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GRAMMY VOTER GUIDE

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Album Of The Year "Red"

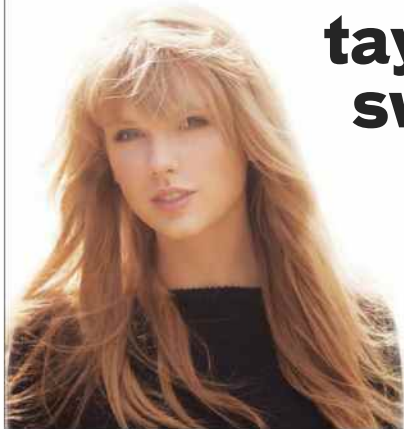
Best Country Album "Red"

Best Country Song "Begin Again"

Best Country Duo/Group Performance

"Highway Don't Care"

-Tim McGraw, Taylor Swift & Keith Urban



**taylor
swift**



Best Rap Album

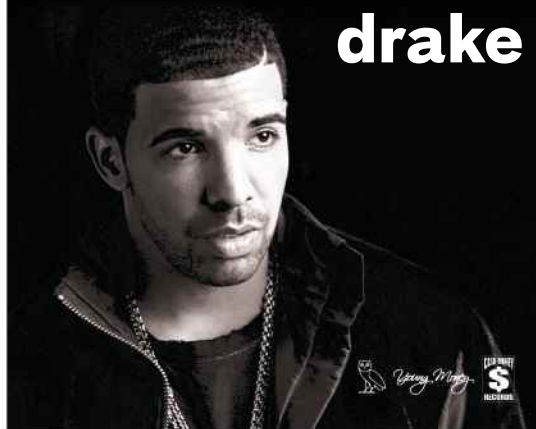
"Nothing Was The Same"

Best Rap Performance

"Started From The Bottom"

Best Rap Song

"Started From The Bottom"



drake



Record Of The Year "Royals"

Song of the Year "Royals"

Best Pop Solo Performance "Royals"

Best Pop Vocal Album "Pure Heroine"



lorde



Best Rock Album "13"

Best Metal Performance "God Is Dead?"

Best Rock Song "God Is Dead?"

black sabbath



Best New Artist

james blake



Best R&B Song

"Only One"

pj morton



**Best Compilation Soundtrack
for Visual Media**

**django
unchained**



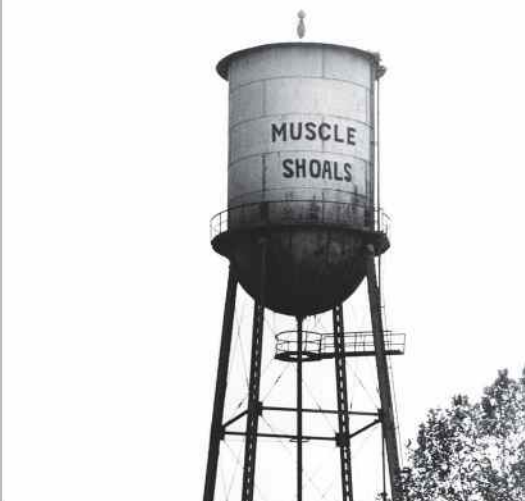
**Best Compilation Soundtrack
for Visual Media**

**les miserables
(deluxe edition)**



**Best Compilation Soundtrack
for Visual Media**

muscle shoals



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VIEWPOINT

4
JAN
2014

THIS WEEK
Volume 125
No. 50



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THE 56TH ANNUAL GRAMMY AWARDS | JAN. 26, STAPLES CENTER, LOS ANGELES

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ON THE COVER

Grammy photograph by Mark Laita, courtesy of the Recording Academy.



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Letter From The Editor

A CALL TO FOCUS ON MUSIC—FOR MUSIC’S SAKE

A

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

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

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

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

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

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

What could be a better story than that?

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

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

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

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

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

BILL WERDE
Editorial Director



This is Billboard’s third annual Grammy voter guide, created in partnership with the Recording Academy. Using combined distribution of Billboard subscribers and Academy members, this issue is sent to all Grammy voters. It is also available digitally through Billboard’s iTunes app and at Billboard.biz.

TAYLOR SWIFT

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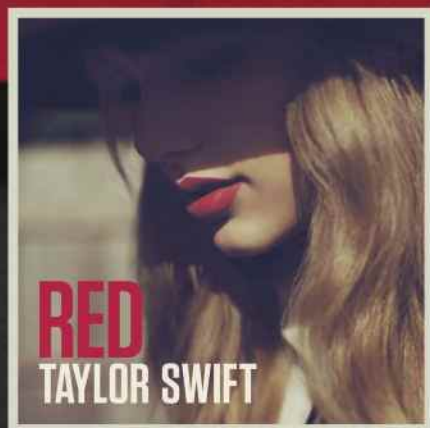
RED » ALBUM OF THE YEAR

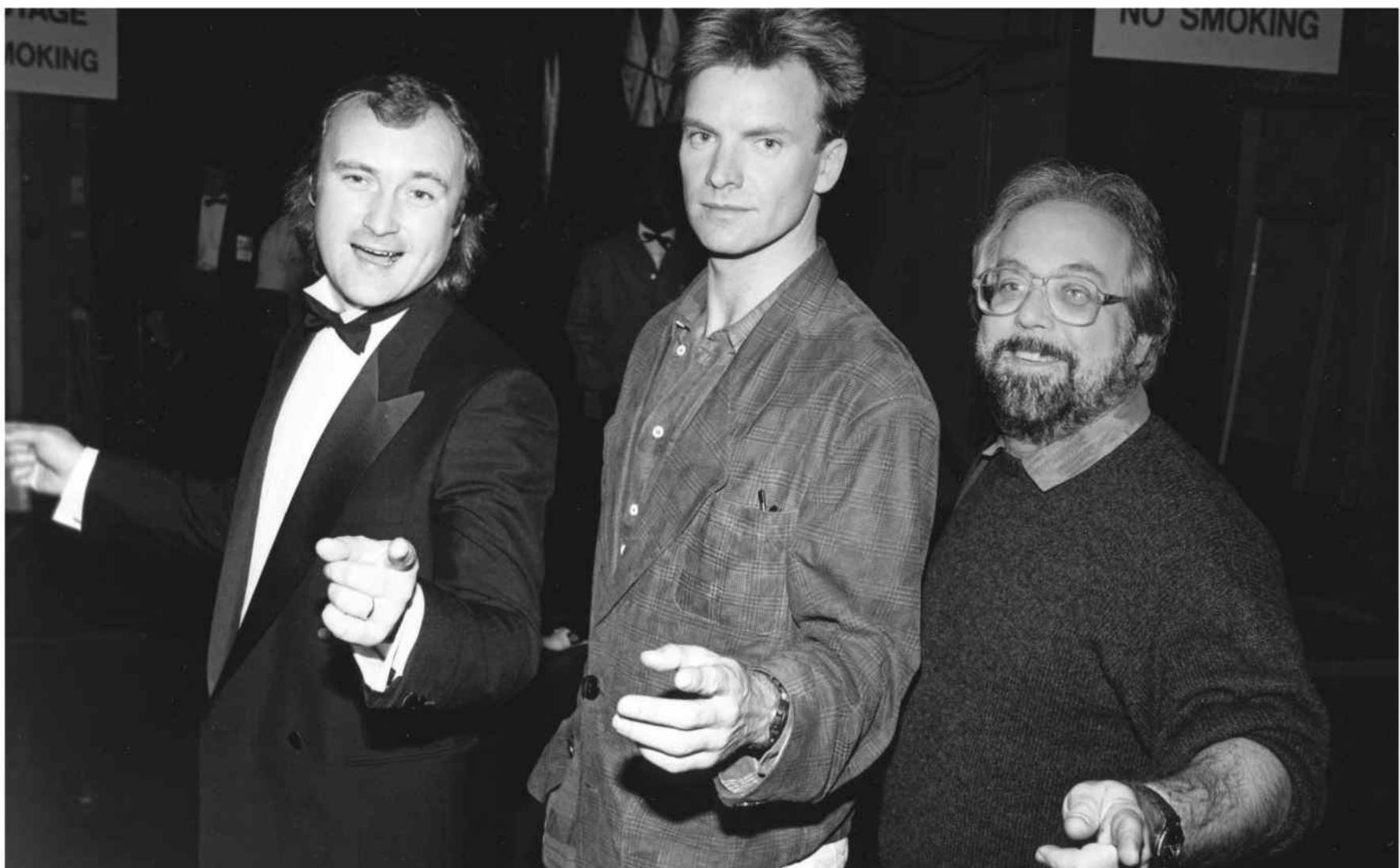
RED » BEST COUNTRY ALBUM

BEGIN AGAIN » BEST COUNTRY SONG

HIGHWAY DON'T CARE » BEST COUNTRY
COLLABORATION WITH VOCALS

(Tim McGraw with Taylor Swift & Keith Urban)





Ken Ehrlich (right) with Phil Collins and Sting at the 28th annual Grammys in 1986.

Ken Ehrlich's Triple Play

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

BY PHIL GALLO

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

But one body, positioned front and center facing the stage, stands still, watching while Macklemore and singer Wanz tear into "Thrift Shop," the No. 1 song on the 2013 year-end Billboard Hot 100. The track fin-

ishes and that motionless figure, Ken Ehrlich, finally stirs, huddling with the Seattle rapper and a few others involved in the staging. Another new run-through starts—this time outside in the L.A. Live plaza. Macklemore, producer Ryan Lewis, Wanz and a trumpeter begin there, then bound down the stage-right aisle, performing a song that would receive two Grammy nominations 32 hours later.

"I knew we could have fun with that," Ehrlich says of the performance. "I don't have a vote and I don't know ahead of time who is nominated, but my intuition said that was the more resonant of their three hits, and pro-

duction-wise it could be the most fun."

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

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

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

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

The calendar isn't being kind to the Grammys this year. The Winter Olympics in Sochi, Russia, begin Feb. 7, five days after the Super Bowl, pushing the Grammys to Jan. 26—16 days earlier than the 2013 show. Add to that Christmas and New Year's Day both falling on Wednesdays, which tends to extend the entertain-

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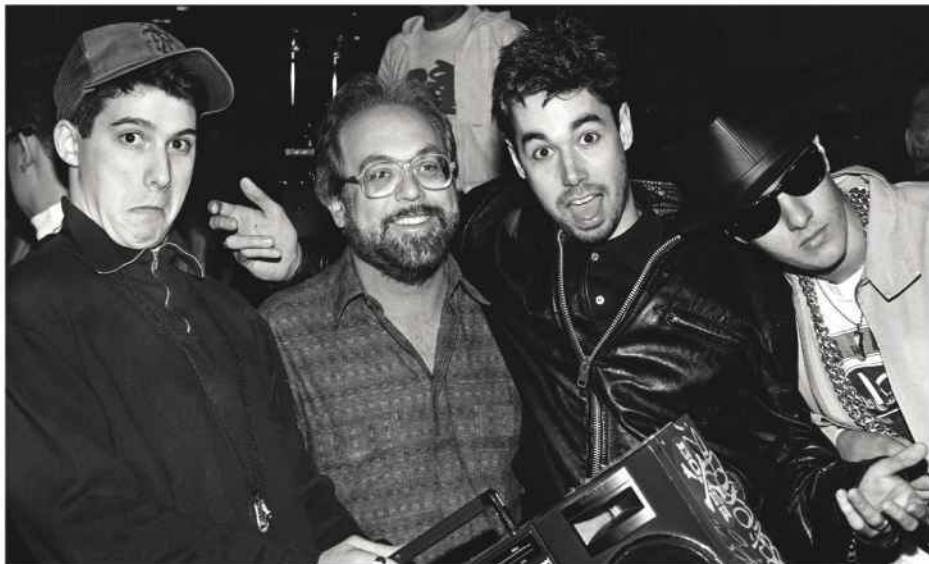
 **DUNKIN' DONUTS CENTER**
PROVIDENCE

NOVEMBER 23

 **Pinnacle Bank Arena**



Clockwise, from top left: **Ken Ehrlich's** many Grammy moments include **Beastie Boys** in 1987, **Lady Gaga** in 2012, **Bruce Springsteen** in 2006 and **U2**, who were joined by Recording Academy president/CEO **Neil Portnow** in 2006.



ment industry's holiday break to three weeks instead of two, as acts, agents and managers start clocking out the week of Dec. 16. On top of that, the nominations were revealed Dec. 6, later than at any time in the last six years. "From the ninth to the 16th, I have that one week to get everything rolling," Ehrlich says.

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

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

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

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

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

The Beatles show is part of a deal the Academy and CBS struck in 2011 to expand Grammy-related programming to include at least one special per year. CBS is counting on the media to start the conversation about the Beatles' anniversary in late January, and the mile-



stone will likely be incorporated into the Grammys.

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

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

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

An avid music fan who filled a recent conversation with praise for Gary Clark Jr., Jackson Browne, Preservation Hall Jazz Band and Emeli Sandé, Ehrlich fell into TV producing as a side job in the '60s. He was doing publicity for a radio station in Chicago when DJ/TV personality Marty Faye asked if he would be interested in working on his weekly Saturday-night variety show on WCIU, which was heavy on jazz and pop performers. The moonlighting gig led to him creating the PBS music program "Made in Chicago" in 1972, which eventually became the legendary "Soundstage" that would present such artists as Bob Dylan, Tom Waits, Muddy Waters, Jim Croce and John Prine.

During Ehrlich's tenure, the Grammys have become

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

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

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

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

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A Song Is Born

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

By Gail Mitchell

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

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

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

Recording Academy and Grammy Foundation president/CEO Neil Portnow will also be on hand that evening. Both he and Brown note that the program's name change was precipitated by the desire to find a more descriptive word that encompassed the event. "Preservation" as a word can sound old and stodgy," Portnow says. "So the thinking was, 'Let's contemporize this a bit by using the word "legacy," which underscores our focus on how artists who came before have helped lay the groundwork for music today.'

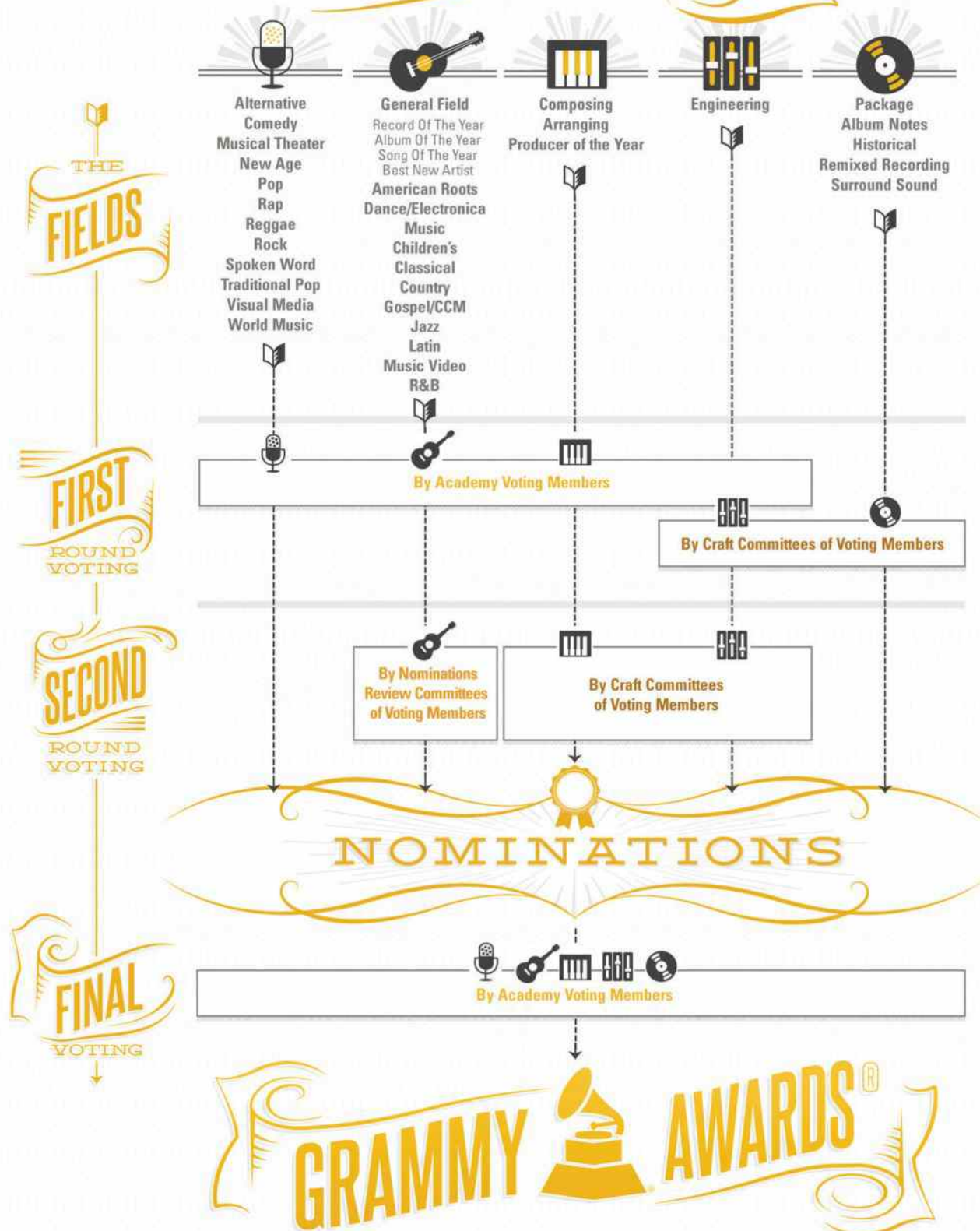
"A Song Is Born" will be an unplugged, fluid night of music with "no house band," Brown says. Talent will perform solo or in the round after sharing stories about their songs.

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

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

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

The 90-minute event starts at 7:30 p.m., with an hour-long reception immediately following the program. Tickets are on sale for \$45, and must be purchased in advance at wl.flavorus.com/gf/asongisborn or by calling 855-235-2867. ●



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- Dallas Morning News

"If this is an indication of McGraw's next phase, then let Freedom ring again and again."

- USA Today





Ones For The Ages

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

By Phil Gallo



"WONDERFUL WORLD"

Sam Cooke

Label: Keen Records

Year of release: 1960

"Wonderful World," Sam Cooke's paean to romance trumping formal education, might have never seen the light of day were it not for a tangle of lawsuits and buy-outs among labels and publishers.

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

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

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

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

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



"UNDER THE BOARDWALK"

The Drifters

Label: Atlantic Records

Year of release: 1964

Lyricist Arthur Resnick was about two years into his three-year songwriting relationship with Kenny Young when they got the call to write a song in line with the Drifters' "Up on the Roof."

"Jerry Wexler asked us to write a follow-up," Resnick says, recalling their days in the Brill Building working for Bobby Darin's TM Music. "I lived in Brooklyn on 13th Street and, from our sixth floor window, I could see the Ferris wheel and the parachute jump and, at night, the fireworks on Coney Island."

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

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

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

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

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

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



"JOLENE"

Dolly Parton

Label: RCA

Year of release: 1973

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

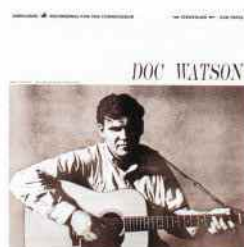
The single would hit No. 1 on Billboard's country chart after entering the tally on Nov. 3, 1974. It was the second chart-topper of her career, and would be followed by four more No. 1s. *Jolene* was Parton's first album to crack Billboard's top 10, and a year later she would be voted female vocalist of the year by the Country Music Assn.

And it all owes to an encounter with an 8-year-old girl named Jolene.

"She had this beautiful red hair, this beautiful skin, these beautiful green eyes, and she was looking up at me, holding [out] for an autograph," Parton told NPR in 2008. "I said, 'Well, you're the prettiest little thing I ever saw. So what is your name?' And she said, 'Jolene.' And I said, 'Jolene. Jolene. Jolene. Jolene. That is pretty. That sounds like a song. I'm going to write a song about that.'"

The story in the song, however, owes to a bank teller who was showing interest in Parton's husband.

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



FELLOW INDUCTEES

Among the other releases honored by the Grammy Hall of Fame are U2's *The Joshua Tree*, the "Woodstock" soundtrack, Doc Watson's debut album and George Harrison's *All Things Must Pass*.

"MARY POPPINS" ORIGINAL CAST SOUND TRACK

Various Artists

Label: Buena Vista

Year of release: 1964

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

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

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

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

"RAINDROPS KEEP FALLIN' ON MY HEAD"

B.J. Thomas

Label: Scepter Records

Year of release: 1969

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

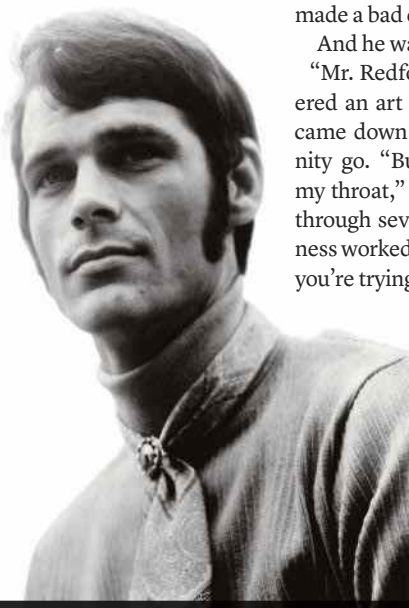
"I still laugh about it today," says Thomas, who had a million-selling record just a year earlier with "Hooked on a Feeling." "I tell Ray, 'You made a bad decision.' But he just didn't connect to the song."

And he wasn't the only one.

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

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

—Deborah Evans Price

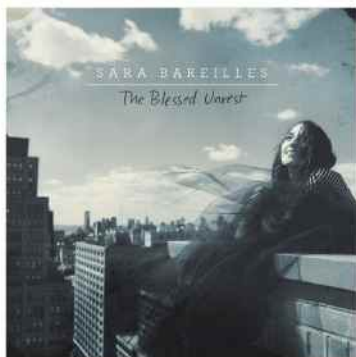




ALBUM OF THE YEAR

With hit singles and deep album cuts, these sets made a statement from front to back

BY MITCHELL PETERS



The Blessed Unrest

SARA BAREILLES

PRODUCERS: Sara Bareilles, Mark Endert, John O'Mahony
ENGINEERS/MIXERS: Jeremy Darby, Mark Endert, John O'Mahony
MASTERING ENGINEER: Greg Calbi
LABEL: Epic Records

Bareilles' 2010 album, *Kaleidoscope Heart*, helped prove she wasn't a pop personality to underestimate. But for the California native's third studio release, *The Blessed Unrest*, the singer/songwriter decided to start anew by moving to New York and leaning more on co-writers, including fun.'s Jack Antonoff. The lyrically daring and serious-sounding set debuted at No. 2 on the Billboard 200 and has sold 209,000 copies, according to Nielsen SoundScan. Bareilles is also nominated for best pop performance for the single "Brave," which reached No. 26 on the Billboard Hot 100.



