

billboard

OCTOBER 17, 2020
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2020 Latin Power Players

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AND
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HOLLYWOOD**



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OF THE YEAR**
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ARTISTS
SPEAK OUT

plus

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SATURDAY, JULY 17, 2021
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FRIDAY, JULY 23, 2021
WASHINGTON
WARNER THEATER

SATURDAY, JULY 24, 2021
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billboard Hot 100®

Jawsh 685



‘Savage Love’ Soars To No. 1

JAWSH 685, JASON DERULO AND BTS’ “SAVAGE LOVE (Laxed – Siren Beat)” blasts from No. 8 to No. 1 on the Billboard Hot 100, aided by new BTS remixes released Oct. 2.

“Savage Love” drew 16 million U.S. streams (up 32%) and sold 76,000 downloads (up 814%) in the week ending Oct. 8, according to Nielsen Music/MRC Data. It also tallied 70.6 million radio airplay audience impressions in the week ending Oct. 11.

BTS scores its second Hot 100 No. 1, after the septet’s “Dynamite” debuted atop the Sept. 5 chart. Derulo adds his second leader, following his first entry, “Whatcha Say,” in November 2009. He ends the longest wait between No. 1s (11 years and 11 months) since Dr. Dre (12 years, two months and three weeks, from 1996 to 2009). Jawsh 685 crowns the Hot 100 in his first visit to the chart.

Meanwhile, with “Savage Love” at No. 1 and “Dynamite” at No. 2 on the Hot 100, BTS is the first group to double up in the top two simultaneously since the Black Eyed Peas spent four weeks there in June and July 2009. Only three other duos or groups have achieved the feat: OutKast (eight weeks, 2003-04), the Bee Gees (five, 1978) and The Beatles (10, 1964). —GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
9	8	1	#1 SAL STM SAVAGE LOVE▲ JAWSH 685, JASON DERULO (JINNAE, J. JOSEPH, L. T. WAYNE, P. J. SAWYER, M. MASSER)		Jawsh 685 x Jason Derulo x BTS COLUMBIA	1	17
1	2	2	DYNAMITE D. STEWART, J. AGOMBAR		BTS BIGHIT ENTERTAINMENT/COLUMBIA	1	7
2	3	3	WAP ▲ AYO, KEYZICAPDI, B. M. J. PETE, A. OWENS, J. FOYE III, J. K. LANIER, THORPE, F. RODRIGUEZ		Cardi B Feat. Megan Thee Stallion ATLANTIC	1	9
5	5	4	AIR MOOD ● O. FEDLB, SLATKIN, KBEAZY (G. L. VON JONES, O. FEDLB, SLATKIN, K. BACH, M. J. OLMO)		24kGoldn Feat. iann dior RECORDS/COLUMBIA	4	9
4	4	5	LAUGH NOW CRY LATER CARDON THE BEAT, GRY, YUNG EXCLUSIVE, R. C. CHAHAYAE (A. GRAHAM, R. LATOUR, R. A. MARTINEZ, Q. JACKSON, R. CHAHAYAE, D. D. BANKS)		Drake Feat. Lil Durk OVO SOUND/REPUBLIC	2	8
7	6	6	BLINDING LIGHTS ▲ MAX MARTIN, O. T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O. T. HOLTER)		The Weeknd XO/REPUBLIC	1	45
6	7	7	ROCKSTAR SE THIN THE KITCHEN (J. L. KIRK, B. W. MOORE, JR., JR. J. PARTARDIV)		DaBaby Feat. Roddy Ricch SOUTH COAST/INTERSCOPE	1	25
10	10	8	I HOPE ▲ R. COPPERMAN, Z. KALE (Z. KALE, J. M. NITE, G. BARRETT)		Gabby Barrett Feat. Charlie Puth WARNER MUSIC NASHVILLE/WAR	8	41
NOT SHOT DEBUT		9	RUNNIN METRO BOOMIN (S. B. A. JOSEPH, L. T. WAYNE, P. J. SAWYER, M. MASSER)		21 Savage & Metro Boomin BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	9	1
NEW		10	MR. RIGHT NOW METRO BOOMIN, DAVID & ELIAS, B.A. JOSEPH, L. T. WAYNE, A. GRAHAM, J. A. DONALD, T. KOBANG, S. DRUOFF, E. K. LUGHAMMER		21 Savage & Metro Boomin Feat. Drake BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC	10	1





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AVA MAX "Kings & Queens"

The 26-year-old Milwaukee native's second Hot 100 entry also reaches a new No. 12 high on Mainstream Top 40.

