENT AWARD
HERBIE HANCOCK

RECORD OF THE YEAR
ED SHEERAN
“THINKING OUT LOUD”

RECORD OF THE YEAR
MARK RONSON*
“UPTOWN FUNK”

ALBUM OF THE YEAR
ED SHEERAN
BEAUTY BEHIND THE MADNESS
BY THE WEEKND
(featured artist)

ALBUM OF THE YEAR
FLYING LOTUS
TO PIMP A BUTTERFLY
BY KENDRICK LAMAR
(producer)

ALBUM OF THE YEAR
JACK ANTONOFF
(OF FUN. AND BLEACHERS)
1989 BY TAYLOR SWIFT
[producer + engineer]

ALBUM OF THE YEAR
LABRINTH
BEAUTY BEHIND THE MADNESS
BY THE WEEKND
(featured artist + producer)

ALBUM OF THE YEAR
THUNDERCAT
TO PIMP A BUTTERFLY
BY KENDRICK LAMAR
(featured artist + producer)

SONG OF THE YEAR
ED SHEERAN
“THINKING OUT LOUD”

BEST NEW ARTIST
COURTNEY BARNETT

BEST POP SOLO PERFORMANCE
ED SHEERAN
“THINKING OUT LOUD”

BEST POP SOLO PERFORMANCE
ELLIE GOULDING*
“LOVE ME LIKE YOU DO”

BEST POP DUO/GROUP PERFORMANCE
MARK RONSON*
“UPTOWN FUNK”

BEST POP VOCAL ALBUM
MARK RONSON*
UPTOWN SPECIAL

BEST DANCE RECORDING
ABOVE & BEYOND
“WE’RE ALL WE NEED”

BEST DANCE RECORDING
ANDREW BAYER
“WE’RE ALL WE NEED”
[producer]

BEST DANCE RECORDING
FLYING LOTUS
“NEVER CATCH ME”

BEST DANCE RECORDING
SKRILLEX & DIPLO
WHERE ARE Ü NOW

BEST DANCE/ELECTRONIC ALBUM
CARIBOU
OUR YOU

BEST DANCE/ELECTRONIC ALBUM
DISCLOSURE
CARACAL

BEST DANCE/ELECTRONIC ALBUM
SKRILLEX & DIPLO
SKRILLEX AND DIPLO PRESENT JACK Ü

BEST DANCE/ELECTRONIC ALBUM
JAMIE XX
IN COLOUR

BEST ROCK PERFORMANCE
ELLE KING
“EX’S & OH’S”

BEST ROCK PERFORMANCE
WOLF ALICE
“MOANING LISA SMILE”

BEST ROCK SONG
ELLE KING
“EX’S & OH’S”

BEST ALTERNATIVE MUSIC ALBUM
TAME IMPALA
CURRENTS

BEST RAP PERFORMANCE
ALLAN KINGDOM*
“ALL DAY”
[featured artist]
AWARD NOMINEES

BEST RAP/SUNG COLLABORATION
ROMAN GIANARTHUR
“CLASSIC MAN” BY JIDENNA

BEST RAP/SUNG COLLABORATION
THUNDERCAT
“THESE WALLS” BY KENDRICK LAMAR

BEST RAP SONG
ALLAN KINGDOM*
“ALL DAY”
(co-writer)

BEST IMPROVISED JAZZ SOLO
CHRISTIAN MCBRIDE
“CHEROKEE”

BEST AMERICAN ROOTS PERFORMANCE
THE MILK CARTON KIDS
“CITY OF OUR LADY”

BEST AMERICAN ROOTS PERFORMANCE
PUNCH BROTHERS
“JULEP”

BEST AMERICAN ROOTS SONG
RAUL MALO
(OF THE MAVERICKS)
“All Night Long”
(songwriter)

BEST AMERICAN ROOTS SONG
PUNCH BROTHERS
“JULEP”

BEST AMERICAN ROOTS ALBUM
BRANDI CARLILE
THE FIREWATCHER’S DAUGHTER

BEST AMERICAN ROOTS ALBUM
THE MAVERICKS
MONO

BEST AMERICAN ROOTS ALBUM
PUNCH BROTHERS
THE PHOSPHORESCENT BLUES

BEST AMERICAN ROOTS SONG
PUNCH BROTHERS
“JULEP”

BEST AMERICAN ROOTS ALBUM
CHRISTOPHER JACKSON
HAMILTON
(principal soloist)

BEST MUSICAL THEATER ALBUM
SYDNEY LUCAS
FUN HOME
(principal soloist)

BEST SCORE SOUNDBTRACK
FOR VISUAL MEDIA
JÓHANN JÓHANNSSON
THE THEORY OF EVERYTHING

BEST SONG WRITTEN
FOR VISUAL MEDIA
TOVE LO
“LOVE ME LIKE YOU DO”
(co-writer)

BEST ALBUM NOTES
JONI MITCHELL
LOVE HAS MANY FACES: A QUARTET, A BALLET, WAITING TO BE DANCED

PRODUCER OF THE YEAR,
NON-CLASSICAL
DIPLO

BEST MUSIC VIDEO
JOSEPH KAHN
“BAD BLOOD”
BY TAYLOR SWIFT
(director)
ASCAP
Creating Today’s Sounds

300+ GRAMMY® NOMINATIONS
including all
BEST NEW ARTISTS & SONGS OF THE YEAR NOMINEES

BEST NEW ARTIST

JAMES BAY
SAM HUNT
COURTNEY BARNETT (APRA)
TORI KELLY
MEGHAN TRAINOR
Justin Bieber rules atop the Billboard Hot 100 for another week, but with a twist: The pop superstar earns the rare distinction of replacing himself at the top as his single "Love Yourself" rises 2-1 (on the chart dated Feb. 13), ending the three-week reign of "Sorry," which falls to No. 2. Bieber is just the 12th act in the Hot 100's 57-year history to succeed himself at No. 1 (an honor roll initiated by The Beatles in 1964).

"Love Yourself" is Bieber's third Hot 100 No. 1, with all three from his 2015 album Purpose; "What Do You Mean?" was his first leader (on the Sept. 19, 2015, chart). He's the first artist to score three Hot 100 No. 1s from an album since Taylor Swift (three from 1989, in 2014 and 2015). He's also the first solo male to achieve the feat in nearly a decade: Justin Timberlake scored a trio from FutureSex/LoveSounds in 2006 and 2007.

Congratulations are also in order for "Love Yourself" co-writer Ed Sheeran, who earns his first No. 1 on the Hot 100 in any role.

Meanwhile, Rihanna rockets onto the Hot 100 at No. 9 with "Work" (featuring Drake) from her album Anti, after the song and LP each arrived just before the end of the charts' tracking periods. "Work" debuts atop Digital Songs (126,000 sold, according to Nielsen Music), where it is Rihanna's record-extending 14th No. 1 (see pages 59 and 68 for more on Anti and "Work").

—Gary Trust
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Weeks On Chart</th>
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<tr>
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<td>Shawn Mendes</td>
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<td>Me, Myself &amp; I</td>
<td>G-Eazy x Bebe Rexha</td>
<td>16</td>
<td>14</td>
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<tr>
<td>In The Night</td>
<td>The Weeknd</td>
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<td>28</td>
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<tr>
<td>Hotline Bling</td>
<td>Drake</td>
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<td>Like I'm Gonna Love You</td>
<td>Meghan Trainor</td>
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<td>Don't Let Me Be Jealous</td>
<td>Bryson Tiller</td>
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<td>What Do You Mean?</td>
<td>Justin Bieber</td>
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<tr>
<td>Cake By The Ocean</td>
<td>DNCE</td>
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<td>15</td>
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<td>White Iverson</td>
<td>Post Malone</td>
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<td>Jumpman</td>
<td>Drake &amp; Future</td>
<td>12</td>
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<td>The Hills</td>
<td>The Weeknd</td>
<td>14</td>
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<td>One Call Away</td>
<td>Charlie Puth</td>
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<td>Antidote</td>
<td>Travie Scott</td>
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<td>Hide Away</td>
<td>Days</td>
<td>18</td>
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<td>Die A Happy Man</td>
<td>Thomas Rhett</td>
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<td>Say It</td>
<td>Tori Lanez</td>
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<td>679</td>
<td>Fetty Wap feat. Money Boy</td>
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<td>When We Were Young</td>
<td>Adele</td>
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<td>31</td>
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<td>Break Up In A Small Town</td>
<td>Sam Hunt</td>
<td>30</td>
<td>30</td>
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<tr>
<td>Ex's &amp; Oh's</td>
<td>Elle King</td>
<td>25</td>
<td>31</td>
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<td>On My Mind</td>
<td>Ellie Goulding</td>
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<td>Down In The DM</td>
<td>Yo Gotti</td>
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<tr>
<td>Wildest Dreams</td>
<td>Taylor Swift</td>
<td>28</td>
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<td>Can't Feel My Face</td>
<td>The Weeknd</td>
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<td>Lean On</td>
<td>Major Lazer &amp; Dj Snak's</td>
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<td>Stand By You</td>
<td>Rachel Platten</td>
<td>46</td>
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<tr>
<td>Home Alone Tonight</td>
<td>Luke Bryan</td>
<td>29</td>
<td>39</td>
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<td>Watch Me</td>
<td>Bo Bice Prod/Atlantic</td>
<td>29</td>
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<td>Exchange</td>
<td>Bryson Tiller</td>
<td>35</td>
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<td>See You Again</td>
<td>Wiz Khalifa</td>
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<td>No Role Modelz</td>
<td>J. Cole</td>
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<tr>
<td>Perfect</td>
<td>One Direction</td>
<td>51</td>
<td>49</td>
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<tr>
<td>Out Of The Woods</td>
<td>Taylor Swift</td>
<td>45</td>
<td>43</td>
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<tr>
<td>Adventure Of A Lifetime</td>
<td>Coldplay</td>
<td>47</td>
<td>43</td>
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<tr>
<td>Again</td>
<td>Fetty Wap</td>
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<tr>
<td>Confident</td>
<td>Demi Lovato</td>
<td>47</td>
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<td>Back To Sleep</td>
<td>Chris Brown</td>
<td>47</td>
<td>43</td>
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<tr>
<td>Best Friend</td>
<td>Young Thug</td>
<td>30</td>
<td>40</td>
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<tr>
<td>Stay A Little Longer</td>
<td>Brothers Osborne</td>
<td>54</td>
<td>50</td>
</tr>
</tbody>
</table>

So did you really take a pill in Ibiza? I was working with Avicii in Sweden, and it was ice cold — so when he had a gig in Ibiza, I flew down there. He played a song he had written that week, and people liked it. I’m an artist — I’m insecure and a bit narcissistic, so I’m feeling a little jealous. Then these people recognized me. People don’t usually know who I am, so that felt good. When they were like, “You want one of these?”, and offered me this plastic baggie, I said, “Sure, man.”

How did Avicii react to being mentioned in the song? He’s one of the first who heard it. He even gave me a quote for the press junket. We talked about him producing the song, but I thought, “Nah, I got to do this on my own.”

You have written for acts like Maroon 5 and Justin Bieber, but you haven’t released much of your own music since “Cooler Than Me” hit the top 10 in 2010. Why not? Much of your own music since “Cooler Than Me” hit the top 10 in 2010. Why not?

— LINDSEY SULLIVAN

(The song becomes the third Hot 100 top 10 from Gomez’s Revival, vaulting 21-7 after its Jan. 20 official video premiere and her Jan. 23 appearance on NBC’s Saturday Night Live.)
<table>
<thead>
<tr>
<th>Title (Artist, Promotion, Project, Songwriters)</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
<th>Data for Week of 02.13.2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLO RIDA - My House</td>
<td>FLO RIDA</td>
<td>5</td>
<td>6</td>
<td>95 1</td>
</tr>
</tbody>
</table>

**Flo Rida** flies up the Billboard Hot 100 as “My House” surges 12-5. With his highest-ranking hit since “Whistle” reached No. 1 for two weeks in 2012, the rapper collects his 11th top 10. His first was the 10-week No. 1 “Low” (featuring T-Pain) in 2008. With all of his top 10s in lead roles, Flo Rida boasts the most top 10s as a lead artist among solo males during the past eight years. “House” ranks at No. 4 on Digital Songs with 98,000 downloads sold in the week ending Jan. 28, according to Nielsen Music. It has sold 872,000 to date. – G.T.

**The second single from 25 in the Hot 100’s top 30** for the first time since its debut at No. 22 on the Dec. 12, 2015, chart. Meanwhile, 25 returns to No. 1 on the Billboard 200.

**The debut hit from the Danish pop band, fronted by Lukas Graham Forchhammer, enters the Digital Songs chart at No. 28, up by 71 percent to 26,000 downloads sold.**

Lukas Graham 7 Years

<table>
<thead>
<tr>
<th>Title (Artist)</th>
<th>Artist (Label)</th>
<th>Peak Position</th>
<th>Data for Week of 02.13.2016</th>
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<tr>
<td>FACTORY GIRLS - Calling</td>
<td>FACTORY GIRLS (REPUBLIC)</td>
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<td>FLO RIDA - My House</td>
<td>FLO RIDA</td>
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<td>FLO RIDA -屋</td>
<td>FLO RIDA</td>
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<tr>
<td>FLO RIDA - House</td>
<td>FLO RIDA</td>
<td>5</td>
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<tr>
<td>FLO RIDA - My House</td>
<td>FLO RIDA</td>
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<td>FLO RIDA -屋</td>
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<td>FLO RIDA - House</td>
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<td>FLO RIDA - My House</td>
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<td>FLO RIDA - House</td>
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<tr>
<td>FLO RIDA - My House</td>
<td>FLO RIDA</td>
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</table>
RECORD OF THE YEAR
UPTOWN FUNK
BRUNO MARS*

CAN’T FEEL MY FACE
THE WEEKND

ALBUM OF THE YEAR
TO PIMP A BUTTERFLY
BILAL*
SNOOP DOGG*
PHARRELL WILLIAMS*

TRAVELLER
CHRIS STAPLETON

BEAUTY BEHIND THE MADNESS
STEPHAN MOCCIO
THE WEEKND

SONG OF THE YEAR
ALRIGHT
PHARRELL WILLIAMS*

SEE YOU AGAIN
WIZ KHALIFA*

BEST NEW ARTIST
JAMES BAY

BEST POP SOLO PERFORMANCE
LOVE ME LIKE YOU DO
ELLIE GOULDING

CAN’T FEEL MY FACE
THE WEEKND

BEST POP DUO/GROUP PERFORMANCE
SHIP TO WRECK
FLORENCE + THE MACHINE
SUGAR
MAROON 5
UPTOWN FUNK
BRUNO MARS*
SEE YOU AGAIN
WIZ KHALIFA*

BEST TRADITIONAL POP VOCAL ALBUM
THE SILVER LINING: THE SONGS OF JEROME KERN
TONY BENNETT*

STAGES
JOSH GROBAN

NO ONE EVER TELLS YOU
SETH MACFARLANE

MY DREAM DUETS
BARRY MANILOW

BEST POP VOCAL ALBUM
HOW BIG, HOW BLUE, HOW BEAUTIFUL
FLORENCE + THE MACHINE

BEST DANCE RECORDING
G.O.
THE CHEMICAL BROTHERS

RUNAWAY (U & I)
GALANTIS

WHERE ARE Ü NOW
JACK Ü**

BEST DANCE/ELECTRONIC ALBUM
BORN IN THE ECHOES
THE CHEMICAL BROTHERS*

SKRILLEX AND DIPLO PRESENT JACK Ü
SKRILLEX AND DIPLO**

BEST MUSIC VIDEO
LSD
A$AP ROCKY

I FEEL LOVE (EVERY MILLION MILES)
THE DEAD WEATHER

FREEDOM
PHARRELL WILLIAMS

BEST ROCK PERFORMANCE
WHAT KIND OF MAN
FLORENCE + THE MACHINE

SOMETHING FROM NOTHING
FOO FIGHTERS

BEST TRADITIONAL R&B PERFORMANCE
LET IT BURN
JAZMINE SULLIVAN

BEST R&B PERFORMANCE
COFFEE
MIGUEL*

EARNED IT (FIFTY SHADES OF GREY)
STEPHAN MOCCIO*
THE WEEKND*

BEST R&B SONG
EARNED IT (FIFTY SHADES OF GREY)
STEPHAN MOCCIO*
THE WEEKND*

BEST R&B PERFORMANCE
LET IT BURN
JAZMINE SULLIVAN*

BEST R&B SONG
COFFEE
MIGUEL*

BEST URBAN CONTEMPORARY ALBUM
WILDHEART
MIGUEL

BEAUTY BEHIND THE MADNESS
THE WEEKND

BEST R&B ALBUM
REALITY SHOW
JAZMINE SULLIVAN

BEST RAP PERFORMANCE
BACK TO BACK
DRAKE

TRUFFLE BUTTER
DRAKE*
<table>
<thead>
<tr>
<th>Category</th>
<th>Nominees</th>
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<td>One Man Can Change The World</td>
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<td>John Legend*</td>
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<td>Glory</td>
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</tr>
<tr>
<td>John Legend*</td>
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<td>Classic Man</td>
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<td>Jidenna*</td>
<td></td>
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<td>These Walls</td>
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<td>Bilal*</td>
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<td>Only</td>
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<td>Drake*</td>
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<td>Best Rap Song</td>
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<td>Pharrell Williams*</td>
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<td>Energy</td>
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<td>John Legend*</td>
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<td>Best Rap Album</td>
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<td>If You’re Reading This It’s Too Late</td>
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<td>Drake*</td>
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<td>Best Country Solo Performance</td>
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<td>Chris Stapleton</td>
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<td>Chances Are</td>
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<td>Best Country Duo/Group Performance</td>
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<td>Stay A Little Longer</td>
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<td>Brothers Osborne</td>
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<td>Dierks Bentley*</td>
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<td>Eric Paslay*</td>
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<td>Lonely Tonight</td>
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<td>Blake Shelton*</td>
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<td>Best Country Song</td>
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<td>Traveller</td>
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<tr>
<td>Chris Stapleton</td>
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<td>Best Country Album</td>
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<td>Traveller</td>
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<td>Chris Stapleton</td>
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<td>Juan Luis Guerra</td>
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<td>Best Spoken Word Album</td>
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<td>(Includes Poetry, Audio Books &amp; Storytelling)</td>
<td>Patience and Sarah (Isabel Miller)</td>
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<td>Best Comedy Album</td>
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<td>Craig Ferguson</td>
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<td>Best Musical Theater Album</td>
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** International Representation Only
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ex{exclusive

extra 2 songs

BRAND NEW
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With production from
T-BONE BURNETT
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Album Of The Year
To Pimp A Butterfly
KENDRICK LAMAR

Record Of The Year
Really Love
D’ANGELO AND THE VANGUARD

Best Pop Duo/Group Performance
Bad Blood
FEATURING KENDRICK LAMAR

Best Rap Performance
Apparently
J. COLE

Best Rap/Sung Collaboration
One Man Can Change The World
BIG SEAN

These Walls
KENDRICK LAMAR

Only
NICKI MINAJ
FEATURING LIL WAYNE

Best R&B Song
Let It Burn
KENNY ‘BABYFACE’ EDMONDS

Really Love
D’ANGELO AND THE VANGUARD

Best R&B Performance
Planes
JEREMIH
FEATURING J. COLE

Best Dance Recording
Never Catch Me
FEATURING KENDRICK LAMAR

Song Of The Year
Alright
KENDRICK LAMAR

Best R&B Album
Black Messiah
D’ANGELO AND THE VANGUARD

Forever Charlie
CHARLIE WILSON

Best Rap Song
All Day
KENDRICK LAMAR

Alright
KENDRICK LAMAR

Trap Queen
FETTY WAP

Best Music Film
Alright
KENDRICK LAMAR

Bad Blood
FEATURING KENDRICK LAMAR

Best Jazz Instrumental Album
Covered: Recorded Live At Capitol Studios
ROBERT GLASPER & THE ROBERT GLASPER TRIO