Random Access Memories

DAFT PUNK

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

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



Good Kid, M.A.A.D City

KENDRICK LAMAR

PRODUCERS: DJ Dahi, Hit-Boy, Skhyye Hutch, Just Blaze, Like, Terrace Martin, Dawaun Parker, Pharrell, Rahki, Scoop DeVille, Sounwave, Jack Splash, Tabu, Tha Bizness, T-Minus
ENGINEERS/MIXERS: Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio "Veto" Irigorri, Mike Larson, Jared Scott, Jack Splash, Andrew Wright
MASTERING ENGINEER: Mike Bozzi, Brian "Big Bass" Gardner
LABEL: TDE/Aftermath/Interscope

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

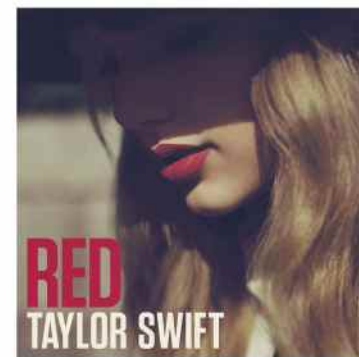


The Heist

MACKLEMORE & RYAN LEWIS

PRODUCER: Ryan Lewis
ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy, Pete Stewart
MASTERING ENGINEER: Brian Gardner
LABEL: Macklemore LLC

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



Red

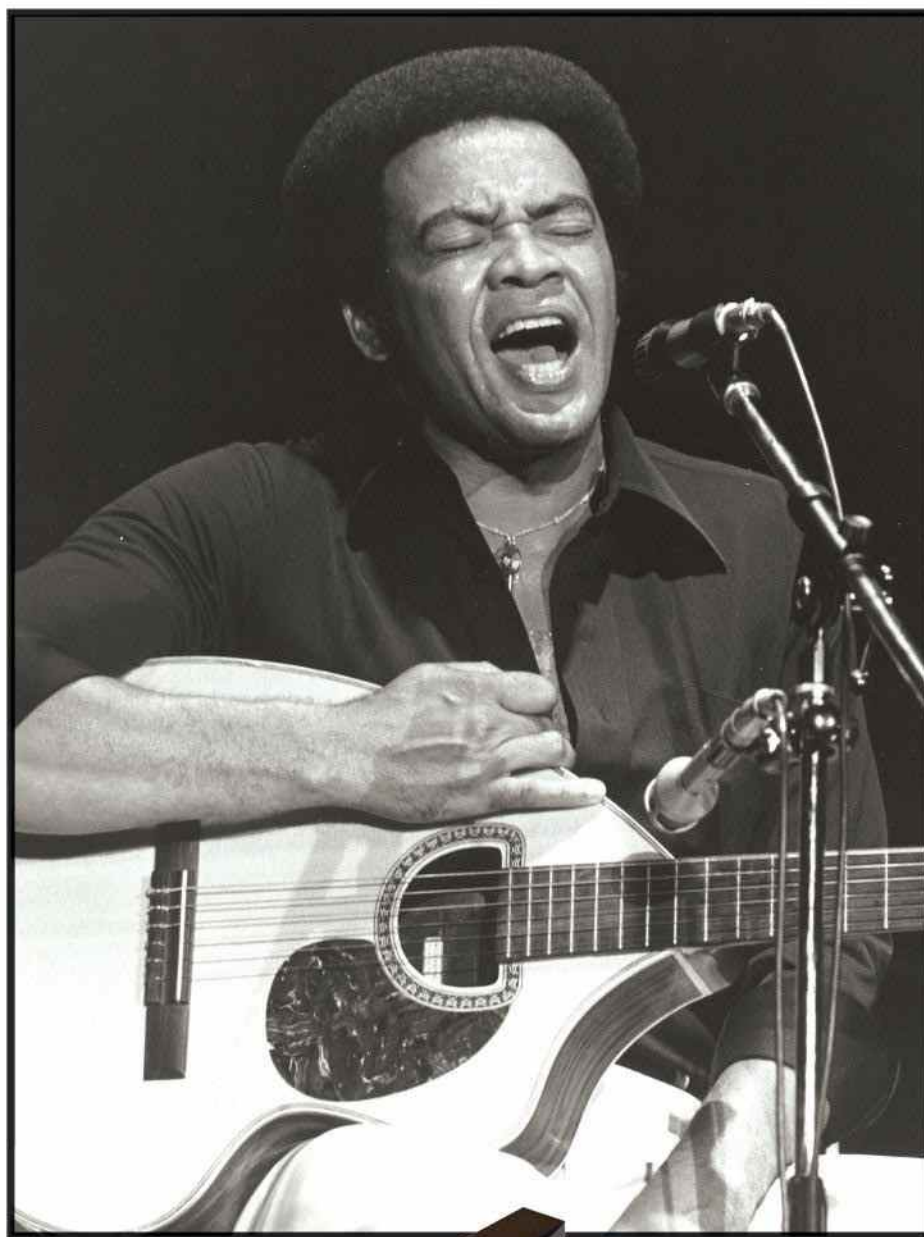
TAYLOR SWIFT

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

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

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RECORD OF THE YEAR

Blockbusters that ruled the charts in 2013 go head-to-head in a heavily stacked category

BY JASON LIPSHUTZ



Get Lucky

DAFT PUNK FEATURING PHARRELL WILLIAMS

PRODUCERS: Thomas Bangalter, Guy-Manuel de Homem-Christo
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta, Daniel Lerner
FROM: *Random Access Memories*
LABEL: Daft Life/Columbia

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



Radioactive

IMAGINE DRAGONS

PRODUCER: Alex Da Kid
ENGINEERS/MIXERS: Manny Marroquin, Josh Mosser
FROM: *Night Visions*
LABEL: Kidinakorner/Interscope

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



Royals

LORDE

PRODUCER: Joel Little
ENGINEER/MIXER: Joel Little
FROM: *Pure Heroine*
LABEL: Lava/Republic

Ella Yelich-O’Connor, the 17-year-old New Zealander better-known as Lorde, wrote the lyrics to debut single “Royals” in less than an hour, and posted the track for free online in November 2012, expecting little fanfare. A year later, Lorde closed out 2013 by watching “Royals” spend nine consecutive weeks at No. 1 on the Hot 100 and then performing the anti-opulence anthem at the “Grammy Nominations Concert Live!!” before earning four nods. The reign of “Royals,” produced by fellow New Zealander Joel Little, extended to Billboard’s Alternative chart, where it spent seven weeks at No. 1—a record for the longest period atop the 25-year-old tally by a lead female. *Pure Heroine*, Lorde’s debut album, bowed at No. 3 on the Billboard 200 and has sold 541,000 copies, according to Nielsen SoundScan.



Locked Out of Heaven

BRUNO MARS

PRODUCERS: The Smeezingtons, Jeff Bhasker, Emile Haynie, Mark Ronson
ENGINEERS/MIXERS: Alalal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin, Mark Ronson
FROM: *Unorthodox Jukebox*
LABEL: Atlantic

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



Blurred Lines

ROBIN THICKE FEATURING T.I. AND PHARRELL

PRODUCER: Pharrell Williams
ENGINEERS/MIXERS: Andrew Coleman, Tony Maserati
FROM: *Blurred Lines*
LABEL: Star Trak/Interscope

“Blurred Lines” represents the first record of the year nomination for Robin Thicke and T.I., while Pharrell Williams is also nominated this year for Daft Punk’s “Get Lucky.” By spending 12 weeks atop the Hot 100 from June through August, the disco-influenced funk track earned the top spot on Billboard’s Songs of the Summer chart, while also setting the record for the highest weekly audience (228.9 million, according to Nielsen BDS) in the history of the Radio Songs chart. Thicke performed “Blurred Lines” at the MTV Video Music Awards, the iHeartRadio Music Festival and on “The Voice,” and the song’s risqué video has inspired countless online parodies while accruing more than 231 million views on YouTube. Thicke’s sixth studio album, *Blurred Lines*, became the 36-year-old’s first No. 1 on the Billboard 200, with 177,000 copies sold in its first week, according to Nielsen SoundScan.



C O N G R A T U L A T I O N S
T O A L L O F O U R N O M I N E E S

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TGT . DREAM THEATER . KILLSWITCH ENGAGE . LED ZEPPELIN . NATE RUESS



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SONG OF THE YEAR

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

BY MITCHELL PETERS

Just Give Me a Reason

SONGWRITERS: Jeff Bhasker, P!nk, Nate Ruess
PERFORMERS: P!nk featuring Nate Ruess
PUBLISHERS: EMI Blackwood Music, P!nk Inside Publishing, Way Above Music, Sony/ATV Songs, WB Music, FBR Music, Bearvon Music
FROM: The Truth About Love
LABEL: RCA Records

Billboard's Woman of the Year got her fourth No. 1 single and one of the biggest hits of her 14-year career with power ballad "Just Give Me a Reason," a duet with fun. lead singer Nate Ruess. Co-written by fun. producer/songwriter Jeff Bhasker, the track spent three weeks atop the Billboard Hot 100 and has sold 4.3 million downloads, according to Nielsen SoundScan. "Just Give Me a Reason"—which is also nominated for best pop duo/group performance—is P!nk's second-biggest-selling digital song behind "So What," which has sold 4.7 million.

Locked Out of Heaven

SONGWRITERS: Philip Lawrence, Ari Levine, Bruno Mars
PERFORMER: Bruno Mars
PUBLISHERS: Mars Force Songs, BMG Rights Management (U.S.), BMG, Roc Nation Music, Music Famamanem, EMI April Music, Toy Plane Music-Universal Music, Universal Music
FROM: Unorthodox Jukebox
LABEL: Atlantic Records

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

Roar

SONGWRITERS: Lukasz Gottwald, Max Martin, Bonnie McKee, Katy Perry, Henry Walter
PERFORMER: Katy Perry
PUBLISHERS: When I'm Rich You'll Be My Bitch, Kasz Money Publishing, MXM, Kobalt Songs Music Publishing, Bonnie McKee Music, Where Da Kasz At?, Songs of Pulse Recording, Oneirology Publishing, Prescription Songs
FROM: PRISM
LABEL: Capitol Records

"You held me down but I got up/ Already brushing off the dust," Katy Perry sings in the defiant pre-chorus of "Roar," the lead single from fourth album *PRISM*. "You hear my voice, you hear that sound/Like thunder, gonna shake the ground." The uplifting survival anthem became the singer's eighth No. 1 on the Hot 100, spending two weeks atop the chart. It's sold 4 million downloads, according to Nielsen SoundScan. "Roar" is also vying for best pop solo performance.

Royals

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

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

Same Love

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

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



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

NATE RUESS OF FUN. | BEST NEW ARTIST, SONG OF THE YEAR, 2012 |

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KENDRICK LAMAR

ALBUM OF THE YEAR
BEST NEW ARTIST
BEST RAP/SUNG COLLABORATION
BEST RAP ALBUM
BEST RAP PERFORMANCE
BEST RAP SONG
BEST R&B PERFORMANCE

ROBIN THICKE

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

IMAGINE DRAGONS

RECORD OF THE YEAR
BEST ROCK PERFORMANCE

LANA DEL REY

BEST POP VOCAL ALBUM
BEST SONG WRITTEN FOR VISUAL MEDIA

MARY J. BLIGE

ALBUM OF THE YEAR
BEST RAP/SUNG COLLABORATION

EMINEM

BEST RAP PERFORMANCE

DISCLOSURE

BEST DANCE/ELECTRONICA ALBUM

TAME IMPALA

BEST ALTERNATIVE MUSIC ALBUM

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BEST NEW ARTIST

These five new stars broke records and boundaries in 2013

BY JASON LIPSHUTZ



Kacey Musgraves

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



Ed Sheeran

Ed Sheeran's slow rise to stardom in the United States was quickened by some well-known pals: The 22-year-old London resident co-wrote three songs for One Direction's first two albums, and joined Taylor Swift in Canada and the United States on her *Red* tour after co-writing and duetting on the song "Everything Has Changed" from Swift's 2012 blockbuster *Red*. Famous ties aside, though, the earnest brand of folk found on Sheeran's debut LP, *+*, has found a stateside constituency thanks to singles like "The A Team" and "Lego House." The album has sold 722,000 copies since its U.S. release in June 2012, according to Nielsen SoundScan, and the singer sold out a three-show run at New York's Madison Square Garden. A year after "The A Team" was nominated for song of the year at the Grammys, Sheeran will vie for the best new artist award on the eve of his sophomore album release, due in early 2014 on Atlantic.



James Blake

Overgrown, James Blake's second album, earned the United Kingdom's Mercury Prize in October, trumping albums by more high-profile British acts like David Bowie and the Arctic Monkeys. The experimental electronic singer/producer has a chance to repeat that surprise success at the Grammys, where he's this year's only best new artist nominee without an album that's cracked the top 10 of the Billboard 200. (*Overgrown* peaked at No. 32 upon its release in April.) The 25-year-old, London-born artist is hardly a new force in the indie world—his self-titled 2011 debut was widely lauded for its moving vocal work and ephemeral production. For *Overgrown*, Blake expanded his sound with more straightforward soul refrains, and had guest appearances by Brian Eno and the RZA.



Kendrick Lamar

For some, the debut sales week of Kendrick Lamar's *good kid, m.A.A.d city* in October 2012—241,000 copies, according to Nielsen SoundScan, which earned a No. 2 bow on the Billboard 200—was the Compton, Calif., rapper's official arrival. For others, however, Lamar had proved himself the most promising West Coast MC in a decade long before the album's debut, thanks to the rapid-fire knowledge he dropped on his engrossing, independently released *Section.80* (2011) and his deal with Dr. Dre's Aftermath Entertainment. The songs on his latest release, like "Swimming Pools (Drank)" and the Drake collaboration "Poetic Justice" (which peaked at Nos. 3 and 8 on the Hot R&B/Hip-Hop Songs chart, respectively) wowed with innovative lyricism, and Lamar demonstrated his flow's adaptability by guesting on songs by Robin Thicke, A\$AP Rocky, Dido, Emeli Sandé and others in the past year. The rapper is also up for six other Grammys, including album of the year.



Macklemore & Ryan Lewis

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

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Watch the Film *Why We Create Music*

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



Hear the Song "More Than the Stars"

A song and music video that was a surprising result of the *Why We Create Music* film project that evolved into an infectious anthem with lyrics written by, about and for songwriters and composers.



Explore the Timeline 100 Years, 100 Days

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





R & B

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

BY GAIL MITCHELL

BEST R&B ALBUM

Love and War

TAMAR BRAXTON

EXECUTIVE PRODUCERS: Vincent Herbert, Antonio "L.A." Reid
PRODUCERS: K.E. on the Track, Da Internz, Christopher "Tricky" Stewart, Reverse, DJ Camper, the Underdogs, Diplo, Angela Hunte, Derek "DJA" Allen, Kyle "K2" Stewart II, Bryan-Michael Cox, @SCMG, Kendrick Dean, Tec Beatz, Patrick "J. Que" Smith, Troy Oliver, Tiyon "TC" Mack, Rico Beats, Eric Mobley, Tramaine "Young Frye" Winfrey
ENGINEERS/MIXERS: Mike Donaldson, Brian "B-Luv" Thomas, Andrew Hey, Dabid Boy, Harvey Mason Jr., Paul Foley, Jaycen Joshua, Jeff Edwards, Kendrick Dean, M. Bass, BMC, Jean Marie Horvat, Bryan-Michael Cox, Clifford "Wiz" Henson
LABELS: Streamline Records/Epic Records

There's no denying that 2013 was Tamar Braxton's comeback year. After a 13-year recording hiatus, the singer/songwriter parlayed her stint on WE TV's popular "Braxton Family Values" reality show into a career breakthrough with this No. 1 R&B/hip-hop album—her first for Streamline Records/Epic. Also bowing at No. 2 on the Billboard 200, the set traverses the various aspects of love and relationships. In addition to the Grammy Award-nominated

title track, the contemporary R&B set includes the singles "The One" and "All the Way Home."

Side Effects of You

FANTASIA

EXECUTIVE PRODUCER: Harmony Samuels
PRODUCERS: Harmony Samuels, J. "Lonny" Bereal Jr., Naughty Boy, Andrea Martin
ENGINEERS/MIXERS: Jaycen Joshua, Jose Cardoza, Carlos King
LABEL: 19 Recordings/RCA Records

Debuting at No. 1 on Billboard's Top R&B/Hip-Hop Albums and No. 2 on the Billboard 200, Fantasia's *Side Effects of You* features the Grammy-nominated track "Without Me" (up for best R&B song), "Get It Right" (best traditional R&B performance) and lead single "Lose to Win," which peaked at No. 38 on Hot R&B/Hip-Hop Songs. In a May interview with Billboard, Fantasia described the album's direction as a fusion she dubs "rock soul," melding her rock (Queen, Tina Turner) and R&B/soul (Aretha Franklin, Chaka Khan, Patti LaBelle) influences.

One: In the Chamber

SALAAM REMI

PRODUCER: Salaam Remi
ENGINEERS/MIXERS: Ryan Evans, Gleyder "Gee" Disla, Kelly "Madame Buttons" Shehan, Fabian Marasciullo, Jaymz Martin, Gary "GMajor" Noble, Franklin Socorro, Justin

Moshkevich, Tony Salter
LABELS: Flying Buddha/Masterworks/Sony Music Entertainment

Salaam Remi is a songwriter/producer/musician who has produced projects for Grammy-nominated Miguel (*Kaleidoscope Dreams*) and Amy Winehouse, among others. Remi, who doubles as executive VP of A&R and production at Sony Music, also operates the Sony Masterworks imprint Louder Than Life, which includes subimprints Re Mi Fa and Flying Buddha. Comprising tracks influenced by R&B, hip-hop, rock, pop and other musical styles, the album features guest turns by Corinne Bailey Rae, Ne-Yo, Stephen Marley and Akon, the lattermost of whom appears on first single "One in the Chamber."

Unapologetic

RIHANNA

EXECUTIVE PRODUCERS: Robyn Rihanna Fenty, Roc Nation, Evan Rogers, Carl Sturken
PRODUCERS: David Guetta, Giorgio Tuinfort, Stargate, Benny Blanco, @Oakwud, @Flippa123, @PopWansel, Mike Will Made It, Future, Parker Ighile, Mikky Ekko, Elof Loelv, Justin Parker, The-Dream, Carlos McKinney, Mikey Mike, Brian Kennedy, No ID, Labrinth, Chase & Status
ENGINEERS/MIXERS: Josh Campbell, Manny Marroquin, Mikkel S. Eriksen, Miles Walker, Phil Tan, Paul Norris, Aamir Yaqub, Nicky Romero, Donnie

Scantz, Jaycen Joshua
LABEL: Def Jam Records

Rihanna reunited with previous collaborators (The-Dream, David Guetta, Stargate) and bowed new alliances (Mike Will Made It, Labrinth) to craft her seventh studio album. It employs a mix of pop, R&B, dubstep, EDM, reggae and rock, and lively guest appearances by Chris Brown, Eminem, Future and Mikky Ekko. In addition to featuring "Diamonds," the international hit that also marked her 12th No. 1 on the Billboard Hot 100, the set spun off five other singles: "Pour It Up," "Stay," "Loveeeeeee Song," "Right Now" and "What Now."

New York: A Love Story

MACK WILDS

EXECUTIVE PRODUCERS: Salaam Remi, Mack Wilds, Fatima Curry
PRODUCERS: Salaam Remi, Bink!, Havoc, Rico Love, DJ Premier, James Fautleroy, James Poyser, Pete Rock
ENGINEERS/MIXERS: Ryan Evans, Gary Noble, Gleyder "Gee" Disla
LABELS: Re Mi Fa/Louder Than Life/Sony Music Entertainment

This is the first nomination for actor-turned-singer/songwriter Tristan Wilds, who has appeared on HBO's "The Wire" and the CW's "90210." Signed to fellow Grammy nominee Salaam Remi's Louder Than Life/Sony Music imprint Re Mi Fa, Wilds teams with Remi as well as such well-known producers as Rico Love, DJ Premier and Pete Rock for his

debut album. Featuring cameos by Method Man, Raekwon and Doug E. Fresh, *New York: A Love Story* features the single "Own It," which so far has reached No. 39 on the Hot R&B/Hip-Hop Songs chart.

BEST R&B SONG

Best of Me

PERFORMER: Anthony Hamilton
SONGWRITERS: Anthony Hamilton, Jairos Mozee
PUBLISHERS: Tappy Whyte's Music, Songs of Universal, Spuggy Bug Music
FROM: Back to Love
LABEL: RCA Records

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



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

ROBERT GLASPER | BEST R&B ALBUM, 2012 | BLACK RADIO BY THE ROBERT GLASPER EXPERIMENT



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MANAGEMENT

ROBIN THICKE

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BEST POP DUO/GROUP PERFORMANCE

SARA BAREILLES

ALBUM OF THE YEAR

BEST POP SOLO PERFORMANCE

GAVIN DEGRAW

BEST SONG WRITTEN FOR VISUAL MEDIA

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MANNY MARROQUIN

RECORD OF THE YEAR (2X)

ALBUM OF THE YEAR

9 TOTAL
NOMINATIONS

 THE 56TH
GRAMMYs
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Love and War

PERFORMER: Tamar Braxton
 SONGWRITERS: Tamar Braxton, Darhyl Camper Jr., LaShawn Daniels, Makeba Riddick
 PUBLISHERS: EMI April Music, Miserable Girl, Campstar Music, The Book Productions, EMI Blackwood Music, Janice Combs Publishing, Yoga Flames Music
 FROM: Love and War
 LABEL: Streamline Records/Epic Records

Tamar Braxton's first No. 1 R&B album spun off this title track hit single, an emotional discourse on the roller-coaster joys and pain that are part and parcel of any romantic relationship. The heartstrings-pulling ballad, No. 1 for nine weeks on Billboard's Adult R&B chart—also earns the singer/songwriter her third nomination in the Grammy derby for best R&B performance. In that category, she's up against Anthony Hamilton ("Best of Me"), Hiatus Kaiyote featuring Q-Tip ("Nakamarra"), Miguel featuring Kendrick Lamar ("How Many Drinks?") and Snarky Puppy with Lalah Hathaway ("Something").

Only One

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

PJ Morton is known to pop music fans as the keyboardist for Maroon 5. To R&B fans, the singer/songwriter/musician has been a popular mainstay on the R&B/soul indie circuit. This track is the first single from Morton's Cash Money debut album, *New Orleans*. His sonorous tenor is accented by percussion-heavy instrumentation with jazzy undertones, accompanied by Stevie Wonder's expressive harmonica. "Only One" is like Kanye [West] meets Stevie," Morton told Billboard earlier this year. "It's always a mash-up . . . where I'm trying to make sure it's things my generation can enjoy, but it's props to all of the music that's come before and inspired me."

Pusher Love Girl

PERFORMER: Justin Timberlake
 SONGWRITERS: James Fauntleroy, Jerome Harmon, Timothy Mosley, Justin Timberlake
 PUBLISHERS: Tennman Tunes, Universal Music-Z-Tunes, Virginia Beach Music, WB Music, Jerome Harmon Publishing, Warner/Chappell Music, James Fauntleroy Music, Almo Music
 FROM: The 20/20 Experience
 LABEL: RCA Records

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

Without Me

PERFORMER: Fantasia featuring Kelly Rowland and Missy Elliott
 SONGWRITERS: Fantasia Barrino, Missy Elliott, Al Sherrod Lambert, Harmony Samuels, Kyle Stewart
 PUBLISHERS: H-Money Music, RJ Productions, EMI April Music, Aristocratic Destiny Music, Penmanship Publishing, Songs of Universal, Joglee Music Publishing, Mass Confusion Productions
 FROM: Side Effects of You
 LABEL: 19 Recordings/RCA Records

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



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

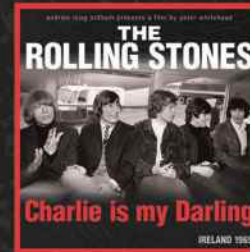
BRYAN-MICHAEL COX | BEST R&B SONG, 2006 | "BE WITHOUT YOU" BY MARY J. BLIGE



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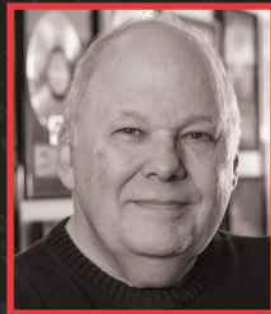


Andrew Loog Oldham



**Steve Rosenthal
(3x Grammy Winner)**

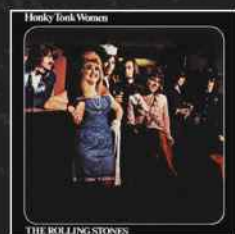
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Sam Cooke
(Sam Cooke, Herb Albert & Lou Adler)**





RAP

Newcomers and kingpins deploy lyrical prowess and an expansive variety of beats as they vie for the best album and song trophies

BY GAIL MITCHELL

BEST RAP ALBUM

Nothing Was the Same DRAKE

EXECUTIVE PRODUCERS: Aubrey Drake Graham, Dwayne "Lil Wayne" Carter, Ronald "Slim" Williams, Bryan "Baby" Williams, Noah "40" Shebib, Oliver El-Khatib, Jas Prince, J. Prince
PRODUCERS: Noah Shebib, Marvin Thomas, Mike Zombie, DJ Dahi, Majid Jordan, Nineteen85, Boi-1da, Sampha, Jordan Evans, Key Wane
ENGINEERS/MIXERS: Noah Shebib, Noel Cadastre, Noel Campbell, Detail, Travis Sewchan, Finis White, Rob Kinelski
LABELS: Young Money/Cash Money/Republic Records

Can Drake make it two in a row? The rapper won best rap album last year for *Take Care* while notching nominations as well for best rap performance ("HYFR [Hell Ya F***ing Right]") and best rap song ("The Motto"). Featuring guest cameos by Jay Z, Jhené Aiko, Majid Jordan, Detail, 2 Chainz and Big Sean, *Nothing Was the Same* is platinum-selling Drake's third album. Harder-hitting in tone with Drake's rap skills showcased, the album debuted

at No. 1 on the Billboard 200 with 658,000 first-week copies, according to Nielsen SoundScan. Since its release, the set has spun off such hits as "Started From the Bottom," "Hold On, We're Going Home," "The Language" and "All Me."

Magna Carta...Holy Grail

JAY Z
EXECUTIVE PRODUCER: Shawn Carter
PRODUCERS: Timbaland, Pharrell Williams, Swizz Beatz, The-Dream, Travis Scott, Hit-Boy, Boi-1da, Mike Will Made It, No ID, Mike Dean, Jerome Harmon, WondaGurl, Kyambo Joshua, Vinylz
ENGINEERS/MIXERS: Chris Godbey, Demacio Castellon, Ramon Rivas, Jaycen Joshua, Jordan Young, Ken Ifill, Mike Dean
LABELS: Roc-a-Fella/Roc Nation

This marks Jay Z's 12th studio album, released amid much fanfare when the pioneering rapper partnered with Samsung for an innovative release/marketing strategy. Debuting at No. 1 on the Billboard 200, the set includes guests Beyoncé, Justin Timberlake, Nas, Rick Ross and Frank Ocean. Jay Z discourses on subjects ranging from fame ("Holy

Grail," featuring Timberlake) to fashion ("Tom Ford"). Other tracks that claimed fan attention include "Picasso Baby," which is up for best music video. Jay Z tops the Grammy field this time with nine nominations. He and Kanye West won last year for best rap performance and best rap song (both for "N****s in Paris") and best rap/sung collaboration ("No Church in the Wild") from their *Watch the Throne* album.