How did "Kings & Queens" come together?

It took about a year because we changed the song so many times. I wanted to make it about female empowerment and inequality, so I was taking my time with it. I'm a crazy perfectionist — if I don't feel it in my bones, I'm not going to release it. I've been in five different studios for this song in Europe and Los Angeles. I'm happy I was patient.

Why did you divide your September debut album, Heaven & Hell, into two parts?

I decided on the way to the 2019 [MTV Video Music Awards]. I was singing "Torn" at the preshow, and I had an epiphany. We always have an angel and a devil on our shoulders. I wanted it cut in half with a brighter side and an edgier, darker side. Pick your mood! We're working on a deluxe. There are a lot of big, anthemic songs coming.

What did you learn from your virtual album-release party on the gaming platform Roblox?

It's a great way to connect to your fans. I think it's definitely going to be more prominent now because everyone's at home. I got a lot of love and a lot of hate, and I started laughing at the haters. I'm not striving to be cool, and I think that's what makes my music relatable. I can definitely have fun with myself. — GAB GINSBERG



18 SHAWN MENDES "Wonder"

The title-track lead single from Mendes' album that's due Dec. 4 arrives with 21 million in radio airplay audience, 14.1 million U.S. streams and 10,000 sold.

Billboard Hot 100 chart snippet showing songs like Watermelon Sugar, Lemonade, Before You Go, Holy, For the Night, Whats Poppin, Go Crazy, Wonder, Glock in My Lap, and One of Them Girls.

Main Billboard Hot 100 chart with columns for weeks on chart, title, certification, artist, and peak position.

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC/MRC DATA. SALES DATA AS COMPILED BY NIELSEN MUSIC/MRC DATA. STREAMING DATA AS REPORTED BY NIELSEN MUSIC/MRC DATA. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC/PRC DATA, INC. ALL RIGHTS RESERVED.

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EXECUTIVE OF
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Blackpink's 'Lovesick Girls' Launches

BLACKPINK'S "LOVESICK GIRLS" lands at No. 1 on the Billboard Global Excl. U.S. chart and No. 2 on the Billboard Global 200. The track, sung in English and Korean, drew 123.8 million streams and sold 26,000 downloads globally in the week ending Oct. 8 (with 114 million streams and 17,000 sold in territories outside the United States), according to Nielsen Music/MRC Data.

The song is from the group's debut full-length, *The Album*. All eight of the set's tracks rank in the top half of both tallies, with five infusing the Global Excl. U.S. top 20.

Notably, over the Global Excl. U.S. chart's first five weeks, acts from outside the States have monopolized the top spot. South Korean groups have spent the four most recent frames at No. 1, thanks to Blackpink and BTS, whose "Dynamite" led for three weeks, while Maluma, from Colombia, ruled the inaugural ranking with "Hawái."

BTS concurrently crowns the Global 200 with New Zealand's Jawsh 685 and American-born Jason Derulo on "Savage Love (Laxed - Siren Beat)." Following the Oct. 2 arrival of two new BTS mixes, the song surges from No. 8 to the top with 77.5 million U.S. streams (up 90%) and 62,000 downloads sold (up 283%).