Best Traditional R&B Performance
Little Ghetto Boy
LALAH HATHAWAY

My Favorite Part Of You
CHARLIE WILSON

AND A SPECIAL CONGRATULATIONS TO KENDRICK LAMAR
On His Historic 11 GRAMMY® Nominations
**Record Of The Year**  
"Uptown Funk!"  
**MARK RONSON**  
*featuring*  
**BRUNO MARS**

**Album Of The Year**  
1989  
**JACK ANTONOFF**  
*featuring*  
**IMOGEN HEAP**  
**RYAN TEDDER**

**Song Of The Year**  
"See You Again"  
**CHARLIE PUTH**

**Best New Artist**  
**JAMES BAY**  
**SAM HUNT**  
**TORI KELLY**  
**MEGHAN TRAINOR**

**Best Pop Solo Performance**  
"Heartbeat Song"  
**KELLY CLARKSON**

**Best Pop Duo/Group Performance**  
"Ship To Wreck"  
**FLORENCE + THE MACHINE**  
*featuring*  
**MARK RONSON**  
*featuring*  
**BRUNO MARS**  
"See You Again"  
*featuring*  
**CHARLIE PUTH**

**Best Traditional Pop Vocal Album**  
**SHADOWS IN THE NIGHT**  
**BOB DYLAN**

**Best Pop Vocal Album**  
**PIECE BY PIECE**  
**KELLY CLARKSON**  
**HOW BIG, HOW BLUE, HOW BEAUTIFUL**  
**FLORENCE + THE MACHINE**  
**UPTOWN SPECIAL**  
**MARK RONSON**  
**BEFORE THIS WORLD**  
**JAMES TAYLOR**

**Best Dance Recording**  
"Where Are Ü Now"  
*featuring*  
**CHARLIE PUTH**

**Best Rock Performance**  
"What Kind Of Man"  
**FLORENCE + THE MACHINE**  
"Something From Nothing"  
**FOO FIGHTERS**

**Best Pop Duo/Group Performance**  
"Ship To Wreck"  
**FLORENCE + THE MACHINE**  
*featuring*  
**MARK RONSON**  
*featuring*  
**BRUNO MARS**  
"See You Again"  
*featuring*  
**CHARLIE PUTH**

**Best Metal Performance**  
"Custer"  
**SLIPKNOT**

**Best Rock Song**  
"Hold Back The River"  
**JAMES BAY**  
"What Kind Of Man"  
**FLORENCE + THE MACHINE**

**Best Rock Album**  
**CHAOS AND THE CALM**  
**JAMES BAY**  
**KINTSUGI**  
**DEATH CAB FOR CUTIE**  
.5: THE GRAY CHAPTER  
**SLIPKNOT**

**Best Alternative Music Album**  
**THE WATERFALL**  
**MY MORNING JACKET**

**Best R&B Performance**  
"If I Don’t Have You"  
**TAMAR BRAXTON**  
"Rise Up"  
**ANDRA DAY**  
"Planes"  
**JEREMIH**

**Best Traditional R&B Performance**  
"Shame"  
**TYRESE**

**Best R&B Song**  
"Shame"  
**TYRESE**

**Best Urban Contemporary Album**  
**BLOOD**  
**LIANNE LA HAVAS**

**Best Rap/Sung Collaboration**  
"Glory"  
**COMMON**

**Best Rap Song**  
"Glory"  
**COMMON**
Best Country Solo Performance
“Burning House”
CAM
“Little Toy Guns”
CARRIE UNDERWOOD
“John Cougar, John Deere, John 3:16”
KEITH URBAN

Best Contemporary Christian Music Performance/Song
“Lift Your Head Weary Sinner (Chains)”
CROWDER
“Because He Lives (Amen)”
CHRIS TOMLIN
“Soul on Fire”
THIRD DAY
“Feel It”
TOBYMAC

Best Country Duo/Group Performance
“The Driver”
CHARLES KELLEY
“Girl Crush”
LITTLE BIG TOWN
“Lonely Tonight” featuring
ASHLEY MONROE

Best Country Song
“Hold My Hand”
BRANDY CLARK

Best Country Album
MONTEVALLO
SAM HUNT
PAIN KILLER
LITTLE BIG TOWN
THE BLADE
ASHLEY MONROE
PAGEANT MATERIAL
KACEY MUSGRAVES

Best Contemporary Christian Music Album
THIS IS NOT A TEST
TOBYMAC
LOVE RAN RED
CHRIS TOMLIN

Best Latin Pop Album
TERRAL
PABLO ALBORÁN
A QUIEN QUIERA ESCUCHAR
(DELUXE EDITION)
RICKY MARTIN

Best Latin Rock, Urban Or Alternative Album
DALE
PITBULL

Best American Roots Song
“The Cost of Living”
DON HENLEY

Best Folk Album
TOMORROW IS MY TURN
RHIANNON GIDDENS

Best Musical Theater Album
AN AMERICAN IN PARIS
ROBERT FAIRCHILD
SOMETHING ROTTEN!
CHRISTIAN BORLE

Best Song Written For Visual Media
“Glory”
COMMON
“See You Again”
CHARLIE PUTH
“Til It Happens To You”
LADY GAGA

Best Arrangement, Instrumental Or A Cappella
“Dance of the Sugar Plum Fairy”
PENTATONIX

Producer Of The Year, Non-Classical
BLAKE MILLS

Best Remixed Recording, Non-Classical
“Say My Name (RAC Remix)”
RAC

Best Music Film
MR. DYNAMITE: THE RISE OF JAMES BROWN
MICK JAGGER
VICTORIA PEARMAN
SONIC HIGHWAYS
DAVE GROHL*

and salutes

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LINDA RONSTADT
OCTOBER 21, 2015 THROUGH FEBRUARY 15, 2016

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Topline

GENIUS GROWS UP

THE LYRIC WEBSITE EXPANDS ITS REACH WITH A NEW SPOTIFY PARTNERSHIP, $60 MILLION IN FUNDING AND AN AIM TO “ANNOTATE THE WORLD.” SO WHO NEEDS A REVENUE MODEL?

BY DAN RYS

ON A COLD FRIDAY IN THE Brooklyn neighborhood of Gowanus, the Genius offices are packed with hundreds of journalists and industry friends watching rapper Fabolous rip through a set of his hits. Co-founders Tom Lehman and Ilan Zechory, both 32, and their staff are celebrating the company’s partnership with Spotify and the unveiling of its new Fact Tracks initiative, which offers explanations and anecdotes of a song’s lyrics as it streams within Spotify — Genius’ first attempt at bringing its lyric annotations directly to where fans listen to music.

It is also Genius’ biggest product launch to date and the most significant step yet toward the company’s stated goal of “annotating the world,” using its lyrics archive of 2 million songs and 4 million annotations. Even President Barack Obama is a believer: His Jan. 12 State of the Union speech used the Genius Web Annotator, launched in 2015, adding clarifications, GIFs and policy points and posted on the official White House website.

“It is a watershed moment,” says Ben Gross, 32, the company’s director of business development and general counsel. “We’ve made headway on projects we’ve been talking about for years.” Not long ago, Lehman, Zechory and third co-founder Mahbod Moghadam, 33, seemed to be running Genius into the ground. After launching as Rap Genius in late 2009, the three secured $15 million in an initial funding round led by Andreessen Horowitz in October 2012, with partner Ben Horowitz envisioning an expansion beyond rap lyrics to bring layers of explication to the Internet as a whole. But a series of high-profile public gaffes — in an interview and on Twitter, respectively, Moghadam told Mark Zuckerberg and Warren Buffett to “suck my dick” — gave the founders an irreverent, frat-bro reputation that culminated in Moghadam resigning from Genius in May 2014 after backlash to his annotation of Santa Barbara mass shooter Elliot Rodger’s manifesto.

THE OVER UNDER

Vanessa Hudgens follows tragedy with triumph as she leads a sterling Grease: Live! cast the day after her father’s death.

Jay Z’s Tidal accidentally posts Rihanna’s Anti album early, while his Roc Nation engages in an ugly legal battle with Rita Ora.

SiriusXM CEO James E. Meyer’s 2015 numbers includes a record $4.6 billion in revenue and the biggest subscriber growth since 2007.
Lehman and Zechory refocused, and in July 2014, eight months after the National Music Publishers' Association issued a takedown notice for hosting lyrics without permission, Genius secured a licensing deal with Warner/Chappell Music, the last piece in the publishing puzzle after earlier deals with Sony/ATV, Universal Music Publishing Group and the NMPA's stable of 3,000 publishers. Soon after, the company raised $40 million in a funding round led by Quicken Loans founder and Cleveland Cavaliers owner Dan Gilbert. Nas, Pharrell Williams and most recently Eminem are also investors.

Genius’ reach is impressive, with the site’s traffic surpassing 45 million monthly unique visitors in January. But as Genius expands beyond its own borders, it faces new challenges in engaging a more mainstream audience. “Lyrics evoke an emotional bond, and that’s what every brand marketer is looking to do,” says Crossfade Partners founder Jon Vanhala. “There’s a lot of opportunity, but it will be interesting to see: Do people want this?”

Indeed, the company has yet to turn a profit. It doesn’t sell ads, and Zechory admits Genius is still building its revenue operation with the expectation that further integrations will pave the road to profitability. “We don’t want to just slap the traditional web display ads that you see on other lyric sites,” says Zechory. “Having brands pay for really cool content and support new features — I think we can do it in a really thoughtful way.” Sources tell Billboard the company has had talks with Apple Music, Coca-Cola, SoundCloud and YouTube, although Genius declined to comment.

“The big goal is to take Genius and put it at your fingertips wherever you experience music,” says Lehman. “But even more broadly, wherever you experience art or culture or media.”

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**BILLYBOARD AND INSTAGRAM TEAM UP FOR GRAMMY WEEK PARTNERSHIP**

The brands will join forces to provide millions of viewers with exclusive content during and before music’s biggest night.

In a new partnership for the 2016 Grammy Awards, Billboard and Instagram will provide millions of viewers with exclusive video and photo content from inside the awards and top pre-ceremony events, including Billboard’s Power 100 on Feb. 12 and the Pre-Grammy Gala (aka Clive Davis’ party) on the 14th. Billboard’s Instagram account will post behind-the-scenes videos and photos from backstage in real time, and Instagram will showcase a second screen highlighting the night’s best nontelevised moments. Says John Amato, co-president of Prometheus Global Media’s Entertainment Group: “Instagram’s reach will provide the world’s music fans with a 360-degree perspective of the kind of VIP event most of them have never experienced.”
NOT ALL OUR **FIRST CLASS SEATS ARE IN THE AIR.**

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DURING THE 1990S, Michael “Goldie” Goldstone was the music exec whom everyone wanted to be. He began working at Chrysalis Records as a teenager, gradually found his way into A&R and his first signing — Texas guitar ace-turned-heartthrob Charlie Sexton — reached No. 15 on the Billboard 200 in 1986. But he soon immersed himself in the late-'80s alt-rock scene and signed the ill-fated Seattle quintet Mother Love Bone — whose singer, Andrew Wood, died of a heroin overdose in 1990, weeks before the release of the band’s debut. Yet that group morphed into Pearl Jam (which has sold 32.5 million albums in the United States, according to Nielsen Music), and during the next...
18 years — at Epic, DreamWorks and Sire — Goldstone signed *Rage Against the Machine* (11.7 million copies), *Buckcherry* (3 million), *Regina Spektor* (1.5 million) and *Tegan & Sara* (953,000), and A&R'd the 1992 *Singles* soundtrack (1.7 million).

But the married father of two (he declines to give his age) grew tired of the major-label game and in 2008 started Mom + Pop with Cliff Burnstein and Peter Mensch of Q Prime Management; Goldstone and co-president Thaddeus Rudd now own the company. The New York-based label is at 50-plus releases and 10 employees, and in December scored its first-ever Grammy nod when Australian indie darling Courtney Barnett was nominated for best new artist.

And with new music on the way from Lucius, Polica, Bayonne and electronic artist Flume, 2016 is shaping up to be the label’s biggest year to date.

You picked just about the worst year to start a record company: 2008. What made you want to do that to yourself?

(Laughs.) It’s funny — maybe a year after we started, [Columbia Records chairman/CEO] Rob Stringer said, “What an amazing time to start a label; what a horrible time to start a label.” A lot of it was driven by scale. I remember somebody at Warners saying, “We don’t really consider Tegan & Sara selling 200,000 records a success.” Shortly thereafter, [indie Epitaph Records founder] Brett Gurewitz playfully said, “Those people can’t be happy with the numbers that you’re selling, but I’d be thrilled.” I just wanted to be in a situation that gave me more control.

How did things change once you went indie?

The first deal I brought in was an artist named Joshua Radin, who had sold “only 90,000 records.”
on Columbia. I remember feeling a little timid walking into Cliff’s office with this two-page proposal that I’d pretty much written up myself—which I felt was commensurate with the major-label deals I had been doing—thinking I’m going to get thrown out for being so generous. But Cliff pulled out a Sharpie, marking this and marking that, and handed it back to me, saying, “It’s not generous enough to the artist.”

You have been a top A&R guy for so long, what do you think artists like about you?
I’d like to believe that my longevity has been based on a level of transparency and of trying to respect the fact that artists have one career. I learned some valuable lessons in terms of what my value to a record company, especially a big record company, could be: If there’s an imaginary fence and you’re sitting ever so slightly on the artist side of that fence, you’ll be of greater value to the label.

Why is that?
Because then the artists trust that you will protect them, and they believe you when you say, “This or that is the right thing to do.” It’s a nuance that played out with a number of artists earlier in my career.

And yes, there would be frustrating moments telling [Epic executives] Dave Glew or Richard Griffiths that “We need to scrap 100,000 CDs because the color is wrong,” or whatever. But that was of great value in terms of the artists’ overall relationship with the company.

A lot of major and bigger indie labels were courting Courtney Barnett. What made her decide on Mom + Pop?
One of the most fulfilling aspects of being able to run your own label is simply that it’s your label. Marathon Artists [in the United States] had signed Courtney worldwide and were seeking a U.S. licensor. It was extremely competitive and, to be frank, we were a little late. But Thaddeus and I spent a couple of days with the Marathon people and, by not having to ask anyone else what we could or couldn’t do, we were able to adjust the proposal in real time.

How big is your A&R department?
Three of us oversee it, but “A&R department” is a little bit of an antiquated term when you’re running a small company — it really doesn’t matter who is bringing in these artists. So whether it’s Thaddeus with

“It doesn’t really matter who is bringing in the acts because we all participate in the success.”

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Flume or [A&R vice president] Julia Willinger with Jagwar Ma and Hinds or Suzanna Slavin, who Goldstone describes as his “right arm”] with Mutual Benefit, when you’re in a small company, it doesn’t really matter whose acts are making it rain because we’re all going to participate in the success.

You don’t do 360 deals. Do you make enough money from streaming and sales to be sustainable? I believe it’s more than sustainable. Masters have incredible value, almost like a publishing catalog, and if we continue to find records that people want to sync, stream, download or consume, we’ll continue to run a strong business.

You had early mainstream success with Charlie Sexton, but your career afterward was completely different. What changed?
I’d had a meeting with Perry Farrell when I was looking to sign Jane’s Addiction. That might have been the first time I ever sat down with somebody who had such a vision of how the relationship between labels and artists could be in terms of creative control, artwork, how to make records and deliver them. It was completely antithetical to the way I had approached the job before, and that prepared me for the meetings I had with Mother Love Bone and later Pearl Jam and Rage Against the Machine — artists who wanted to change the paradigm of the relationship with the label. It changed everything for me.

Mother Love Bone was signed to PolyGram. Why didn’t the label pick up the option for Pearl Jam?
There was no Pearl Jam yet. The band really wanted a fresh start and [PolyGram] were really gracious about it. So we all dusted ourselves off and started over, and ... you’ve got to believe there’s some kind of higher force when the first singer that they stumbled onto was some security guard in San Diego named Eddie Vedder.
BBLA Nominations Bring Out The Stars

Romeo Santos, Enrique Iglesias and Nicky Jam lead finalists for the big show, which airs live April 28 on Telemundo

BY LEILA COBO

WHILE BIG NAMES AND BIG songs have long dominated Latin music charts, the finalists for the 2016 Billboard Latin Music Awards — which will air live from Miami on April 28 on Telemundo — offer a striking view of two contrasting sides of the U.S. Latin music market.

Well-established, pop-leaning acts Juan Gabriel and Mana, who dominate album sales and touring, are both seven-time nominees this year. Top album finalists likewise represent the veteran wing of Latin music: Gabriel’s Los Dueo and Mana’s Camino Incendiado, along with Ricky Martin’s A Quien Quiere Escuchar and Gerardo Ortiz’s Hoy Mas Fuerte. Tour of the year finalists are Gabriel, Enrique Iglesias (with Pitbull), Ricardo Arjona and Romeo Santos, who is the leading finalist with 12 nods.

In contrast, uptempo, urban-centric artists like Nicky Jam (up for 11 awards) and J Balvin (eight nods) dominate the airplay and streaming charts. They’re both up for Hot Latin Song artist of the year, male, along with Santos and Iglesias.

The split reflects the two main segments of U.S. Latin-music consumers: U.S.-born millennials (who are mostly bilingual or English-leaning, according to census data) and older, often foreign-born people who speak mostly Spanish at home. It’s rare to find artists who appeal to both audiences, and accordingly, two of them are the year’s leading finalists: Santos with 12 nods and Iglesias with 11.

Two other trends are on display. One is the growth of regional Mexican music, a genre that embraces both youth and tradition. Three of the best new artist finalists are regional Mexican outfits (Ariel Camacho y Los Plebes del Rancho, Banda Clave Nueva de Max Peraza and La Septima Banda), with Colombian urban star Maluma the outlier.

The other trend: collaborations between established acts and newcomers. Along with Iglesias and Jam’s “El Perdon,” Marc Anthony and Gente de Zona are up for three awards for “La Gozadera” and Farruko’s “Sunset,” featuring Shaggy and Nicky Jam, is up for one.

Finalists and winners for the 2016 awards are determined by performance on Billboard’s sales, airplay, streaming and touring charts.

*SOURCE: The rankings measure the market share of publishing administrators and are based on Nielsen-Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by The Harry Fox Agency. Nielsen data includes Air 1,500 and Spanish adds. Publishers are ranked by their market share of song splits for the quarter, calculated as the percentage of spins for each top 100 song, at which a songwriter has a share assigned.
We proudly congratulate our 58th Annual GRAMMY® Award Nominees

BEST CONTEMPORARY INSTRUMENTAL ALBUM
SYLVA
SNARKY PUPPY†

BEST METAL PERFORMANCE
“IDENTITY”
AUGUST BURNS RED

BEST METAL PERFORMANCE
“512”
LAMB OF GOD

BEST ROCK ALBUM
DRONES
MUSE†

BEST R&B PERFORMANCE
“BREATHING UNDERWATER”
HIATUS KAIYOTE†

BEST RAP PERFORMANCE
“All Day”
KANYE WEST†

BEST RAP/SUNG COLLABORATION
“One Man Can Change the World”
KANYE WEST†

BEST Rap song
“All Day”
KANYE WEST†

BEST AMERICAN ROOTS SONG
“All Night Long”
RAUL MALO
OF THE MAVERICKS†

BEST AMERICANACANA ALBUM
MONO
THE MAVERICKS†

BEST REGGAE ALBUM
STRICTLY ROOTS
MORGAN HERITAGE

BEST LATIN POP ALBUM
HEALER
ALEX CUBA

BEST MUSIC VIDEO
ALRIGHT
BRANDON BONFIGLIO†
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BEST COMEDY ALBUM
BACK TO THE DRAWING BOARD
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PAUL KANTNER
1941-2016

Jefferson Airplane founder, songwriter and guitarist-vocalist Paul Kantner died Jan. 28 in San Francisco of multiple organ failure, brought on by septic shock, at the age of 74. Grateful Dead co-founder Bob Weir pays tribute to his friend and fellow rhythm guitarist.