Good Kid, M.A.A.D City

KENDRICK LAMAR
EXECUTIVE PRODUCERS: Anthony "Top Dawg" Tiffith, Dr. Dre
PRODUCERS: Tha Bizness, Sounwave, Hit-Boy, Tabu, DJ Dahi, Scoop Deville, Pharrell Williams, T-Minus, Like, Skhyye Hutch, Terrace Martin, Just Blaze
ENGINEERS/MIXERS: Dr. Dre, Dee Brown, Derek Ali, James Hunt, Mauricio Iragorri
LABELS: Top Dawg/Aftermath/Interscope Records

Kendrick Lamar's lyrical prowess, melodic backdrops and engaging flow propelled West Coast rap back into the national spotlight when his major-label debut, *good kid, m.A.A.d city*, arrived in October

2012. Now platinum, the disc entered the Billboard 200 at No. 2 and debuted at No. 1 on Top R&B/Hip-Hop Albums. The next-generation rapper also scored three major hits: "Swimming Pools (Drank)," "Bitch, Don't Kill My Vibe" and "Poetic Justice." He comes to the Grammy telecast with seven nominations, including best new artist, best rap performance ("Swimming Pools"), best rap/sung collaboration ("Now or Never," featuring Mary J. Blige), best rap song (A\$AP Rocky's "F***in' Problems") and best rap album.

The Heist

MACKLEMORE & RYAN LEWIS
PRODUCER: Ryan Lewis
ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy, Pete Stewart, Brian Gardner
LABEL: Macklemore LLC

Also coming into the derby with seven nominations—including album of the year, song of the year ("Same Love") and best new artist—Macklemore & Ryan Lewis left an indelible mark on the pop and R&B/hip-hop charts in 2013. Mixing dance, pop and R&B/hip-hop elements, the album covers both serious and lighthearted themes, from "Same Love" (featuring Mary Lambert),

which supports gay marriage equality, to "Thrift Shop" (featuring Wanz), a clever jab at consumerism. *The Heist* also includes the hit "Can't Hold Us" (featuring Ray Dalton) and "White Walls" (with rappers ScHoolboy Q and Hollis Wong-Wear).

Yeezus

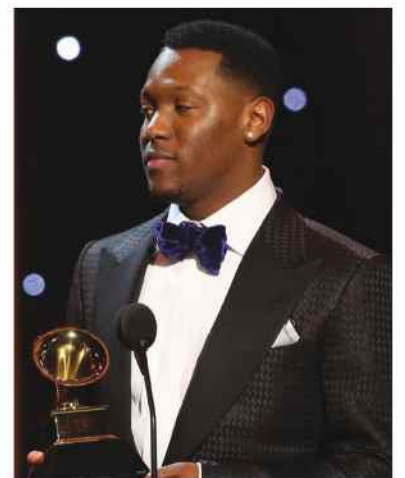
KANYE WEST
EXECUTIVE PRODUCERS: Kanye West, Rick Rubin
PRODUCERS: Kanye West, Daft Punk, Mike Dean, Hudson Mohawke, Lunice, S1
ENGINEERS/MIXERS: Noah Goldstein, Anthony Kilhoffer, Andrew Dawson, Mike Dean, Manny Marroquin
LABELS: G.O.O.D./Roc-a-Fella/Def Jam

Debuting at No. 1 on the Billboard 200, *Yeezus* is Kanye West's sixth solo album. At turns angry, controversial and even lighthearted, the set integrates hip-hop with new wave, punk and rock. Featured tracks include "New Slaves," also nominated for best rap song (and whose video was screened on buildings in cities around the world), "Black Skinhead," "Blood on the Leaves" and "Bound 2." Assassin and King L make guest appearances, as do previous collaborators Justin

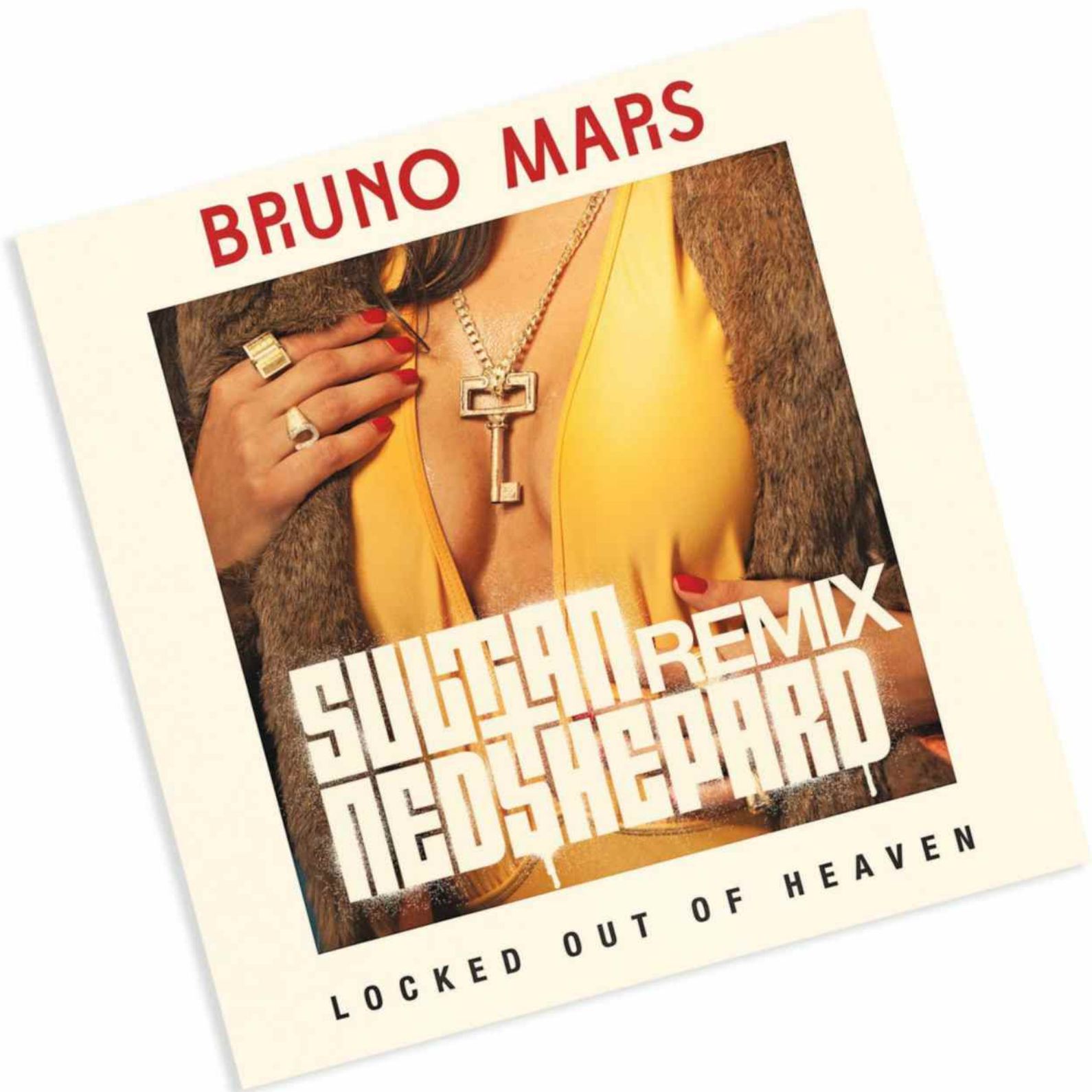


"I didn't expect to win. I didn't expect anything. I never do, I just do my best. But it was amazing. I went onstage at the pre-Grammys and gave a speech, but I wasn't prepared—I just blanked out. I felt blessed, like I had finally proved that I could make music of this caliber. It's on the shelf in my studio now, but I'm sending it to my mom's crib next year to put it in this case I've been trying to build for her. A lot of the songs and beats that found me success I made at her house. She let me stay up all night and play music loud. She deserves it."

HIT-BOY | SONGWRITER/PRODUCER, BEST RAP SONG, 2012 | "N****S IN PARIS" BY JAY Z AND KANYE WEST



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BRUNO MARS SMASH HIT **“LOCKED OUT OF HEAVEN”**



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Vernon, Frank Ocean, Kid Cudi and Charlie Wilson. West picked up three Grammys last year for work on his and Jay Z's *Watch the Throne*.

BEST RAP SONG

F***in' Problems

PERFORMERS: A\$AP Rocky featuring Drake, 2 Chainz and Kendrick Lamar
 SONGWRITERS: Tauheed Epps, Aubrey Graham, Kendrick Lamar, Rakim Mayers, Noah Shebib
 PUBLISHERS: A\$AP Rocky Music Publishing, Sony/ATV Songs, Mavor & Moses, Kobalt Songs Music Publishing, Herbilicious Music, Black Fountain Music, Livewrite, EMI Blackwood Music, Ty Epps Music, Top Dawg Music, Hard Working Black Folks, WB Music
 FROM: Long.Live.A\$AP
 LABELS: Polo Grounds Music/RCA Records

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

Featuring several of the genre's hottest acts—2 Chainz and fellow Grammy Award nominees Drake and Kendrick Lamar—"F***in' Problems" inspired freestyles and remixes by Tyga, Lil Wayne and others.

Holy Grail

PERFORMERS: Jay Z featuring Justin Timberlake
 SONGWRITERS: Shawn Carter, Terius Nash, Jerome Harmon, Timothy Mosley, Justin Timberlake, Ernest Wilson
 PUBLISHERS: Carter Boys, Warner/Chappell, WB Music, 2082 Music Publishing, Tennman Tunes, Universal Music, Z Tunes, B Rising, ole, Jerome Harmon Publishing, Chrysalis Music, Let the Story Begin Publishing, EMI Virgin Songs, Primary Wave Tunes, the End of Music, MJ Twelve MJ
 FROM: Magna Carta . . . Holy Grail
 LABELS: Roc-a-Fella/Roc Nation

Following Jay Z's turn on his hit single "Suit & Tie," Justin Timberlake returned the favor on the rapper's "Holy Grail." Paralleling its album's multiplatinum sales, the single—which breaks into a chorus that plays off Nirvana's "Smells Like Teen Spirit"—has achieved the same sales plateau. Originally recorded for Jay Z's *Watch the Throne* set with Kanye West, this version was co-

written with such marquee names as The-Dream and Timbaland. Dealing with the ups and downs of playing the fame game, "Holy Grail" debuted at No. 8 on the Hot 100 and peaked at No. 4. It reached No. 2 on Hot R&B/Hip-Hop Songs.

New Slaves

PERFORMER: Kanye West
 SONGWRITERS: Christopher Breaux, Ben Bronfman, Mike Dean, Louis Johnson, Malik Jones, Elon Rutberg, Sakiya Sandifer, Che Smith, Kanye West, Cydell Young (Anna Adamis, Gabor Presser, songwriters)
 PUBLISHERS: Please Gimme My Publishing/EMI Blackwood Music/Heavens Research/Bug Music/Monarchy Music/Abou Thiam Publishing/Universal Publishing/Jabriel Iz Myne/Solomon Ink/Elon Rutberg Publishing Designee/Sakiya Sandifer Publishing Designee/Lawless Incorporated/EMI Blackwood Music o/b/o Papa George Publishing/Ben Bronfman Publishing Designee/Travis Scott Music/Reach Music Publishing/Noah Goldstein Music/Gabor Presser Publishing Designee/Anna Adamis Publishing Designee
 FROM: Yeezus
 LABELS: G.O.O.D./Roc-a-Fella/Def Jam Records

A standout from Kanye West's sixth

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

Started From the Bottom

PERFORMER: Drake
 SONGWRITERS: W. Coleman, Aubrey Graham, Noah Shebib (Bruno Sanfilippo, Mathias Grassow, songwriters)
 PUBLISHERS: Sandra Gale, EMI Music Publishing, Mavor & Moses, Kobalt Songs Music Publishing
 FROM: Nothing Was the Same
 LABELS: Young Money/Cash Money/Republic Records

The first single from Canadian-bred superstar Drake's third solo album peaked at No. 6 on the Hot 100 and No. 2 on both Hot R&B/Hip-Hop Songs and Rap Songs. Characterized by a simple piano line and catchy drum beat, the

autobiographical ode also samples the atmospheric "Ambessence Piano & Drones" by Bruno Sanfilippo and Mathias Grassow. "I do spend a lot of time when I'm writing, especially lately, trying to make something for people to live by," Drake told *Billboard* in September. "I'm trying to make anthems that are inspiring to people, to find phrases that I haven't heard before."

Thrift Shop

PERFORMERS: Macklemore and Ryan Lewis featuring Wanz
 SONGWRITERS: Ben Haggerty, Ryan Lewis
 PUBLISHERS: Macklemore Publishing, Ryan Lewis Publishing
 FROM: The Heist
 LABEL: Macklemore LLC

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



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

MELANIE FIONA | BEST TRADITIONAL R&B PERFORMANCE, BEST R&B SONG, 2012 |

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(Ft. Justin Timberlake) by Jay Z

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



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BEST POP SOLO PERFORMANCE

Anthems, love and heartbreak ballads, and a left-field smash define the pop field

BY JASON LIPSHUTZ

Brave

SARA BAREILLES

SONGWRITERS: Sara Bareilles, Jack Antonoff
PUBLISHERS: Ducky Donath Music/Sony-ATV Songs/Sony-ATV Tunes/Tiny Bear Music
FROM: *The Blessed Unrest*
LABEL: Epic

"Brave" has slowly but surely won over top 40 radio since hitting digital retailers last April, reaching a new peak at No. 26 in its 25th week on the Billboard Hot 100. The hit single, inspired by a gay friend of Bareilles' who was struggling with coming out, was co-written with fun.'s Jack Antonoff after he was introduced to Bareilles by Sara Quin of Tegan & Sara. Along with the nomination of "Brave" in the best pop solo performance category, Bareilles is vying for album of the year with her third studio effort, *The Blessed Unrest*. Bareilles' breakout single, "Love Song," was nominated for song of the year at the 2011 Grammy Awards.

Royals

LORDE

SONGWRITERS: Ella Yelich-O'Connor, Joel Little
PUBLISHERS: Copyright Control/Sony-ATV
FROM: *Pure Heroine*
LABEL: Lava/Republic

"Royals" was originally released on Lorde's debut EP, *The Love Club*, in November 2012, and by last March, the debut single was sitting atop the digital songs chart in the teenage singer/songwriter's native New Zealand. The track's surprising nine-week run at No. 1 on the Billboard Hot 100, which began in October, came after the crowning of "Royals" on the Alternative chart and subsequent pickup at top 40, adult contemporary and rhythmic radio formats. "Royals," which also earned nods for record and song of the year, has been followed by second top 40 hit "Team," which has so far reached No. 23 on the Hot 100.

When I Was Your Man

BRUNO MARS

SONGWRITERS: Bruno Mars, Philip Lawrence, Ari Levine, Andrew Wyatt
PUBLISHERS: BMG Rights Management (U.S.)/Downtown DMP Songs/Mars Force Music/Music Famamanem LP/Northside Independent Music Publishing/Roc Nation Music/Thou Art the Hunger/Toy Plane Music/Universal Music/WB Music
FROM: *Unorthodox Jukebox*
LABEL: Atlantic

While "Locked Out of Heaven," the dance-ready lead single from Bruno Mars' sophomore album, *Unorthodox Jukebox*, spent six weeks atop the Billboard Hot 100, somber ballad "When I Was Your Man" also made it to the chart's perch for one week. "When I Was Your Man" is only the second No. 1 in the history of the Hot 100 to feature piano and vocals exclusively, following Adele's "Someone Like You" (which won best pop solo performance in 2012). When the track became Mars' fifth No. 1 on the chart, the 28-year-old tied Diddy, Ludacris, Prince and Lionel Richie, all of whom have five No. 1 singles each. Michael Jackson leads all male soloists, with 13 chart-toppers.

Roar

KATY PERRY

SONGWRITERS: Katy Perry, Lukasz Gottwald, Max Martin, Bonnie McKee, Henry Walter
PUBLISHERS: When I'm Rich You'll Be My Bitch/Kasz Money Publishing/MXM/Kobalt Songs Music Publishing/Bonnie McKee Music/Where Da Kasz At?/Songs of Pulse Recording/Oneirology Publishing/Prescription Songs
FROM: *PRISM*
LABEL: Capitol

Katy Perry's 2010 album, *Teenage Dream*, spawned five No. 1s on the Billboard Hot 100, tying Michael Jackson's record for 1987's *Bad*. Not surprisingly, Perry's follow-up album, *PRISM*, promptly sent lead single "Roar" to No. 1, making the midtempo anthem the pop superstar's eighth chart-topper overall. "Roar" reunited Perry with super-producers Max Martin and Lukasz "Dr. Luke" Gottwald, whose pop stylings helped *Teenage Dream* earn a Grammy nomination for album of the year. "Roar" is also nominated for song of the year.

Mirrors

JUSTIN TIMBERLAKE

SONGWRITERS: Justin Timberlake, Timothy "Timbaland" Mosley, Jerome "J-Roc" Harmon, James Fauntleroy II
PUBLISHERS: Almo Music/James Fauntleroy Music/Jerome Harmon Productions/Tennman Tunes/Universal Music-Z Tunes/Virginia Beach Music Publishing/Warner-Tamerlane Publishing/WB Music
FROM: *The 20/20 Experience: The Complete Experience*
LABEL: RCA

According to co-writer Jerome "J-Roc" Harmon, the idea for "Mirrors"—the second single from the first edition of Justin Timberlake's two-part *The 20/20 Experience*—originated in 2009, while Timberlake was collaborating with producer Timbaland on the latter's *Shock Value II*. Four years later, the sweeping love song has become the biggest single of Timberlake's comeback year, reaching No. 2 on the Billboard Hot 100 and spending eight weeks in the top five. "Mirrors" is one of four songs that the artist has been nominated for at the upcoming Grammys, along with "Suit & Tie," "Pusher Love Girl" and his Jay Z collaboration, "Holy Grail."



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

DARIUS RUCKER OF HOOTIE & THE BLOWFISH | BEST NEW ARTIST, BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL, 1995 | "LET HER CRY"



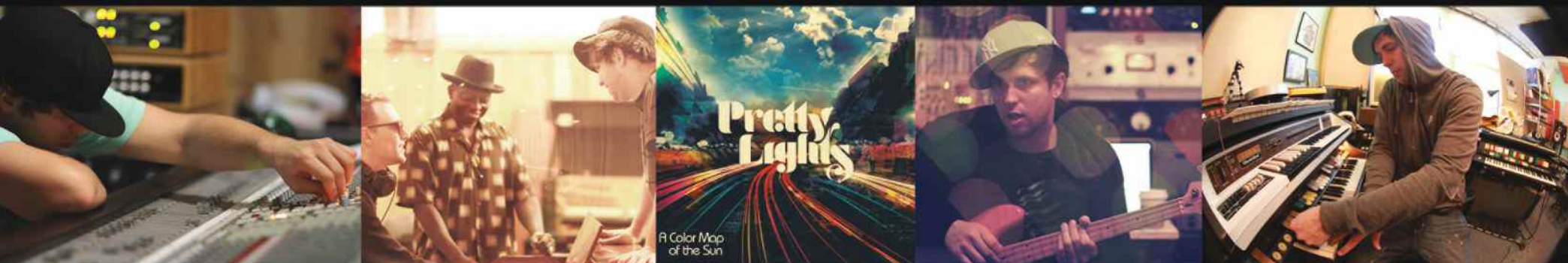
NOMINATED FOR BEST DANCE / ELECTRONICA ALBUM

Pretty Lights

A Color Map
of the Sun

***"The face and voice of the
new American electronic music scene."***

- RICK RUBIN



***"Pretty Lights meticulously constructed kaleidoscope of rhythm and sound
inspires a sense of wonder at the boundless possibilities of music."***

-JASON BENTLEY (MUSIC DIRECTOR, KCRW)



DANCE

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

BY KERRI MASON

BEST DANCE/ ELECTRONICA ALBUM

Random Access Memories

DAFT PUNK

LABEL: Columbia Records

Guy-Manuel de Homem-Christo and Thomas Bangalter—otherwise known as the robots, or Daft Punk—came to Columbia with a finished album and fully formed marketing plan, both of which harked back to the golden age of the LP. Captured live in legendary recording studios around the globe (except for just two samples), *Random Access Memories* wasn't what anyone, let alone the EDM generation, might have expected. Sure, there was Pharrell and Nile Rodgers getting jiggy on instant global hit "Get Lucky"—but there was also 73-year-old Paul Williams warbling through psychedelic show tune "Touch," Julian Casablancas giving it all up to a Vocoder on "Instant Crush" and flights of cinematic fancy like "Motherboard." Internet pundits shrieked in pain and love, but *Random Access Memories* was undoubtedly the most talked-about "dance/electronic" album in recent memory—even if it wasn't quite either.

Settle

DISCLOSURE

LABEL: Cherrytree/Interscope Records

It took an 18- and 21-year-old to bring a classic dance music style into the EDM age. The critically acclaimed debut album from British brothers Guy and Howard Lawrence sounds like it could have come out in the '90s, while U.K. garage and U.S. house were peaking on underground dancefloors. The tracks are sparse, the basslines thick, the grooves undeniable. But that didn't stop young fans from embracing it as their own, creating an alternative to pop-powered EDM

and making the decades-old house genre the next big thing. Guest turns from AlunaGeorge, Jessie Ware, Sam Smith and London Grammar helped propel each of their careers, proving that the Disclosure juggernaut is bigger than just the brothers Lawrence.

18 Months

CALVIN HARRIS

LABEL: Columbia Records/Ultra Music

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

Atmosphere

KASKADE

LABEL: Ultra Records

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

Knows Who We Are," which is an anthem for the misunderstood millennial.

A Color Map of the Sun

PRETTY LIGHTS

LABEL: 8 Minutes 20 Seconds Records

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

BEST DANCE RECORDING

Need U (100%)

DUKE DUMONT FEATURING
A*M*E & MNEK

PRODUCERS: Adam Dyment,

Tommy Forrest

MIXERS: Adam Dyment, Tommy Forrest

LABEL: Downtown Records/Win

Records

It didn't hit No. 1 on the pop charts, as it did in the United Kingdom, but this feel-good singalong made it to the summit of Billboard's Dance Club Songs chart, sold more than a million downloads worldwide, snagged 17 million YouTube views and gave the burgeoning soulful house revival its anthem. True to dance form, it's a standalone single:

DJ/producer Duke Dumont (born Adam Dyment) is working on his debut album, which he says will span genres and sounds. "Need U (100%)" is also an early win for brand-new label Win, founded by Sean Glass.

Sweet Nothing

CALVIN HARRIS FEATURING
FLORENCE WELCH

PRODUCER: Calvin Harris

MIXER: Calvin Harris

FROM: 18 Months

LABEL: Columbia Records/Ultra Music

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

Atmosphere

KASKADE

PRODUCERS: Finn Bjarnson, Ryan Raddon

MIXER: Ryan Raddon

LABEL: Ultra Records

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

This Is What It Feels Like

ARMIN VAN BUUREN

FEATURING TREVOR GUTHRIE

PRODUCERS: Armin Van Buuren,

Benno De Goeij

MIXERS: Armin Van Buuren,

Benno De Goeij

LABEL: Armada Music

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

Clarity

ZEDD FEATURING FOXES

PRODUCER: Zedd

MIXER: Zedd

FROM: Clarity

LABEL: Interscope Records

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

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LORDE, "ROYALS"**

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LORDE, "ROYALS"**

**BEST POP VOCAL ALBUM
LORDE, "PURE HEROINE"**

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FEATURING THE WEEKND**

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ROCK

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

BY REGGIE UGWU

BEST ROCK ALBUM

13

BLACK SABBATH

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

The 19th studio album by heavy metal legend Black Sabbath, *13* marks the official return of inimitable frontman Ozzy Osbourne to the band after a 35-year exile. Bassist Geezer Butler, who decamped after 1994's *Cross Purposes*, also made his return. Their highly anticipated reunion album, produced by seven-time Grammy Award winner Rick Rubin, sent expectations through the roof. Released in June, *13* gave Sabbath its biggest sales week and first Billboard 200 No. 1, selling 155,000 copies in its first week, according to Nielsen SoundScan.

The Next Day

DAVID BOWIE

PRODUCERS: David Bowie, Tony Visconti
ENGINEERS: Mario McNulty, Tony Visconti
LABEL: ISO/Columbia

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

Mechanical Bull

KINGS OF LEON

PRODUCER: Angelo Petraglia
ENGINEER: James Brown
LABEL: RCA

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

Celebration Day

LED ZEPPELIN

PRODUCERS: Dick Carruthers, Jim Parsons
ENGINEER: Tim Summerhayes
LABEL: Atlantic

In 2007, Rock and Roll Hall of Famer Led Zeppelin reunited for the Ahmet Ertegun tribute concert at the O2 Arena in London, the first time the band had played together since original drummer John Bonham's death in 1980. In 2012, after much waiting and speculation, *Celebration Day*, a live album version of the performance, was released. In addition to its rare nomination for a live, non-original recording in this category, Led Zeppelin is up for best rock performance for "Kashmir." In 2005 the band received a Grammy Lifetime Achievement Award.

...Like Clockwork

QUEENS OF THE STONE AGE

PRODUCERS: Joshua Homme, James Lavelle
ENGINEERS: Alain Johannes, Justin Smith
LABEL: Matador Records

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



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

PATRICK CARNEY OF THE BLACK KEYS | BEST ALTERNATIVE MUSIC ALBUM, 2010 | *BROTHERS*



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**Psychedelic Pill**
NEIL YOUNG WITH CRAZY HORSE

PRODUCERS: John Hanlon, Mark Humphreys, Neil Young
ENGINEERS: Jeff Pinn, John Hausmann, John Hanlon
LABEL: Reprise Records

Thirty-four albums in, Neil Young found still-unexplored territory on *Psychedelic Pill*, his 10th pairing with backing band Crazy Horse. Released in October 2012, *Psychedelic Pill* capped a particularly prolific period for the Rock and Roll Hall of Fame honoree, who released another album with Crazy Horse, *Americana*, earlier the same year. The album was co-produced by longtime collaborator John Hanlon and debuted at No. 8 on the Billboard 200. Young has amassed 23 career Grammy nominations and two wins—for best rock song “Angry World” in 2011 and best boxed or special limited edition package *Archives Vol. 1 1963-1972* in 2010.