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
9	8	1	#1 GG SAVAGE LOVE	Jawsh 685xJason DeruloxBTS	1	5
		2	LOVESICK GIRLS	BLACKPINK	2	1
		3	DYNAMITE	BTS	1	5
		4	WAP	Cardi B Feat. Megan Thee Stallion	1	5
		5	MOOD	24kGoldn Feat. iann dior	3	5
		6	LEMONADE	Internet Money & Gunna Feat. Don Toliver & NAV	4	5
		7	HAWAI	Maluma	4	5
		8	HOLY	Justin Bieber Feat. Chance The Rapper	3	3
		9	RUNNIN	21 Savage & Metro Boomin	9	1
		10	MR. RIGHT NOW	21 Savage & Metro Boomin Feat. Drake	10	1

ROGER VISBY/GETTY IMAGES

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BILLBOARD GLOBAL 200

billboard

OCT.
17
2020

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
10	10	11	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	10	5
7	9	12	BLINDING LIGHTS	The Weeknd	7	5
	NEW	13	WONDER	Shawn Mendes	13	1
8	11	14	LAUGH NOW CRY LATER	Drake Feat. Lil Durk	5	5
12	12	15	WATERMELON SUGAR	Harry Styles	9	5
11	13	16	ROCKSTAR	DaBaby Feat. Roddy Ricch	8	5
18	22	17	ICE CREAM	BLACKPINK X Selena Gomez	8	5
15	14	18	RELACION	Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko	13	5
43	20	19	WHAT YOU KNOW BOUT LOVE	Pop Smoke	19	5
-	51	20	DREAMS	Fleetwood Mac	20	2
16	15	21	ROSES	SAINT JHN	14	5
	NEW	22	GLOCK IN MY LAP	21 Savage & Metro Boomin	22	1
17	18	23	HEAD & HEART	Joel Corry X MNEK	17	5
41	43	24	HOW YOU LIKE THAT	BLACKPINK	24	5
	NEW	25	BET YOU WANNA	BLACKPINK Feat. Cardi B	25	1
13	16	26	MOOD SWINGS	Pop Smoke Feat. Lil Tjay	13	5
21	21	27	YOU BROKE ME FIRST.	Tate McRae	21	5
19	19	28	CARAMELO	Ozuna x Karol G x Myke Towers	16	5
	NEW	29	RICH N*GGASH*T	21 Savage & Metro Boomin Feat. Young Thug	29	1
22	23	30	DANCE MONKEY	Tones And I	18	5
14	17	31	POPSTAR	DJ Khaled Feat. Drake	11	5
	NEW	32	PRETTY SAVAGE	BLACKPINK	32	1
-	7	33	FRANCHISE	Travis Scott Feat. Young Thug & M.I.A.	7	2
20	24	34	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	5
	NEW	35	SLIDIN	21 Savage & Metro Boomin	35	1
	NEW	36	MANY MEN	21 Savage & Metro Boomin	36	1
23	27	37	BREAKING ME	Topic & A7S	21	5
29	29	38	SOMEONE YOU LOVED	Lewis Capaldi	29	5
25	26	39	MIDNIGHT SKY	Miley Cyrus	23	5
45	25	40	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear	25	5
	NEW	41	OUTTA TIME	Bryson Tiller Feat. Drake	41	1
24	28	42	HEATHER	Conan Gray	20	5
-	45	43	VIDA DE RICO	Camilo	43	2
34	32	44	BEFORE YOU GO	Lewis Capaldi	32	5
26	30	45	COME & GO	Juice WRLD x Marshmello	26	5
35	34	46	TAKE YOU DANCING	Jason Derulo	34	5
27	31	47	GO CRAZY	Chris Brown & Young Thug	26	5
33	33	48	UN DIA (ONE DAY)	J Balvin, Dua Lipa, Bad Bunny & Tainy	30	5
	NEW	49	CRAZY OVER YOU	BLACKPINK	49	1
39	40	50	JERUSALEMA	Master KG Feat. Burna Boy & Nomcebo Zikode	39	5
	NEW	51	LEVITATING	Dua Lipa Feat. DaBaby	51	1
28	35	52	RAIN ON ME	Lady Gaga & Ariana Grande	22	5
30	37	53	AY, DIOS MIO!	Karol G	25	5
	NEW	54	LOVE TO HATE ME	BLACKPINK	54	1
40	41	55	DON'T START NOW	Dua Lipa	37	5
36	38	56	TATTOO	Rauw Alejandro x Camilo	28	5
31	36	57	KINGS & QUEENS	Ava Max	31	5
42	42	58	LIFE IS GOOD	Future Feat. Drake	39	5