Paul was a friend of mine. Musically, we kind of grew up together. The Airplane was always a little bigger than we were; they were a step or two ahead of the Dead in terms of acceptance. But there was no rivalry; there was a sense of camaraderie more than anything.

He and I occupied the same chair in our orchestras; we were both rhythm guitarists. But early on, he played a lot of 12-string, and I didn’t do that, so we didn’t compete. We were on different paths looking at how we could provide that punch in a band. But I would listen to what he was up to. We never collaborated on a song, although I would love to have done that. On the numerous occasions when we would jam onstage, we would work together and off of each other so it wouldn’t be a big mess.

His guitar was the glue that held all that together. Paul’s work was the mud from which those two lotuses were growing. He made it possible for Jorma and Jack to be more adventurous with their lines because they had a harmonic context, and a rhythmic context, to work off of.

As for his songs, like “Wooden Ships” and “Volunteers,” he and I were pretty pathologically anti-authority. I never found it to be something I wanted to take stock of what he offered and see what you can make of it and what you can take from it.

—AS TOLD TO BEN FONG-TORRES


NOTED

Timbaland and La La Anthony partnered with Leftfield Entertainment for a new hip-hop docuseries centered on casting agency Face Time. The untitled project is in development with no network attached.

BBC Radio 1 appointed Chris Price head of music.

Carrie Underwood partnered with Carnival Cruise Line on its Honor. Family. Fun. program, set to aid nonprofit Operation Homefront in providing financial assistance to military families.

White Horse Pictures announced that Lee Daniels (Empire, Precious) will direct The Apollo Film Project, an authorized documentary chronicling the history of the Harlem theater.

MAC Presents tapped Haley Zimring as director of content strategy.

Chloe Walsh joined Grandstand Media after 12 years at Press Here Publicity, where she was co-founder and managing partner.

Sony Music U.S. Latin appointed Lorenzo Braun senior vp/GM front line and Jose Cedeno senior vp growth and innovation.

iHeartMedia named Alissa Pollock executive vp global music marketing.

BMG promoted Zach Katz to president of music publishing, U.S. He previously was chief creative officer.

Kobalt elevated Jeannette Perez to senior vp/head of global synth and brand partnerships.

ASCAP appointed Paul Rourke executive vp/CFO. He was executive vp/CFO at Viacom.

BIRTHDAYS

Feb. 8
Vince Neil (55)
Mike Shinoda (42)

Feb. 9
Carole King (74)

Feb. 10
Don Omar (38)
Roberta Flack (77)

Feb. 11
Aubrey O’Day (32)
Kelly Rowland (35)

Feb. 12
Chynna Phillips (48)

Feb. 13
Feist (40)
Robbie Williams (42)
Peter Gabriel (66)

Feb. 13
Kelly Rowland (35)

Feb. 14
J defensive that the album is
than the right. He felt it was a

Feb. 15
Rahsaan Patterson (33)

Feb. 16
James Bernard (86)

Feb. 17
Benjamin Burnley (37)

Feb. 18
Morgan Wallen (25)

Feb. 19
Preston Bailey (51)

Feb. 20
Painting artist and art dealer.

Feb. 21
Chad Kroeger (42)

Feb. 22
Robbie Robertson (74)

Feb. 23
Karen O (40)

Feb. 24
Trey Songz (35)

Feb. 25
Harry Aikins (33)

Feb. 26
Tori Kelly (25)

Feb. 27
Glen Burtnik (70)

Feb. 28
Jon Bon Jovi (55)

Feb. 29
Timbre (98)
#1 Independent Promoter Worldwide *

Michael Gudinski
& the team at Frontier Australia & New Zealand

Congratulate all our touring artists on their Grammy nominations. Good luck.

Taylor Swift
On 7 Grammy nominations
And performing her largest show of The 1989 World Tour at Sydney’s ANZ Stadium on Nov 28, filmed exclusively for Apple Music, in front of 76,000 fans

Ed Sheeran
On 3 Grammy nominations
And 6 sold out stadium shows across Australia & New Zealand

A$AP Rocky
Don Henley
Drake
Ellie Goulding
Foo Fighters
James Bay
Muse
Pentatonix
Pharrell Williams

* Billboard Boxscores August 2015;
Top Independent Promoter (International)
Billboard Touring Awards 2015

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Making their stage entrance to Queen’s “We Are the Champions,” Run the Jewels’ Killer Mike (left) and El-P kicked off the 2016 X Games on Jan. 28 with a medley that included “Oh My Darling (Don’t Cry),” “Blockbuster Night Part 1” and — dedicated to “presidents and warmongers” — “Lie, Cheat, Steal.”

Twenty One Pilots’ Tyler Joseph during the band’s performance at the 2016 X Games extreme sports competition in Aspen, Colo., on Jan. 28. The group was among a lineup that included Nas, Deadmau5 and Kygo.
Selena Gomez posed for a portrait when she introduced The Fundamentals of Caring at the Sundance Film Festival at Acura Studio in Park City, Utah, on Jan. 29.

Martha Stewart joined Lionel Richie for the unveiling of his new home collection on Jan. 28.

From left: Rick Ross celebrated his 40th birthday with a private party at his Atlanta mansion on Jan. 28; he was joined by Monica and Anthony Hamilton.

Sen. Bernie Sanders (D-Vt.) received an endorsement for his presidential bid from Vampire Weekend’s Ezra Koenig (right), who performed with the band at a rally in Iowa City, Iowa, on Jan. 30.


From left: Dierks Bentley, Jennifer Nettles and Chris Young attended the 2016 NHL All-Star Game in Nashville on Jan. 31.

Gwen Stefani co-hosted an event celebrating the new line of Barbie dolls that embrace different body shapes at the Sunset Tower Hotel in Los Angeles on Jan. 28.
Joan Baez’s 75th Birthday Concert
NEW YORK, JAN. 27

"MY PRODUCER ASKED ME HOW I FELT ABOUT SAYING IT’S MY birthday," Joan Baez told the sold-out crowd at New York’s Beacon Theatre during her star-studded birthday concert celebration. "I said, ‘F— it, just say it.’" Onstage, the veteran singer-songwriter took in the milestone by snapping a photo of the packed 2,894-seat venue while the audience gave the first of several standing O’s. Baez was joined by a lineup of friends and collaborators that included Paul Simon, Jackson Browne and Emmylou Harris, who dueted with her on stirring renditions of classics from "Blackbird" to "House of the Rising Sun." The show, which kicked off an 18-city tour, was taped for a June broadcast on PBS’ Great Performances series. "I was one of many, many women who wanted to be Joan Baez," gushed Harris before their duet on the Stephen Foster standard "Hard Times Come Again No More." Baez, too, was flooded with nostalgia, prefacing "Swing Low, Sweet Chariot" with a story about Dr. Martin Luther King Jr. "We were staying in a modest town…. He fell asleep and nobody wanted to wake him," she said, remembering that she woke him up by playing the tune. The civil rights leader’s response? "Hm … I believe I hear the sound of an angel."

—FRANK SHECK
SAG Awards
LOS ANGELES, JAN. 30

THE BIG WINNER AT THE SCREEN ACTORS GUILD Awards? Diversity. In the wake of the #OscarsSoWhite controversy that has enveloped the 2016 Academy Awards, musician-turned-actress Queen Latifah opened the show with an empowering declaration before going on to win for her role as blues singer Bessie Smith in HBO's Bessie. “I have often been told I'm not thin enough, I'm not white enough, I'm not short enough, I'm not man enough,” she said. “Damn it, I am enough. I am Queen Latifah.” Other winners included Viola Davis, Uzo Aduba and the sometimes DJ Idris Elba, who declared, “Ladies and gentlemen, welcome to diverse TV,” as he appeared beside his young Beasts of No Nation co-star Abraham Attah to introduce a clip from the film about child soldiers in an African civil war. Elba, who did not receive an Oscar nomination for his performance in Beasts, was the toast of the SAG Awards, winning a supporting actor award for that film and a second trophy for TV’s Luther. Among the musicians on hand to toast the evening were Diane Warren, who is Oscar-nominated alongside Lady Gaga for their song “Til It Happens to You,” and Keith Urban, who had a glamorous date night alongside his Gucci-clad nominated wife, Nicole Kidman.

—GREGG KILDAY
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“The things I do outside my comfort zone make me a better entertainer,” says chart-busting country star Rhett.

**THOMAS RHETT LETS LOVE RULE**

The 25-year-old breakout has the biggest country radio hit in years after his wife asked him to write about something besides “whiskey, beer or taking a girl home in a big truck”.

On YouTube, there are not one, but two videos that show Thomas Rhett enjoying a travel brochure’s worth of activities in Hawaii with his wife, Lauren Akins. They’re smooching underwater. They’re canoodling in a tree. They’re jumping from a plane and high-living in the air. The country singer (born Thomas Rhett Akins), 25, seems to have figured out how to get the most out of a video shoot. “Paid vacation!” he says jokingly, seated on a couch in a downtown Nashville office. “The next video is actually going to be shot in Ireland and Australia — I’m kidding.”

Part of the footage, filmed in northern Oahu, was paired with his 2015 hit “Vacation,” but the most intimate clips were reserved for his current smash — the one that’s dominating radio and taking his career to new places. “Die a Happy Man,” from Rhett’s 2015 album Tangled Up, has topped Billboard’s Country Airplay chart for a whopping six weeks. That makes it the longest-running country radio No. 1 released this decade, beating out hits by Luke Bryan and Florida Georgia Line; his label Republic plans to push it to top 40.

By Jewly Hight
The song, which also has ruled Hot Country Songs, is the fifth and biggest in a string of wildly varied No. 1s for Rhett, priming him as country's youngest, nimblest superstar-in-the-making.

KMLE Phoenix program director Tim Richards was one of the song’s earliest supporters, throwing it into rotation despite the fact, he says, that ballads tend to face resistance on largely up-tempo country playlists. “This song stood out,” says Richards, citing Rhett’s ability to straddle musical lines.

“Some artists can be soulful. Some do pop-country. Some do the straight-ahead country thing. But Rhett’s like a multifit player on a baseball team — he does it all.”

In many recent country hits, enduring love takes a backseat to fleeting “hey girl” flirtation, which makes Rhett’s vow of lifelong commitment unique: “If all I got is your hand in my hand/Baby I could die a happy man,” he sings. Rhett was determined to sing in the video, he booked a session with Bruno Mars, and had the same producer, Justin Timberlake’s “Crash & Burn”), an upscale show wardrobe highlighted by slick suits sans cowboy boots and a feel-good sound heavily indebted to retro R&B, yacht-rock and hip-hop. “I think that’s where I might differ from most people,” he says. “I’m not just trying to be good at one thing and then call it a day. I want to be like Bruno Mars.”

As devoted as he is to the art of crowd-pleasing, Rhett realized making his marriage a prominent part of his image could ruin fan fantasies. Even so, he says, “I made the conscious decision when I got married that if I was proud to be with Lauren, why would I keep her a secret so you think I’m single and have more of a reason to buy a T-shirt?” Akins notes with amusement that Rhett’s managers stand guard at meet-and-greets: “If a girl comes in to try and kiss him on the cheek, they swoop in like a hawk. They know that’s not his vibe.”

If anything, all this has made Rhett more likable. Many of his fans have become Akins’ social media followers (nearly 200,000 and counting), keeping up with her medical mission trips to Haiti on Instagram. And how does she think Rhett’s doing at fashioning himself into the comfort zone, and I realized: The things I do out of my comfort zone make me a better entertainer. I love being the dude that does what no one is doing in the genre. It’s exciting and terrifying at the same time.”

By the time Rhett released Tangled Up, he had put even more pieces in place to burnish his appeal: a newly developed falsetto (featured in his fourth No. 1, “Crash & Burn”), an upscale show wardrobe highlighted by slick suits sans cowboy boots and a feel-good sound heavily indebted to retro R&B, yacht-rock and hip-hop. “I think that’s where I might differ from most people,” he says. “I’m not just trying to be good at one thing and then call it a day. I want to be like Bruno Mars.”

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If anything, all this has made Rhett more likable. Many of his fans have become Akins’ social media followers (nearly 200,000 and counting), keeping up with her medical mission trips to Haiti on Instagram. And how does she think Rhett’s doing at fashioning himself into the complete pop-country package? “I think I’ve saved the world a few times from some pretty awful wardrobe mistakes!” jokes Akins. “But other than that? I think it’s working.”
Stars Call Super Bowl 50

NFL fanatics Ja Rule, Jordin Sparks and Lee Brice predict the big game

BY NATALIE WEINER

Among the 100 million viewers expected to tune in to Super Bowl 50 on Feb. 7, when Cam Newton and the Carolina Panthers take on the Denver Broncos, will be three of music’s biggest football fans: rapper Ja Rule, singer Jordin Sparks and the #1 single artist in the country, Lee Brice. Like everyone else, they’ve got predictions for the big game, and they shared them with Billboard. (Sorry, Denver fans.)

Who will be named MVP?

Ja Rule, American Idol champ

Sparks Carolina’s offensive line

Lee Brice Denver is going to keep him down enough. Carolina’s defensive line or Carolina’s offensive line?

Peyton Manning

The Panthers will dominate, but ultimately, the Panthers are going to win.

Ja Rule, 27-15, Panthers. I’m seeing a tough defensive

So, who wins and by how much?

Manning is one of the greatest quarterbacks of all time, but

Jordin Sparks and country star

Brice Panthers tight end Greg Olsen. Maybe he scores three or four touchdowns, because he’s so dependable. And Denver will slow down Cam Newton, so he’ll have to throw more. Olsen might get even more touches than he does already.

Lee Brice, Like everyone else, they’ve got predictions for the big game, and they shared them with Billboard. (Sorry, Denver fans.)

Ja Rule if Denver wins, a defensive player — probably outside touch gloves, probably in the end zone.

Jordin Sparks

Who will be named MVP?

Sparks Either quarterback: For Cam in the pocket more, but Peyton Manning’s MVP?

Turek, You’re the man.

THE FANS

Ja Rule

Team New York Giants

First Super Bowl “The ’85 Bears, Walter Payton, Jim McMillon, they were the first hip-hop-inspired team.”

Jordin Sparks

Team Arizona Cardinals

Family connection “I grew up with it — my dad, Phillip Sparks, played for the Giants in the ’90s.”

Lee Brice

Team Carolina Panthers

Tennessee Titans Favorite halftime show “Prince — when he played ‘Purple Rain,’ it started pouring. It was like God said, ‘You’re the man.’ ”

PLAYLIST

THE BRONCOS’ LOCKER ROOM BANGERS

The NFL’s two-time Pro Bowl tight end Owen Daniels and top-three cornerback Chris Harris Jr. tell Billboard about their game-day soundtracks

PREGAME PUMP-UP

Harris “No Reason,” Lil Wayne. “I’m one of the fans still riding with him, even though some people don’t think he’s good anymore. I still love Wayne.”

Daniels “Tivo vs. Walking on a Dream,” Steve Angello and Empire of the Sun. “I love this remix — I have to walk onto the field to it.”

GUILTY PLEASURES


Daniels “Bad Romance,” Lady Gaga. “Gaga kind of goes hard — I went to see her live, it was really impressive.”

POST-WIN ANTHEM

Harris “A-Team,” Travis Scott. “Because that’s us!”

Daniels “Big Rings,” Drake and Future. “I really hope — fingers crossed — we’ll be hearing that when we get back to the locker room.”

Tiki Touchdown

The rapper, who co-owns Effen Vodka, shares an exclusive cocktail recipe that’s perfect, he says, for “watching Cam Newton dab all over the end zone.”

50 CENT’S SUPER BOWL SIPPER

1 part Effen Vodka

1 part pineapple juice

1 part lemonade

1/2 part orange juice

Pineapple wedge and cherry for garnish

Add all ingredients to a shaker with ice and shake well. Pour into a rocks glass and garnish with pineapple wedge and cherry.
Nick Jonas Goes To The ‘Dark Side’

The music-cum-movie star takes on “sadistic” fraternity hazing in Sundance fave Goat — and learns about his own brothers along the way

BY ALEX GALE

Nick Jonas ain’t on Disney anymore? In the first few minutes of new movie Goat, he snorts coke and plots a foursome. But the film, an unflinching look at fraternities, takes a much darker turn after that: Jonas, 23, who plays the older brother of a new pledge, participates in horrifying scenes depicting hazing gone wrong.

After premiering to strong reviews at the Sundance Film Festival in January (and picking up a $2.25 million deal from Paramount Home Media), Goat has yet to announce a theatrical release, but it’s a big-screen breakout for Jonas, who also stars in Audience Network’s series Kingdom.

Jonas sat down with Billboard to talk Goat, his “nearly finished” second solo album and brotherly love (and tension).

Q&A

What attracted you to this movie?
The questions we’re asking — about masculinity, fraternity culture, its dark side — and the relationship between these two brothers. It really reminds me of my brother Joe. He’s my best friend. In Goat, the key in the relationship is that both brothers admire something in the other. Even if Brett, my character, can’t be as loving as he is with Brad at the beginning of the film around his fraternity, that love is there.

Brett puts a lot of pressure on Brad to be a part of his frat. Did you feel similar pressures before you left the Jonas Brothers?
Actually, we had to relearn how to be family once the group ended, which was a conversation I initiated. There were a couple of months where we had to figure out how to just have a relationship outside of our work. It took time. It was a real thing. Everything’s fine [in Goat] with Brett and Brad until Brad pledges the fraternity — then we have to learn how to be brothers in a new environment. If you have brothers, or people close enough that you would call them brothers, this film is going to make sense to you.

Goat has some hard-to-watch scenes. Which was the most difficult to film?
The scene where we pull Brad out of his dorm and make him eat shit in the bathroom. That was really hard — just real sadistic and twisted.

If you went to college, would you join a frat?
Probably not after having made this film. [Laughs.] Not if it meant I would subject myself to hazing and humiliation. But also, I want to make it very clear that this is not an indictment of fraternity culture. Similar situations happen in the sports setting — there’s hazing there too. I would have loved to have had a traditional college experience, though.

Is it hard getting back into music mode after filming an intense movie like this? How do you balance your two careers?
I’ve been really inspired by Lady Gaga and the strides she has made in the acting space. I’ve been shooting [the third season of] Kingdom for a couple of months, and then the focus shifts to music for the summer — the new record, new single and tour. Then there’s some projects I’ve had my eye on for fall and next year on the acting side. Judd Apatow came to the Goat screening — that’s a guy that I would kill to work with.

How’s your next album going?
I’m nearly finished. I had to get really vulnerable and push myself. When people hear it, they’ll see it’s coming from a really honest place. It has been a complicated year but an amazing year. In my personal life, a lot has changed and a lot has been challenging, and I think the record does a great job telling that story. I played [Joe] the record; his input was very helpful.

Nick Jonas (center) and his fraternity brothers take it too far in Goat.
Congratulations Vittorio and Vincenzo of V² (pronounced V Squared) on the success of your debut album *We Are V²* and being named Digital Radio Tracker’s *Breakout Rock Artist of the Year*!

Four songs from *We Are V²* hit Top 15 on Billboard’s Hot Singles Sales Chart!

Four songs from *We Are V²* hit #1 on Digital Radio Tracker’s National Rock Chart!