BEST ALTERNATIVE ROCK ALBUM**The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You**
NEKO CASE

PRODUCER: Tucker Martine
ENGINEERS: John Askew, Tucker Martine, Chris Schultz, Kenny Siegal, Craig Schumacher, Chris Testa
LABEL: Anti-

The alt-country chanteuse exudes confidence bordering on swagger on her sixth solo LP, the charms of which extend far beyond an impressive title. On rollicking first single “Man,” Neko Case wryly puffs out her chest with macho pride: “I’m not the runt of the litter, those fat fingered bullies were no match for me.” But don’t let the stance deceive you. With appearances by friends Jim James of My Morning Jacket, Steve Turner of Mudhoney and M. Ward, the album is Case’s attempt to wrestle with loss, depression and gender expectations. And it pays off. The disc marks the former punk drummer’s third Grammy Award nomination. In 2010, previous effort *Middle Cyclone* received nods for best contemporary folk album and best recording package.

Trouble Will Find Me
THE NATIONAL

PRODUCERS: Aaron Dessner, Bryce Dessner
ENGINEERS: Martyn Heyne, Jonathan Low, Marcus Paquin
LABEL: 4AD

Veteran Brooklyn indie rock band the National earns its first Grammy nomination for *Trouble Will Find Me*, the group’s sixth effort since its self-titled debut in 2001. Following a three-year break after 2010’s *High Violet*, *Trouble Will Find Me* puts the band back in the saddle, its yearning ballads bolstered by friendly collaborators including St. Vincent, Sufjan Stevens and Sharon Van Etten. The album, produced by members Aaron and Bryce Dessner, debuted at No. 3 on the Billboard 200, selling 75,000 copies in its first week, according to Nielsen SoundScan.

Hesitation Marks
NINE INCH NAILS

PRODUCERS: Trent Reznor, Atticus Ross, Alan Moulder
ENGINEERS: Michael Patterson, Atticus Ross, Ghian Wright, Alan Moulder, Jun Murakawa, Dustin Mosley
LABEL: Columbia

All cylinders of Trent Reznor’s pioneering industrial rock project fire away on *Hesitation Marks*, his eighth album with Nine Inch Nails. Reznor recorded the album in secret with longtime collaborators Atticus Ross and Alan Moulder, because Nine Inch Nails had officially gone on hiatus after 2008’s *The Slip*. In the years following the hiatus, Reznor launched a side project with his wife, Mariqueen Maandig, called How to Destroy Angels and won an Academy Award for scoring 2010 film “The Social Network.” “My forays into film, HTDA and other projects really stimulated me creatively,” Reznor said in his announcement of the album. “I decided to focus that energy on taking Nine Inch Nails to a new place.” Nine Inch Nails have received 13 Grammy nominations and two wins.

Lonerism
TAME IMPALA

PRODUCER: Kevin Parker
ENGINEER: Kevin Parker
LABEL: Modular Recordings

Australian psych-rock group Tame Impala won plaudits and a swelling fan base with breakthrough singles “Elephant,” a stomping charge of fuzzy guitars and cinematic synths, and “Feels Like We Only Go Backwards,” a trippy meditation on a stalled relationship. Both tracks illuminate *Lonerism*, the band’s self-assured sophomore album produced by lead singer/multi-instrumentalist Kevin Parker. The group recorded the album all over the world while on tour in support of 2010 debut *Innerspeaker*, with finishing touches added at Parker’s home studio in Perth. This is Tame Impala’s first Grammy nomination.

Modern Vampires of the City
VAMPIRE WEEKEND

PRODUCERS: Ariel Rechtshaid, Rostam Batmanglij
ENGINEERS: Rostam Batmanglij, Jeff Curtin, Michael Harris, Juan Pieczanski, Dave Schiffman, Ariel Rechtshaid, Nick Rowe
LABEL: XL Recordings

Indie rock’s exemplars of sweater sophistication showed new depth and ambition on third album *Modern Vampires of the City*, expanding their repertoire by embracing percussive musculature and rockabilly groove as counterweights to signature chamber pop and literary balladry. The album debuted at No. 1 on the Billboard 200, selling a career-best 134,000 copies in its first week, according to Nielsen SoundScan. The band’s previous effort, *Contra* (2010), also topped the chart and likewise received a nomination in this category, Vampire Weekend’s first.

BEST METAL PERFORMANCE**T.N.T.**
ANTHRAX

FROM: *Anthems*
LABEL: Megaforce

Heavy metal stalwart Anthrax earns its second Grammy Award nomination for the band’s cover of the house-rocking AC/DC classic. “T.N.T.,” released in February, was a

standout single from Anthrax’s covers EP *Anthems*, which also included versions of ’70s and ’80s hard-rock classics by Thin Lizzy, Rush and Journey. Anthrax received its first Grammy nod in 2010, then in the best hard rock/metal performance category.

God Is Dead?
BLACK SABBATH

FROM: 13
LABEL: Republic Records

“Out of the gloom I rise up from my tomb into impending doom,” Ozzy Osbourne sings early in the song’s foreboding nine minutes, perhaps alluding to his own status as a resurrected member of the legendary band. Whatever the case may be, the Prince of Darkness is back, taking on Nietzsche and teaching his fans a master class on goth. Black Sabbath performed “God Is Dead?” to screaming fans on its international reunion tour, which kicked off in May.

The Enemy Inside
DREAM THEATER

FROM: *Dream Theater*
LABEL: Roadrunner Records

The progressive metal pioneers are known for their grand performances—orchestras of virtuosic guitar conducted by frontman John Petrucci—and were nominated previously in the best hard rock/metal performance category in 2012, the band’s first Grammy nod. “The Enemy Inside” is the first single from Dream Theater’s self-titled 12th studio album, which debuted at No. 7 on the Billboard 200 and No. 1 on the Hard Rock Albums chart.

In Due Time
KILLSWITCH ENGAGE

FROM: *Disarm the Descent*
LABEL: Roadrunner Records

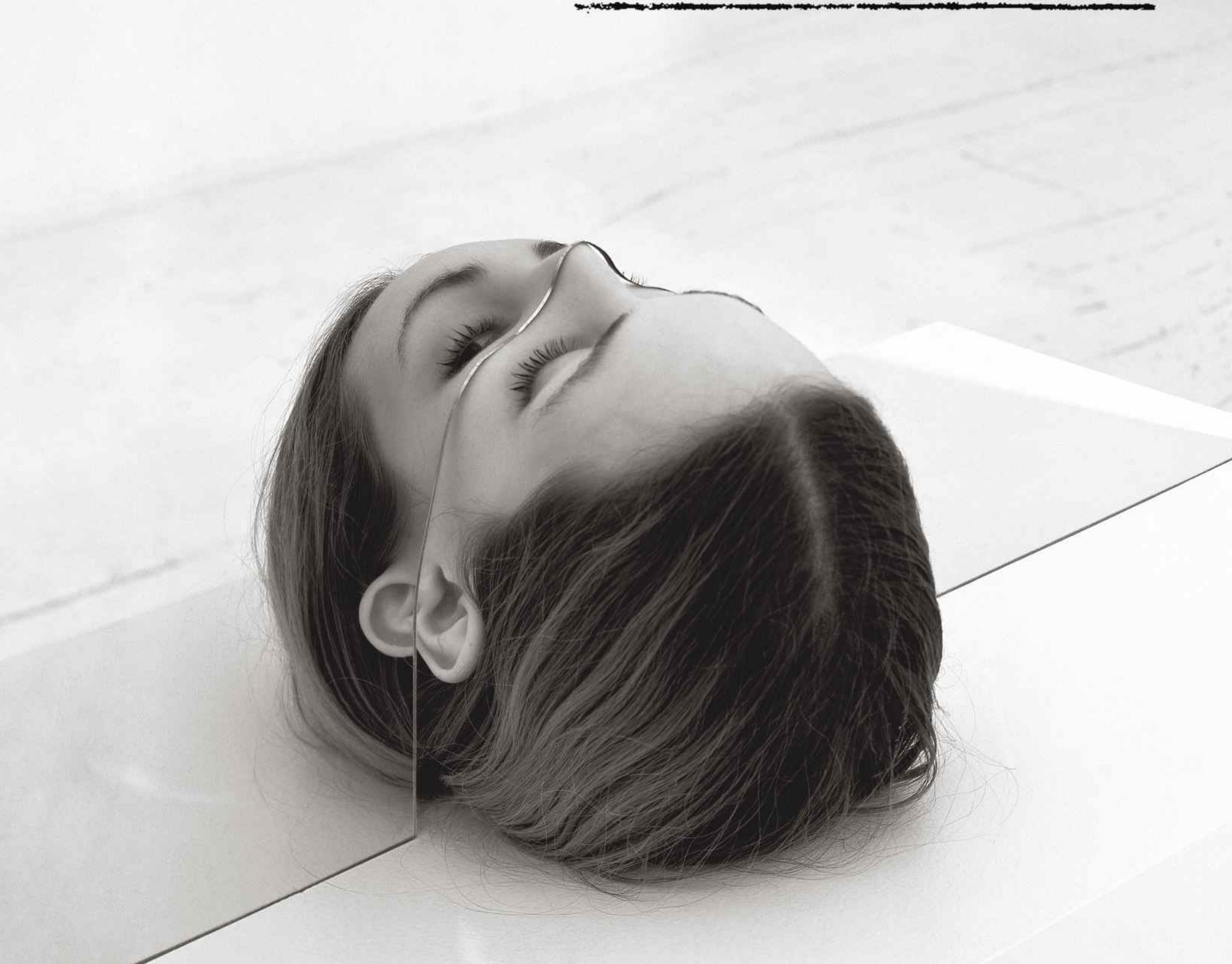
The Massachusetts metal-heads pack the brisk “In Due Time” with searing intensity and enough power electronics to build a tool shed. The track was the first single from Killswitch’s sixth album, *Disarm the Descent*, which reunited the band with founding vocalist Jesse Leach after an 11-year absence. This is the group’s second Grammy nomination following a nod in this category in 2005.

Room 24
VOLBEAT FEATURING KING DIAMOND

FROM: *Outlaw Gentlemen & Shady Ladies*
LABEL: Vertigo

The Danish shredders of Volbeat earn their first Grammy nomination for “Room 24,” a doom-laden collaboration with veteran metal vocalist and falsetto firebrand King Diamond. The track comes from the band’s fifth studio album, *Outlaw Gentlemen & Shady Ladies*, and features guitar parts and production by Rob Caggiano, formerly of fellow best metal performance nominee Anthrax. “Room 24” was performed on the Rock Allegiance tour, on which Volbeat were joined by peers HIM, All That Remains and Airbourne.

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COUNTRY

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

BY TOM ROLAND

BEST COUNTRY SONG

Begin Again

SONGWRITER: Taylor Swift
ARTIST: Taylor Swift
PUBLISHERS: Sony/ATV Tree Publishing, Taylor Swift Music
FROM: Red
LABEL: Big Machine

Much has been made of Taylor Swift's proclivity for writing songs post-breakup. Guitar-driven ballad "Begin Again"—which peaked at No. 3 on Billboard's Country Airplay chart, hit No. 7 on the Billboard Hot 100 and sold 923,000 copies, according to Nielsen SoundScan—follows suit, detailing many of her ex's flaws. But this is no revenge song. Instead, it's the first step in regeneration as she puts the hurt behind her. "Begin Again" was the follow-up single to Swift's first Hot 100 No. 1, "We Are Never Ever Getting Back Together." The two hits have helped her fourth studio album, *Red*, sell 3.9 million copies.

I Drive Your Truck

SONGWRITERS: Jessi Alexander, Connie Harrington, Jimmy Yeary
ARTIST: Lee Brice
PUBLISHERS: Vistaville Music, Happy Tears Music, EMI

Blackwood Music, Watch This Girl Publishing, Great Day at This Music, Beattyville Music
FROM: Hard 2 Love
LABEL: Curb

After Sgt. Jared Monti was killed trying to save a wounded soldier in Afghanistan, his father handled the grief by keeping his son's pickup in the same condition it was in when Jared last used it. When NPR told his story, it inspired songwriters Connie Harrington, Jimmy Yeary and Jessi Alexander to pen this touching ballad, the third single from Lee Brice's second album, *Hard 2 Love*, about the way people use physical objects to keep a loved one's memory alive. The moving result topped the Country Airplay chart on April 20 and earned the song of the year honor at the Country Music Assn. Awards in November.

Mama's Broken Heart

SONGWRITERS: Brandy Clark, Shane McAnally, Kacey Musgraves
ARTIST: Miranda Lambert
PUBLISHERS: Tunes of Bigger Picture, Vista Loma Music, Crazy Water Music, Little Blue Egg, Kobalt Songs Music Publishing, Warner-Tamerlane Publishing, 351 Music

FROM: Four the Record
LABEL: RCA Nashville

The self-styled haircut with "rusty kitchen scissors" in this song's opening line sets the tone for a defiant, off-kilter, rebel yell. Co-writer (and best new artist nominee) Kacey Musgraves, who was working on her debut album at the time, was hesitant to give the song away. Lambert, on the day she married Blake Shelton, persuaded Musgraves to let go of it. In return, Lambert agreed to make Musgraves a backing vocalist on the final track. It was a wise move: "Mama" has sold 1.6 million copies, reached No. 2 on Hot Country Songs and became Lambert's biggest success on the Hot 100, peaking at No. 20.

Merry Go 'Round

SONGWRITERS: Shane McAnally, Kacey Musgraves, Josh Osborne
ARTIST: Kacey Musgraves
PUBLISHERS: Warner-Tamerlane Publishing, 351 Music, Want a Fresh One Music, Black River Entertainment, Universal Music, Smack Ink
FROM: Same Trailer Different Park
LABEL: Mercury

In contrast to the volumes of small-

town celebrations that populate modern country, "Merry Go 'Round" questions the tendency to blindly follow expected life paths. Much as "Harper Valley P.T.A." did 45 years ago, the song adeptly references addiction, co-dependency and hypocrisy without casting judgment. "I don't want to wear anybody out with my opinion," Musgraves told Billboard, "because in the grander scheme, it probably doesn't really matter." The song certainly mattered for Musgraves: Despite its atypical-for-country-radio approach, it rose to No. 10 on Country Airplay, and helped her debut album, *Same Trailer Different Park*, debut at No. 1 on the Top Country Albums chart.

Mine Would Be You

SONGWRITERS: Jessi Alexander, Connie Harrington, Deric Ruttan
ARTIST: Blake Shelton
PUBLISHERS: WB Music, Doc and Maggie Music, Get a Load of This Music, Vistaville Music, Happy Tears Music
FROM: Based on a True Story...
LABEL: Warner Bros.

"Mine Would Be You" paints the picture of an inordinately attentive man, seeking the personal details—the preferences, joys and life experiences—of what he calls his

"one true love." It's an intricately woven ballad with a subtle-but-major twist near the end that an inattentive listener might overlook: "What's the one regret you can't work through?/You got it, baby, mine would be you." You can't overlook its performance. The third single from Shelton's seventh album, *Based on a True Story...*, spent three weeks atop Country Airplay and has sold 719,000 copies, according to Nielsen SoundScan.

BEST COUNTRY ALBUM

Night Train

JASON ALDEAN
PRODUCER: Michael Knox
ENGINEERS: Peter Coleman, Mickey Jack Cones, Brandon Epps
LABEL: Broken Bow

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



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

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



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BLAKE SHELTON

BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY ALBUM

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



HUNTER HAYES

BEST COUNTRY SOLO PERFORMANCE

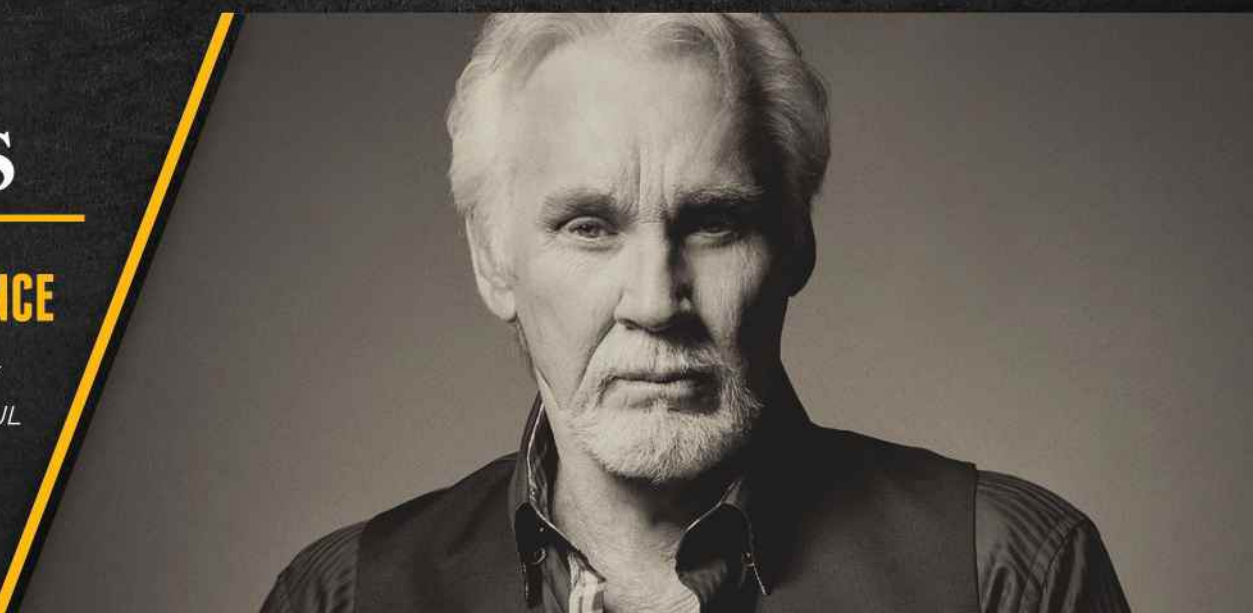
*"...HAS PROVED HIMSELF SEEMINGLY EFFORTLESSLY
AS A TRUE MUSICAL PHENOMENON."
-YAHOO MUSIC*



KENNY ROGERS

BEST COUNTRY DUO/GROUP PERFORMANCE

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





"I was hesitant to record 'My Maria'—it had been a regional hit for B.W. Stevenson in the '70s. I was uncertain how it would be received on the country music front. It felt a little progressive for the sound of the day. The song went on to do extremely well, and we were nominated for a Grammy. I'm always starstruck at the Grammys. After we finished performing, Kix [Brooks] and I were ushered to our seats. Someone taps me on the back—I turn around and it's Gene Simmons. He went out of his way to tell me that he liked my voice. It made me feel terrific. God knows what I said when we won. I never rehearse for those kinds of things, but I do remember how proud I felt and always will. I keep it on the mantle over the fireplace in what my wife calls my 'all about me' room."

RONNIE DUNN OF BROOKS & DUNN | BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP, 1996 | "MY MARIA"



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

Two Lanes of Freedom

TIM MCGRAW

PRODUCERS: Byron Gallimore, Tim McGraw

ENGINEERS: Julian King, Chris Lord-Alge

LABEL: Big Machine

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

Same Trailer Different Park

KACEY MUSGRAVES

PRODUCERS: Kacey Musgraves, Luke Laird, Shane McAnally

ENGINEERS: Charlie Brocco, Ryan Gore

LABEL: Mercury Nashville

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

Based on a True Story...

BLAKE SHELTON

PRODUCER: Scott Hendricks

ENGINEERS: Drew Bollman, Scott Hendricks, Justin Niebank

LABEL: Warner Bros.

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

Red

TAYLOR SWIFT

PRODUCERS: Jeff Bhasker, Nathan Chapman, Dann Huff, Jackknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker, Dan Wilson

ENGINEERS: Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Taylor Johnson, Jackknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark "Spike" Stent, Andy Thompson, Tom Coyne, Hank Williams

LABEL: Big Machine

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

LEE BRICE

BEST COUNTRY SOLO PERFORMANCE - "I Drive Your Truck"

BEST COUNTRY SONG - "I Drive Your Truck"

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NATALIE GRANT

BEST GOSPEL / CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE - "Hurricane"

BEST CONTEMPORARY CHRISTIAN MUSIC SONG - "Hurricane"



LATIN

Soulful crooners, a feisty diva, a female mariachi act and a banda band with hip-hop swagger power the Latin categories

BY JUSTINO ÁGUILA

BEST LATIN POP ALBUM

Faith, Hope y Amor **FRANKIE J**

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

Soulful singer Frankie J was born in

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

Viajero Frecuente **RICARDO MONTANER**

PRODUCERS: Antonio Carmona, Victor Castillo, Max Longhi, Pablo Manavello, Yasmil Marrufo, Dario Moscatelli, Giorgio Vanni
ENGINEERS/MIXERS: Diego Acosta, Gustavo Dalpont, Jacopo Dorici, Fabio Gargiulo,

Max Longhi, Pablo Manavello, Yasmil Marrufo, Carlo Miori, Ricky Montaner, Dario Moscatelli, Beppe Salvadori, Gabriel Sanoja, Adrian Schinoff, Guillermo Vadala, Josip Vilicic
LABEL: Sony Music Latin

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

on "La Gloria de Dios."

Vida **DRACO ROSA**

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

Once a teen heartthrob in the boy band Menudo, Draco Rosa recently won album of the year at the Latin Grammys. But his biggest win by far, he says, is being alive. In 2011 he was diagnosed with

cancer, and, in many ways, having a life-threatening illness pushed the entertainer to create a project of his best music with such familiar voices as Ricky Martin, Marc Anthony and Shakira. While the impressive 16-song *Vida* shows Rosa's strength as a writer and composer, it also represents a body of work that will resonate for a long time thanks to songs like "Amantes Hasta el Fin" (featuring Ednita Nazario), "Madre Tierra" (featuring Calle 13) and "Penelope" (with Maná). The results are impressive—even more so because Rosa was able to assemble a compelling collection of music during such uncertain times.

Syntek **ALEKS SYNTEK**

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



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

QUETZAL FLORES OF QUETZAL | BEST LATIN ROCK, URBAN OR ALTERNATIVE ALBUM, 2012 | *IMAGINARIES*



EL TRI



La legendaria banda mexicana de rock **EL TRI**, continua haciendo historia. Nominado por cuarta ocasión al GRAMMY® en la categoría de **Best Latin Rock, Urban Or Alternative Album**, por su disco "**Ojo por ojo**", con el cual celebra 45 años de trayectoria.

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



Video - <http://youtu.be/CHBzj2sqLyg>



@eltridemexico



EL TRI Oficial

www.eltri.com.mx



Avila, Aleks Syntek, Francisco Oroz, Fernando Laura, Christian Petersen, Gustavo Borner, Erik Rubin, Ivan Leyva
 LABEL: Sony Music Latin

Before Mexican-born singer/songwriter Aleks Syntek went solo 15 years ago, he performed in bands and collaborated with fellow alternative musicians. It was during those early days in the '80s that he developed his style of modern pop with a dash of retro new wave and techno. On his own, the singer has become one of Latin music's most celebrated names by continuing to put his signature sound on songs that resonate universally, including "Be the Rocket" (featuring Madame Recamier) and "Creer" (with Sofi Mayen). "Solo el Amor Nos Salvava" (featuring Malu and Armando Avila) was recently nominated for song of the year at the Latin Grammys.

12 Historias TOMMY TORRES

PRODUCERS: Tommy Torres, Dan Warner
 ENGINEERS/MIXERS: Michael Brauer, Steve Churchyard, Jason "Metal" Donkersgoed, Andrew Scheps, Andres Saavedra, Dan Warner, Xarah
 LABEL: Warner Music Latina

Puerto Rican-born Tommy Torres is as much of a sought-after producer as he is a musician, with the kind of chops that make him a triple threat.

After studying at Boston's Berklee College of Music and residing in New York, the singer/songwriter packed his bags for Miami in the late '90s. There, he worked with such rising stars as Ricky Martin. A full-circle moment is now in sight for Torres with his fourth studio album, *12 Historias*, which includes heartfelt music like the charming love ballad "Sin Ti" (with Nelly Furtado), the endearing "El Abrigo" (with Martin) and "El Rio," featuring the vocal power of Puerto Rican songstress Ednita Nazario.

BEST REGIONAL MEXICAN MUSIC ALBUM (INCLUDING TEJANO)

El Free

BANDA LOS RECODITOS
 PRODUCER: Ramon Sanchez
 ENGINEER/MIXER: Alberto Lizarraga
 LABEL: Disa

Banda los Recoditos' sound is unmistakable because the Sinaloa, Mexico-based band, which formed in the late '80s but didn't top Billboard's Hot Latin Songs chart until 2010 with "Ando Bien Pedo" or receive a Grammy nod until 2011, refuses to play by the rules. The 16-member act plays brass instruments, which gives it an old-school sound. But the members write songs with sly, north-of-the-border twists, produced in a slick,

modern fashion that makes their sound closer to pop than traditional Mexican radio. The album's title track chronicles a romantic escapade in a fun, whimsical way that belies the act's fresh take on banda music.