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
44	44	59	LA CURIOSIDAD	Jay Wheeler	41	5
74	55	60	PUT YOUR RECORDS ON	Ritt Momney	55	4
	NEW	61	DON'T STOP	Megan Thee Stallion Feat. Young Thug	61	1
38	46	62	LA JEEPETA	Nio Garcia x Anuel AA x Myke Towers x Brray x Juanka	29	5
	NEW	63	MY DAWG	21 Savage & Metro Boomin	63	1
	NEW	64	YOU NEVER KNOW	BLACKPINK	64	1
	NEW	65	BRAND NEW DRACO	21 Savage & Metro Boomin	65	1
54	49	66	PERFECT	Ed Sheeran	49	5
57	52	67	BABY SHARK	Pinkfong	52	5
49	48	68	BE LIKE THAT	Kane Brown With Swae Lee & Khalid	44	5
91	59	69	LA TOXICA	Farruko	59	4
95	62	70	DESPEINADA	Ozuna x Camilo	63	5
	NEW	71	SNITCHES & RATS	21 Savage & Metro Boomin Feat. Young Nudy	71	1
52	53	72	CIRCLES	Post Malone	49	5
50	50	73	DEATH BED	Powfu Feat. beabadoobee	43	5
109	60	74	SE TE NOTA	Lele Pons X Guaynaa	68	3
58	61	75	BAD GUY	Billie Eilish	55	5
59	64	76	SUNFLOWER	Post Malone & Swae Lee	58	5
53	58	77	WISHING WELL	Juice WRLD	46	5
48	54	78	THE WOO	Pop Smoke Feat. 50 Cent & Roddy Ricch	40	5
76	62	79	24	Money Man Feat. Lil Baby	69	5
56	65	80	BREAK MY HEART	Dua Lipa	47	5
47	57	81	GREECE	DJ Khaled Feat. Drake	38	5
63	62	82	YORU NI KAKERU	YOASOBI	62	5
66	66	83	ILY	surf mesa Feat. Emilee	56	5
32	60	84	DIAMONDS	Sam Smith	32	3
64	67	85	DIOR	Pop Smoke	61	5
	NEW	86	NO OPP LEFT BEHIND	21 Savage & Metro Boomin	86	1
79	79	87	SHALLOW	Lady Gaga & Bradley Cooper	74	5
75	78	88	SEÑORITA	Shawn Mendes & Camila Cabello	67	5
65	72	89	INTENTIONS	Justin Bieber Feat. Quavo	65	5
80	81	90	MEMORIES	Maroon 5	72	5
62	70	91	SAY SO	Doja Cat Feat. Nicki Minaj	50	5
78	83	92	RAGS2RICHES	Rod Wave Feat. ATR Son Son	63	5
70	84	93	SAVAGE	Megan Thee Stallion Feat. Beyonce	52	5
85	80	94	MI CUARTO	Jerry Di	85	5
68	77	95	STUCK WITH U	Ariana Grande & Justin Bieber	60	5
77	82	96	ADORE YOU	Harry Styles	68	5
81	80	97	YOU GOT IT	VEDO	80	5
84	90	98	SHAPE OF YOU	Ed Sheeran	81	5
	NEW	99	STEPPIN ON N*GGAS	21 Savage & Metro Boomin	99	1
73	87	100	THE BOX	Roddy Ricch	66	5
	NEW	101	RIP LUV	21 Savage & Metro Boomin	101	1
83	88	102	UNA LOCURA	Ozuna, J Balvin & Cheno Corleone	83	4
90	91	103	BELIEVER	Imagine Dragons	82	5
69	85	104	BLUEBERRY FAYGO	Lil Mosey	62	5
67	76	105	MAD AT DISNEY	Salem Ilese	67	5
82	89	106	I HOPE	Gabby Barrett	78	5

BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM MORE THAN 200 TERRITORIES AROUND THE WORLD, INCLUDING THE U.S., AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIER PLATFORMS (INCLUDING TIDAL, DEEZER, SPOTIFY, APPLE MUSIC, AND AMERICA'S FAVORITE MUSIC SERVICE) PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM/200 FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.