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Or directly from Vittorio and Vincenzo’s web store at [https://www.vsquar\ed.rocks/store/](https://www.vsquar\ed.rocks/store/)

Winner of 7 (Seven) Los Angeles Music Awards!
“Y'all know y'all are dead wrong to have that dude play M.J. If that's the case let me be Superman.”
— CHRIS BROWN
The rapper reacting on Twitter to white actor Joseph Fiennes being cast as Michael Jackson in a British TV comedy.

“The ghostwriter told me!”
— MEEK MILL
The rapper explaining on Instagram how his new Drake diss track "War Pain" responded so specifically to lines from the 6 God's "Summer Sixteen," released just hours prior.

“How many people here thought you would like Justin Bieber?”
— JUSTIN BIEBER
The star speaking to the crowd at L.A. hotspot 1Oak, where he performed an impromptu set.

“I wasn’t keeping up with politics last night, the caucuses and stuff — I was on a How to Get Away With Murder binge.”
— FABOLOUS
The hip-hop veteran at Public School's New York Fashion Week Men's show.

“It’s so heavy I can’t lift my arm up!”
— MARIAH CAREY
The singer telling E! News about her 35-karat engagement ring from Australian billionaire James Packer.

“I think Donald Trump is evil like America is evil, and in order for America to keep up with itself it needs him.”
— AZEALIA BANKS
The rapper explaining on Twitter why she’s endorsing The Donald.

BRAND-NEW FACE

FLEUR EAST: SIMON COWELL’S NEW DIRECTION

NAME: Fleur East  FROM: London  AGE: 28

BACK STORY: At 17, East (yes, that's her real name) made it past X Factor U.K. auditions with her girl group Addictiv Ladies in 2005 — much to judge Simon Cowell’s skepticism — but only lasted a week on the show. Still, it sparked a hunger: “I knew from that moment that music is 100 percent what I wanted to do,” the singer-rapper-dancer says.

SECOND CHANCES: After a stint at journalism school, East eked by as a session vocalist and waitress. “It got to a point where I had to take my final shot or switch to a different career,” she says. She took a friend’s advice to audition for The X Factor in 2014 again, this time as a solo act. “Simon said to me, ‘We don’t want to repeat the last time,’ ” she recalls. “I thought, ‘Great, thanks, no pressure.’ ” But East rose to the challenge and then some: She came in second place — thanks to a performance of Mark Ronson’s “Uptown Funk!” that hit No. 1 in the U.K. iTunes store — then signed with Cowell’s Syco imprint in 2015.

UP NEXT: East closed her breakthrough 2015 by dropping her Tina Turner-meets-James Brown debut, Love, Sax & Flashbacks, in the United Kingdom, and now has an eye on U.S. domination with ’80s-funk-inspired single “Sax.”

There were times I didn’t believe this would happen, and I would just give up a little bit,” she says. “Now it’s like I’m living a dream.”
— STEVEN J. HOROWITZ
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The New Rock Stars

What matches with gold? On music’s biggest night, it’s emerald, the jewel that has bedazzled everyone from Beyoncé to Lady Gaga.

BY SHANNON ADDUCCI
PHOTOGRAPHED BY HANNAH WHITAKER

1. COOMI pear-shaped emerald and diamond Trinity pendant, $700,000; neimanmarcus.com. 
2. SUTRA Colombian emerald and rose-cut diamond necklace, $325,000; sutrajewels.com. 
3. NINA RUNSDORF briolette-cut emerald and rose-cut diamond pendant with rose-cut diamond chain, $60,000; modaoperandi.com. 
4. NINA RUNSDORF Colombian emerald and diamond earrings, $136,000; modaoperandi.com.

DIAMONDS BE DAMNED
Lady Gaga wore an emerald pendant and matching emerald earrings by Lorraine Schwartz at the 2015 Grammy Awards.
Highly Suspect Suits Up For The Grammys

The first-time nominees give Billboard a sneak peek as the rock stars shop for their red carpet debut

BY JASON CHEN

WHILE JONAS, ONE OF THE WORST winter storms in recent memory, effectively shut down New York with more than two feet of snow, the Brooklyn-based rockers of Highly Suspect made their way to John Varvatos’ Soho boutique to get styled for the Grammy Awards. In a year of firsts, which began with the band’s debut LP, Mister Asylum (300 Entertainment), and culminated with nominations for best rock album and best rock song, vocalist-guitarist Johnny Stevens, drummer Ryan Meyer and bassist Richard Meyer also experienced being dressed by a designer. “We’ve come into the store before, but only to look,” says 30-year-old Ryan, who along with his bandmates has a penchant for T-shirts and dark denim. “As far as personal style, I’m not one to get suited up, but the Grammys are the biggest event of the year.”

For Varvatos, who has drawn inspiration from music throughout his more than three-decade-long design career, and also partnered with Republic in 2014 to launch John Varvatos Records, the opportunity to dress the upstart artists was a no-brainer. “As a rock band, they represent the same value of going against the grain that our brand was founded on,” says Varvatos, who was behind Dierks Bentley’s 2015 awards look and John Legend’s tuxedo at Clive Davis’ party. “We didn’t push for a particular look or uniform. It’s about dialing into their personality with the clothes.”

1. Signature Shades
Stevens, 29, selected his final touches at the Varvatos boutique in London while on the band’s U.K. tour, including a pair of tortoise-shell sunglasses that are a departure from the Ray-Ban aviators he typically favors. “I want my sunglasses to be a little louder — these have a cool green/blue shade that reminds me of my favorite Fender guitar picks.” Bowery Square sunglasses, $295/JohnVarvatos.com

2. Getting Fitted
“The clothes obviously are stylish,” says Stevens, “but we’ve also had the pleasure of knowing John a little bit, which made the experience that much better.” Twins Richard (left) and Ryan tried on and walked away with the first look that caught their eyes, only changing the shirt options.

3. A Cut Above
Rich, 30, decided on a gray wool three-piece suit, but opted to rough up its genteel vibe by pairing it with Chelsea boots in a fabric reminiscent of reptile skin and a black V-neck T-shirt instead of a button-down. “The dress shirt’s a great look,” he says, but it’s “just too formal.”

4. Blues Man
Almost immediately upon entering the store, Ryan was struck by the get-up on one of the floor mannequins: a navy tuxedo jacket with contrast peak lapels, worn over a blue navy dress shirt. After trying on the outfit (which needed only the slightest tailoring), he made the look his own by wearing it over some skinny John Varvatos jeans with just a hint of stacking at the ankle.
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“I WANT TO WIN THEM ALL”

In 2014, Kendrick Lamar shrugged off an across-the-board Grammy snub of his album Good Kid, M.A.A.D City because, he now reveals, it was ‘not my best work.’ But today, fiercely championing his ‘great’ To Pimp a Butterfly, the Obama-endorsed hip-hop visionary fully intends to collect on a near-record 11 nominations.
Kendrick Lamar is wearing black sandals and white socks. It’s not a look that you associate with rappers — or with anyone, really, except possibly Alpine butterfly hunters. And yet here is Lamar, striding socks-and-sandals-first through a studio that sprawls across the second floor of a funkily dilapidated warehouse building just east of downtown Los Angeles.

Lamar has come to this scruffy corner of the city’s Arts District for a photo shoot. Someone turns on a stereo, blasting a playlist Lamar chose himself, a mix of vintage soul and old-school hip-hop: Bill Withers’ “Harlem,” Rick James’ “Give It to Me Baby,” De La Soul’s “Me, Myself and I,” 2Pac’s “All Eyez on Me.” Lamar sits down in front of a mirror to get a quick haircut from one of his friends, who has brought along an electric trimmer. Another of Lamar’s friends pipes up: “Those are some interesting huaraches, Kendrick. I didn’t know you wore sandals.” Lamar chuckles. Maybe, someone suggests, Lamar will start a new footwear trend. The rapper grins. “This look?” he says. “No one can make it trendy.”

Perhaps not. But then again, the story of Lamar’s career is one of improbable trendsetting — of transforming the marginal into the popular, of smuggling counterculture into the cultural mainstream. He was a darling of the cognoscenti — the leading light of the Los Angeles-based Black Hippy collective, a favorite of rap-Internet nerds — before his 2012 major-label debut catapulted him aboveground and made him a star. That album, Good Kid, M.A.A.D City, was riveting and ambitious, a gangsta bildungsroman about Compton street life whose cinematic sweep justified its heady subtitle: “A short film by Kendrick Lamar.” His second album aimed even higher. To Pimp a Butterfly, released last March, is a monument to maximalism, based, seemingly, on a determination to cram in as much music, as many ideas and emotions, as its 78:51 running time will bear. There’s hip-hop and soul and funk and jazz, autobiography and aggropop and history and reportage, politics and punchlines, exultation and anger, joy and suffering,
James Brown and James Baldwin. It was a self-conscious tour de force, and an undeniable one, instantly canonized by critics. It reached No. 1 on the Billboard 200 and has sold 797,000 copies and counting, according to Nielsen Music.

To Pimp a Butterfly has elevated Lamar, a diminutive (5-foot-5) 28-year-old who raps in a cartoon pirate’s rasp, to a plateau that few musicians attain. He is not just pop’s most acclaimed artist. He is the de facto leader of a left-field movement that is galvanizing hip-hop. He has stepped into the heroic-prophetic role previously occupied by some of American music’s most illustrious figures: Aretha Franklin in 1967, Marvin Gaye in 1971, Chuck D in 1989. In fact, the arrival of To Pimp a Butterfly at a moment of intense national reckoning with issues of racial justice has made Lamar the kind of music idol who transcends music. To be sure, he’s a fearsome rapper, capable of out-spitting anyone alive. But he also is an existentialist bard whose work can sit comfortably alongside acclaimed literary voices of present-day black protest, writers like Claudia Rankine and Ta-Nehisi Coates. Perhaps most surprising: Lamar is the toast of the music biz. On Feb. 15, the industry will gather for the 58th annual Grammy Awards at Los Angeles’ Staples Center, just 14 miles due north of Compton. Lamar goes into the ceremony with 11 nominations, one shy of Michael Jackson’s record dozen in the post-Thriller year of 1984. Those nominations represent the unlikely consensus that has formed around Lamar, uniting bizzers and bohemians, Taylor Swift and Black Lives Matter protestors. The recognition is “long overdue,” says Pharrell Williams, who co-wrote and co-produced “Alright,” which is up for four Grammys. “His music is a part of the conversation,” he adds, crediting Lamar’s “fresh approach” to addressing “exhausted subjects.”

Says Lamar: “The album just had a deeper impact than I expected, because it touched so many homes, and not just in my own community. I guess I’m just speaking words that need to be heard in these times.”

LAMAR IS AN AMIABLE GUY WITH A quick smile, but he’s at his most effusive onstage and in the recording booth. Out of the spotlight, in the company of strangers, he can be diffident; glad-handing isn’t his thing. But surreal times call for extreme measures, which is why Lamar devoted several weeks on either side of the new year to an industry charm offensive. He taped a concert for the venerable PBS live-music broadcast Austin City Limits and made the rounds to NPR, The New York Times and other press outlets. In short, Lamar has undertaken an old-fashioned Grammy lobbying campaign. He makes no bones about his desire to run the table at the awards. “I want to win them all,” he says.

He has been down this road before. In 2014, Lamar received seven Grammy nominations. He was shut out. In three big categories — best new artist, best rap album and best rap performance — Lamar lost to Macklemore & Ryan Lewis. Lamar’s Grammy snub was greeted by such hue and cry that Macklemore apologized to Lamar in a text message that he then posted to Instagram, quasi-disavowing his own victory, a move that some saw as unseemly — a white rapper making politically correct noises while reaping the...
rewards of privilege. But Lamar took the apology gracefully.

“[The Grammy defeats] would have been upsetting to me if I’d known that was my best work, if I had nothing new to offer,” he says. “Good Kid, M.A.A.D City is great work, but it’s not my best work. To Pimp a Butterfly is great. I’m talking about the connection the record made. Good Kid, M.A.A.D City made a connection. But To Pimp a Butterfly made a bigger connection.”

Lamar hopes that connection will extend to Grammy voters — and not, he says, merely for his sake. “It’s bigger than me. When we think about the Grammys, only Lauryn Hill and Outkast have won album of the year. This would be big for hip-hop culture at large.”

Lamar’s Grammy fate remains to be seen. But there’s no doubt that the success of To Pimp a Butterfly is a watershed moment for hip-hop’s “new generation” — an exclamation point marking rap’s turn in the direction of vitality can be traced — you guessed it — to the Internet. “I feel like there are more vital ways to engage the public, and one of them is the Internet. ‘I feel like there are more vital ways to engage the public, and one of them is the Internet.’

For years, the default posture of rappers has been to reject role-model status. To embrace the responsibility that comes with a lofty perch, as Lamar does, long has been viewed as gauche and pretentious.

It’s one of many things that distinguishes Lamar as a hip-hop classicist. Much of today’s hip-hop speaks the Esperanto of the Internet, the language of the meme, the quick hit; Lamar specializes in longform, spinning yarns that sprawl like a film or novel. When asked about the Internet-fluency of rappers like Drake and Kanye West (whose recent single, “No More Parties in L.A.,” Lamar guested on), he laughs. “That’s not my talent,” says Lamar. “Those guys, they’re gifted in that department. Hopefully, I’ll get them talents. But for now I’m stay in my lane.”

That lane, among other things, runs backward to the hallowed past. To Pimp a Butterfly mixes the deft beats and production of collaborators like Sounwave, Flying Lotus and Williams with a live-band excavation of soul and funk that Lamar heard on his parents’ turntable growing up. The result is a big, burly mix that draws heavily on the protest sounds of the ‘60s and ‘70s black power heyday: James Brown and P-Funk, free jazz and Black Arts Movement spoken word, and Sly Stone, who gave Lamar his priestly blessing when the two met recently. (“Sly told me: ‘It’s in you.’”) Lamar was determined to make these musical sources feel new, and now. “I wanted to have a time capsule on the record,” he says. “But I knew it would be fresh because a fresh kid is doing it. I said: ‘That’s what’s going to make it new — my lyrics and my words.’”

To many, including the voters with whom Billboard spoke, Kendrick Lamar is the frontrunner for album of the year, where he’s up against Taylor Swift, The Weeknd, Alabama Shakes and Chris Stapleton. The 2014 Grammy Awards — in which he was shut out of seven categories, and lost best rap album to Macklemore & Ryan Lewis — presumably will be weighing on voters’ minds. “Being the underdog that didn’t get the credit helps him this year,” says Daniel Glass, founder of Glassnote Records and a Grammy voter.

But To Pimp a Butterfly, which would be only the third hip-hop album to ever take the top prize, is by no means a lock. Voters might reward its sophistication — or be alienated by it. “There’s jazz in there, and that’s why I respect it,” says Glass. “But are there hit songs on the radio right now?”

Says voter and veteran label executive Livia Tortella: “You could have a lot of people saying, ‘I don’t get this at all.’”

And then there’s the competition. Swift may be one of Lamar’s biggest fans, but here she is his greatest foe. “She has been great for our business,” producer and Grammy voter Harvey Mason Jr. says of Swift’s tough stance on streaming and loyalty to independent label Big Machine. “That helps her gain more fans.”

And Glass calls her album 1989 “an incredible body of work.”

Still, as Mason points out, the success of the Straight Outta Compton movie on top of the praise for Butterfly helps create a sense of a rising tide for Lamar. “A lot of urban music has been showcased on a grand scale this [past] year,” he says. “That definitely helps.” —NATALIE WEIENER
Lamar wears an Enfants Riches Deprimes sweatshirt and Acne Studios jeans and jacket. For exclusive videos that include Lamar discussing the influence of his childhood on Butterfly, go to Billboard.com or billboard.com/ipad.
Take “King Kunta,” the percolating single co-produced by Sounwave, Michael Kuhle and Lamar’s longtime friend, multi-instrumentalist/rapper Terrace Martin. It’s an exuberant boast, a declaration of supremacy, complete with scathing disses (“I don’t want you monkey-mouth mother—ers sitting in my throne again”) and witty quips directed at rappers who rely on ghostwriters (“I swore I wouldn’t tell/But most of y’all share bars like you got the bottom bunk in a two-man cell”). But the song takes on much more: questions about ambition and desire, about the siren call of fame and the score-settling in the hood, about self-love and self-doubt. All of this is elaborately woven together with allusions to icons of African-American music and culture — Alex Haley’s Roots, Brown’s The Payback, Parliament’s “Give Up The Funk,” Michael Jackson’s Smooth Criminal. The song clocks in at slightly less than four minutes, but it toggles through centuries of history. Also: It’s stone funky.

One line in “King Kunta” stands out: “Stuck a flag in my city, everybody’s screaming ’Compton.’” All of Lamar’s music is to some extent about his hometown, about a thoughtful young man navigating the tules and pitfalls of a place scourged by racism and violence. Lamar was born in Compton on June 17, 1987; the name on his birth certificate reads Kendrick Lamar Duckworth. (His parents named him after Eddie Kendricks, co-founder of The Temptations.) The touchstones of Lamar’s biography are well-known to fans: how, at the age of 8, he watched Tupac Shakur and Dr. Dre filming the “California Love” video just down the street from his house; how he made straight A’s at Compton’s Centennial High School; his meteoric rise from teenage mixtape rapper to Top Dawg signee to Dre protege.

Of course, it was Dre and his N.W.A bandmates who made Compton mythic. There’s no mistaking the fact that Lamar has become N.W.A’s heir: You can draw a straight line from the infuriated war-cry of “F— Tha Police” to Lamar’s words in “Alright”: “We hate po-po/ Wanna kill us dead in the street, for sure.” Lamar’s anthems of black pain and black transcendence have hit hard in the aftermath of Ferguson, Mo., Sandra Bland and Tamir Rice. But if you ask Lamar’s collaborators, they’ll tell you the reach ofTo Pimp a Butterfly transcends its racial politics.

“It’s not just a black thing,” says Thundercat, the bass virtuoso who anchors the low end on Butterfly. “It’s everybody’s struggle he’s presenting. What Kendrick is saying on a song like ‘Alright’ — people need to hear that message. I was in Paris during the [Nov. 13, 2015, terror] attacks. I feel like this album has been the soundtrack to every last thing that has been happening in this world.” The sentiment is echoed by saxophonist Kamasi Washington, whose Coltranean wail can be heard throughout Butterfly. “Audiences are looking for truth right now,” says Washington. “That’s the demand that Kendrick’s addressing.” (Washington was a beneficiary, you might say, of the Kendrick Effect: His 2015 jazz opus The Epic was one of the year’s breakout critical hits.)

To Pimp a Butterfly came together in long, late-night jam sessions in several recording studios, in particular one “undisclosed location” — a downtown Los Angeles spot that Lamar calls “our own little secret dungeon hideout.” That place is still a gathering spot for Lamar’s comrades: Thundercat, Martin, Sounwave, Flying Lotus and others. Lamar often drops by. Does that mean he’s working on new music?

The way people look at me these days — that’s the same way I looked at President Obama before I met him. We tend to forget that people who’ve attained a certain position are human.”

“I’m getting together with them all the time — but it’s not for my sessions,” he says. “I might just go in and sit and just vibe.” But does Lamar know where he’s headed on his next album? “As far as content, what I want to get to is saying on a song, it’s surely a blessing,” raps Lamar. “As I lead this army, make room for mistakes and depression.”

“I’ve felt that pressure in Compton, looking at the responsibility I have over these kids,” he says. “The world started turning into a place where — where so many were getting no justice. You got to step up to the plate. ‘Mortal Man’ is not me saying, ‘I can be your hero.’ ‘Mortal Man’ is questioning: ‘Do you really believe in me to do this?’”