En Peligro de Extincion INTOCABLE

PRODUCERS: Rene Martinez, Ricky Muñoz
 ENGINEER/MIXER: Jesus Chuy Flores
 LABEL: Universal Music Latin

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

A Mi Manera

MARIACHI DIVAS DE CINDY SHEA

PRODUCERS: Cindy Shea, Alberto "Beto" Jimenez Maeda
 ENGINEERS/MIXERS: Alberto "Beto" Jimenez Maeda, Salvador "Chava" Sandoval

LABELS: East Side Records/Shea Records

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

Romeo y Su Nieta

PAQUITA LA DEL BARRIO

PRODUCER: Gustavo A. Santiago
 ENGINEER/MIXER: Daniel Estevez
 LABELS: Balboa Records/Musart

Hell hath no fury like a woman scorned—and neither does the Mexican music scene. A colorful persona both on- and offstage, Paquita la del Barrio (born Francisca Viveros Barradas) has spent a career empowering women with songs that call out men and keep them in check. Chalk it up to her commanding stage presence and way with words, delivered with trademark drama, but Paquita la del Barrio also has an earthiness that

has won her legions of male fans. Since rising up through the Mexico City scene, singing rancheras in 1970, she continues to ignite her music with fiery lyrics. The album's title track was also recently nominated for a Latin Grammy for best regional Mexican song. Some of the album's standouts are "El Diablo Que Se Lo Crea," "Te Voy a Olvidar" and "Juro Que Nunca Volvere," compositions all rooted in classic mariachi orchestrations.

13 Celebrando el 13 JOAN SEBASTIAN

PRODUCER: Joan Sebastian
 ENGINEERS/MIXERS: Dennis Parker, Juan Luis Repetto
 LABEL: Fonovisa

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



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

RICKY MUÑOZ OF INTOCABLE | BEST NORTEÑA ALBUM, 2010 | CLASSIC





HELPS BANDS GET GIGS, LIKE THE...

Winners

OF THE **PLAY MIDEM LIVE
COMPETITION**

from
DENMARK

CALLmeKAT

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TUESDAY, FEBRUARY 4TH
IN CANNES, FRANCE

from
IRELAND

The Young Folk

PERFORMING LIVE AT MIDEM FESTIVAL
TUESDAY, FEBRUARY 4TH
IN CANNES, FRANCE



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Make it Sustainable.





AND THE NOMINEES ARE...

RECORD
OF THE
YEAR

RECORD OF THE YEAR

Get Lucky**DAFT PUNK & PHARRELL WILLIAMS****PRODUCERS:** Thomas Bangalter and Guy-Manuel De Homem-Christo
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta and Daniel Lerner**MASTERING ENGINEER:** Bob Ludwig
FROM: Random Access Memories
Columbia Records**Radioactive****IMAGINE DRAGONS****PRODUCER:** Alex Da Kid
ENGINEERS/MIXERS: Manny Marroquin and Josh Mosser
MASTERING ENGINEER: Joe LaPorta
FROM: Night Visions
Kidinakorner/Interscope**Royals****LORDE****PRODUCER:** Joel Little
ENGINEER/MIXER: Joel Little
MASTERING ENGINEER: Stuart Hawkes
FROM: Pure Heroine
Universal Music**Locked Out Of Heaven****BRUNO MARS****PRODUCERS:** Jeff Bhasker, Emile Haynie, Mark Ronson and the Smeezingtons
ENGINEERS/MIXERS: Alalal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin and Mark Ronson
MASTERING ENGINEER: David Kutch
FROM: Unorthodox Jukebox
Atlantic**Blurred Lines****ROBIN THICKE FEATURING T.I. &****PHARRELL****PRODUCER:** Pharrell
ENGINEERS/MIXERS: Andrew Coleman and Tony Maserati
MASTERING ENGINEER: Chris Gehringer
FROM: Blurred Lines
Star Trak/Interscope

ALBUM OF THE YEAR

The Blessed Unrest**SARA BAREILLES****PRODUCERS:** Sara Bareilles, Mark Endert and John O'Mahony
ENGINEERS/MIXERS: Jeremy Darby, Mark Endert and John O'Mahony
MASTERING ENGINEER: Greg Calbi
Epic Records**Random Access Memories****DAFT PUNK****FEATURED ARTISTS:** Julian Casablancas, DJ Falcon, Todd Edwards, Chilly Gonzales, Giorgio Moroder, Panda Bear, Nile Rodgers, Paul Williams and Pharrell Williams
PRODUCERS: Thomas Bangalter, Julian Casablancas, Guy-Manuel De Homem-Christo, DJ Falcon and Todd Edwards
ENGINEERS/MIXERS: Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le Braz and Daniel Lerner
MASTERING ENGINEER: Bob Ludwig
Columbia Records**Good Kid, M.A.A.D City****KENDRICK LAMAR****FEATURED ARTISTS:** Mary J. Blige, Dr. Dre, Drake, Jay Rock, Jay Z, MC Eiht and Anna Wise
PRODUCERS: DJ Dahi, Hit-Boy, Skhye Hutch, Just Blaze, Like, Terrace Martin, Dawaun Parker, Pharrell, Rahki, Scoop DeVille, Sounwave, Jack Splash, Tabu,

Tha Bizness and T-Minus

ENGINEERS/MIXERS: Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio "Veto" Iragorri, Mike Larson, Jared Scott, Jack Splash and Andrew Wright
MASTERING ENGINEERS: Mike Bozzi and Brian "Big Bass" Gardner
TDE/Aftermath/Interscope**The Heist****MACKLEMORE & RYAN LEWIS****FEATURED ARTISTS:** Ab-Soul, Ben Bridwell, Ray Dalton, Eighty4 Fly, Hollis, Mary Lambert, Baffalo Madonna, Evan Roman, Schoolboy Q, Allen Stone, the Teaching and Wanz
PRODUCER: Ryan Lewis
ENGINEERS/MIXERS: Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy and Pete Stewart
MASTERING ENGINEER: Brian Gardner
Macklemore LLC**Red****TAYLOR SWIFT****FEATURED ARTISTS:** Gary Lightbody and Ed Sheeran
ENGINEERS/MIXERS: Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker and Dan Wilson
PRODUCERS: Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Taylor Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark "Spike" Stent and Andy Thompson
MASTERING ENGINEERS: Tom Coyne and Hank Williams
Big Machine Records

SONG OF THE YEAR

Just Give Me A Reason**SONGWRITERS:** Jeff Bhasker, P!nk and Nate Ruess (P!nk featuring Nate Ruess)
FROM: The Truth About Love
RCA
PUBLISHERS: EMI Blackwood Music/P!nk Inside Publishing/Way Above Music/Sony-ATV Songs/WB Music/FBR Music/Bearvon Music**Locked Out Of Heaven****SONGWRITERS:** Philip Lawrence, Ari Levine and Bruno Mars (Bruno Mars)
FROM: Unorthodox Jukebox
Atlantic
PUBLISHERS: Mars Force Songs/BMG Rights Management (U.S.)/BMG/Roc Nation Music/Music Famamanem LP/EMI April Music/Toy Plane Music-Universal Music/Universal Music**Roar****SONGWRITERS:** Lukasz Gottwald, Max Martin, Bonnie McKee, Katy Perry and Henry Walter (Katy Perry)
Capitol
PUBLISHERS: When I'm Rich You'll Be My Bitch/Kasz Money Publishing/MXM/Kobalt Songs Music Publishing/Bonnie McKee Music/Where Da Kasz At?/Songs of Pulse Recording/Oneirology Publishing/Prescription Songs**Royals****SONGWRITERS:** Joel Little and Ella Yelich O'Connor (Lorde)
FROM: Pure Heroine
Universal Music
PUBLISHERS: Copyright Control/Sony-ATV**Same Love****SONGWRITERS:** Ben Haggerty, MaryLambert and Ryan Lewis (Macklemore & Ryan Lewis Featuring Mary Lambert)
FROM: The Heist
Macklemore & Ryan Lewis LLC
PUBLISHERS: Macklemore Publishing/Ryan Lewis Publishing

BEST NEW ARTIST

James Blake
Kendrick Lamar
Macklemore & Ryan Lewis
Kacey Musgraves
Ed Sheeran

BEST POP SOLO PERFORMANCE

Brave**SARA BAREILLES****FROM:** The Blessed Unrest
Epic Records**Royals****LORDE****FROM:** Pure Heroine
Universal Republic**When I Was Your Man****BRUNO MARS****FROM:** Unorthodox Jukebox
Atlantic**Roar****KATY PERRY****FROM:** PRISM
Capitol**Mirrors****JUSTIN TIMBERLAKE****FROM:** The 20/20 Experience—The Complete Experience
RCA Records



KACEY MUSGRAVES

FOR YOUR GRAMMY® CONSIDERATION:

BEST NEW ARTIST

BEST COUNTRY ALBUM *SAME TRAILER DIFFERENT PARK*

BEST COUNTRY SONG "Merry Go 'Round" (Songwriter & Performer)

BEST COUNTRY SONG "Mama's Broken Heart" (Songwriter)

BEST ALBUMS OF 2013 LIST:

ROLLING STONE

ENTERTAINMENT WEEKLY

WASHINGTON POST

NPR

AMERICAN SONGWRITER

SPIN

PASTE

THE GUARDIAN


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LITTLE BIG TOWN

FOR YOUR GRAMMY® CONSIDERATION:

BEST COUNTRY DUO/GROUP PERFORMANCE – "Your Side Of The Bed"



BEST
TRADITIONAL
POP VOCAL
ALBUM



BEST POP DUO/GROUP PERFORMANCE

Get Lucky
DAFT PUNK
& PHARRELL WILLIAMS
FROM: Random Access Memories
Columbia Records

Just Give Me A Reason
P!NK FEATURING NATE RUESS
FROM: The Truth About Love
RCA Records

Stay
RIHANNA FEATURING MIKKY
EKKO
Def Jam Records

Blurred Lines
ROBIN THICKE FEATURING T.I. &
PHARRELL
FROM: Blurred Lines
Star Trak/Interscope

Suit & Tie
JUSTIN TIMBERLAKE & JAY Z
TRACK FROM: The 20/20 Experience—
The Complete Experience
RCA Records

BEST POP INSTRUMENTAL ALBUM

Steppin' Out
HERB ALPERT
Shout! Factory

The Beat
BONEY JAMES
Concord Records

Handpicked
EARL KLUGH
Heads Up International

Summer Horns
DAVE KOZ, GERALD ALBRIGHT,
MINDI ABAIR & RICHARD ELLIOT
Concord Records

Hacienda
JEFF LORBER FUSION
Heads Up International

BEST POP VOCAL ALBUM

Paradise
LANA DEL REY
Polydor U.K./Interscope

Pure Heroine
LORDE
Universal Republic

Unorthodox Jukebox
BRUNO MARS
Atlantic

Blurred Lines
ROBIN THICKE
Star Trak/Interscope

The 20/20 Experience—The Complete Experience
JUSTIN TIMBERLAKE
RCA Records

BEST DANCE RECORDING

Need U (100%)
DUKE DUMONT FEATURING
A*M*E & MNEK
PRODUCERS: Adam Dyment and
Tommy Forrest
MIXERS: Adam Dyment and Tommy
Forrest
Downtown Records/Win Records

Sweet Nothing
CALVIN HARRIS FEATURING
FLORENCE WELCH
PRODUCER: Calvin Harris
MIXER: Calvin Harris
FROM: 18 Months
Columbia Records/Ultra Music

Atmosphere
KASKADE
PRODUCERS: Finn Bjarnson and Ryan
Raddon
MIXER: Ryan Raddon
Ultra Records

This Is What It Feels Like
ARMIN VAN BUUREN FEATURING
TREVOR GUTHRIE
PRODUCERS: Armin Van Buuren and
Benno De Goeij
MIXERS: Armin Van Buuren and Benno
De Goeij
Armada Music

Clarity
ZEDD FEATURING FOXES
PRODUCER: Zedd
MIXER: Zedd
FROM: Clarity
Interscope Records

BEST DANCE/ELECTRONICA ALBUM

Random Access Memories
DAFT PUNK
Columbia Records

Settle
DISCLOSURE
Cherrytree/Interscope Records

18 Months
CALVIN HARRIS
Columbia Records/Ultra Music

Atmosphere
KASKADE
Ultra Records

A Color Map Of The Sun
PRETTY LIGHTS
8 Minutes 20 Seconds Records

BEST TRADITIONAL POP VOCAL ALBUM

Viva Duets
TONY BENNETT & VARIOUS
ARTISTS
Columbia Records

To Be Loved
MICHAEL BUBLÉ
143/Reprise

The Standards
GLORIA ESTEFAN
Masterworks

Cee Lo's Magic Moment
CEE LO GREEN
Elektra

Now
DIONNE WARWICK
Blue Horizon

BEST ROCK PERFORMANCE

Always Alright
ALABAMA SHAKES
FROM: Silver Linings Playbook Original
Motion Picture Soundtrack
Sony Classical

The Stars (Are Out Tonight)
DAVID BOWIE
FROM: The Next Day
Columbia Records

Radioactive
IMAGINE DRAGONS
FROM: Night Visions

Kidinakorner/Interscope

Kashmir
LED ZEPPELIN
FROM: Celebration Day
Swan Song/Atlantic

My God Is The Sun
QUEENS OF THE STONE AGE
FROM: ... Like Clockwork
Matador

I'm Shakin'
JACK WHITE
FROM: Blunderbuss
Columbia Records/Third Man

BEST METAL PERFORMANCE

T.N.T.
ANTHRAX
FROM: Anthems
Megaforce

God Is Dead?
BLACK SABBATH
FROM: 13
Vertigo/Republic

The Enemy Inside
DREAM THEATER
FROM: Dream Theater
Roadrunner Records

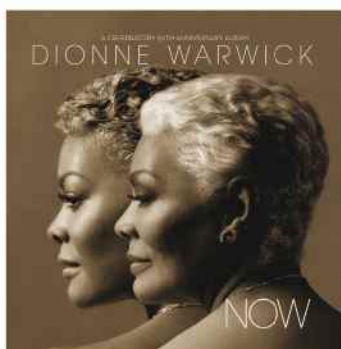
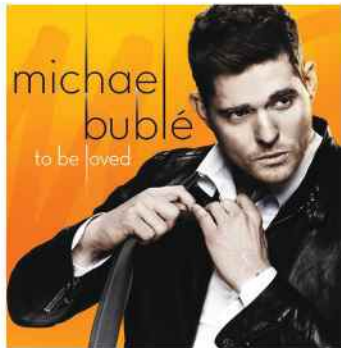
In Due Time
KILLSWITCH ENGAGE
FROM: Disarm the Descent
Roadrunner Records

Room 24
VOLBEAT FEATURING KING
DIAMOND
FROM: Outlaw Gentlemen & Shady
Ladies
Republic Records

BEST ROCK SONG

Ain't Messin' Around
SONGWRITER: Gary Clark Jr.
FROM: Blak and Blu
Warner Bros. Records
PUBLISHER: Hotwire Unlimited

Cut Me Some Slack
SONGWRITERS: Dave Grohl, Paul
McCartney, Krist Novoselic and Pat
Smear (Paul McCartney, Dave Grohl,
Krist Novoselic, Pat Smear)
FROM: Sound City—Real to Reel
RCA Records/Roswell Records
PUBLISHERS: MPL Communications/
M.J.-Twelve Music/Murky Slough



**BEST
ROCK
ALBUM**



Music/Kobalt Music/Ruthensmear Music/Bug Music

Doom And Gloom

SONGWRITERS: Mick Jagger and Keith Richards (The Rolling Stones)
FROM: GRRR!
Universal Music Enterprises
PUBLISHER: Promopub B.V.

God Is Dead?

SONGWRITERS: Geezer Butler, Tony Iommi and Ozzy Osbourne (Black Sabbath)
FROM: 13
Vertigo/Republic
PUBLISHERS: Aston Music/Blizzard Music/Valallen Music

Panic Station



SONGWRITER: Matthew Bellamy (Muse)
FROM: The 2nd Law
Warner Bros. Records
PUBLISHER: Warner/Chappell

BEST ROCK ALBUM

13
BLACK SABBATH
Vertigo/Republic

The Next Day
DAVID BOWIE
Columbia Records

Mechanical Bull
KINGS OF LEON
RCA Records



Celebration Day
LED ZEPPELIN
Swan Song/Atlantic

...Like Clockwork
QUEENS OF THE STONE AGE
Matador

Psychedelic Pill
NEIL YOUNG WITH CRAZY HORSE
Reprise

**BEST ALTERNATIVE
MUSIC ALBUM**

The Worse Things Get, The Harder I Fight, The Harder I Fight, The More I Love You



NEKO CASE
Anti- Records

Trouble Will Find Me
THE NATIONAL
4AD

Hesitation Marks
NINE INCH NAILS
Columbia Records

Lonerism
TAME IMPALA
Modular/Interscope

Modern Vampires Of The City
VAMPIRE WEEKEND
XL Recordings



**BEST R&B
PERFORMANCE**

Love And War
TAMAR BRAXTON
FROM: Love and War
Epic Records/Streamline Records

Best Of Me
ANTHONY HAMILTON
FROM: Back to Love
RCA Records

Nakamarra
HIATUS KAIYOTE FEATURING Q-TIP
FROM: Tawk Tomahawk
Sony Music Entertainment/Flying Buddha



Fintage House
Neighbouring & Music Publishing Rights



RAL
rights agency limited

Fintage House and RAL proudly congratulate the phenomenal GRAMMY® nomination success this year with over 45 nominations by the following artists

🎵 ALABAMA SHAKES

🎵 ALICIA KEYS

🎵 CALVIN HARRIS

🎵 CEE LO GREEN

🎵 COLDPLAY

🎵 GREEN DAY

🎵 IMAGINE DRAGONS

🎵 JAY-Z

🎵 JOHN LEGEND

🎵 JUSTIN TIMBERLAKE

🎵 KANYE WEST

🎵 KATY PERRY

🎵 KELLY CLARKSON

🎵 KINGS OF LEON

🎵 LED ZEPPELIN

🎵 MUMFORD AND SONS

🎵 NEKO CASE

🎵 PAUL McCARTNEY

🎵 P!NK

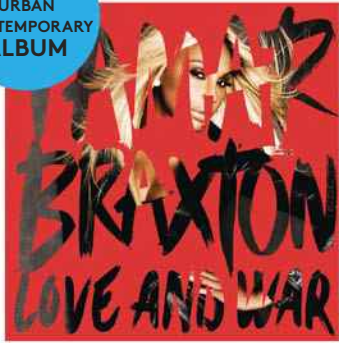
🎵 RIHANNA

🎵 SARA BAREILLES

🎵 TAYLOR SWIFT



BEST URBAN CONTEMPORARY ALBUM



How Many Drinks?

MIGUEL FEATURING KENDRICK LAMAR

FROM: Kaleidoscope Dream
RCA Records/Bystorm Entertainment

Something

SNARKY PUPPY WITH LALAH HATHAWAY

FROM: Family Dinner: Volume One
Ropeadope Records

BEST TRADITIONAL R&B PERFORMANCE

Please Come Home

GARY CLARK JR.

FROM: Blak and Blu
Warner Bros. Records

Get It Right

FANTASIA

FROM: Side Effects of You
RCA Records/19 Recordings

Quiet Fire

MAYSA

FROM: Blue Velvet Soul
Shanachie Entertainment

Hey Laura

GREGORY PORTER

FROM: Liquid Spirit
Blue Note Records

Yesterday

RYAN SHAW

FROM: Real Love
Dynotone Records



BEST R&B SONG

Best Of Me

SONGWRITERS: Anthony Hamilton and Jarius Mozee (Anthony Hamilton)

FROM: Back to Love
RCA Records

PUBLISHERS: Tappy Whyte's Music/Songs of Universal/Spuggy Bug Music

Love And War

SONGWRITERS: Tamar Braxton, Darhyl Camper Jr., LaShawn Daniels and Makeba Riddick (Tamar Braxton)

FROM: Love and War
Epic Records/Streamline Records

PUBLISHERS: EMI April Music/Miserable Girl/Campstar Music/The Book Productions/EMI Blackwood Music/Janice Combs Publishing/Yoga Flames Music

Only One

SONGWRITER: PJ Morton (PJ Morton Featuring Stevie Wonder)

FROM: New Orleans
Cash Money/Universal Republic

PUBLISHER: Fly Nerd Music

Pusher Love Girl

SONGWRITERS: James Fauntleroy, Jerome Harmon, Timothy Mosley and Justin Timberlake (Justin Timberlake)

FROM: The 20/20 Experience—The Complete Experience
RCA Records

PUBLISHERS: Tennman Tunes/Universal Music-Z-Tunes/Virginia Beach Music/WB Music/Jerome Harmon Publishing/Warner-Chappell Music/James Fauntleroy Music/Almo Music

Without Me

SONGWRITERS: Fantasia Barrino, Missy Elliott, Al Sherrod Lambert,



Harmony Samuels and Kyle Stewart (Fantasia featuring Kelly Rowland and Missy Elliott)

FROM: Side Effects of You
RCA Records/19 Recordings

PUBLISHERS: H-Money Music/RJ Productions/EMI April Music/Aristocratic Destiny Music/Penmanship Publishing/Songs of Universal/Jogloe Music Publishing/Mass Confusion Productions

BEST URBAN CONTEMPORARY ALBUM

Love And War

TAMAR BRAXTON

FROM: Love and War
Epic Records/Streamline Records

Side Effects Of You

FANTASIA

FROM: Side Effects of You
RCA Records/19 Recordings

One: In The Chamber

SALAAM REMI

FROM: One: In The Chamber
Flying Buddha/Masterworks

Unapologetic

RIHANNA

FROM: Unapologetic
Def Jam Records

New York: A Love Story

MACK WILDS

FROM: New York: A Love Story
Loudier Than Life/Sony Music

BEST R&B ALBUM

R&B Divas

FAITH EVANS

FROM: Faith Evans
Prolific Music Group/eOne Music

Girl On Fire



ALICIA KEYS

RCA Records

Love In The Future

JOHN LEGEND
Columbia Records

Better

CHRISSETTE MICHELE

FROM: Better
Motown Records

Three Kings

TGT

FROM: Three Kings
Atlantic Records

BEST RAP PERFORMANCE

Started From The Bottom

DRAKE

FROM: Started From The Bottom
Young Money/Cash Money

Berzerk

EMINEM

FROM: The Marshall Mathers LP 2
Aftermath/Interscope/Shady Records

Tom Ford

JAY Z

FROM: Magna Carta . . . Holy Grail
Roc Nation

Swimming Pools (Drank)

KENDRICK LAMAR

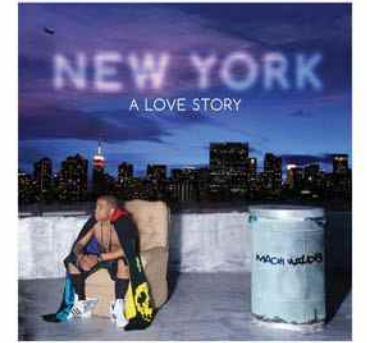
FROM: good kid, m.A.A.d city
TDE/Aftermath/Interscope Records

Thrift Shop

MACKLEMORE & RYAN LEWIS

FEATURING WANZ

FROM: The Heist
Macklemore & Ryan Lewis L



BEST RAP/SUNG COLLABORATION

Power Trip

J. COLE FEATURING MIGUEL

FROM: Born Sinner
Roc Nation/Columbia Records

Part II (On The Run)

JAY Z FEATURING BEYONCÉ

FROM: Magna Carta . . . Holy Grail
Roc Nation

Holy Grail

JAY Z FEATURING JUSTIN

TIMBERLAKE

FROM: Magna Carta . . . Holy Grail
Roc Nation

Now Or Never

KENDRICK LAMAR FEATURING

MARY J. BLIGE

FROM: good kid, m.A.A.d city
Aftermath Records

Remember You

WIZ KHALIFA FEATURING THE

WEEKND

FROM: O.N.I.F.C.
Rostrum/Atlantic

BEST RAP SONG

F*in' Problems**

SONGWRITERS: Tauheed Epps, Aubrey Graham, Kendrick Lamar, Rakim Mayers and Noah Shebib (A\$AP Rocky featuring Drake, 2 Chainz and Kendrick Lamar)

FROM: Long.Live.A\$AP
RCA Records/Polo Grounds Music

PUBLISHERS: A\$AP Rocky Music Publishing/Sony-ATV Songs/Mavor & Moses/Kobalt Songs Music Publishing/

BEST RAP PERFORMANCE



Herbicious Music/Black Fountain Music/Livewrite/EMI Blackwood Music/Ty Epps Music/Top Dawg Music/Hard Working Black Folks/WB Music

Holy Grail

SONGWRITERS: Shawn Carter, Terius Nash, J. Harmon, Timothy Mosley, Justin Timberlake and Ernest Wilson (Kurt Cobain, Dave Grohl and Krist Novoselic, songwriters) (Jay Z featuring Justin Timberlake)
FROM: Magna Carta . . . Holy Grail Roc Nation

PUBLISHERS: Carter Boys/Warner-Chappell/WB Music/2082 Music Publishing/Tennmann Tunes/Universal Music Z Tunes/VB Rising/ole/Jerome Harmon Publishing/Chrysalis Music/Let the Story Begin Publishing/EMI Virgin Songs/Primary Wave Tunes/The End of Music/MJ Twelve M

New Slaves

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

Def Jam
PUBLISHERS: Please Gimme My Publishing/EMI Blackwood Music/Heavens Research/Bug Music/Monarchy Music/Abou Thiam Publishing/Universal Publishing/Jabriel Iz Myne/Solomon Ink/Elon Rutberg Publishing Designee/Sakiya Sandifer Publishing Designee/Lawless Incorporated/EMI Blackwood Music o/b/o Papa George Publishing/Ben Bronfman Publishing Designee/Travis Scott Music/Reach Music Publishing/Noah Goldstein Music/Gabor Presser Publishing Designee/Anna Adamis Publishing Designee