Lamar says: “The way people look at me these days — that’s the same way I looked at President Obama before I met him. We tend to forget that people who’ve attained a certain position are human. When [the president] said to my face what his favorite record was — I understood that, no matter how high-ranking you get in this world, you’re human.”

Lamar’s time with Obama taught him something else, too. “No matter how high the pedestal you reach, we all still like a beat,” he says. “Even the president has got to hear that snare drum.”
THE ACCIDENTAL STAR

CHRIS STAPLETON WAS CONTENT WRITING SONGS AND PLAYING IN THIS BAND OR THAT. THEN HIS FATHER DIED, AND HE WAS DRIVEN TO RECORD TRAVELLER. A NO. 1 ALBUM AND THREE GRAMMY NOMINATIONS LATER, HE’S THE KING OF COUNTRY. THE SECRET TO HIS UNLIKELY SUCCESS? “THERE IS NO SECRET. THE SECRET IS TALENT”

BY ROB TANNENBAUM
PHOTOGRAPHED BY MILLER MOBLEY

IN MAY 2015, WHEN MERCURY NASHVILLE RELEASED Chris Stapleton’s debut album, Traveller, the record became a favorite of music elites: finally, a Nashville singer with soul and no songs about bikinis and tailgating. That underdog stature ended abruptly in November, when Stapleton, to the astonishment of everyone (especially him), won three Country Music Association (CMA) Awards. He even stole the show, singing two songs with his pal Justin Timberlake. In the aftermath, his album went to No. 1 and received three Grammy nominations, including album of the year, and he played Saturday Night Live. In August, he and Hank Williams Jr. will co-headline a tour of 15,000-seat amphitheaters. Quite a rise for a guy who six months ago was playing for 1,000 people each night.

Stapleton, 37, a burly, bearded son of a Kentucky coal miner, wrote country hits for Kenny Chesney and George Strait but spent most of his time singing either Southern rock (with The Jompson Brothers) or bluegrass (with The SteelDrivers). He cut Traveller with Dave Cobb, who has produced country outliers Jason Isbell and Sturgill Simpson, and a band that includes his wife Morgane, who is also a singer-songwriter. Here’s the inside story on how the death of Stapleton’s father led him to make Traveller, and how it became the surprise hit of 2015.

Brian Wright, senior vp A&R, Universal Music Group Nashville
I met Chris 12 or 13 years ago. He had a shaved head and no beard. Chris always told me he didn’t want a record deal—he just wanted to be a songwriter. Every time I asked, he said, “I don’t want a record deal.”

Chris Stapleton, singer-songwriter I played in a rock’n’roll band. I played in a bluegrass band. I had other things I wanted to do, besides country music. And then a switch was flipped. My dad died
“I didn’t expect to win any CMA Awards. It’s the superstars who usually win,” says Stapleton, photographed Jan. 13 at SIR in New York.
“We showed up at the crack of noon, had a cocktail or two and played music whenever the spirit led us.”
—CHRIS STAPLETON

Dave Cobb, producer We had an instant bond over guitars and cars. Making the record felt like we were playing hookey.

Stapleton We showed up at the crack of noon, ate some lunch, had a cocktail or two and played music whenever the spirit led us.

Cobb You have a bunch of hillbillies in the studio, ordering food and drinking and goofing off. We wouldn’t start recording until 8 or 9 at night. Then we’d goof off again. It seemed way too easy.

Wright Usually in this town, you go into the studio at 10 a.m., you track one or two songs, then you break for lunch, and at 2 p.m., you track another song or two.

Cobb When we recorded “Was It 26,” the band was checking their microphones. We said, “Whoa, that should be on the album.” We ran the song a second time, then ended up using the first take.

of complications from type 2 diabetes in October 2013. When a parent dies, it changes you. You view your own mortality. It’s like an “I’m next” kind of thing. Not in a grim way.

Bobby Bones, syndicated radio host I had Chris on my show four or five times before Traveller came out. People said, “You shouldn’t have a no-name on.” We looked at the research on tune-ins and tune-outs, and when Chris played, nobody tuned out.

Wright I was sitting in my office, hearing country song after country song with the same melody and same lyric. Then somebody played me a song Chris was singing on. I called him up and we went to lunch, talked for an hour about our kids. I said, “Chris, come make a country record.” He goes, “I need to talk to Morgane.” I got in my car and drove down West End Avenue back to the office, and Morgane called me and goes, “You son of a bitch. I told him two weeks ago to call you and discuss this.” I said, “Is that a yes?”

Stapleton I loved the sonic quality Dave Cobb got on Sturgill Simpson’s records. I wasn’t sure you could still make records that sound like that, like older records I had in my head. Some people you just can’t work with — personalities rub. I went over to his house to see if we could stand each other.

Charlie Daniels, country-rock legend who recorded the original version of “Was It 26” Country is going through a phase where it’s more image than music. I’ve been doing this a long time. When the music gets in trouble, it goes back to its roots.

Stapleton Two days in, we had six songs done, start to finish. Made the entire record in a week, then had another week to mix it.

Cobb There are minimal overdubs on the album. When you have a singer like Chris, you don’t have to cover up anything. And Morgane is one of the best singers on the planet.

Wright Chris walked into my office with a bottle of bourbon and a copy of the record. He said, “We mastered this yesterday. I want you to hear it.” I’m not going to lie — I cried. We sat there the whole night, listening to the record and drinking the whole bottle.

Cindy Mabe, president, Universal Music Group Nashville The marketing timeline started as the album came out in May, not in front of its release, which is different than normal. We looked at it as a body of work, not just a single. People in Nashville already respected Chris, and once they heard Traveller, word-of-mouth kick-started the album.

Stapleton We sold 27,000 records the first week. We played David Letterman, Seth Meyers, Stephen Colbert.

Morgane Stapleton It was a steady build. And then, November...

Stapleton I didn’t expect to win any CMA Awards. I was just going to have fun and play my songs. We rehearsed with Justin Timberlake for a day or two.

Morgane Stapleton There was some apprehension before we rehearsed with Justin. But after five minutes of rehearsing, that all melted away.

Wright I thought Sam Hunt and Thomas Rhett would duke it out for best new artist. When Chris won that one right off the bat, I said to my wife, “This could be interesting.”

Cobb When Chris won the first award, he choked up a little bit. The second award, for album of the year, I came up with him and I choked up. Then Chris got another award, and he choked up again.

Stapleton Then the album went back into the chart at No. 1. Doesn’t suck!

Morgane Stapleton Justin threw an afterparty. My feet hurt by the end of that night — or the beginning of the morning.

Wright I left straight from the party to the airport and played in a golf tournament at 8 a.m. the next day. It was the longest I’ve ever stayed up and continued to drink. It was worth it.

Stapleton The lesson is, make music that you love. A lot of people get in trouble when they do what they’re told to do because they want to be famous. No one has ever forced me to do anything.

Wright People say the pendulum is swinging back to traditional country music. I don’t buy it. Traveller isn’t a hit because it’s traditional. It’s a hit because Chris is the best singer in Nashville.

Cobb There is no secret to Chris’ success. The secret is talent; the secret is songs.
WHO WILL WIN — AND WHOM TO ROOT FOR

TWO BILLBOARD CRITICS SURVEY

THE FIELD, FROM LAMAR VS. SWIFT
TO DYLAN VS. MANILOW, WITH A
WARY EYE ON THE “BECK FACTOR”

ILLUSTRATIONS BY REMIE GEOFFROI

Jody Rosen Is this Kendrick Lamar’s year? The stars seem to be aligned for Lamar, who has a near-record 11 nominations. \textit{To Pimp a Butterfly} was the year’s most acclaimed album. It’s contemporary, but its mix of vintage sources nods in the direction of the “real music” hallowed by the core Grammys voting bloc. A vote for Lamar will also redress the awards’ historical neglect of hip-hop and make up for his snubbing at the 2014 Grammys. Lamar has spent several weeks on an old-fashioned Grammy lobbying campaign. He even released a video of his pilgrimage to the White House, where he met with President Barack Obama in connection with an inner-city youth-mentoring initiative. And in this year of Black Lives Matter protests, Lamar’s anthems of black pain and transcendence caught the spirit of the times.

Carl Wilson Yes, the nominating committee has set the table for Lamar to yank the cloth out from under Grammy voters’ past blunders. Despite its significance to the industry, Swift’s 1989 probably has crossed the overexposure threshold, seeming too much like 2014’s news. Still, in the album category we can never discount the Beck factor — voters’ tendency to snub the populist pick, as with Beyoncé last year. Alabama Shakes could benefit: They were best new artist nominees in 2013 and performed at the ceremony. Like \textit{Butterfly}, their \textit{Sound & Color} is a deserved critical darling. And since singer Brittany Howard is African-American, superficially the voters wouldn’t seem to be choosing white over black. It could be a more comfortable landing for those who lean retro and are made nervous by the harsher content on Lamar’s album. Likewise, I wonder what you think the chances are for The Weeknd, who along with Swift scored seven nominations: Can his pop-breakthrough momentum overcome voters’ distaste for his songs’ archly sleazy sex-and-drugs themes? And in the record of the year category, do he and Swift split the pro-Max Martin vote?

Rosen Yeah, I can envision a surprise Alabama Shakes album of the year victory. On the other hand, the Shakes are relative newcomers, and when Grammy voters spurn the populist favorite they tend to reward longer-in-the-tooth types, e.g., Beck, Herbie Hancock, Robert Plant and Alison Krauss. The list goes on. Still, I think \textit{To Pimp a Butterfly} is the most likely choice in that category. In fact, I reckon the “big four” awards will pan out as a four-way split: \textit{Butterfly}/Lamar for album of the year; “Uptown Funk!”/industry darling Bruno Mars for record of the year; “Blank Space” for song of the year, a bone thrown to both Swift and Martin; and, oy vey, Meghan Trainor, claiming the prize in an especially anemic best new artist field.

Wilson My predictions are very near yours, though along with a Shakes upset I could also imagine a surprise Lamar sweep. I’m wistful that D’Angelo probably doesn’t have a chance at record of the year, though that’s a strong field — anyone but Ed Sheeran, I say. What about the lower-tier races? For example, will this be the year that Justin Bieber finally gets to hold a Grammy thanks to Dr. Dre’s Compton, as if to atone for the Oscars’ sins. Meanwhile, I’m stumpming in spoken word for Patti Smith, who has never won a Grammy and perversely is not up for her own work but for narrating a Jo Nesbo audiobook. We wouldn’t want Jimmy Carter, who has been nominated eight times and won once, to get complacent, would we?

Rosen Agree that Lamar has most of the rap categories on lock. But let’s not forget about Common and John Legend’s “Glory,” Grammy bait par excellence with its biopic bona fides, tolling gospel piano and “safe” protest message delivered in civil-rights-era period dress. As for the undercard races, I’ll be watching to see who takes best traditional pop vocal album, a showdown pitting Tony Bennett against that celebrated lounge lizard Bob Dylan. Actually, I love both Dylan’s noir Sinatra tribute \textit{Shadows in the Night} and Bennett’s Jerome Kern songbook set \textit{The Silver Lining}. But I’m tickled by a category that puts Dylan, the most fearsome arch-hipster in pop history, in the uncool company of the other nominees: Josh Groban, Seth MacFarlane and Barry Manilow. Hashtag Grammy magic!

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MATCH?

ROSEN
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CONFESSIONS OF A GRAMMY VOTER

A PAIR OF INDUSTRY HEAVYWEIGHTS SHARE THEIR PREDICTIONS FOR — AND A FEW SMALL GRIEVANCES WITH — MUSIC’S BIGGEST NIGHT

‘It’s Not Just About The Music’

R&B and pop songwriter-producer, male, 30s, 17-year Grammy voter

TOO WHITE, TOO OLD, TOO MALE

“The voting bloc is still too white, too old and too male. I do see a significant difference from what it was three or four years ago — the voters are becoming more diverse in terms of minorities, females and younger ages — but there’s still a long way to go.”

‘INNOCENT, HEALTHY’ LOBBYING

“Taylor [Swift] made a great album. But when it comes down to actual voting, it’s not just about the music. Taylor stands up for causes that matter to artists and songwriters — and an important part of the Grammys is advocacy. When you show up at events to support what The Recording Academy does, that goes a long way with voters. It’s said there’s no lobbying or soliciting — I don’t want to call it ‘lobbying’ — but there is a kind of ‘innocent, healthy’ lobbying.

“What always plays on people’s minds is the last people who made an impression on them. We all have short attention spans. Let’s say in the case of album of the year, Alabama Shakes deserves it. But if Taylor Swift got invited to the Grammy...
Museum and she showed up and that’s my last impression ... when I see those names come across the ballot, I’m going to be thinking about Taylor coming to sing for us live.”

THE MACKLEMORE EFFECT
“If Kendrick [Lamar] wins, it would be wrong to say he won because people voted for him out of guilt — he wins because he made an album of strong material. People shouldn’t discredit his ability as an artist, writer and performer.”

HOW I WOULD CHANGE THE SHOW
“Why is R&B excluded from the main show so much? I feel bad for deserving R&B artists who don’t get the exposure. We’ll have LL Cool J host, but we can’t have R&B in the main show! You borrow R&B legends like Stevie Wonder for duets inserted only as parts in the main show, but you stick the R&B categories in the preshow? I don’t get it. Same with gospel. It’s sad because there are so many great R&B and gospel artists who need that one break that will bring so much more light to their genres. People say R&B is dying. Well, if it’s not getting the proper light, then you’re absolutely correct.”

WHAT I’D CHANGE ABOUT THE RULES
“I don’t understand how an artist can be considered a ‘best new artist’ if he or she first came out with a project two years ago. Best new artist consideration should cover whatever music an artist releases in the prior year — be it a single, EP or album. One project. That’s crucial and that’s one thing I’m going to fight for.”

SAM SMITH ... TORI KELLY?
 “[Capitol’s] Tori Kelly has the edge. [Chairman/CEO] Steve Barnett does a great job hosting and attending the right events to position his artists for victory opportunities — like Sam Smith last year. But I wouldn’t count out Meghan Trainor; [Epic Records CEO Antonio] “L.A.” Reid needs one of these trophies on his watch again — and I’m sure he has done some significant lobbying. But I’m also thinking that Tori and Meghan will cancel each other out and James Bay could win.”

ED SHEERAN’S BLACKSTREET MELODY
“I like all the record of the year nominations, but I would give it to Ed Sheeran. Last year, I thought he should have won something. I like his songwriting, but I particularly like ‘Thinking Out Loud’ because the melody reminds me of ‘No Diggity.’”

“I Voted For Kendrick’
Artist manager, male, 50s, 15-year Grammy voter

I WANT THE GRAMMYS TO BE GREAT
“I help organize a dinner at the Grammys for younger people in the industry, because I want the Grammys to be great. I invite successful people under 50, and particularly people in the rock world, because rock is very under-represented in the Grammys. There are probably more jazz voters than rock voters. And that’s because the younger part of the rock business doesn’t care as much as they should about the Grammys. They sometimes don’t think it’s their award.

And here’s why: The part of the music business that complains about streaming? It’s all old people! Diplo or Kygo or Skrillex? They’re not complaining about Spotify. They’re making millions and millions of dollars in the music business. They’re doing incredible! And that business is very different than the part of the business that the Grammys is perceived to represent.”

“It’s said there’s no soliciting [Grammy voters], but there is a kind of ‘innocent, healthy’ lobbying.”

KENDRICK WAS BOLD, STAPLETON WASN’T
“The Grammys usually get the big categories right, or at least more right than the genre categories. For album of the year, all five nominees are deserving. I personally love two of the albums: I love Chris Stapleton [Traveller], and I love Kendrick Lamar [To Pimp a Butterfly]. I like The Weeknd. I like the sound of the Alabama Shakes record, but I wish it had some choruses.

“And Taylor Swift ... I recognize that it’s an awesome record and I respect the unbridled ambition, but I’m kind of over the whole thing. Plus, she already won an album of the year Grammy, and my personal opinion is that Fearless had more artistry and less just going for the commercial jugular.

“I voted for Kendrick. I thought his record was bold in a way that Stapleton wasn’t. Kendrick could have made a pop album and sold 5 million copies. Instead, he made this crazy f—ing record. And I love it. The Weeknd’s record was real big, but my feeling is it won’t be that. The Nashville bloc is powerful and maybe they’ll sway the vote for Stapleton, but my guess is that it’ll probably come down to Taylor and Kendrick.”

A TOTAL GRAMMY SONG
“Ed Sheeran’s ‘Thinking Out Loud’ is so schmaltzy, that’s a total Grammy song. I voted for ‘Girl Crush.’ It’s powerful, and it became a country hit even without radio.”

THE GUY WITH THE LOOPS
“Best new artist? James Bay is the safe Grammy guy, because he’s authentic. Not a big Meghan Trainor fan, but she probably deserves it. Sam Hunt should win, though. He changed country music. Everybody has loops now. And he was the guy with loops.”

EVERYONE HAS AN AGENDA
“There’s one part of the Grammy process that I don’t think most people know about. In each category, the voters select 15 albums or songs to be nominated. Then there are committees for each genre, and those committees narrow those 15 nominees down to five. Which I think is wrong, and I’m on a committee! On top of that, the committee can actually replace two of those five records that people actually voted for with records that weren’t even in the initial top 5. My committee had, like, 15 people — producers, managers, etc. — and everyone had their own agenda. Myself included! In my category, at least one act that wasn’t in the top 15 ended up with a Grammy nomination.”

LOBBYING AND LIVELIHOODS
“I find that the lobbying for votes is actually more prevalent by the independent labels than by the majors. Independent artists in, say, the blues category will come right out and say, ‘Hey, vote for me.’ Which makes sense. If you’re a blues artist and you win a Grammy, that’s a very important thing for your livelihood. If Alabama Shakes wins a Grammy, is it really going to make that much of a difference in their career? Probably not.”

SO MASSIVE, SO FUN
“If ‘Uptown Funk!’ isn’t record of the year, something’s wrong. It’s so massive, so fun. And it’s a perfect example of a record of the year, but not a song of the year. Because it’s not a great song; it’s a great record. I feel like it’s ‘Uptown Funk!’ by a landslide.”
AND THE GRAMMY COMES FROM...

EVERY YEAR, FROM A STUDIO NESTLED IN THE San Juan Mountains, John Billings, 69, leads a three-man crew in handcrafting the music industry’s most coveted possession. Billings, who produces the 24K-gold-plated prizes in batches of 30, with each requiring roughly 15 hours of manpower, began his Grammy journey in 1976, when the Southern California native apprenticed with his best friend’s father, mold-maker Bob Graves. When Graves died, in 1983, Billings took over the business and now — through his company Billings Artworks, located in Ridgway, Colo. (population: 962) — creates approximately 580 Grammy Awards annually (including 230 Latin Grammys). The first trophies were made of lead, but today Billings uses his own special zinc alloy (which he named Grammium) to manufacture the Recording Academy’s laurels. The Academy pays him per Grammy, but Billings won’t divulge the fee: “I shared it once and I got chewed out,” he admits. His company also constructs two other trophies: the Annie Award, animation’s highest honor; and the NCAA equivalent of the Heisman Trophy, the John R. Wooden Award. After 40 years, what is the artisan’s proudest memory? “When Bob Dylan was handed his lifetime achievement award that I made, I burst into tears.”

BY NICK WILLIAMS • PHOTOGRAPHED BY BENJAMIN RASMUSSEN
For Billings, who plans to attend the 2016 Grammy Awards, the annual ceremony is “like watching your children” onstage. In 1991, he streamlined the design because “the older ones seemed to break a lot.” Today, each trophy weighs about 5 pounds and stands approximately 8.5 inches tall. The gramophones on the telecast aren’t the real thing. They’re recycled “stunt” Grammys — blank awards that “can be kissed and hugged and dropped,” as he notes. Once the Recording Academy provides a winners’ list, Billings and his team laser-engrave names onto plates and package the trophies. Then Billings personally drives the haul to the Academy offices in Santa Monica. Winners usually receive their customized prize within 60 days.