Started From The Bottom

SONGWRITERS: W. Coleman, Aubrey Graham and Noah Shebib, songwriters (Bruno Sanfilippo, songwriter) (Drake)
FROM: Nothing Was the Same Young Money/Cash Money
PUBLISHERS: Sandra Gale/EMI Music Publishing/Mavor & Moses/Kobalt

Thrift Shop

SONGWRITERS: Ben Haggerty and Ryan Lewis (Macklemore & Ryan Lewis featuring Wanz)
FROM: The Heist Macklemore & Ryan Lewis LLC

PUBLISHERS: Macklemore Publishing/Ryan Lewis Publishing

BEST RAP ALBUM

Nothing Was The Same DRAKE

Young Money/Cash Money

Magna Carta . . . Holy Grail

JAY Z
Roc Nation

Good Kid, M.A.A.D City KENDRICK LAMAR

TDE/Aftermath/Interscope Records

The Heist

MACKLEMORE & RYAN LEWIS
Macklemore & Ryan Lewis LLC

Yeezus

KANYE WEST
Def Jam

BEST COUNTRY SOLO PERFORMANCE

I Drive Your Truck LEE BRICE

FROM: Hard 2 Love Curb Records

I Want Crazy HUNTER HAYES

FROM: Hunter Hayes (Encore) Atlantic

Mama's Broken Heart MIRANDA LAMBERT

FROM: Four the Record RCA Records Label Nashville

Wagon Wheel DARIUS RUCKER

FROM: True Believers Capitol Records Nashville

Mine Would Be You

BLAKE SHELTON
FROM: Based on a True Story . . . Warner Bros. Records

BEST COUNTRY DUO/GROUP PERFORMANCE

From This Valley THE CIVIL WARS

FROM: The Civil Wars Sensibility Recordings/Columbia Records

Don't Rush

KELLY CLARKSON FEATURING VINCE GILL
FROM: Greatest Hits: Chapter One RCA Records/19 Recordings

Your Side Of The Bed LITTLE BIG TOWN

FROM: Tornado Capitol Records Nashville

Highway Don't Care

TIM MCGRAW, TAYLOR SWIFT & KEITH URBAN
FROM: Two Lanes of Freedom Big Machine Records

You Can't Make Old Friends

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

BEST COUNTRY SONG

Begin Again

SONGWRITER: Taylor Swift (Taylor Swift)
FROM: Red Big Machine Records
PUBLISHERS: Sony-ATV Tree

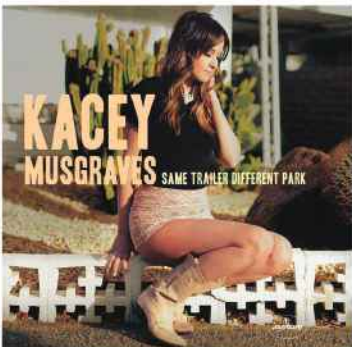
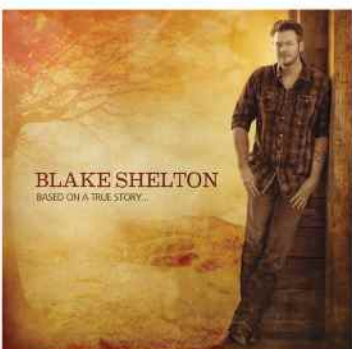
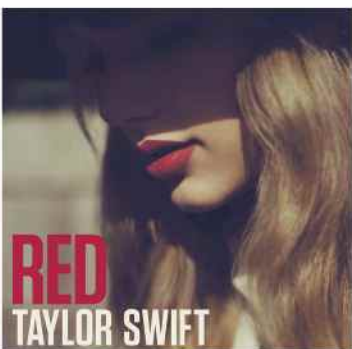
**VAMPIRE
WEEKEND**
Modern Vampires of the City
GRAMMY® NOMINEE BEST ALTERNATIVE ALBUM
#1 ALBUM OF THE YEAR - ROLLING STONE
PRODUCED BY ROSTAM BATMANGLIJ AND
GRAMMY® PRODUCER OF THE YEAR NOMINEE ARIEL RECHTSHAID



BEST COUNTRY ALBUM



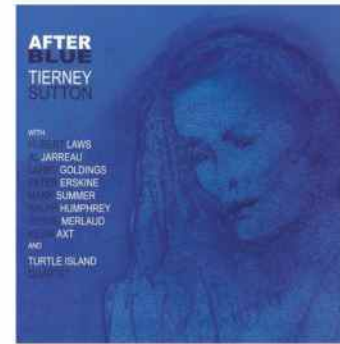
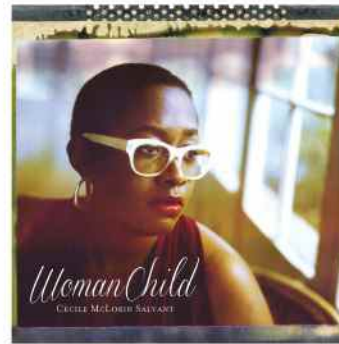
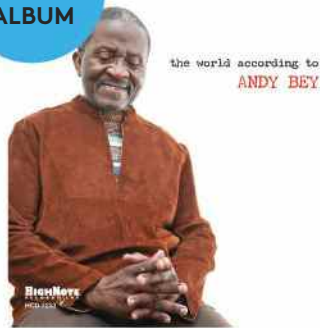
Publishing/Taylor Swift Music

I Drive Your Truck**SONGWRITERS:** Jessi Alexander, Connie Harrington and Jimmy Yeary (Lee Brice)**FROM:** Hard 2 Love
Curb Records**PUBLISHERS:** Vistaville Music/Happy Tears Music/EMI Blackwood Music/Watch This Girl Publishing/Great Day at This Music/Beattyville Music**Mama's Broken Heart****SONGWRITERS:** Brandy Clark, Shane McAnally and Kacey Musgraves (Miranda Lambert)**FROM:** Four the Record
RCA Records Label Nashville**PUBLISHERS:** Tunes of Bigger Picture/Vista Loma Music/Crazy Water Music/Little Blue Egg/Kobalt Songs Music Publishing/Warner-Tamerlane Publishing/351 Music**Merry Go 'Round****SONGWRITERS:** Shane McAnally, Kacey Musgraves and Josh Osborne (Kacey Musgraves)**FROM:** Same Trailer Different Park
Mercury Records**PUBLISHERS:** Warner-Tamerlane Publishing, 351 Music, Want a Fresh One Music, Black River Entertainment, Universal Music, Smack Ink**Mine Would Be You****SONGWRITERS:** Jessi Alexander, Connie Harrington and Deric Ruttan (Blake Shelton)**FROM:** Based on a True Story...
Warner Bros. Records**PUBLISHERS:** WB Music/Doc and Maggie Music/Get a Load of This Music/Vistaville Music/Happy Tears Music**BEST COUNTRY ALBUM****Night Train****JASON ALDEAN**
Broken Bow Records**Two Lanes Of Freedom****TIM MCGRAW**
Big Machine Records**Same Trailer Different Park****KACEY MUSGRAVES**
Mercury Records**Based On A True Story . . .****BLAKE SHELTON**
Warner Bros. Records**Red****TAYLOR SWIFT**
Big Machine Records**BEST NEW AGE ALBUM****Lux****BRIAN ENO**
LABEL: Warp Records**Illumination****PETER KATER**
Mysterium Music**Final Call****KITARO**
Domo Records**Awakening The Fire****R. CARLOS NAKAI AND WILL CLIPMAN**
Canyon Records**Love's River****LAURA SULLIVAN**
Sentient Spirit Records**BEST IMPROVED JAZZ SOLO****Don't Run****SOLOIST:** Terence Blanchard
FROM: Magnetic
Blue Note Records**Song For Maura****SOLOIST:** Paquito D'Rivera
FROM: Song for Maura
Sunnyside Records/Paquito Records**Song Without Words #4: Duet****SOLOIST:** Fred Hersch
FROM: Free Flying
Palmetto Records**Stadium Jazz****SOLOIST:** Donny McCaslin
FROM: Casting for Gravity
Greenleaf Music**Orbits****SOLOIST:** Wayne Shorter
FROM: Without a Net
Blue Note Records**BEST JAZZ VOCAL ALBUM****The World According To Andy Bey****ANDY BEY**

HighNote Records

Attachments**LORRAINE FEATHER**
Jazzed Media**Liquid Spirit****GREGORY PORTER**
Blue Note Records**WomanChild****CÉCILE McLORIN SALVANT**
Mack Avenue Records**After Blue****TIERNEY SUTTON**
BFM Jazz**BEST JAZZ INSTRUMENTAL ALBUM****Guided Tour****THE NEW GARY BURTON QUARTET**
Mack Avenue Records**Money Jungle: Provocative In Blue****TERRI LYNE CARRINGTON**
Concord Jazz**Life Forum****GERALD CLAYTON**
Concord Jazz**Pushing The World Away****KENNY GARRETT**
Mack Avenue Records**Out Here****CHRISTIAN McBRIDE TRIO**
Mack Avenue Records**BEST LARGE JAZZ ENSEMBLE ALBUM****Brooklyn Babylon****DARCY JAMES ARGUE'S SECRET SOCIETY**
New Amsterdam Records**Night In Calisia****RANDY BRECKER, WŁODEK PAWLIK TRIO & KALISZ PHILHARMONIC**
Summit Records**Wild Beauty****BRUSSELS JAZZ ORCHESTRA**
FEATURING JOE LOVANO
Half Note**March Sublime****ALAN FERBER**
Sunnyside Records**Intrada****DAVE SLONAKER BIG BAND**
Origin Records**BEST LATIN JAZZ ALBUM****La Noche Más Larga****BUIKA**
Warner Music Spain S.L.**Song For Maura****PAQUITO D'RIVERA & TRIO CORRENTE**
Sunnyside Records/Paquito Records**Yo****ROBERTO FONSECA**
Concord Jazz**Eggün****OMAR SOSA**
Otá Records**Latin Jazz-Jazz Latin****WAYNE WALLACE LATIN JAZZ QUINTET**
Patois Records**BEST GOSPEL/ CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE****Break Every Chain [Live]****TASHA COBBS**
FROM: Grace [Live]
EMI Gospel/Motown Gospel**Hurricane****NATALIE GRANT**
FROM: Hurricane
Curb Records**Lord, I Need You****MATT MAHER**
FROM: All the People Said Amen (Live)
Essential Records**Overcomer****MANDISA**
FROM: Overcomer
Sparrow Records**If He Did It Before . . . Same God [Live]****TYE TRIBBETT**
FROM: Greater Than [Live]
Motown Gospel

**BEST
JAZZ VOCAL
ALBUM**



BEST GOSPEL SONG

Have Your Way

SONGWRITERS: Calvin Frazier and Deitrick Haddo (Deitrick Haddon)
FROM: R.E.D. (Restoring Everything Damaged)
RCA Inspiration
PUBLISHERS: Deitrick Vaughn Haddon Publishing/Calvin Frazier Publishing

If He Did It Before... Same God [Live]

SONGWRITER: Tye Tribbett (Tye Tribbett)
FROM: Greater Than [Live]
Motown Gospel

PUBLISHER: Everything Fresh Entertainment

If I Believe

SONGWRITER: Wirlie Morris, Michael Paran, Charlie Wilson and Mahin Wilson (Charlie Wilson)
FROM: Love, Charlie
RCA Records/P Music Group
PUBLISHERS: Nephew Wirlie Music/EMI Music Publishing/Pacific Coast Pirate Publishing/Mamas Pebbly Publishing

A Little More Jesus

SONGWRITERS: Erica Campbell, Tina Campbell and Warryn Campbell (Erica Campbell)
FROM: Help
My Block/eOne Music
PUBLISHERS: That's Plum Song-EMI

April/It's Tea Tyme-EMI April/Campbell Kids

Still

SONGWRITER: Percy Bady (Percy Bady featuring Lowell Pye)
FROM: Kingdom Inspirations
Maranatha! Music/K-Bizz Entertainment
PUBLISHER: Kingdom Bizz Songs BMI

BEST CONTEMPORARY CHRISTIAN MUSIC SONG

Hurricane

SONGWRITER: Matt Bronleewe, Natalie Grant and Cindy Morgan (Natalie Grant)

FROM: Hurricane
Curb Records
PUBLISHER: Razor & Tie Music Publishing

Love Take Me Over

SONGWRITER: Steven Curtis Chapman (Steven Curtis Chapman)
FROM: The Glorious Unfolding
Reunion Records
PUBLISHERS: One Blue Petal Music/Primary Wave

Overcomer

SONGWRITER: David Garcia, Ben Glover and Christopher Stevens (Mandisa)
FROM: Overcomer
Sparrow Records
PUBLISHERS: Ariose Music/9T One

Songs/Meaux Mercy/LarryDavid Music/Capitol CMG Publishing/Universal Music-Brentwood Benson Publishing/D Soul Music

Speak Life

SONGWRITER: Toby McKeehan, Jamie Moore and Ryan Stevenson (TobyMac)
FROM: Eye on It
Forefront Records
PUBLISHERS: Achtober Songs/EMI CMG Publishing/Universal Music-Brentwood Benson Publishing/Songs of Emack/Jamnu Music/Hole-Steen Music

Whom Shall I Fear (God Of Angel Armies)

SONGWRITERS: Ed Cash, Scott Cash and Chris Tomlin (Chris Tomlin)

wagon wheel

The hit song has sold over **4 million singles**

OVER 1.2 BILLION in audience

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

Performed by **Darius Rucker**

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

Written by **Bob Dylan** and **Ketch Secor**

Capitol
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BEST LATIN POP ALBUM



FROM: Burning Lights
Sixstepsrecords/Sparrow Records
PUBLISHERS: Sixsteps Songs/
Worship Together Music/A Thousand
Generations Publishing/EMI CMG
Publishing/Alletrop Music/McTyeire
Music

MATT MAHER
Essential Records

Overcomer
MANDISA
Sparrow Records

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

Burning Lights
CHRIS TOMLIN
Sixstepsrecords/Sparrow

Disco
CAFÉ TACVBA
Universal Music Latino

Ojo Por Ojo
EL TRI
Warner Music Latina

Chances
**ILLYA KURYAKI & THE
VALDERRAMAS**
Sony Music Latin

Treinta Días
LA SANTA CECILIA
Universal Music Latino y Arju
Productions

Repeat After Me
LOS AMIGOS INVISIBLES
Nacional Records

**BEST REGIONAL
MEXICAN MUSIC
ALBUM (INCLUDING
TEJANO)**

El Free
BANDA LOS RECODITOS
Disa

En Peligro De Extinción
INTOCABLE
Universal Music Latin

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

Romeo Y Su Nieta
PAQUITA LA DEL BARRIO
Balboa Records/Musart

13 Celebrando El 13

JOAN SEBASTIAN
Fonovisa

**BEST TROPICAL LATIN
ALBUM**

3.0
MARC ANTHONY
Sony Music Latin

Como Te Voy A Olvidar
LOS ANGELES AZULES
Sony Music Latin

Pacific Mambo Orchestra
PACIFIC MAMBO ORCHESTRA
Tumalanmusic/Stefrecords

**Sergio George Presents
Salsa Giants**
VARIOUS ARTISTS
Top Stop Music

Corazón Profundo
CARLOS VIVES
Sony Music Latin

**BEST AMERICAN
ROOTS SONG**

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

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

Keep Your Dirty Lights On

SONGWRITERS: Tim O'Brien and
Darrell Scott (Tim O'Brien and Darrell
Scott)
FROM: Memories and Moments
Full Skies Records
PUBLISHER: Bughouse Music/I Imagine
Music

Love Has Come For You

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

Shrimp Po-Boy, Dressed

SONGWRITER: Allen Toussaint (Allen
Toussaint)
FROM: Songbook
Rounder
PUBLISHERS: Screen Gems-EMI Music/
Marsaint Music

**BEST AMERICANA
ALBUM**

Old Yellow Moon
**EMMYLOU HARRIS & RODNEY
CROWELL**
Nonesuch Records

Love Has Come For You
STEVE MARTIN & EDIE BRICKELL
Rounder

Buddy And Jim
**BUDDY MILLER AND JIM
LAUDERDALE**
New West Records

One True Vine
MAVIS STAPLES

BEST GOSPEL ALBUM

Grace [Live]
TASHA COBBS
EMI Gospel/Motown Gospel

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

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

God Chaser [Live]
WILLIAM MURPHY
RCA Inspiration/Verity Gospel Music
Group

Greater Than [Live]
TYE TRIBBETT
Motown Gospel

**BEST CONTEMPORARY
CHRISTIAN MUSIC
ALBUM**

We Won't Be Shaken
BUILDING 429
Essential Records

**All The People Said Amen
[Live]**

**BEST LATIN POP
ALBUM**

Faith, Hope Y Amor
FRANKIE J
Universal Music Latino

Viajero Frecuente
RICARDO MONTANER
Sony Music Latin

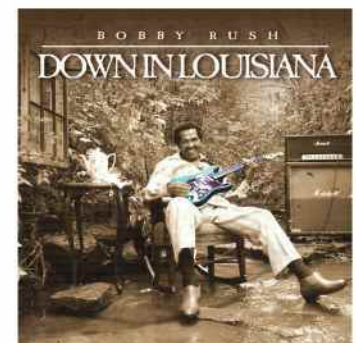
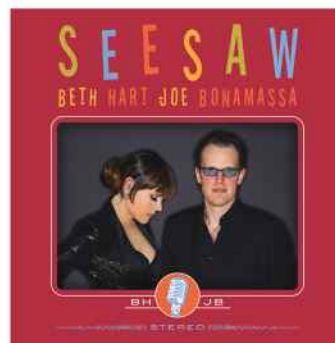
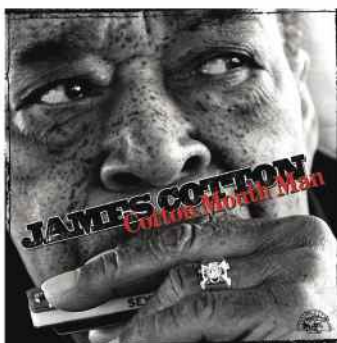
Vida
DRACO ROSA
Sony Music Latin

Syntek
ALEKS SYNTEK
Sony Music Latin

12 Historias
TOMMY TORRES
Warner Music Latina

**BEST LATIN
ROCK, URBAN OR
ALTERNATIVE ALBUM**

El Objeto Antes Llamado



**BEST BLUES
ALBUM**

Anti- Records

Songbook

ALLEN TOUSSAINT
Rounder

BEST BLUEGRASS ALBUM

It's Just A Road
THE BOXCARS
Mountain Home Music

Brothers Of The Highway
DAILEY & VINCENT
Rounder

This World Oft Can Be
DELLA MAE
Rounder

Three Chords And The Truth
JAMES KING
Rounder

The Streets Of Baltimore
DEL McCOURY BAND
McCoury Music

BEST BLUES ALBUM

Remembering Little Walter
BILLY BOY ARNOLD, CHARLIE MUSSELWHITE, MARK HUMMEL, SUGAR RAY NORCIA & JAMES HARMAN
Blind Pig Records

Cotton Mouth Man
JAMES COTTON
Alligator

Get Up!
BEN HARPER WITH CHARLIE MUSSELWHITE
Stax

Seesaw
BETH HART & JOE BONAMASSA
J&R Adventures

Down In Louisiana
BOBBY RUSH
Deep Rush Records

BEST FOLK ALBUM

My Favorite Picture Of You
GUY CLARK
Dualtone

Sweetheart Of The Sun
THE GREENCARDS
Darling Street Records

Build Me Up From Bones
SARAH JAROSZ
Sugar Hill Records

The Ash & Clay
THE MILK CARTON KIDS
Anti- Records

They All Played For Us: Arhoolie Records 50th Anniversary Celebration
VARIOUS ARTISTS
PRODUCER: Chris Strachwitz
Arhoolie Records

BEST REGIONAL ROOTS MUSIC ALBUM

The Life & Times Of... The Hot 8 Brass Band
HOT 8 BRASS BAND
Tru Thoughts

Hula Ku'i
KAHULANUI
Palm Records

Le Fou
ZACHARY RICHARD
Avalanche Productions

Dockside Sessions
TERRANCE SIMIEN & THE ZYDECO EXPERIENCE
Musicmatters Records

Apache Blessing & Crown Dance Songs
JOE TOHONNIE JR.
Cool Runnings Music

BEST REGGAE ALBUM

One Love, One Life
BERES HAMMOND
VP Records

Ziggy Marley In Concert
ZIGGY MARLEY
Tuff Gong Worldwide

The Messiah
SIZZLA
VP Records

Reggae Connection
SLY & ROBBIE AND THE JAM MASTERS
K'z Records

Reincarnated
SNOOP LION
RCA Records/Berhane Sound System/
Boss Lady Entertainment

BEST WORLD MUSIC ALBUM

Savor Flamenco
GIPSY KINGS
Knitting Factory Records

No Place For My Dream
FEMI KUTI
Knitting Factory Records

Live: Singing For Peace Around The World
LADYSMITH BLACK MAMBAZO
Ladysmith Black Mambazo

The Living Room Sessions Part 2
RAVI SHANKAR
East Meets West Music

BEST CHILDREN'S ALBUM

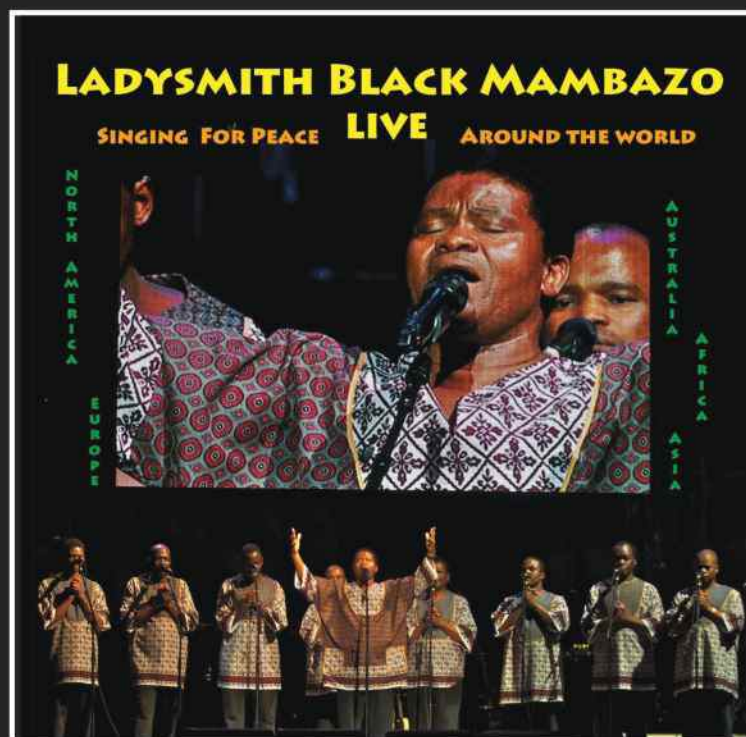
Blue Clouds

FOR YOUR CONSIDERATION

LADYSMITH BLACK MAMBAZO
BEST WORLD MUSIC ALBUM
LIVE: SINGING FOR PEACE AROUND THE WORLD

For over fifty years, Ladysmith Black Mambazo has been singing songs of Peace, Love & Harmony.

Nelson Mandela named them "South Africa's Cultural Ambassadors to the World"



"Singing For Peace Around The World" is a culmination of the group's journey, spreading a message of peace.