Opposite page Patrick Moore, who works with Billings, poured the heated Grammium into a bronze mold. 1 Billings in his Rocky Mountain workshop. 2 Kevin Hays sanded the iconic horn. 3 Jim Spear wet-sanded the 6-inch-by-6-inch base. 4 A stack of bells. 5 Grammium, a proprietary zinc alloy that Billings formulated and trademarked. 6 The finished product, marked individually with serial numbers. 7 Moore is a Lynyrd Skynyrd fan.
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EMERGING ARTIST

Emerging New Teen Singer/Songwriter

Mia Kylie Ditta is a 13 year old teenager from New Orleans, LA. If you listen to her songs you wouldn’t believe it. She has recently written and released songs on iTunes such as “The World Needs a Hero”, an inspirational song called, “Win It All”, and a Pop song called, “I’m Breaking Out” which is her anthem for breaking out into the music industry. Mia Kylie wants to be the standard and role model for future singer/songwriters.

Visit www.miakyleditta.com for more info and booking
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BEING RIHANNA MUST BE EXHAUSTING. IN America’s estimation of the pop princess — who research agency the NPD Group recently reported to be the most marketable brand spokesperson alive — she exists on the languorous edge of Carefree Black Girlness, all Instagrams from St. Barts, red carpet stunting and relaxed dismissals of thirsty men. For an increasingly frantic three years, however, the run-up to her eighth album, *Anti*, has been the one crack in her gossamer sheen; the repeated delays, seemingly random single releases and eventual leak wouldn’t bode well for any artist, even one of the most iconic of her generation. And indeed, the end product reveals that no matter how blessed we think Rihanna is, there’s something darker lurking beneath. As the album art denotes: Heavy lies the crown. *Anti* is evidence that behind the scenes, Rihanna’s beautiful life is a beleaguering endeavor, one destined to land a bad gal in a bout of depression now and again. Its muted mood and tempo may be initially disappointing for an artist who has been at the forefront of pop and, often, innovated it; it’s jarring to hear an album that, apart from the ebullient, dancehall-inspired “Work,” comprises low-key B-sides and ballads so directly situated within the hazy, weeded-out spectrum of rap and alt-R&B already overpopulated by lesser artists, from Jhené Aiko to Rihanna’s rumored lover Travis Scott. A closer listen, though, shows her harnessing the moody, intimate sounds for a purpose: to open up and let us peer into how complicated her adult life has become.

From the first bars of “Consideration,” a loping, patois pop number with SZA, Rihanna asserts that she’s through with acting as the world’s avatar, asking, “Darling, would you mind giving my reflection a break from the pain it’s feeling now?” It’s a plucky thesis that delivers as the album’s stony layers peel back, often alluding to tumultuous relationships via her smoke-cracked voice, which vibrates as low and strong as it ever has. “Kiss It Better” is a slinky ’80s ballad disguising a deeply depressing ode to ex sex that’s as lustrous and pained as a *Purple Rain* single. That album is, in fact, a touchstone throughout *Anti*: “Love on the Brain” is a doo-wop powerhouse sung in a Prince-adjacent falsetto — and is proof Rihanna has been working with some primo vocal coaches. Her voice on last-call ballad “Higher” is far less effective, however: She strains with the high register as she sings from the perspective of a burdened doyenne halfway through a drunk dial; what is meant to be an emotional effect teeters too far off-pitch (evidence on its own that inebriated voicemails are never a good idea).

Rihanna turns 28 on Feb. 20, so she’s marching headlong into her Saturn Return (which might explain *Anti’s* cover of Tame Impala’s “Same Ol’ Mistakes,” a song influenced by frontman Kevin Parker’s own astrological awakening) — *Anti*’s thoughtful self-assessment is natural territory for the age. Particularly resonant is her ambivalence toward men, as she alternately sexes and excoriates her partners; on “Needed Me” she scolds them over a seething DJ Mustard beat for catching feelings — “Didn’t I tell you that I was a savage?” she tosses off. One song later, “Yeah, I Said It,” she’s demanding her lovers to “get up inside it … homicide it” on one of Timbaland’s slinkiest bubble-bath beats in years.

Perhaps the most instructive track is “Sex With Me,” which closes out *Anti*’s Deluxe version and acts as a perfect denouement for an album meant to combat superhuman misconceptions of the world’s most desirable Bajan badass. After a 15-song-long look into the woman behind the mirror, she dismisses an unnamed dude (or perhaps, her fans), daring him to sink back into the idea of the Fantasy Rihanna with descriptive dirty talk. “Sex with me, so amazing,” she practically grins. “Stay up off my Instagram with your temptation.” And with that, Rihanna recedes back into herself, knowing that we’ll think of her whatever way we want, and even surer in the knowledge that she really does not give a f—.

—JULIANNE ESCOBEDO SHEPHERD
Sir Elton’s Quiet ‘Crazy’

WHAT A WONDERFUL CRAZY night that was,” sings Elton John on the title track of his 33rd studio album — a song that is neither crazy nor, to be frank about it, wonderful. It’s a jaunty piece of piano-pop about a night of youthful abandon, a scenario that’s sketched — as is often the case when the lyrics are by Bernie Taupin — in a mystifying jumble of images. (There’s a “greasy breeze from the chicken stand,” which sounds like a mood killer, but to each his own.) John does his best to infuse “Wonderful Crazy Night” with some giddiness, but the song refuses to get going — it lumbers and sputters.

The same is true of many of the songs on this album of the same name. It’s John’s third consecutively(man musicians turn to for elegantly made recordings album. The Diving Board (2013). On the new

set, though, John is aiming for something bigger and more vivacious. He’s reunited with longtime sidemen, like drummer Nigel Olsson, for songs with meaty 1970s AM-rock arrangements. It sounds good on paper, but the album unfolds as an undifferentiated wash of music, without the big toothsome melodies that have lifted John’s music for decades.

It seems unfair to blame a producer when the source material isn’t up to snuff. But you can’t shake the suspicion that Wonderful Crazy Night might have benefited from a more gonzo presence behind the mixing desk. John is aiming to revive the style of albums like Honky Cat (1972), but those records had an outlandishness, a blend of earnest schlock and winking camp, that is beyond the ken of a classy roots-rock whisperer like Burnett. Take the album-closing ballad, “The Open Chord.”

The song is dusted with the old John-Taupin magic: a charmingly crackpot lyric full of mixed metaphors (“You’re an open chord I wanna play all day! A new broom sweeping up the scenes I no longer play”), and a shapely chorus that John should by rights blast out like a Broadway showstopper. Instead, he delivers it subtly, demurely, tastefully. Where’s the fun — where’s the crazy — in that?

—JODY ROSEN

Singles

CANCO

TANFACE

SONY MUSIC

★ ★ ★ ★

Does a Latin boy band have a prayer? CNCO, the product of Univision and Simon Cowell’s reality show La Banda, isn’t taking chances with this catchy hit, built on the current chart-winning equation of romantic melodies over a reggaeton beat. Produced by Wilien, it’s not unique in sound or execution, but it’s immediately hummable — step one to boy-band success. —LEILA COBO

AKON

HYPNOTIZED

ATLANTIC RECORDS

★★★★

The Senegalese-American singer best known for his mid-noughts R&B hits, takes a different tack with this slow-wine Afro-pop-influenced tune, mellow enough for AC yet still worthy of a dance remix. After the success of Nio & Vina’s “Am I Wrong,” top 40 could be ready for an Akon renaissance. —NATALIE WEINER

ZAYN

TLOWNTALK

RCA RECORDS

★★★★★

Dropping One Direction’s MOR pop for the more critically respected PB & EAL, Zayn Malik tries for a slow-grinding Six Jam with his first solo single. His delivery, however, full of leftover pop-star eagerness, keeps the song stanchly pop. Still, the kaleidoscopic array of vocal loops and brooding beats is an enticing tease of his upcoming debut solo album, Mind of Mine. —JOE LYNCH

Savages

Adore Life

Matador Records

★★★☆☆☆

Post-punk gets an edgy (if occasionally monotonous) revival

IF BRITISH ROCKERS SAVAGES TRIED to pass as contemporaries of Bauhaus and Siouxsie & The Banshees, no one would have doubted them: They too have bat-cave sonics, an eccentric but hard-pummeling rhythm section, a monomanically warbling vocalist and a feral texturalist of a guitarist. Their second album sharpens their instrumental attack, while singer Jehnny Beth exposes her bloody heart — nearly every song addresses desire as a force that can destroy a lover’s identity. “Love is a disease/The strongest addiction I know,” she yelps in “Sad Person,” a tune that makes flirtation sound terrifying. Guitarist Gemma Thompson’s prickly, minor-key riffs can get repetitive throughout Adore Life, but they’re bracing in single doses, from the high-friction grind and crazed-sailor’s jig of a solo in “The Answer” to the fuzzy harmonics she spatters over the death-disco groove of “Surrender.”

—DOUGLAS WOLK

ST. LUCIA

Matter

Columbia

★★★★

Throwback Brooklyn synth-poppers make heartbeat sound huge

THE EARLY ’80S MOVEMENT KNOWN as new romanticism got its name in part because of its fixation on grandeur — the electrified hooks sounded impossibly huge, but the heartbeat and yearning embedded within somehow seemed even larger. The Brooklyn pop outfit St. Lucia’s second album takes those big ideas, pumps them full of synths and drama, and adds a few 21st-century flourishes. The result is a record that grabs its listener by the hand from the opening squiggle of “Do You Remember” and doesn’t let go until the drone that closes the twinkling “Always” finally fades. St. Lucia mastermind Jean-Philip Grobler sings with enough force to make even the simplest declaration sound like a plea from the bottom of his heart, adding gravitas to “Dancing on Glass” and the punchy “The Winds of Change.” St. Lucia’s splendid synth-pop allure has instant pop catchiness, but Grobler’s willingness to wear his lyrics’ romantic motivations like a badge of honor gives Matter a thrilling extra jolt. —MAURA JOHNSTON

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Everlasting congratulations and thanks
With love and gratitude
For all you have done for me and for the world

DAVID FOSTER
MAURICE, PHILIP, VERDINE & RALPH

EARTH, WIND & FIRE

CONGRATULATIONS ON YOUR 2016 RECORDING ACADEMY® LIFETIME ACHIEVEMENT AWARD

IT'S AN HONOR TO BE A PART OF YOUR AMAZING CAREER
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‘We Wanted A Band That Could Do Everything’
From ‘Shining Star’ to inspiring ‘Uptown Funk!,’ Earth, Wind & Fire’s rich legacy

BY GARY GRAFF

EARTH, WIND & FIRE’S PHILIP BAILEY, 64, IS in his car, driving on an errand through Rancho Cucamonga, Calif., some 40 miles east of Los Angeles. If he flicks on the radio, he could easily tune in to more than one Southern California station playing his band, likely something from the mid-1970s to the early 1980s, when hits like “Shining Star,” “After the Love Is Gone” and “September” dominated. Forty-seven years after Maurice White, 74, formed the multimember group in Chicago with younger brother Verdine White, 64, on bass and Bailey on vocals, EWF’s blend of R&B, rock, pop, jazz and gospel endures, sounding as contemporary as when it was first released.

That’s why the band — already inducted into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame — will receive a Lifetime Achievement Award as part of this year’s Grammy Awards. (The band has earned six previous Grammys between 1975 and 1982. It has had 16 top 40 hits and has sold 9.5 million albums during the Nielsen Music era.)

And the band plays on, co-headlining a tour with Chicago that will open March 23 in Jacksonville, Fla., and considering another album. (Maurice, who is still active in guiding EWF, retired from touring after a diagnosis of Parkinson’s disease in the ’90s.) Ahead of their Grammy honor, the kind of decisions that great bands and great artists make. Maurice had a fierce work ethic, and we learned from him to have that same work ethic. He was the consummate perfectionist.

First things first: Where did the name Earth, Wind & Fire come from?
VERDINE WHITE From Maurice’s astrological chart. [Born Dec. 19, 1941, the bandleader is a Sagittarius.] He has no water in his chart; he just has earth, air and fire, so he changed the band’s name to Earth, Wind & Fire. The original name was The Salty Peppers, but it just didn’t have a ring.

What was the concept behind EWF when the group began?
MAURICE WHITE I had a vision, and music was playing in my head that I wanted to bring through. What I had in mind was exactly what Earth, Wind & Fire became. There was an evolution, and as time went on, the sound was developed by the musicians that I brought into the group.

VERDINE We wanted to do something different, something that never had been done before. Maurice was still with [jazz composer-pianist] Ramsey Lewis, and he had an idea about starting a band that could do everything, and it morphed into quite an amazing thing.

PHILIP BAILEY We just wanted to be the best band in the whole world — that meant we wanted to measure ourselves against the greatest and make the kind of decisions that great bands and great artists make. Maurice had a fierce work ethic, and we learned from him to have that same work ethic. He was the consummate perfectionist.

What were some of your influences at the time?
VERDINE Everything. There was radio, WVON [Chicago]. I listened to Miles Davis, John Coltrane, Motown, The Beatles, Chick Corea, Stan Getz. My late father listened to Mahalia Jackson and Nat “King” Cole. We had a lot of music in our house.

BAILEY I was really enamored by female vocalists because of the emotion and passion they sang with. And instrumentally, artists like Miles Davis. As a singer, I’ve always mimicked instrumentalists in certain respects.

How hard was it to get that mix right?
BAILEY It was never overdone, you know? I think it was the power of the hook, the power of something that’s singable and commercial. And the element of surprise, too — giving listeners something that was unexpected, meaning the different chord progressions or rhythms or melodies that you don’t expect to be in a popular song.

A hallmark of the EWF sound is the blend of Philip’s falsetto and Maurice’s tenor. How did that come about?
BAILEY Initially we didn’t really know what parts me and Maurice were going to play. Maurice didn’t know if he was going to drum exclusively and I’d sing lead or what. That just evolved; it was easier for me and him to sing things than it was to go and explain it to someone else and take the time to teach people to sing it. We just melded together, like [R&B duo] Sam & Dave, and the sound of Earth, Wind & Fire became me and Maurice, vocally.
Can you pinpoint when the group finally found the sound it was after?

BAILEY That’s the Way of the World was the benchmark record. The band was a work in progress until then, but That’s the Way of the World is when we put together all the components of what Earth, Wind & Fire was to be.

MAURICE It had a strong, driving rhythm and easily remembered hooks, plus a new way of combining a lot of diverse elements so everyone found something they could relate to.

VERDINE It had that passion. It had that love, and it had that connection, and it was bigger than us.

That started the band’s golden — or, if you prefer, platinum — era, with seven million-plus-selling albums in six years and all those hit singles.

VERDINE We were just in the zone, like they say in sports. But by the time that success happened we had been out there for 10 years, honing our skills and everything. And we had support from the label [Columbia Records]. We were just doin’ it, doin’ it, all of us.

BAILEY I do kind of compare it to what ball teams talk about when they win pennants. Everything has to be clicking, not only the people you see [in the band] but the people behind the scenes — the co-writers, the musicians who played on the records but weren’t in the band [and] of course the record company. And it’s where people’s ears were at — the commercial ear at that time. Everything has to come together at the same time for you to have the kind of impact for as long as we did. Looking back on it now it’s an amazing feat, especially when you think the average life of bands is like a year-plus.

Did you think your records would cross over from R&B to pop audiences?

BAILEY We grew up color blind, musically. We didn’t care what color the musicians were, just whether it was good or not. And if we didn’t have that crossover audience, we probably wouldn’t be around anymore. I look out at our concerts and our audience is still 70 percent non-African-American. That says a lot. It says that Earth, Wind & Fire is definitely a multicultural kind of band, and we’re proud of that.

You earned your first Grammy with “Shining Star” in 1975 for best R&B vocal performance by a duo, group or chorus. What do you remember about that victory?

MAURICE I was so excited. The validation by the industry was gratifying. It felt like my position in the chain of musical history was being acknowledged.

EWF also made such an impact as a live act, with some spectacular shows. Where did that sense of staging come from?

BAILEY We went to see Broadway musicals together. And we were not only looking at the...
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LIVE NATION
musical onstage, but we were looking at the eyes of the people and what kept their eyes glued to the stage. We wanted to bring theater to the concert stage.

VERDINE We were doing a lot of interesting things with choreography. I would fly through the air like Peter Pan. And then we got magicians Doug Henning and David Copperfield and choreographer George Faison [The Wiz] to create shows with us.

With all that stuff going on, were there any Spinal Tap moments?

BAILEY One time we were on a raked stage and we were supposed to be in this pose, and people started sliding down the rake and wiped out. (Laughs.) But we didn’t have any serious mishaps.

Is there one EWF song that you think had the greatest impact?

VERDINE That would be “September,” for sure. We did that tune in one take. And that hook — “Badee ya!/Say do you remember?” — Maurice just ran out of words. And [songwriter] Allie Willis, who co-wrote the tune, said, “We have to put words there.” And Maurice said, “No, you don’t. As long as it feels good, that’s the most important thing. It’s how it feels.” Allie told me she learned a lot from that.

Was there a point when you realized the impact that EWF was having?

BAILEY Yeah. When they told us about this award! (Laughs.) But we have really become part of the institution of music, the musical legacy, and that’s pretty sweet.

Where do you hear EWF’s influence in contemporary music?

VERDINE Most recently I heard it in “Uptown Funk!” from Mark Ronson. When he got his BRIT Award last year he thanked us as his inspiration. I saw a piece on him on 60 Minutes, and he said we were one of his big influences.

What are you guys thinking about in terms of new music or a next album?

VERDINE We’re in the enviable position where we can sort of take our time. We’re not under the same pressure nowadays, and we can actually be more creative because these awards allow you to turn a page, kind of.

BAILEY We’re talking about doing a record of our classics with duets, with other artists on them. It’s just in the brainstorming stages.

VERDINE The main thing is just to be Earth, Wind & Fire and not approach it like, “We need to try and do this, try and do that.” We don’t need to do anything except be us.

---

**EWF’S TOP HOT 100 HITS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“LET’S GROOVE”</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>“SHINING STAR”</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>“AFTER THE LOVE HAS GONE”</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>“SING A SONG”</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>“BOOGIE WONDERLAND”</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>“SEPTEMBER”</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>“THAT’S THE WAY OF THE WORLD”</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>“GETAWAY”</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>“GOT TO GET YOU INTO MY LIFE”</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>“SERPENTINE FIRE”</td>
<td>13</td>
</tr>
</tbody>
</table>

Earth, Wind & Fire’s top 10 Billboard Hot 100 hits chart is based on actual performance on the weekly Billboard Hot 100 through the Jan. 16 ranking. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 10 earning the least. Due to changes in chart methodologies through the years, certain weeks are weighted to account for different chart turnover rates during various periods.

---

Lapidus, Root & Sacharow, LLP

CONGRATULATES

EARTH WIND & FIRE

ON THEIR

2016 RECORDING ACADEMY

LIFETIME ACHIEVEMENT AWARD

WITH BEST WISHES FROM

HENRY ROOT, GREG LAPI DUS, JEFF SACHAROW
AND THE ENTIRE LAPI DUS, ROOT & SACHAROW TEAM!
CONGRATULATIONS TO OUR FRIENDS AND BROTHERS IN MUSIC

PETER SCHIVARELLI - CRITTER MANAGEMENT
NUMBERS: ZAYN’S FIRST HIT

Former One Direction member Zayn Malik officially steps out on his own with his first solo single, “Pillowtalk” (credited simply to “Zayn”). The cut was released by RCA on Jan. 29 and opens at No. 1 on the Billboard + Twitter Top Tracks chart. It’s set to bow on the Billboard Hot 100 dated Feb. 20.