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



BEST COMEDY ALBUM



ELIZABETH MITCHELL & YOU ARE MY FLOWER

Smithsonian Folkways Recordings

The Mighty Sky
BETH NIELSEN CHAPMAN
BNC Records

Recess
JUSTIN ROBERTS
Carpet Square Records

Singing Our Way Through: Songs For The World's Bravest Kids
ALASTAIR MOOCK & FRIENDS
Mookshake Music

Throw A Penny In The Wishing Well
JENNIFER GASOI
Sparkling Productions



BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS & STORYTELLING)

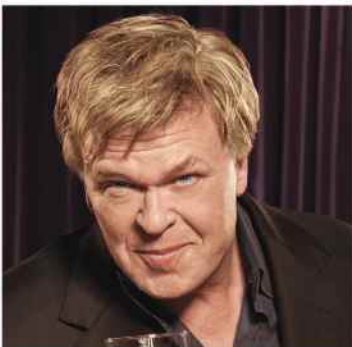
America Again: Re-becoming The Greatness We Never Weren't
STEPHEN COLBERT
Hachette Audio

Carrie And Me
CAROL BURNETT
Simon & Schuster Audio

Let's Explore Diabetes With Owls
DAVID SEDARIS
Hachette Audio

Still Foolin' 'Em
BILLY CRYSTAL
Macmillan Audio

The Storm King
PETE SEEGER
Hachette Audio



BEST COMEDY ALBUM

Calm Down Gurr!
KATHY GRIFFIN
Back Lot Music

I'm Here To Help
CRAIG FERGUSON
New Wave Dynamics



A Little Unprofessional
RON WHITE
Organica Music Group

Live
TIG NOTARO
Secretly Canadian

That's What I'm Talkin' About
BOB SAGET
New Wave Dynamics

BEST MUSICAL THEATER ALBUM

Kinky Boots
PRINCIPAL SOLOISTS: Billy Porter and Stark Sands
PRODUCERS: Sammy James Jr., Cyndi Lauper, Stephen Oremus and William Wittman
COMPOSER/LYRICIST: Cyndi Lauper (Original Broadway Cast with Stark Sands, Billy Porter and others)
Masterworks Broadway

Matilda: The Musical
PRINCIPAL SOLOISTS: Bertie Carvel, Sophia Gennusa, Oona Laurence, Bailey Ryon, Miley Shapiro and Lauren Ward
PRODUCERS: Michael Croiter, Van Dean and Chris Nightingale
COMPOSER/LYRICIST: Tim Minchin (Original Broadway Cast)
Broadway Records/Yellow Sound Label

Motown The Musical
PRINCIPAL SOLOISTS: Brandon Victor Dixon and Valisia Lakae
PRODUCERS: Frank Filipetti and Ethan Popp
COMPOSERS: Robert Bateman, Al Cleveland, Georgia Dobbins, Lamont Dozier, Wiliam Garrett, Marvin Gaye, Berry Gordy, Freddie Gorman, Cornelius Grant, Brian Holland, Ivy Jo Hunter, Michael Lovesmith, Alphonzo Mizell, Freddie Perren, Deke Richards, William Stevenson, Norman Whitfield and Stevie Wonder
LYRICISTS: Nickolas Ashford, Marvin Gaye, Berry Gordy, Lula Mae Hardaway, Edward Holland Jr., Michael Lovesmith, Deke Richards, William Robinson, Barrett Strong, Ronald White, Stevie Wonder and Syreeta Wright (Original Broadway Cast with Brandon Victor Dixon, Valisia LeKae, Charl Brown, Bryan Terrell Clark and others)
Universal Music Enterprises

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Django Unchained
COMPILATION PRODUCER: Quentin Tarantino
Loma Vista/Universal Republic

The Great Gatsby (Deluxe Edition)
COMPILATION PRODUCER: Baz Luhrman
WaterTower Music/Interscope

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

Muscle Shoals
COMPILATION PRODUCERS: Stephan Badger and Greg Camalie
Universal Republic

Sound City: Real To Reel
COMPILATION PRODUCER: Butch Vig
RCA Records/Roswell Records

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

Argo
COMPOSER: Alexandre Desplat
WaterTower Music

The Great Gatsby
COMPOSER: Craig Armstrong
WaterTower Music/Interscope

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

Lincoln
COMPOSER: John Williams
Sony Classical

Skyfall
COMPOSER: Thomas Newman
Sony Classical

Zero Dark Thirty
COMPOSER: Alexandre Desplat
Madison Gate Records

BEST SONG WRITTEN FOR VISUAL MEDIA

Atlas
SONGWRITERS: Guy Berryman, Jonny Buckland, Will Champion and Chris Martin (Coldplay)
FROM: The Hunger Games: Catching Fire
Universal Republic
PUBLISHER: Universal Music Publishing
MGB

Silver Lining
SONGWRITER: Diane Warren (Jessie J)
FROM: Silver Linings Playbook
Sony Classical
PUBLISHER: Realsongs

Skyfall
SONGWRITERS: Adele Adkins and Paul Epworth (Adele)
FROM: Skyfall
Columbia Records/XL Recordings
PUBLISHER: Universal Music Publishing/EMI Music Publishing

We Both Know
SONGWRITERS: Colbie Caillat and Gavin DeGraw (Colbie Caillat featuring Gavin DeGraw)
FROM: Safe Haven
Relativity Music Group/RCA/Universal Republic
PUBLISHERS: G Degraw Music/Plummy Lou Music

Young And Beautiful
SONGWRITERS: Lana Del Rey and Rick Nowels (Lana Del Rey)
FROM: The Great Gatsby (Deluxe Edition)
WaterTower Music/Interscope
PUBLISHERS: EMI Music Publishing/R-Rated Music/EMI April Music

You've Got Time
SONGWRITER: Regina Spektor (Regina Spektor)
FROM: Orange Is the New Black
Sire
PUBLISHERS: Soviet Kitsch Music/EMI Blackwood Music

BEST INSTRUMENTAL COMPOSITION

Bound Away
COMPOSER: Chuck Owen (Chuck Owen & the Jazz Surge)
FROM: River Runs: A Concerto for Jazz Guitar, Saxophone & Orchestra
Mama Records

**BEST
COMPILATION
SOUNDTRACK
FOR VISUAL
MEDIA**



California Pictures For String Quartet

COMPOSER: Gordon Goodwin (Quartet San Francisco)
FROM: Pacific Premieres: New Works by California Composers Violinjazz Recordings
Koko On The Boulevard
COMPOSER: Scott Healy (Scott Healy Ensemble)
FROM: Hudson City Suite Hudson City Records

Pensamientos For Solo Alto Saxophone And Chamber Orchestra

COMPOSER: Clare Fischer (The Clare Fischer Orchestra)
FROM: Music for Strings, Percussion



and the Rest
Clavo Records

String Quartet No. 1: Funky Diversion In Three Parts

Vince Mendoza (Quartet San Francisco)
FROM: Pacific Premieres: New Works by California Composers Violinjazz Recordings

BEST INSTRUMENTAL ARRANGEMENT

Invitation
ARRANGER: Kim Richmond (The Kim Richmond Concert Jazz Orchestra)
FROM: Artistry: A Tribute to Stan



Kenton
Mama Records

On Green Dolphin Street

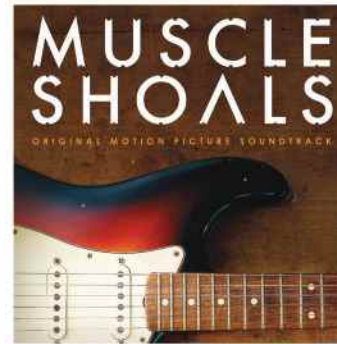
ARRANGER: Gordon Goodwin (Gordon Goodwin's Big Phat Band)
FROM: N/A
Telarc International

Side Hikes—A Ridge Away

ARRANGER: Chuck Owen (Chuck Owen & the Jazz Surge)
FROM: River Runs: A Concerto for Jazz Guitar, Saxophone & Orchestra
Mama Records

Skylark

ARRANGER: Nan Schwartz (Amy Dickson)
FROM: Dusk & Dawn



Sony Classical

Wild Beauty

ARRANGER: Gil Goldstein (Brussels Jazz Orchestra Featuring Joe Lovano)
FROM: Wild Beauty
Half Note

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)

La Vida Nos Espera

ARRANGER: Nan Schwartz (Gian Marco)
FROM: Versiones
E35 Music & Caracola Records



Let's Fall In Love

ARRANGER: Chris Walden (Calabria Foti featuring Seth MacFarlane)
FROM: N/A
Moco Records

The Moon's A Harsh Mistress

ARRANGER: John Hollenbeck (John Hollenbeck)
FROM: Songs I Like a Lot
Sunnyside

Swing Low

ARRANGER: Gil Goldstein (Bobby McFerrin and Esperanza Spalding)
FROM: Spirityouall
Masterworks

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BEST RECORDING PACKAGE



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

BEST RECORDING PACKAGE

Automatic Music Can Be Fun

ART DIRECTORS: Mike Brown, Zac Decamp, Brian Grunert and Annie Stoll, (Geneseo) Temperamental Recordings

Long Night Moon

ART DIRECTORS: Sarah Dodds and Shauna Dodds (Reckless Kelly) No Big Deal Records

Magna Carta . . . Holy Grail

ART DIRECTOR: Brian Roettinger (Jay Z) Roc Nation

Metallica: Through The Never (Music From The Motion Picture)

ART DIRECTORS: Bruce Duckworth, Sarah Moffat and David Turner (Metallica) Blackened Recordings

The Next Day

ART DIRECTOR: Jonathan Barnbrook (David Bowie) Columbia Records

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

The Brussels Affair

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

How Do You Do (Limited Edition Box Set)

ART DIRECTOR: Mayer Hawthorne (Mayer Hawthorne)
LABEL: Universal Republic

The Road To Red Rocks (Special Edition)



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

The Smith Tapes

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

Wings Over America (Deluxe Edition)

ART DIRECTORS: Simon Earith and James Musgrave (Paul McCartney and Wings) Hear Music

BEST ALBUM NOTES

Afro Blue Impressions (Remastered & Expanded)

ALBUM NOTES WRITER: Neil Tesser (John Coltrane) Pablo/Concord Music Group

Call It Art 1964-1965

ALBUM NOTES WRITER: Ben Young (New York Art Quartet) Triple Point Records

Electric Music For The Mind & Body

ALBUM NOTES WRITER: Alec Palao (Country Joe & the Fish) Ace/Vanguard

Stravinsky: Le Sacre Du Printemps

ALBUM NOTES WRITER: Jonathan Cott (Leonard Bernstein & New York Philharmonic) Sony Classical

360 Sound: The Columbia Records Story

ALBUM NOTES WRITER: Sean Wilentz (various artists) Columbia Records

Work Hard, Play Hard, Pray Hard: Hard Time, Good Time & End Time Music, 1923-1936

ALBUM NOTES WRITER: Nathan Salsburg (various artists) Tompkins Square



BEST HISTORICAL ALBUM

Call It Art 1964-1965

COMPILATION PRODUCERS: Joe Lizzi and Ben Young
MASTERING ENGINEERS: Steve Fallone, Joe Lizzi and Ben Young (New York Art Quartet) Triple Point Records

Charlie Is My Darling-Ireland 1965

COMPILATION PRODUCERS: Teri Landi, Andrew Loog Oldham and Steve Rosenthal
MASTERING ENGINEERS: Bob Ludwig (the Rolling Stones) ABKCO

The Complete Sussex And Columbia Albums

COMPILATION PRODUCER: Leo Sacks
MASTERING ENGINEERS: Joseph M. Palmaccio, Tom Ruff and Mark Wilder (Bill Withers) Columbia/Legacy Recordings

Pictures Of Sound: One Thousand Years Of Educated Audio: 980-1980

COMPILATION PRODUCERS: Patrick Feaster and Steven Lance Ledbetter
MASTERING ENGINEER: Michael Graves (various artists) Dust-to-Digital

Wagner: Der Ring Des Nibelungen (Deluxe Edition)

COMPILATION PRODUCER: Philip Siney
MASTERING ENGINEER: Ben Turner (Sir Georg Solti) Decca

BEST ENGINEERED ALBUM, NON-CLASSICAL

Annie Up

ENGINEER: Chuck Ainlay
MASTERING ENGINEER: Bob Ludwig (Pistol Annies) RCA/Sony

The Blue Room

ENGINEERS: Helik Hadar and Leslie



Ann Jones
MASTERING ENGINEER: Bernie Grundman (Madeleine Peyroux) Decca/Universal

The Devil Put Dinosaurs Here

ENGINEERS: Paul Figueroa and Randy Staub
MASTERING ENGINEER: Ted Jensen (Alice in Chains) Capitol Records

. . . Like Clockwork

ENGINEERS: Joe Barresi and Mark Rankin
MASTERING ENGINEERS: Gavin Lurssen (Queens of the Stone Age) Matador

The Moorings

ENGINEER: Trina Shoemaker
MASTERING ENGINEER: Eric Conn (Andrew Duhon) Andrew Duhon

Random Access Memories

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

PRODUCER OF THE YEAR, NON-CLASSICAL

Rob Cavallo

- **All That Echoes** (Josh Groban) (A)
- **Bright Lights** (Gary Clark Jr.) (T)
- **¡Dos!** (Green Day) (A)
- **If I Loved You** (Delta Rae Featuring Lindsey Buckingham) (S)
- **Love They Say** (Tegan & Sara) (T)
- **Things Are Changin'** (Gary Clark Jr.) (T)
- **¡Tré!** (Green Day) (A)
- **When My Train Pulls In** (Gary Clark Jr.) (T)
- **You've Got Time** (Regina Spektor) (S)

Dr. Luke

- **Bounce It** (Juicy J Featuring Wale & Trey Songz) (S)
- **Crazy Kids** (Keshia) (S)



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

Ariel Rechtshaid

- **Days Are Gone** (Haim) (A)
- **Everything Is Embarrassing** (Sky Ferreira) (T)
- **Lost in My Bedroom** (Sky Ferreira) (T)
- **Modern Vampires of the City** (Vampire Weekend) (A)
- **Reincarnated** (Snoop Lion) (A)
- **True Romance** (Charli XCX) (A)
- **You're No Good** (Major Lazer featuring Santigold, Vybz Kartel, Danielle Haim & Yasmin) (T)

Jeff Tweedy

- **The Invisible Way** (Low) (A)
- **One True Vine** (Mavis Staples) (A)
- **Wassaic Way** (Sarah Lee Guthrie and Johnny Irion) (A)

Pharrell Williams

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

BEST REMIXED RECORDING, NON-CLASSICAL

Days Turn Into Nights (Andy Caldwell Remix)

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

If I Lose Myself (Alesso Vs. OneRepublic)

**PRODUCER
OF THE YEAR,
NON-CLASSICAL**



REMIXER: Alesso (OneRepublic)
Mosley Music Group/Interscope

**Locked Out Of Heaven
(Sultan + Ned Shepard
Remix)**

REMIXERS: Ned Shepard and Sultan
(Bruno Mars)
FROM: Locked Out of Heaven
(Remixes)
Atlantic Records

**One Love/People Get
Ready (Photek Remix)**

REMIXER: Rupert Parkes (Bob Marley &
the Wailers)
FROM: Legend Remixed
Universal Music Enterprises/Tuff Gong

Summertime Sadness

(Cedric Gervais Remix)

REMIXER: Cedric Gervais (Lana Del
Rey)
Interscope/Polydor U.K.

**BEST SURROUND
SOUND ALBUM**

Live Kisses

SURROUND MIX ENGINEER: Al
Schmitt
SURROUND PRODUCER: Tommy
LiPuma (Paul McCartney)
Eagle Rock Entertainment

**Sailing The Seas Of Cheese
(Deluxe Edition)**

SURROUND MIX ENGINEERS: Les
Claypool and Jason Mills

SURROUND MASTERING ENGINEER:

Stephen Marcussen
SURROUND PRODUCERS: Les Claypool
and Jeff Fura (Primus)
Universal Music Enterprises

Signature Sound Opus One

SURROUND MIX ENGINEER: Leslie Ann
Jones
SURROUND MASTERING ENGINEER:
Michael Romanowski
SURROUND PRODUCER: Herbert Waltl
(various artists)
Media Hyperium 3 (Mh3)

Sixteen Sunsets

SURROUND MIX ENGINEER: Jim
Anderson
SURROUND MASTERING ENGINEER:
Darcy Proper

SURROUND PRODUCERS: Jim

Anderson and Jane Ira Bloom (Jane
Ira Bloom)
Pure Audio Records

Sprung Rhythm

SURROUND MIX ENGINEER: Daniel
Shores
SURROUND MASTERING ENGINEER:
Daniel Shores
SURROUND PRODUCER: Dan
Merceruo (Richard Scerbo & Inscape)
Sono Luminus

**BEST ENGINEERED
ALBUM, CLASSICAL**

Hymn To The Virgin

ENGINEER: Morten Lindberg (Tone

Bianca Sparre Dahl and Schola
Cantorum)
2L (Lindberg Lyd)

La Voie Triomphale

ENGINEER: Morten Lindberg (Ole
Kristian Ruud & Staff Band of the
Norwegian Armed Forces)
2L (Lindberg Lyd)

Roomful Of Teeth

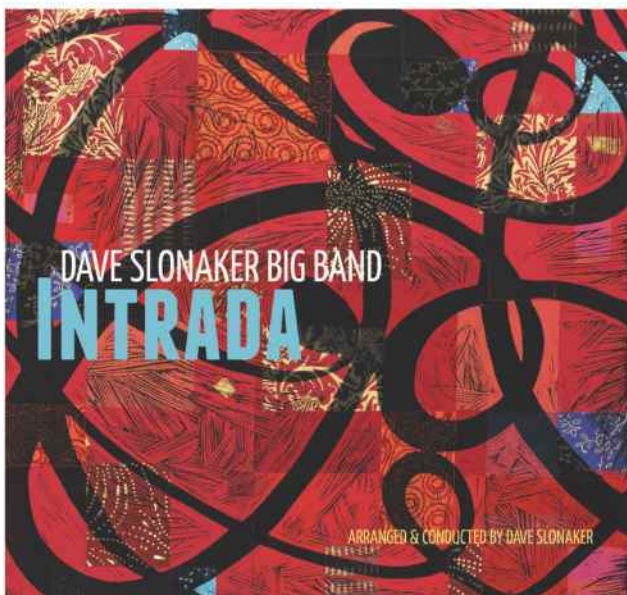
ENGINEERS: Mark Donahue and Jesse
Lewis (Brad Wells & Roomful of Teeth)
New Amsterdam Records

Vinci: Artaserse

ENGINEERS: Hans-Martin Renz,
Wolfgang Rixius and Ulrich Ruscher
(Diego Fasolis, Philippe Jaroussky, Max
Emanuel Cencic, Daniel Behle, Franco

GRAMMY® Nomination for Best Large Jazz Ensemble Album

**DAVE SLONAKER BIG BAND
Intrada**



Cover Art by Vinita Voogd

Reeds

Bob Sheppard
Brian Scanlon
Rob Lockart
Tom Luer
Adam Schroeder

Trumpets

Wayne Bergeron
Dan Fornero
Clay Jenkins
Ron Stout
Rick Baptist

Trombones

Alex Iles
Bob McChesney
Charlie Morillas
Bill Reichenbach

Piano

Ed Czach

Bass

Edwin Livingston

Drums

Peter Erskine

**Thanks to all who helped make
this album a success!**

— Dave

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a presence and it's just a matter of time before it achieves national attention.
-Bill Tilford, TIMBA.com, September 2012

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FOR MY
DREAM



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Fagioli, Valer Barna-Sabadus, Yuriy Mynenko and Concerto Köln)
Virgin Classics

Winter Morning Walks

ENGINEERS: David Frost, Brian Losch and Tim Martyn

MASTERING ENGINEER: Tim Martyn (Dawn Upshaw, Maria Schneider, Australian Chamber Orchestra and St. Paul Chamber Orchestra)
ArtistShare

PRODUCER OF THE YEAR, CLASSICAL

Manfred Eicher

- **Beethoven: Diabelli-Variationen** (András Schiff)
- **Canto Oscuro** (Anna Gourari)
- **Pärt: Adam's Lament** (Tõnu Kaljuste, Latvian Radio Choir, Vox Clamantis, Sinfonietta Riga, Estonian Philharmonic Chamber Choir & Tallinn Chamber Orchestra)
- **Tabakova: String Paths** (Maxim Rysanov)

David Frost

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

Marina A. Ledin, Victor Ledin

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

James Mallinson

- **Berlioz: Grande Messe Des Morts**

(Colin Davis, London Symphony Chorus, London Philharmonic Choir and London Symphony Orchestra)

- **Bloch: Symphony in C-Sharp Minor & Poems of the Sea** (Dalia Atlas and London Symphony Orchestra)
- **Fauré: Requiem: Bach: Partita, Chorales & Ciaccona** (Nigel Short, Tenebrae and London Symphony Orchestra Chamber Ensemble)
- **Nielsen: Symphonies Nos. 2 & 3** (Colin Davis and London Symphony Orchestra)
- **Wagner: Das Rheingold** (Valery Gergiev, René Pape, Stephan Rügamer, Nikolai Putilin and Mariinsky Orchestra)
- **Wagner: Die Walküre** (Valery Gergiev, Anja Kampe, Jonas Kaufmann, René Pape, Nina Stemme and Mariinsky Orchestra)
- **Weber: Der Freischütz** (Colin Davis, Christine Brewer, Sally Matthews, Simon O'Neill, London Symphony Chorus and London Symphony Orchestra)

Jay David Saks

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

BEST ORCHESTRAL PERFORMANCE

Atterberg: Orchestral Works Vol. 1

CONDUCTOR: Neeme Järvi (Gothenburg Symphony Orchestra) Chandos

Lutosławski: Symphony No. 1

CONDUCTOR: Esa-Pekka Salonen (Los Angeles Philharmonic)

**BEST
OPERA
RECORDING**



Sony Classical

Schumann: Symphony No. 2: Overtures Manfred & Genoveva

CONDUCTOR: Claudio Abbado (Orchestra Mozart) Deutsche Grammophon

Sibelius: Symphonies Nos. 1 & 4

CONDUCTOR: Osmo Vänskä (Minnesota Orchestra) BIS Records

Stravinsky: Le Sacre Du Printemps

CONDUCTOR: Simon Rattle (Berliner Philharmoniker) EMI Classics



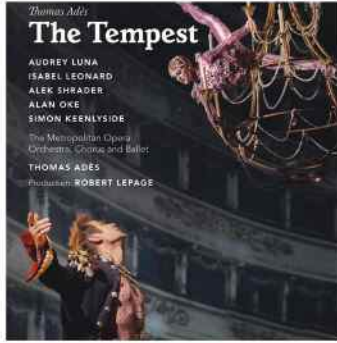
**BEST OPERA
RECORDING**

Adès: The Tempest

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

Britten: The Rape Of Lucretia

CONDUCTOR: Oliver Knussen
PRODUCER: John Fraser (Ian Bostridge, Peter Coleman-Wright, Susan Gritton and Angelika Kirchsclager) (Aldeburgh Festival



Ensemble) Virgin Classics

Kleiberg: David & Bathsheba

CONDUCTOR: Tõnu Kaljuste
PRODUCER: Morten Lindberg (Anna Einarsson and Johannes Weisser) (Trondheim Symphony Orchestra; Trondheim Symphony Orchestra Vocal Ensemble) 2L (Lindberg Lyd)

Vinci: Artaserse

CONDUCTOR: Diego Fasolis
PRODUCER: Ulrich Ruscher (Valer Barna-Sabadus, Daniel Behle, Max Emanuel Cencic, Franco Fagioli and Philippe Jaroussky) (Concerto Köln; Coro Della Radiotelevisione



Svizzera, Lugano) Virgin Classics

Wagner: Der Ring Des Nibelungen

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



CONDUCTOR: Colin Davis (Barry Banks; London Symphony Orchestra; London Philharmonic Choir & London Symphony Chorus) LSO Live

Palestrina: Volume 3

CONDUCTOR: Harry Christophers (The Sixteen) Coro

Parry: Works For Chorus & Orchestra

CONDUCTOR: Neeme Järvi
CHORUS MASTER: Adrian Partington (Amanda Rookcroft; BBC National Orchestra of Wales; BBC National Chorus of Wales) Chandos

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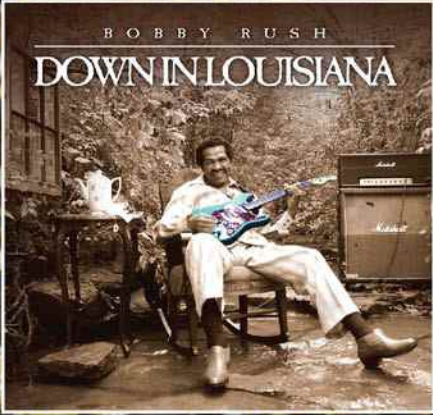
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ECM New Series

CONDUCTOR: David Alan Miller
SOLOIST: Evelyn Glennie (Albany Symphony)
Naxos

Whitbourn: Annelies
CONDUCTOR: James Jordan (Ariana Zukerman; the Lincoln Trio; Westminster Williamson Voices)
Naxos

The Edge Of Light
SOLOIST: Gloria Cheng (Calder Quartet)
Harmonia Mundi

Lindberg: Piano Concerto No. 2
CONDUCTOR: Alan Gilbert
SOLOIST: Yefim Bronfman (New York Philharmonic)
Dacapo Records

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

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LEONIDAS KAVAKOS & ENRICO PACE
Decca

Salonen: Violin Concerto: Nyx
CONDUCTOR: Esa-Pekka Salonen
SOLOIST: Leila Josefowicz (Finnish Radio Symphony Orchestra)
Deutsche Grammophon

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

Schubert: Piano Sonatas D. 845 & D. 960
SOLOIST: Maria João Pires
Deutsche Grammophon

Duo
HÉLÈNE GRIMAUD & SOL GABETTA
Deutsche Grammophon

BEST CLASSICAL VOCAL SOLO

Drama Queens
SOLOIST: Joyce DiDonato (Alan Curtis; Il Complesso Barocco)
Virgin Classics

Roomful Of Teeth
BRAD WELLS & ROOMFUL OF TEETH
New Amsterdam Records

Mission
SOLOIST: Cecilia Bartoli (Diego Fasolis; Philippe Jaroussky; I Barocchisti)
Decca

Times Go By Turns
NEW YORK POLYPHONY
BIS Records

Schubert: Winterreise
SOLOIST: Christoph Prégardien (Michael Gees)
Challenge

BEST CLASSICAL INSTRUMENTAL SOLO

Bartók, Eötvös & Ligeti
CONDUCTOR: Peter Eötvös (Patricia Kopatchinskaja) (Ensemble Modern and Frankfurt Radio Symphony Orchestra)
Naïve

Wagner
SOLOIST: Jonas Kaufmann (Donald Runnicles; Markus Brück; Chor Der Deutschen Oper Berlin; Orchester Der Deutschen Oper Berlin)
Decca

Corigliano: Conjuror—Concerto For Percussionist & String Orchestra

Winter Morning Walks
SOLOIST: Dawn Upshaw (Maria Schneider; Jay Anderson, Frank Kimbrough and Scott Robinson;