Fans of Malik were very engaged on Twitter, as he tallied 1.9 million mentions in the week ending Jan. 31 (up 332 percent), according to Next Big Sound. In the same period, he also logged 1.8 million retweets (up 381 percent).

The song drew 8 million in all-format radio audience during its first three days, according to Nielsen Music, and just misses debuting on the Mainstream Top 40 airplay chart. KIIS Los Angeles led with 41 plays in that span.

Industry forecasters suggest “Pillowtalk” could sell more than 200,000 downloads in the week ending Feb. 4, on its way to a possible top 10 debut on the Feb. 20 Hot 100. —KEITH CAULFIELD, GARY TRUST and EMILY WHITE

TOMORROW’S HITS

GRYFFIN FINDS CHART ‘HOME’

New York producer Gryffin’s single “Heading Home” (Darkroom/Interscope) featuring Josef Salvat debuts at No. 5 on Billboard + Twitter Emerging Artists and No. 22 on Hot Dance/Electronic Songs with 574,000 U.S. streams in the week ending Jan. 28, according to Nielsen Music. “Home” is the first original song from Gryffin, best known for his popular remixes of songs by Tove Lo and others.

RADIO’S NEW ‘GIRL’

She has written hits like Miranda Lambert’s “Mama’s Broken Heart” and even earned a 2015 Grammy nomination for best new artist. Now singer-songwriter Brandy Clark is looking for a country radio smash of her own, with “Girl Next Door” (Warner Bros. Nashville/Warner Music Nashville), announcing her arrival at the format. The single will go to radio on Feb. 15.

Rihanna’s eighth album could jump to No. 1 on the Feb. 20 Billboard 200.

NUMBERS:

200K

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Rihanna Gets To ‘Work’ As Anti Arrives On The Charts

Despite a prolonged rollout (and a last-minute leak), the singer’s long-awaited eighth album enters the Billboard 200 ahead of a possible jump to No. 1

BY KEITH CAULFIELD

AFTER A LONG, TUMULTUOUS ROLLOUT, Rihanna’s Anti album arrived Jan. 27 along with lead single “Work,” landing the superstar singer back on the Billboard Hot 100 and Billboard 200 charts. Despite being available for only a little more than a day’s worth of the tracking week (the latest one ended Jan. 28), Anti enters at No. 27 on the Billboard 200.

The album was first released exclusively through Tidal’s streaming service on the evening of Jan. 27 — just hours after it leaked online. The next day, it bowed commercially through Tidal, and then through all digital retailers on Jan. 29. A physical CD release follows on Feb. 5. Anti’s entry on the chart is largely driven by track sales and streaming activity of “Work” (released at 8 a.m. ET on Jan. 27 with the artwork pictured at right), along with streams of the album’s other tracks. During the week ending Jan. 28 in the United States, “Work” sold 126,000 downloads and Anti generated 4.7 million streams for its songs, according to Nielsen Music. A small number of sales for the album was registered in the week ending Jan. 28, but not enough for the release to chart on any of Billboard’s pure album sales charts. In total, Anti earned 16,000 equivalent-album units in the week ending Jan. 28.

Anti’s streaming debut on Tidal was concurrent with its limited availability as a free download, supported by Samsung (with whom Rihanna signed a $25 million deal). Anti earned 1.5 million downloads globally in less than 15 hours, but those free downloads do not count toward the charts or Nielsen Music’s sales figures.

Industry forecasters expect Anti to make a big leap on the Feb. 20 Billboard 200 — possibly to No. 1 — after the album has a full week of activity behind it. Projections suggest Anti could sell around 300,000 in equivalent-album units in the week ending Feb. 4.

On the Hot 100, the dancehall-inspired “Work” (featuring Drake) roars in at No. 9 after its solid sales start (No. 1 on Digital Songs), marking Rihanna’s 27th top 10 hit. She ties Mariah Carey, Janet Jackson and Elton John for the fifth-most top 10s in Hot 100 history. (Madonna leads with 38.) “Work” also opens at No. 1 on Hot R&B/Hip-Hop Songs, giving Rihanna her fifth No. 1 and Drake his 14th.

Wisin Boosts CNCO

CNCO makes its Billboard chart debut as “Tan Facil” (Sony Music Latin) enters Latin Rhythm Airplay at No. 25. Made up of five members who range in age from 15 to 20, the group is the product of Univision’s boy band reality competition La Banda. The song, produced by reggaeton star Wisin, blends the act’s pop appeal with urban rhythms. — TREVOR ANDERSON, JIM ASKER AND MARIYA MENDOZABAL

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>DIGITAL ALBUMS</th>
<th>DIGITAL TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week*</td>
<td>3,353,000</td>
<td>1,519,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>3,935,000</td>
<td>1,848,000</td>
</tr>
<tr>
<td>Change</td>
<td>-14.9%</td>
<td>-17.8%</td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>4,530,000</td>
<td>2,220,000</td>
</tr>
<tr>
<td>Change</td>
<td>-26.0%</td>
<td>-31.6%</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>110,547,000</td>
<td>82,207,000</td>
<td>-25.6%</td>
</tr>
<tr>
<td>Album w/TEA*</td>
<td>27,479,800</td>
<td>21,652,100</td>
<td>-21.2%</td>
</tr>
</tbody>
</table>

Digital Track Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>67,2 Million</td>
<td>-31.6%</td>
<td></td>
</tr>
</tbody>
</table>

Sales by Album Format

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>8,447,000</td>
<td>7,015,000</td>
<td>-17.0%</td>
</tr>
<tr>
<td>Digital</td>
<td>8,945,000</td>
<td>6,688,000</td>
<td>-23.0%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>847,000</td>
<td>991,000</td>
<td>17.0%</td>
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<tr>
<td>Other</td>
<td>45,000</td>
<td>42,000</td>
<td>-6.7%</td>
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Sales by Album Category

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>8,690,000</td>
<td>6,500,000</td>
<td>-25.2%</td>
</tr>
<tr>
<td>Catalog</td>
<td>9,594,000</td>
<td>8,436,000</td>
<td>-12.1%</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>7,934,000</td>
<td>7,151,000</td>
<td>-9.9%</td>
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</tbody>
</table>

Current Album Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Album Sales</td>
<td>8.7 Million</td>
<td>7.0 Million</td>
<td>-26.9%</td>
</tr>
</tbody>
</table>

*Digital album sales are also counted within album units.

For each point at a given album sales level, an equalization factor is applied to other album sales levels.

Weekly sales figures are rounded.

For the week ending Jan. 30, 2016, figures are measured. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.
## Billboard Artist 100

**February 13, 2016**

### The R&B singer-songwriter, 23, reaches the Artist 100's top 10. He concurrently earns his first top 10 single on an airplay chart as "Don't" crowns the Mainstream R&B/Hip-Hop tally (see story, page 79).

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS.</th>
<th>WKS. ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 10</strong></td>
<td><strong>Bryson Tiller</strong></td>
<td><strong>10</strong></td>
<td>18</td>
</tr>
</tbody>
</table>

#### NO. 10

**Bryson Tiller**

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

<table>
<thead>
<tr>
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<th>WKS. ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td><strong>Justin Bieber</strong></td>
<td><strong>1</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>NO. 2</strong></td>
<td><strong>Adele</strong></td>
<td><strong>2</strong></td>
<td>52</td>
</tr>
<tr>
<td><strong>NO. 3</strong></td>
<td><strong>Twenty One Pilots</strong></td>
<td><strong>3</strong></td>
<td>41</td>
</tr>
<tr>
<td><strong>NO. 4</strong></td>
<td><strong>Drake</strong></td>
<td><strong>4</strong></td>
<td>13</td>
</tr>
<tr>
<td><strong>NO. 5</strong></td>
<td><strong>The Weeknd</strong></td>
<td><strong>5</strong></td>
<td>68</td>
</tr>
<tr>
<td><strong>NO. 6</strong></td>
<td><strong>David Bowie</strong></td>
<td><strong>6</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>NO. 7</strong></td>
<td><strong>Selena Gomez</strong></td>
<td><strong>7</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>NO. 8</strong></td>
<td><strong>Taylor Swift</strong></td>
<td><strong>8</strong></td>
<td>79</td>
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</table>

### Social Data Compiled By

2 WKS. AGO

<table>
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<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
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<tr>
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<td><strong>NO. 3</strong></td>
<td><strong>Twenty One Pilots</strong></td>
<td><strong>2</strong></td>
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</tr>
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<td><strong>7</strong></td>
<td>2</td>
</tr>
<tr>
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<td><strong>8</strong></td>
<td>79</td>
</tr>
</tbody>
</table>

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<td>18</td>
</tr>
</tbody>
</table>

**Justin Bieber**

**Adele**

**Twenty One Pilots**

**Drake**

**The Weeknd**

**David Bowie**

**Selena Gomez**

**Taylor Swift**

**FLO RIDA**

**Chris Stapleton**

**Chris Brown**

**J. COLE**

**Ellie Goulding**

**G-Eazy**

**Sam Hunt**

**Meghan Trainor**

**Alessia Cara**

**Rachel Platten**

**Fall Out Boy**

**Wiz Khalifa**

**Charlie Puth**

**Thomas Rhett**

**Ed Sheeran**

**Luke Bryan**

**Coldplay**

**Maroon 5**

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 02.13.2016
<table>
<thead>
<tr>
<th>WEEK AGO</th>
<th>LAST WEEK</th>
<th>PEAK POS.</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>32</td>
<td>29</td>
<td>44</td>
<td>TRAVIS SCOTT</td>
<td>Grand Hustle/CPIC</td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>36</td>
<td>THE CHAINSMOKERS</td>
<td>Disruptor/Columbia</td>
</tr>
<tr>
<td>47</td>
<td>44</td>
<td>64</td>
<td>ZAYN</td>
<td>Sony/RCA</td>
</tr>
<tr>
<td>35</td>
<td>41</td>
<td>40</td>
<td>JASON DERULO</td>
<td>Bella Heights/Warner Bros.</td>
</tr>
<tr>
<td>28</td>
<td>34</td>
<td>28</td>
<td>DEMI LOVATO</td>
<td>SafeHarbor/Emb/Hollywood</td>
</tr>
<tr>
<td>40</td>
<td>48</td>
<td>44</td>
<td>CARRIE UNDERWOOD</td>
<td>FueLLa Nashville/CM</td>
</tr>
<tr>
<td>46</td>
<td>49</td>
<td>44</td>
<td>DNCE</td>
<td>Republic</td>
</tr>
<tr>
<td>36</td>
<td>42</td>
<td>45</td>
<td>ELLE KING</td>
<td>Republic</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>46</td>
<td>ARIANA GRANDE</td>
<td>Republic</td>
</tr>
<tr>
<td>51</td>
<td>38</td>
<td>47</td>
<td>BLAKE SHELTON</td>
<td>Warner Bros./Nashville/RWM</td>
</tr>
<tr>
<td>34</td>
<td>43</td>
<td>48</td>
<td>EMINEM</td>
<td>We/Slash/Atlantic/Interscope/Coca</td>
</tr>
<tr>
<td>39</td>
<td>47</td>
<td>49</td>
<td>POST MALONE</td>
<td>Republic</td>
</tr>
<tr>
<td>52</td>
<td>51</td>
<td>50</td>
<td>TANK</td>
<td>Bad Money/Van/Ant/Coca</td>
</tr>
<tr>
<td>37</td>
<td>55</td>
<td>46</td>
<td>BEYONCE</td>
<td>Artis/Arttag</td>
</tr>
<tr>
<td>49</td>
<td>53</td>
<td>51</td>
<td>JEREMIH</td>
<td>Parkwood/Atlantic</td>
</tr>
<tr>
<td>55</td>
<td>76</td>
<td>56</td>
<td>SIA</td>
<td>Mommy Pizza/Unicorn</td>
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<tr>
<td>45</td>
<td>46</td>
<td>57</td>
<td>KATY PERRY</td>
<td>Capitol</td>
</tr>
<tr>
<td>48</td>
<td>54</td>
<td>58</td>
<td>FLORIDA GEORGIA LINE</td>
<td>Republic/Atlantic/Nashville/Emi</td>
</tr>
<tr>
<td>85</td>
<td>32</td>
<td>32</td>
<td>BROTHERS OSBORNE</td>
<td>Emi Nashville/Umg</td>
</tr>
<tr>
<td>44</td>
<td>65</td>
<td>59</td>
<td>METALLICA</td>
<td>Blackened/Warner Bros.</td>
</tr>
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**Black Sabbath Debuts**

Illustrating the extreme range of acts that appear on the Billboard Artist 100 in a given week, Black Sabbath launched at No. 82 (in between rapper Nicki Minaj, who first appeared on a Billboard chart in 2009), and pop-rock stalwart Fleetwood Mac, whose chart history, like Black Sabbath’s, dates back nearly a half-century. The iconic hard-rock band arrives on the tally (which originated in 2014) with virtually all of its points from album sales, as its first three LPs’ ranks on Top Album Sales following their deluxe reissues. Sophomore set Paranoid (1970) re-enters at No. 66 (4,000 copies sold, up 254 percent, according to Nielsen Music); Black Sabbath’s self-titled 1970 debut album returns at No. 88 (3,000, up 327 percent); and 1971’s Master of Reality opens at No. 92 (3,000, up 502 percent). The lattermost album became the band’s first of two top 10s on the Billboard 200, having reached its No. 8 peak in September 1971. The group returned to the top tier when its 19th and final planned album became its first No. 1, launching at the summit on the chart dated June 29, 2013. Black Sabbath postponed shows Jan. 30, Feb. 1 and Feb. 3 in Canada on its The End Tour (billed as the band’s last) due to 67-year-old lead singer Ozzy Osbourne’s reported “extreme sinusitis.” The group’s worldwide trek is set to wrap Sept. 21 in Phoenix. — Gary Trust
February 13, 2016

Billboard 200

The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital track sales, according to Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations.

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Grammy Gets 15th Top 10

The Grammy Nominees compilation series collects its 15th top 10 album on the Billboard 200 as the 2016 edition opens at No. 9. It earned 31,000 in equivalent album units in the week ending Jan. 29, according to Nielsen Music, all from pure album sales. The long-running series has reached as high as No. 2 twice. Both the 2013 and 2014 versions topped out in the runner-up slot. The new album likely will peak on the list in the week after the Grammy Awards telecast, which takes place Feb. 15.

Speaking of the Grammys, nine-time-winner Frank Sinatra reaches a sales milestone as his total album sales in the Nielsen Music era (1991 to the present) now stand at 30 million. His catalog of albums sold another 5,000 copies in the latest tracking week, pushing his total haul just past the 30 million mark.

Only 28 acts have sold 30 million albums in the Nielsen era. Garth Brooks is tops, with 70.6 million, followed by The Beatles (67.4 million), Metallica (55.6 million), Mariah Carey (54.9 million) and Celine Dion (52.5 million). Sinatra appears on the Feb. 13 Billboard 200 at No. 188 with his 2015 hits collection series opens at No. 9. Both the 2013 and 2014 editions have reached as high as No. 2 twice. Both the 2013 and 2014 versions topped out in the runner-up slot. The new album likely will peak on the list in the week after the Grammy Awards telecast, which takes place Feb. 15.

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**Montevallo**

Sam Hunt claims his first million-selling album as Montevallo steps past the million sales threshold in the latest tracking week. The set sold another 7,000 copies in the frame ending Jan. 28, according to Nielsen Music, bringing its total sales to 1,003,362. The album was No. 2 on the Billboard 200, and has been among the top 50 albums on the weekly tally in every one of its 66 chart weeks. On the Feb. 13 list, it climbs 24-21. —K.C.
The studio cast recording of The Hunchback of Notre Dame rings the bell at No. 1 on the Cast Albums chart (and at No. 17 on Top Album Sales) with 10,000 sold in the week ending Jan. 22, according to Nielsen Music. The show — with music and lyrics by Alan Menken and Stephen Schwartz — is based on the Victor Hugo novel and the songs heard in the 1996 Walt Disney animated film of the same name. The new album features many members of the show’s cast that played in its California and New Jersey stagings in 2014 and 2015, respectively.

However, because the new album’s chore largely consists of performers not associated with any prior production (and its orchestra has been expanded, too), it is billed as a studio cast and not a cast album. (A cast recording is a representation of a specific production, while a studio cast isn’t tied to, or nearly a reflection of, a single production.) Hunchback (which has never been staged on Broadway) is one of the handful of non-Broadway cast recordings to reach No. 1 on Cast Albums. Notably, it is also the first studio cast album to top the list.

Clearly, there was demand for the Hunchback album, even if it never made it to Broadway. In the past year, the only cast album to sell more than Hunchback in a single week has been the blockbuster Hamilton original Broadway cast recording. And it’s Hamilton that Hunchback kicks out of the No. 1 spot on Cast Albums after a 17-week run atop the list (it’s been No. 1 every week of its release). Hamilton slips to No. 2 with 70,000 sold (down 15 percent). Don’t cry for Hamilton, though. The album’s total sales crossed the 200,000 mark in the most recent tracking week.

—Keith Caulfield

### Top Album Sales

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### Heatseekers Albums

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### Digital Albums

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Data for week of 02.13.2016

West Hits Social 50 High

Kanye West (above) reaches a peak on the Social 50, zooming 19-2, after an epic Twitter rant. After a Jan. 27 disagreement with Wiz Khalifa regarding the new album (now called Waves), West launched a string of tweets about Khalifa, covering topics that included criticism of their mutual ex-girlfriend, Amber Rose (who then fired back a response to West). After 27 tweets in a 30-minute period, West deleted the entire rant, saying, “I ma take these down cause it’s all about positive energy.” His Social 50 jump is owed primarily to Twitter activity, with a staggering 2.6 million retweets and more than 1.2 million mentions in the week ending Jan. 31, according to Next Big Sound. He also adds 577,000 followers on the platform.

Considering West’s popularity, it might come as a surprise that he has never risen higher than No. 2 on the Social 50. (He previously topped out at No. 6 on March 21, 2015.) Though he is a superstar (and married to Kim Kardashian), West uses social media sparingly. He does not have an Instagram, Vine or Tumblr account — but when he tweets, it usually makes an impact. Despite West’s claim that Khalifa lost Twitter followers (“Man It’s a sad day... Wiz lost 2 million followers since I tweeted”), he actually gained 262,000 during the tracking week — a 163 percent increase — and jumps 18-8 on the Social 50. — Emily White

Puth, Gomez Team For Big Bow

While Zayn Malik crashes in at No. 1 on Billboard + Twitter Top Tracks (see story, page 60) and Rihanna goes to “Work” at No. 2, Charlie Puth (below) and Selena Gomez earn a likewise lofty entrance with their ditty, “We Don’t Talk Anymore,” at No. 11. The collaboration marks Puth’s third-highest-ranking title after his feature turn on Wiz Khalifa’s “See You Again” (No. 1 for three weeks) and a cover of Drake’s “Hotline Bling” with Kehlani (No. 6). The audio from “Talk,” released Jan. 28, has accrued more than 11 million global views on YouTube since its premiere. Puth and Gomez’s duet appears on the former’s debut album, Nine Track Mind, which arrived Jan. 29.

Meanwhile, Coldplay claims its second-highest-charting single among nine entries as “Hymn for the Weekend” re-enters at No. 6 following the release of its music video on Jan. 29. (Only “A Sky Full of Stars” has reached higher: No. 4 in July 2014.) The new clip chronicles a colorful escapade through Mumbai and co-stars Beyoncé, who supplies vocals on the song. Back up at No. 1, Macklemore & Ryan Lewis’s “Can’t Hold Us” arrives Jan. 29. — Trevor Anderson

To go BILLBOARD.COM/BIZ for complete chart data
Pop/Rhythmic/Adult

**MAINSTREAM TOP 40™**

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<thead>
<tr>
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**ADULT CONTEMPORARY™**

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**ADULT TOP 40™**

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**RHYTHMIC™**

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**TOP COUNTRY SONGS**

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**HOT COUNTRY SONGS**

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<td>17</td>
<td>&quot;The Driver&quot;</td>
<td>Charles Kelley Feat. Dierks Bentley &amp; Eric Paslay</td>
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<td>18</td>
<td>&quot;Cold Beer Conversation&quot;</td>
<td>George Strait</td>
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<td>&quot;High Class&quot;</td>
<td>Eric Paslay</td>
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<td>21</td>
<td>&quot;Boy &amp; A Girl Thing&quot;</td>
<td>Mo Pitney</td>
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**COUNTRY AIRPLAY**

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<td>Brothers Osborne</td>
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<td>&quot;Backroad Song&quot;</td>
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<td>Brett Eldredge</td>
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<td>&quot;You Should Be Here&quot;</td>
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<td>&quot;We Went&quot;</td>
<td>Old Dominion</td>
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<td>&quot;Beautiful Drug&quot;</td>
<td>Zac Brown Band</td>
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<td>&quot;That Don’t Sound Like You&quot;</td>
<td>Florida Georgia Line</td>
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<td>&quot;Love You Less&quot;</td>
<td>Lee Brice</td>
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<td>&quot;It All Started With A Ballad&quot;</td>
<td>Frankie Ballard</td>
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<td>&quot;Night’s On Fire&quot;</td>
<td>David Nail</td>
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<td>Maddie &amp; Tae</td>
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<td>&quot;Just Like Them Horses&quot;</td>
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<td>Justin Moore</td>
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<td>&quot;I Met A Girl&quot;</td>
<td>William Michael Morgan</td>
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<td>&quot;Traveller&quot;</td>
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<td>&quot;Yup&quot;</td>
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<td>&quot;Running For You&quot;</td>
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### TOP ROCK ALBUMS

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<td>Panic! At The Disco</td>
<td>Death Of A Bachelor</td>
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<td>Starboy: Legend Of The Fall</td>
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### ALTERNATIVE™

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### HOT ROCK SONGS™

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**Note:** Nielsen Music, in partnership with Billboard, tracks the Billboard Hot 100, the BillboardAlternative™ 200, and the Billboard Rock Chart, all of which reflect the most popular songs in the United States. Nielsen Music uses a database of leading music retailers, record labels, and streaming services to compile the data. Nielsen Music is a part of the Nielsen Media Research family, a division of Nielsen, Inc.
WORK
Rhiana Featuring Drake
1
1
1

HERE
Alessia Cara
2
1
16

AG I'M ME, MYSELF & I
G-Eazy & Bebe Rexha
3
4
15

IN THE NIGHT
The Weeknd
3
14

HOTLINE BLING
Drake
2
25

DON'T
Bryson Tiller
4
27

WHITE IVerson
Post Malone
7
5
24

JUMPMAN
Drake & Future
3
19

THE HILLS
The Weeknd
5
8

ANTIDOTE
Travi$ Scott
10
9
10

SAY IT
Tory Lanez
11
17

DOWN IN THE D'MYSELF & I
Travi$ Scott
12
11

EXCHANGE
Fetty Wap
13
15

AGAIN
Bree Runway Featuring G-Eazy, Lil Uzi Vert
14
14

BACK TO THE FUTURE
Chris Brown
16
6

BEST FRIEND
Young Thug
17
16

I'M THE FIRST lapel pin
Jeremih
18
22

BAKE SALE
Wu Haifa Featuring Travi$ Scott
19
18

BET YOU CAN'T DO IT LIKE ME
Fetty Wap
20
7

SAVE DAT MONEY
Lil Dicky Featuring Fetty Wap & Rich Homie Quan
21
19

REALLY REALLY
Kevin Gates
22
26

WHERE THEY FROM
Missy Elliot Featuring Pharrell Williams
23
28

BOTTOM OF THE BOTTLE
Camrille Featuring August Alsina & Lil Wayne
24
19

ACQUAINTANCES
The Weeknd
25
10

LEAN & DABB
iLoveMemes
26
12

STICK TALK
Future Featuring Young Thug
27
13

PROMISE
Kid Ink Featuring Fetty Wap
28
33

RAIN ISLAND
Fetty Wap
29
19

CALIFORNIA
Colin Loud Featuring Ti.
30
32

JHUNNID
K Camp Featuring Fetty Wap
31
34

MY BEYONCE
Lil Durk & Dej Loaf
32
35

ALL MY FRIENDS
Trae Tha Truth Featuring Young Dolph
33
36

MIGHT NOT
Belly Featuring The Weeknd
34
37

NEW LEVEL
A$AP Ferg Featuring Future
35
38

WANNA BE HAPPY
Rick Ross Featuring Ty Dolla $ign
36
39

SAY IT
Travi$ Scott
37
40

LET 'EM KNOW
Bryson Tiller Featuring G-Eazy
38
41

CUT IT
OT Genasis Featuring Young Dolph
39
42

RIGHT MY WRONgS
Bryson Tiller
40
43

BEEN THAT WAY
Bryson Tiller
41
44

JUGG
Fetty Wap Featuring Monty
42
45

MARCH MADNESS
Future
43
46

DEEDS
Lil Durk & DeLoaf
44
47

Rapper G-Eazy scores his first No. 1 on Hot Rap Songs with "Me, Myself & I" (featuring Bebe Rexha). In doing so, he boosts Drake's "Shape of You" to the top spot after a near-record 18-week run at No. 1. "Me, Myself & I" is now at No. 3 in its 15th chart week with increases in airplay, sales and streams. It sold 65,000 downloads for the week ending Jan. 29 (up 8 percent, according to Nielsen Music), allowing the track to continue its rule of Rap Digital Songs for a third straight frame. During the tracking week, it logged 10.6 million U.S. streams (up 10 percent), its most weekly plays yet.

Elsewhere, Bryson Tiller lands his first airplay No. 1 as "Don't" stops at No. 1 on Mainstream R&B/Hip-Hop Airplay (up 1 percent in plays at the format) in its 21st chart week. Only four other songs in the 22-year history of the chart have taken as long or longer to reach the top: Lil Jon's "Georgia Peach" (featuring E-40 and Sean Paul of The YoungBloodz) took 21 weeks to climb to No. 1 in 2006, as did August Alsina's "1 Luv This Shit" (featuring Trinidad James) in 2013. The two longest trips to No. 1 are Jeremih's "Planes" (featuring J. Cole), which took 24 weeks in 2016, and Monica's "Before You Walk Out of My Life," which needed 25 weeks in 1996.

Finally, two new albums take the highest spots on Top R&B/Hip-Hop Albums, led by tank, whose Sex Love & Pain II earns the singer his fifth No. 1 on the list (with 18,000 copies sold). Meanwhile, rapper Hoodie Allen lands at No. 2 with Happy Camper while concurrently scoring his first No. 1 on Top Rap Albums (13,000 sold). —Amita Mandhada
TOP LATIN ALBUMS

1. **ENRIQUE IGLESIAS**
   *18 WKs on Chart*
   *Artist: Anval*  
   *Label: Sony Music Latin*
   *Peak: No. 1*  
   *Imprint: Distributing Label*

2. **GERARDITO GONZALEZ**
   *17 WKs on Chart*
   *Artist: Gerardo Ortiz*  
   *Label: Sony Music Latin*
   *Peak: No. 2*  
   *Certification: Gold*

3. **JASSIUS**
   *16 WKs on Chart*
   *Artist: Jassi Dupuis*  
   *Label: Sony Music Latin*
   *Peak: No. 3*  
   *Certification: Gold*

4. **LORENZO CASTLE**
   *15 WKs on Chart*
   *Artist: Lorenzo Castro*  
   *Label: Sony Music Latin*
   *Peak: No. 4*  
   *Certification: Gold*

5. **Erick y el Album del Año**
   *14 WKs on Chart*
   *Artist: Erick y el Album del Año*  
   *Label: Sony Music Latin*
   *Peak: No. 5*  
   *Certification: Silver*

6. **José Luis Rodríguez El Puma**
   *13 WKs on Chart*
   *Artist: José Luis Rodríguez El Puma*  
   *Label: Sony Music Latin*
   *Peak: No. 6*  
   *Certification: Silver*

7. **JASSIUS**
   *12 WKs on Chart*
   *Artist: Jassi Dupuis*  
   *Label: Sony Music Latin*
   *Peak: No. 7*  
   *Certification: Gold*

8. **Javier Sierra & Los Ruidos del Barrio**
   *11 WKs on Chart*
   *Artist: Javier Sierra & Los Ruidos del Barrio*  
   *Label: Sony Music Latin*
   *Peak: No. 8*  
   *Certification: Gold*

9. **The Kenterz**
   *10 WKs on Chart*
   *Artist: The Kenterz*  
   *Label: Sony Music Latin*
   *Peak: No. 9*  
   *Certification: Gold*

10. **José Luis Rodríguez El Puma**
    *9 WKs on Chart*
    *Artist: José Luis Rodríguez El Puma*  
    *Label: Sony Music Latin*
    *Peak: No. 10*  
    *Certification: Gold*

LATIN AIRPLAY

1. **MOMO & GAIRA**
   *78 WKs on Chart*
   *Artist: Momo*  
   *Label: Sony Music Latin*
   *Peak: No. 1*  
   *Certification: Triple Platinum*

2. **J Balvin**
   *52 WKs on Chart*
   *Artist: J Balvin*  
   *Label: Sony Music Latin*
   *Peak: No. 2*  
   *Certification: Gold*

3. **Melendi**
   *40 WKs on Chart*
   *Artist: Melendi*  
   *Label: Sony Music Latin*
   *Peak: No. 3*  
   *Certification: Gold*

4. **Chiquito Team Band**
   *30 WKs on Chart*
   *Artist: Chiquito Team Band*  
   *Label: Sony Music Latin*
   *Peak: No. 4*  
   *Certification: Gold*

5. **Mambo Kings**
   *28 WKs on Chart*
   *Artist: Mambo Kings*  
   *Label: Sony Music Latin*
   *Peak: No. 5*  
   *Certification: Gold*

HOT LATIN SONGS

1. **J Balvin**
   *60 WKs on Chart*
   *Artist: J Balvin*  
   *Label: Sony Music Latin*
   *Peak: No. 1*  
   *Certification: Triple Platinum*

2. **J Balvin**
   *52 WKs on Chart*
   *Artist: J Balvin*  
   *Label: Sony Music Latin*
   *Peak: No. 2*  
   *Certification: Gold*

3. **Chiquito Team Band**
   *40 WKs on Chart*
   *Artist: Chiquito Team Band*  
   *Label: Sony Music Latin*
   *Peak: No. 3*  
   *Certification: Gold*

4. **Mambo Kings**
   *30 WKs on Chart*
   *Artist: Mambo Kings*  
   *Label: Sony Music Latin*
   *Peak: No. 4*  
   *Certification: Gold*

5. **J Balvin & Jhay Cortez**
   *28 WKs on Chart*
   *Artist: J Balvin & Jhay Cortez*  
   *Label: Sony Music Latin*
   *Peak: No. 5*  
   *Certification: Gold*
**TOP CHRISTIAN ALBUMS**

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<td>Sound of Revival Live</td>
<td>RCA INSPIRATION</td>
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<td>Kirk Franklin</td>
<td>Losing My Religion</td>
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<td>Tasha Cobbs</td>
<td>One Place Live</td>
<td>PROVIDENT/WORD-CURB/CAPITOL CMG</td>
</tr>
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<td>4</td>
<td>Travis Greene</td>
<td>The Hill</td>
<td>PROVIDENT/WORD-CURB/CAPITOL CMG</td>
</tr>
<tr>
<td>5</td>
<td>Anthony Brown &amp; Group Therapy</td>
<td>I Am</td>
<td>RELEVE/DHVISIONS/EONE</td>
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<td>6</td>
<td>Jimmy Fortune</td>
<td>Hits &amp; Hymns</td>
<td>Maranatha! Music: Top 15 Gospel Praise Hits</td>
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<td>Stars Go Dim</td>
<td>Starry Starry Night</td>
<td>RELEVE/DHVISIONS/EONE</td>
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<td>8</td>
<td>Kirk Franklin</td>
<td>Brighter Way</td>
<td>FO YO SOUL/RCA</td>
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<td>9</td>
<td>Chris Tomlin</td>
<td>Shout to the Lord</td>
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<td>Amanda Cook</td>
<td>Brave New World</td>
<td>Hillsong United</td>
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| 12 | Casting Crowns | Izzy (Theme from the Film "Izzy"

**TOP CHRISTIAN SONGS**

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<td>&quot;LEVEL NEXT&quot;</td>
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HOT DANCE/ELECTRONIC SONGS™

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<td>SG</td>
<td>28</td>
<td>41</td>
<td>THE CHAINSMOKERS Featuring RYAN ROSE</td>
<td>BỚT H łatwo T &amp; LAI ĐƯỜNG 30</td>
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DANCE/MIX SHOW AIRPLAY™

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OTHER

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Note: THE CHAINSMOKERS Featuring RYAN ROSE, BỚT Hенко T & LAI ĐƯỜNGTH 30, and THE CHAINSMOKERS Featuring RYAN ROSE, BỚT Hенко T & LAI ĐƯỜNGTH 30, are among the top 10 on Hot Dance/Electronic Songs and DANCE/MIX SHOW AIRPLAY, respectively. The chart reflects the popularity of electronic dance music (EDM) tracks and mixes on selected radio stations in the United States. Nielsen Music, in collaboration with Billboard, compiles and ranks the songs based on airplay data from these stations. The certification levels, such as Gold and Platinum, indicate the performance of the tracks over time. The data for the chart reflects the sales, streaming, and audience engagement trends for the specified week. For more detailed information, including song positions and sales data, please refer to the official Billboard charts.
<table>
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<th>GROSS PER TICKET PRICE(S)</th>
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<th>WEEK(s)</th>
<th>ATTENDANCE</th>
<th>PERFORMER</th>
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<tr>
<td>1</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Apr. 16</td>
<td>SELLOUT</td>
<td>JAB PRODUCTIONS</td>
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<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
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<td>4</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>May 4</td>
<td>SELLOUT</td>
<td>VENUE CENTER, WASHINGTON, D.C.</td>
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<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>May 6</td>
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<td>PRESENTATIONAL CENTER, NASHVILLE, N.C.</td>
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<td>6</td>
<td>MUSE, X AMBASSADORS</td>
<td>Apr. 13</td>
<td>27,270</td>
<td>X MIKE WATSON</td>
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<tr>
<td>7</td>
<td>MUSE, X AMBASSADORS</td>
<td>Apr. 20</td>
<td>29,157</td>
<td>DISRUPTOR MEDIA</td>
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<td>MUSE, X AMBASSADORS</td>
<td>Apr. 21</td>
<td>29,050</td>
<td>REDSOLVER</td>
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<td>9</td>
<td>CALIBASH: PRINCE ROYCE, YANDEL, SNOOP DOGG &amp; OTHERS</td>
<td>Jun. 10</td>
<td>58,570</td>
<td>LAY IT ALL ON ME, LATIN</td>
<td></td>
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<tr>
<td>10</td>
<td>MUSE, X AMBASSADORS</td>
<td>Apr. 19</td>
<td>26,077</td>
<td>THE CLASSIC SALE</td>
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<td>11</td>
<td>TO THE TOP</td>
<td>Apr. 20</td>
<td>28,450</td>
<td>MUSE &amp; X AMBASSADORS</td>
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<td>13</td>
<td>CALIBASH: PRINCE ROYCE, YANDEL, SNOOP DOGG &amp; OTHERS</td>
<td>Jun. 10</td>
<td>58,570</td>
<td>LAY IT ALL ON ME, LATIN</td>
<td></td>
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**LEGEND**
- (*) denotes tickets from his new concert film The Ties That Bind: The River Collection.
- (+) denotes the first of 3 sold-out shows.
- (-) denotes sold-out shows.
- (€) denotes Euro sales.
- (£) denotes UK sales.
- $(CAD) denotes Canadian dollars.
- $(AUD) denotes Australian dollars.
- $(NZD) denotes New Zealand dollars.
- $(JPY) denotes Japanese yen.
- $(MYR) denotes Malaysian ringgit.
- $(HKD) denotes Hong Kong dollar.
- $(SGD) denotes Singapore dollar.

**Digital Songs Charts**
- Radio certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download.
- Radio certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum).
- Radio certification for 2 million paid downloads and on-demand streams where 100 streams equal 1 download (Diamond).

**Dance Club Songs**
- Platinum for 10,000 downloads.
- Gold for 5,000 downloads.

**PERFORMANCE HIGHLIGHTS**
- The 14-week run kicked off Jan. 16 in Pittsburgh at the 20,000-seat Consol Energy Center, the first of 31 venues booked in the United States and Canada through April 25.

On the road with The E Street Band, the rock legend is touring in support of his December release The Ties That Bind: The River Collection, a four-CD box set featuring the remastered version of 1980’s The River.

The tour’s first five dates dominate the top slots on the chart, including the No. 1-ranked Jan. 19 performance at Chicago’s United Center. The concert took in $2.7 million at the box office from a packed house of 19,120 fans.

Along with Pittsburgh and Chicago, arenas in New York, Washington, D.C., and Newark, N.J., together logged 90,579 solid tickets, generating $11.2 million in revenue. During the past decade, Springsteen’s tours with The E Street Band have grossed more than $800 million, according to the Boxscore archives, with 8.3 million fans in attendance at more than 330 concerts.

The Wrecking Ball World Tour stands as his top grosser with $347 million in sales in 2012 and 2013, and ranks ninth among the top 10 highest-grossing tours of all time. The 33-date 18-month run included 125 shows with attendance topping 3.5 million.
7 Years Ago

POWER HITMAKERS REVIVED

KELLY CLARKSON WITH ‘LIFE’

The Idol winner reclaimed pop glory when her Max Martin and Dr. Luke collaboration made an unprecedented vault on the Hot 100

THE ORIGINAL AMERICAN IDOL

Kelly Clarkson took no risks with the release of “My Life Would Suck Without You,” the blunt and oh-so-impassioned lead single off her fourth LP, All I Ever Wanted. After the critical and commercial setbacks of 2007’s My December, the instant hit — co-written by power duo Max Martin and Dr. Luke — reinvigorated the then-26-year-old’s career when the track skyrocketed 97-1 on the Billboard Hot 100 dated Feb. 7, 2009. The leap marks the biggest surge to the summit in the chart’s 57-year history, with the song becoming Clarkson’s second No. 1 (of three), following her 2002 Idol coronation ballad, “A Moment Like This.”

The restored momentum carried over into Clarkson’s subsequent releases: 2011’s Stronger and 2015’s Piece by Piece, which earned her two Grammy nominations. But her successes didn’t just play out in the public eye. Clarkson also found happiness with talent manager (and Reba McEntire’s stepson) Brandon Blackstock. They married in October 2013 and have a daughter, River Rose, born in 2014. They are now expecting a son.

As Idol wraps its final season, its inaugural queen intends to play a role in the show’s finale, according to Idol executive producer Trish Kinane. And 13 years after defeating Justin Guarini (her former flame and From Justin to Kelly co-star) on Sept. 4, 2002, for the initial Idol title, Clarkson, 33, tells Billboard, “Not everyone gets to make every dream come true.” Then adds, joking, “Thank God people voted for me and not Justin!”

—TREVOR ANDERSON
SHINING STARS

Sony Music / Legacy Recordings Salutes EARTH, WIND & FIRE On Their 2016 Recording Academy® Lifetime Achievement Award
FROM EXECUTIVE PRODUCERS
MARTIN SCORSESE AND MICK JAGGER

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