EDITORIAL

Editor JOE LEVY joe.levy@billboard.com
Deputy Editor Yinka Adegoke yinka.adeoke@billboard.com
Managing Editor Chris Woods chris.woods@billboard.com
Special Features Editor Thom Duffy thom.duffy@billboard.com
Executive Director of Content and Programming
for Latin Music and Entertainment Leila Cobo (Miami) leila.cobo@billboard.com
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Senior Correspondents Ed Christman (Publishing/Retail) ed.christman@billboard.com;
 Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hampp (Branding)
 andrew.hamp@billboard.com; Gail Mitchell (R&B) gail.mitchell@billboard.com;
 Alex Pham (Digital) alex.pham@billboard.com
Senior Editorial Analyst Glenn Peoples glenn.peoples@billboard.com
Indie Reporter Reggie Ugwu reggie.ugwu@billboard.com
Correspondent Mitchell Peters mitchell.peters@billboard.com
Billboard En Español Editor Judy Cantor-Navas judy.cantor-navas@billboard.com
Copy Editor Christa Titus christa.titus@billboard.com
Associate Editor of Latin and Special Features Justino Aguilá justino.aguilá@billboard.com
Executive Assistant to the Editorial Director Emily White emily.white@billboard.com
Contributing Editor, Billboard.biz Andy Gensler andy.gensler@billboard.com
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Editor M. TYE COMER m.tye.comer@billboard.com
Managing Editor Jessica Letkemann jessica.letkemann@billboard.com
News Editor Marc Schneider marc.schneider@billboard.com
Features Editor Brad Wete brad.wete@billboard.com
Associate Editor Erika Ramirez erika.ramirez@billboard.com
Assistant Editor Jason Lipshitz jason.lipshitz@billboard.com
Editorial Assistant Chris Payne chris.payne@billboard.com
Director of Video, Los Angeles Hanon Rosenthal honan.rosenthal@billboard.com
Country News Editor Chuck Dauphin chuck.dauphin@billboard.com
Fashion Editor Gregory DellCarpini Jr. gregory.dellcarpini@billboard.com
Director of Artist Relations Reg Gonzales reg.gonzales@billboard.com

DESIGN & PHOTOGRAPHY

Creative Director ANDREW HORTON andrew.horton@billboard.com
Photo Director Amelia Halverson amelia.halverson@billboard.com
Art Director Andrew Ryan **Art Director, Billboard.com** Kate Glicksberg
Senior Designer, Digital Ashley Smestad-Vélez
Designer Jen Gilbert
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CHARTS & RESEARCH

Director of Charts SILVIO PIETROLUONGO silvio.pietroluongo@billboard.com
Associate Director of Charts/Retail Keith Caulfield
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DIGITAL

Director, Product Development Caryn Rose
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ADVERTISING & SPONSORSHIP

East Coast Sales Director, Endemic JOHN WALBERG john.walberg@billboard.com
Director, Special Features/West Coast Sales/Japan Aki Kaneko aki.kaneko@billboard.com
Director of Brand Partnerships Julian Holguin julian.holguin@billboard.com
Brand Partnership Managers Tim Malone tim.malone@billboard.com, Randi Windt randi.windt@billboard.com
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 Jay Goldberg jay.goldberg@billboard.com
Brand Partnership Manager, West Coast Danielle Weaver danielle.weaver@billboard.com
Nashville Lee Ann Photoglo laphotoglo@gmail.com (Labels);
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Europe Frederic Fenucci frederic.fenucci@billboard.com
Managing Director/Latin Gene Smith billboard@genesmithenterprises.com
Latin America/Miami Marcia Olival marciaoalival@yahoo.com
Asia-Pacific/Australia Linda Matich lkbmatich@bigpond.com.au
Classifieds/Pro Small Space Sales jeffrey.serrette@billboard.com
Senior Account Manager Integrated Programs Alyssa Convertini alyssa.convertini@billboard.com
Digital Account Manager Stephanie Hernandez stephanie.hernandez@billboard.com
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Executive Assistant/Advertising Coordinator Peter Lodola peter.lodola@billboard.com
Digital Sales Associate Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL

Manager, Ad Ops Donna Delmas

MARKETING & CREATIVE SERVICES

Vice President, Marketing DOUG BACHELIS doug.bachelis@billboard.com
Director of Marketing Kerri Bergman kerri.bergman@billboard.com
Creative Director Liz Welchman liz.welchman@billboard.com
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 Subscriptions: Call 800-684-1873
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CONFERENCES

Associate Director, Operations Juliet Dickey juliet.dickey@billboard.com
Operations Manager Elizabeth Hurst elizabeth.hurst@billboard.com
Marketing Manager Andrea Martin andrea.martin@billboard.com
Marketing Coordinator Taylor Johnson taylor.johnson@billboard.com

LICENSING

Vice President, Business Development & Licensing ANDREW MIN andrew.min@billboard.com
Director, Business Development & Licensing Diane Driscoll diane.driscoll@billboard.com
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Magazine Reprints Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

Production Director TERRENCE C. SANDERS
Associate Production Director Anthony T. Stallings
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Australian Chamber Orchestra and St. Paul Chamber Orchestra)
 ArtistShare

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CONDUCTOR: Christoph Eschenbach
 Ondine

Holmboe: Concertos

CONDUCTOR: Dima Slobodeniouk
PRODUCER: Preben Iwan
 Dacapo Records

Tabakova: String Paths

CONDUCTOR: Maxim Rysanov
PRODUCER: Manfred Eicher
 ECM New Series

BEST CONTEMPORARY CLASSICAL COMPOSITION

Lindberg, Magnus: Piano Conerto No. 2

COMPOSER: Magnus Lindberg (Yefim Bronfman, Alan Gilbert and New York Philharmonic)
FROM: Magnus Lindberg
 Dacapo Records

Pärt, Arvo: Adam's Lament

COMPOSER: Arvo Pärt (Tõnu Kaljuste, Latvian Radio Choir, Vox Clamantis and Sinfonietta Riga)
FROM: Arvo Pärt: Adam's Lament
 ECM New Series

Salonen, Esa-Pekka: Violin Concerto

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

Schneider, Maria: Winter Morning Walks

COMPOSER: Maria Schneider (Dawn Upshaw, Jay Anderson, Frank Kimbrough, Scott Robinson and Australian Chamber Orchestra)



FROM: Winter Morning Walks
 ArtistShare

Shaw, Caroline: Partita For 8 Voices

COMPOSER: Caroline Shaw (Brad Wells & Roomful of Teeth)
FROM: Roomful of Teeth
 New Amsterdam Records

BEST MUSIC VIDEO

Safe And Sound

CAPITAL CITIES
VIDEO DIRECTOR: Grady Hall
VIDEO PRODUCER: Buddy Enright
 Capitol Records

Picasso Baby: A Performance Art Film

JAY Z
VIDEO DIRECTOR: Mark Romanek
VIDEO PRODUCERS: Shawn Carter and Aristides McGarry
 Roc Nation

Can't Hold Us

MACKLEMORE & RYAN LEWIS FEATURING RAY DALTON
VIDEO DIRECTORS: Jon Jon Augustavo, Jason Koenig and Ryan Lewis
VIDEO PRODUCERS: Tricia Davis, Honna Kimmerer and Jenny Koenig
 Macklemore LLC

Suit & Tie

JUSTIN TIMBERLAKE FEATURING JAY Z
VIDEO DIRECTOR: David Fincher
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I'm Shakin'

JACK WHITE
VIDEO DIRECTOR: Dori Oskowitz
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Live 2012

COLDPLAY
VIDEO DIRECTOR: Paul Dugdale
VIDEO PRODUCER: Jim Parsons
 Capitol Records



¡Cuatro!

GREEN DAY
VIDEO DIRECTOR: Tim Wheeler
VIDEO PRODUCER: Tim Lynch
 Reprise

I'm In I'm Out And I'm Gone: The Making Of Get Up!

BEN HARPER WITH CHARLIE MUSSELWHITE
VIDEO DIRECTOR: Danny Clinch
VIDEO PRODUCER: Ben Harper
 Stax

Live Kisses

PAUL McCARTNEY
VIDEO DIRECTOR: Jonas Akerlund
VIDEO PRODUCERS: Violaine Etienne, Aron Levine and Scott Rodger
 Eagle Rock Entertainment

The Road To Red Rocks

MUMFORD & SONS
VIDEO DIRECTORS: Nicolas Jack Davies and Frederick Scott
VIDEO PRODUCER: Dan Bowen
 Glassnote Records



My First Grammy

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



THE POP STAR

Michael Bolton

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

THE L.A. PRODUCER

Jeff Bhasker

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

THE N.Y. COSTUME DESIGNER

June Ambrose

"I was styling Puffy, who was nominated for 'I'll Be Missing You' with Faith Evans and 'Mo Money Mo Problems' with Notorious B.I.G. and Mase [in 1998], and a few other awards. I remember walking into the Staples Center and having this sense of, 'Wow, we've arrived!' Being at the Grammys is like performing at Carnegie Hall. There's a feeling of grandeur. I mean, the dressing rooms aren't glamorous, but we didn't care, because the stage took our breath away. We kept wondering, 'Who's going to be in the room next?' It was one of the first years that hip-hop was recognized so we felt like pioneers. It wasn't just about rock and country anymore. So as breakthrough artists in urban music, it was a landmark moment. And because we didn't have access to the fashion houses, I had to custom design everything—leather baseball suits, you name it. We felt



we had to sustain the momentum we created in our videos, so styling Puffy's performance was a big production. It was like we were bringing this new era to music, the way Motown did years earlier. I didn't have a seat. I was backstage working the whole time and was there when artists would exit the stage. I remember Michael Jackson coming off after he performed 'Man in the Mirror.' He didn't mingle, but still. It was a thrill when he walked right past me." —Marisa Fox

THE NASHVILLE LABEL EXEC

Cindy Mabe, UMG Nashville

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

—Deborah Evans Price

Clockwise, from left: Jeff Bhasker (far left) with fun. at the 55th annual Grammys in February; UMG Nashville's Cindy Mabe; Michael Bolton at the Grammys in 1990; Puffy stylist June Ambrose.

THE GET-GLAMMY GUIDE

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

BY MARISA FOX

HOTELS WITH BENEFITS

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

• **The Peninsula Beverly Hills** offers a best of Neiman Marcus package, which includes a personal shopper, a beauty makeover, lunch and a few other VIP services, starting at \$595 if you book a superior room. On Grammy night, stop by the Peninsula spa and salon for a blowout or updo (\$80-\$150), or makeup with lashes (\$140). For \$20 extra, you can get room service.

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

• **The Hollywood Roosevelt's** head concierge Albert Sousa is the man to hook you up with wait-list-only Sonya Dakkar facials, house calls from airbrush artist Sun Kissed by Jeni, even snake venom shots in lieu of Botox.

RENTALS

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

FOR HER

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

FOR HIM

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

• **Friar Tux:** Though this national chain has 31 locations in Southern California, its Beverly Hills spot is close to the Staples Center, making it the go-to tux destination for the Recording Academy. Its high-end, fashion-forward options make any contender look like a winner. 8621 Wilshire Blvd.

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

TIPS FROM PERSONAL STYLISTS

• **Dress your age:** "While anything goes at the Grammys, try not to get too carried away with beaded or bedazzling," says Nicole Pollard, founder/CEO of LaLaLuxe (lalaluxe.com), a personal stylist who charges



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

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

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

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

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

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

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

• **Be prepared:** We all remember Janet Jackson at the Super Bowl. Stock your purse accordingly, even if you're not rocking a costume. "Tampons, Bristols 6 nipple covers, double-sided tape, a hotel sewing kit, Excedrin migraine single packs and mints—never gum—are musts," Pollard says.

BOUTIQUES THAT PACK EXTRA PUNCH

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

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

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

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

BESPOKE FOR MEN

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

• **Anto:** If you want to dress like the Rat Pack, go to where Dean and Sammy went. Now run by original owner Anto Sepetjian's sons Ken and Jack, this classic shop has shirt patterns from their '50s heyday (\$325 and up). 258 N. Beverly Drive, Beverly Hills; 13300 Riverside Drive, Sherman Oaks

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

THE ACADEMY'S LITTLE BLACK BOOK

• **Jackson Limousine Service:** When the Recording Academy needs to ferry its presenters, performers and talent to the Staples Center in time for rehearsal and showtime, it goes right to this trusty source. 5917 West Blvd., Los Angeles; 800-522-9955

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

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

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





Teachers Rock

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

By Mitchell Peters

Without music educators, “we probably wouldn’t have anything close to the kind of artistry we have,” Recording Academy president/CEO Neil Portnow says. “They certainly nurture, develop and encourage young people to perfect their craft.”

In recognition of the positive influence of music teachers on their students, the Recording Academy and the Grammy Foundation partnered to create the first Music Educator Award, which was announced on last year’s telecast by Portnow, Justin Timberlake and Ryan Seacrest.

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

Following the announcement, about 32,000 music educators from kindergarten through college (in public and private schools) were nominated from all 50 states. Each teacher was notified of his or her nomination and invited to fill out an application (5,700 were received in total). During a six-month period, a committee of representatives from the Recording Academy and Grammy Foundation, as well as music educators, selected 10 finalists based on essay responses and video submissions that demonstrated their positive impact on students’ lives.

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

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

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

Meet the 10 finalists for the first Music Educator Award.

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

Charles Cushinery: The director of orchestras at Ed W. Clark High School in Las Vegas also serves as president of the Nevada Music Edu-

cators Assn. In addition to teaching for 16 years, he’s a part-time violinist with the Las Vegas Philharmonic and Nevada Pops.

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



Lisa Bianconi



Charles Cushinery



Andrew DeNicola



Vivian Gonzalez



Kent Knappenberger



Kathrine Kouns



Glen McCarthy



Steve Vutsinas



Jo Wallace-Abbie



Mary Jo West

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

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

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

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

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

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

Mary Jo West: “This is the one class where I feel alive,” wrote a student of the visual and performing arts department chairman and instrumental music director at George Mason High School in Falls Church, Va. ●

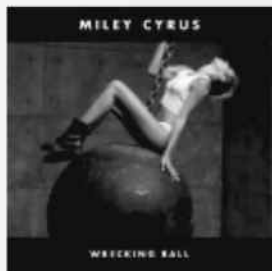
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Grammy Week

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

By Gail Mitchell

Tuesday

21

PRODUCERS & ENGINEERS WING EVENT CELEBRATION

Honoree: Neil Young
The Village
8 p.m.-12 a.m.
Producers & Engineers Wing/The Recording Academy
This seventh annual Grammy Week event pays tribute to two-time Grammy Award winner Neil Young for his commitment to excellence and ongoing support for the art and craft of recorded music. Past honorees include Quincy Jones, Al Schmitt and Jimmy Iovine.

Wednesday

22

GRAMMY CAMP: BASIC TRAINING

University of Southern California
8 a.m.-2 p.m.
The Grammy Foundation
Top music professionals from all walks of the industry share the realities of the business and talk careers in music with Los Angeles-area high school students.

GRAMMY CONNECT

YouTube Space LA
5 p.m.-8 p.m.
The Recording Academy
Grammy Connect is the new moniker for the Academy's annual Social Media Rock Stars Summit. But the theme remains the same: Social media pioneers and influencers will share their views about the latest issues and trends.

GRAMMY IN THE SCHOOLS LIVE!

Grand Ballroom, University of Southern California
7 p.m. Dinner
8 p.m. Performance
The Grammy Foundation
The key foundation tenets of music and education take center stage as top high school musicians strut their stuff. This year's guest artist: Vampire Weekend.

Thursday

23

BILLBOARD POWER 100

Cocktail Reception
The Emerson Theater
5 p.m.-7 p.m.
Special event saluting the honorees of Billboard's third annual Power 100 list.

GRAMMY JAZZ ENSEMBLES

Spghettini Grill & Jazz Club
Seal Beach, Calif.
7 p.m. Dinner
8 p.m. Performance
The Grammy Foundation
National Endowment for the Arts Jazz Master Delfeayo Marsalis will perform with a select group of high school students during this public performance.

MUSIC PRESERVATION PROJECT

Legacy Concert: "A Song Is Born"
Wilshire Ebell Theatre
7:30 p.m.-9 p.m. Event
9 p.m.-10 p.m. Reception
The Grammy Foundation
Now in its 16th year, this event celebrates music's evolution and pioneering influences. "Play It Forward" was the theme for the 2013 soiree, whose lineup included Rodney Crowell, Emmylou Harris and Ed Sheeran.

MISSISSIPPI NIGHT

The Grammy Museum
5 p.m.-10:30 p.m.
The Grammy Museum
Now in its fifth year, this annual event celebrates the nominees and music hailing from the fertile regions of Mississippi and Louisiana.

Friday

24

ENTERTAINMENT LAW INITIATIVE

Beverly Hills Hotel
11 a.m.-11:45 a.m.
Reception
11:45 a.m. Luncheon
The Grammy Foundation
A keynote discussion with news icon Tom Brokaw highlighted 2013's 15th annual luncheon and scholarship presentation. Entertainment attorney Chuck Ortner received the service award.

MUSICARES PERSON OF THE YEAR

Honoree: Carole King
Los Angeles Convention Center
5:30 p.m. Reception/auction
8 p.m. Dinner
9 p.m. Tribute/performance
MusiCares
Guest of honor Carole King will perform along with a lineup that includes Lady Gaga, P!nk, James Taylor, Miguel, Train and "20 Feet From Stardom" stars Merry Clayton, Lisa Fischer, Judith Hill and Darlene Love, and Jimmy Kimmel will serve as host. The 2013 gala honoring Bruce Springsteen raised nearly \$6.6 million for MusiCares' programs and services.

Saturday

25

SPECIAL MERIT AWARDS CEREMONY AND 56TH ANNUAL GRAMMY NOMINEES RECEPTION

Wilshire Ebell Theater
2:30 p.m. Doors
3 p.m.-5 p.m. Ceremony
5 p.m.-8 p.m. Nominees reception
The Recording Academy
The countdown truly begins as the Academy salutes lifetime achievement honorees the Beatles, Armando Manzanero, Clifton Chenier, the Isley Brothers, Kraftwerk, Kris Kristofferson and Maud Powell. Trustees and technical Grammy Awards will also be presented, followed by a reception for this year's nominees.

PRE-GRAMMY GALA AND GRAMMY SALUTE TO INDUSTRY ICONS

Honoree: Lucian Grainge
Beverly Hilton Hotel
7 p.m. Reception
8 p.m. Dinner/ceremony
The Recording Academy
Presented by industry icon Clive Davis and the Recording Academy, this granddaddy of Grammy Week events remains a hot ticket. Instagram moments will abound as executives and celebrities from music, film and TV gather to honor Universal Music Group chairman/CEO Lucian Grainge.

Sunday

26

56TH GRAMMY AWARDS PRE-TELECAST

Los Angeles Convention Center
12:15 p.m. Doors/reception
1 p.m. Awards presentation
The Recording Academy
The popular preshow, streamed live at Grammy.com, reveals the winners of the majority of the awards handed out in 82 categories.

56TH GRAMMY AWARDS

Staples Center
5 p.m.-8:30 p.m.
The Recording Academy
"Music Unleashes Us" is the campaign theme for this year's awards, led by Jay Z with nine nominations. Last year, the CBS telecast attracted 28.4 million viewers, according to Nielsen, making it the second-most-watched Grammys of the past 20 years.

GRAMMY CELEBRATION PARTY

Los Angeles Convention Center
8:30 p.m.-12:30 a.m.
The Recording Academy
The B-52s, Estelle and Arturo Sandoval headlined the 2013 official Grammy after-party with Along Came Mary Productions dishing up a savory menu.

Monday

27

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

Los Angeles Convention Center
Time TBD
The Recording Academy
This CBS prime-time special—airing Feb. 9—will be taped on Jan. 27. Top contemporary artists will cover songs the Beatles performed during their groundbreaking performance on "The Ed Sullivan Show" in 1964 as well as other tunes by the Fab Four.

Note: This is a selected list of events confirmed at press time. For news about more formal and informal Grammy Week events, go to Billboard.biz and Billboard.com. Events will take place at the Grammy Museum throughout the week as well, details TBD. All events are as of Dec. 20 and all times are PST.



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The Grammy Week 'It' Bash

FRIENDS N FAMILY WENT FROM HOUSE PARTY TO INDUSTRY MUST—WITHOUT LOSING ITS HIP CACHET

By Matt Diehl



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

"It's always been a party for the people in the trenches, the heart and soul of the music industry," Spendlove adds. "It's a must-stop for record presidents, artists, A&Rs—everybody comes through once a year."

And that's no understatement.

The list of party co-hosts is a who's who of music-biz major domos: Dr. Luke; Jermaine Dupri; RCA president/COO Tom Corson and CEO Peter Edge; Universal Music Group East Coast Labels chairman/CEO Barry Weiss; Sony Music president/CEO Edgar Berger; Electronic Arts worldwide executive of music and music marketing Steve Schnur; Warner/Chappell chairman/CEO Cameron Strang; Lava CEO Jason Flom; Spotify chief content officer Ken Parks; powerhouse managers Ian Montone, Peter Katsis and Larry Rudolph; Creative Artists Agency's J Beau Lewis; and Loma Vista Record-

ings CEO Tom Whalley—and that's a partial list. (Billboard Group president John Amato and Billboard editorial director Bill Werde are also on the list.)

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

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

in 1997, Beaven and some pals gathered their nearest and dearest at West Hollywood's Argyle Hotel—before it became the Sunset Tower—and christened their under-the-radar hang Friends N Family.

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

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

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

Paramount remains home to Friends N Family, but

AN AFFAIR TO REMEMBER

Friends N Family's core founders relive 17 years of music and mayhem

Friends N Family founder **Mark Beaven** (second from right) at the 2013 party with RCA's **Peter Edge**, Paramount Pictures' **Randy Spendlove** and Loma Vista's **Tom Whalley** (from left).



"I'll never forget Mark Beaven's introductory speech at the first Friends N Family dinner. He explained why he started the event, and how important it is to support our community in the music industry, and you could really feel Mark's passion in his words. His soul was just pouring out of him—it reminded me why people get into this business in the first place." —**TOM WHALLEY**, CEO, Loma Vista Recordings

"In the early days, there were 300 people standing around, drinking out of Dixie cups—there wasn't even a proper bar. But there was something unique going on there: You knew you were in a cool place." —**LIA VOLLACK**, president of worldwide music/executive VP of theatrical, Sony Pictures Entertainment

"In 2010 at Paramount, I had to sneak Tom Whalley in around the police. Things got so crazy, I went to the head of security on the Paramount lot and asked him, 'How can I help?' He said, 'Mark, about right now, I hate you. Tomorrow, when this is all over, I'm going to love you again.'" —**MARK BEAVEN**, founder, Friends N Family; co-founder, Advanced Alternative Media

"At the first Friends N Family held at Paramount, the mob of people trying to get in was so insane, there was almost a riot. We actually had to shut the legendary iron gates at the entrance. Those gates hadn't been shut in 20 years." —**RANDY SPENDLOVE**, president of motion picture music, Paramount Pictures



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

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

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

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



POWER PARTY

When it comes to pre-Grammy events, Billboard’s Power 100 cocktail party has proved to be the week’s hottest ticket. That’s because it’s literally the biggest power gathering of the year, with attendance strictly capped at 300: the 100 executives on Billboard’s list and their guests. The event takes place Jan. 23 at the Emerson Theater.



Universal Music Group chairman/CEO **Lucian Grainge** (left) and Sony chief creative officer **Clive Davis**

MEAL PLAN

Forget about four-star eateries, fueling up on Grammy night is a matter of convenience

BY MATT DIEHL



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

IN-N-OUT BURGER, 1111 S. Figueroa St.

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

KATSUYA, 800 W. Olympic Blvd.

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

JACK IN THE BOX, 1615 S. Broadway

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

TOMMY’S ORIGINAL WORLD FAMOUS HAMBURGERS, 2575 Beverly Blvd.

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

PACIFIC DINING CAR, 1310 W. Sixth

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

THE ACE HOTEL, 929 S. Broadway

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



Flashback: 1978

KRIS KRISTOFFERSON RECALLS HOW A SCENE FROM 'A STAR IS BORN' FORESHADOWED GRAMMY GOLD



Barbra Streisand and **Paul Williams** (center) accept the Grammy Award for song of the year from host **John Denver** at the 1978 ceremony (left) for "Evergreen." Below: A still from "A Star Is Born" with **Rita Coolidge**, Streisand and **Kris Kristofferson**.

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

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

Kristofferson, whose self-titled 1970 debut album

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

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

"The work he did in 'A Star Is Born' is brilliant. He's absolutely wonderful in the role," says Williams, who is president/chairman of ASCAP. "Kris has got a sense of humor that is fantastic. We were on one of the television shows we did to promote it and somebody said, 'A Star Is Born' is about to open. What are you feel-

ing?' He said, 'A deep sense of impending shame.' I knew he didn't have to worry. He did a brilliant job."

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

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

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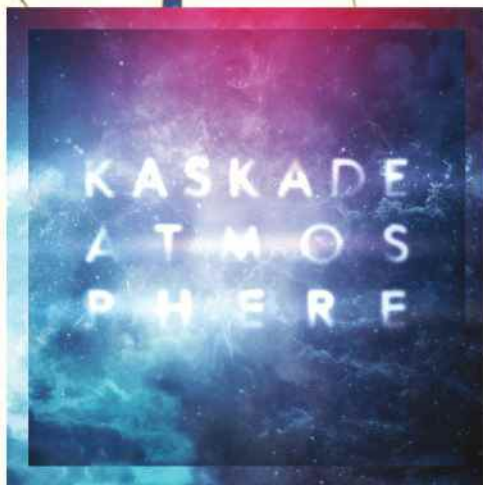
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