BILLBOARD LATIN MUSIC EXECUTIVE OF THE YEAR

Congratulations Rebeca
on your amazing accomplishment.

Love, Ron, Jen and your Columbia Records family





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BUMP OF CHICKEN
"Acacia"

Fueled by its inclusion in a promotional video for a new *Pokémon* feature, the Japanese band's song gained by 242% to reach 4.7 million global streams in the week ending Oct. 8. Plus, with just under 25,000 downloads sold, the track boasts the fifth-best sales total on the Global 200, after Jawsh 685, Jason Derulo and BTS' "Savage Love (Laxed - Siren Beat)" (62,000), Fleetwood Mac's "Dreams" (27,000), Blackpink's "Lovesick Girls" (26,000) and BTS' "Dynamite" (25,000).



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CLAIRO
"Sofia"

The song debuts with 9 million streams (up 57%) and 1,000 downloads sold (up 43%) worldwide in the tracking week. The cut — which features HAIM's Danielle Haim on drums — is from *Immunity*, the 2019 debut LP by Atlanta-born, Massachusetts-raised singer-songwriter Clairo (real name Claire Cottrill). She also hits a No. 3 high on the U.S.-based Alternative Airplay chart as featured on Wallows' "Are You Bored Yet?" — G.T.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
60	73	107	AGUA	Tainy x J Balvin	46	5
61	71	108	TAP IN	Saweezie	42	5
NEW		109	YEARS GO BY	Bryson Tiller	109	1
87	94	110	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	75	5
-	39	111	FORGET ME TOO	Machine Gun Kelly & Halsey	39	2
92	104	112	OK NOT TO BE OK	Marshmello & Demi Lovato	32	4
NEW		113	ALWAYS FOREVER	Bryson Tiller	113	1
89	93	114	RIDE IT.	Regard	86	5
94	96	115	HIGHEST IN THE ROOM	Travis Scott	83	5
37	75	116	ME GUSTA	Anitta Feat. Cardi B & Myke Towers	37	3
134	124	117	DAISY	Ashnikko	117	4
115	105	118	ONE OF THEM GIRLS	Lee Brice	105	5
NEW		119	SAID N DONE	21 Savage & Metro Boomin	119	1
88	97	120	SICKO MODE	Travis Scott	70	5
72	92	121	SMILE	Juice WRLD & The Weeknd	49	5
71	95	122	DJADJA	Aya Nakamura Feat. Maluma	57	5
114	99	123	TICK TOCK	Clean Bandit & Mabel Feat. 24kGoldn	99	5
98	102	124	FALLING	Trevor Daniel	94	5
-	74	125	BLOODY VALENTINE	Machine Gun Kelly	74	2
NEW		126	JUMP	Van Halen	126	1
106	110	127	LOVELY	Billie Eilish & Khalid	103	5
93	100	128	TOOSIE SLIDE	Drake	73	5
102	103	129	HELLO	Pop Smoke Feat. A Boogie Wit da Hoodie	102	5
104	108	130	IF THE WORLD WAS ENDING	JP Saxe Feat. Julia Michaels	104	5
105	109	131	I DON'T CARE	Ed Sheeran & Justin Bieber	105	5
86	98	132	PARTY GIRL	StaySolidRocky	69	5
112	113	133	GOT WHAT I GOT	Jason Aldean	112	5
103	107	134	BE KIND	Marshmello & Halsey	84	5
110	117	135	LUCID DREAMS	Juice WRLD	103	5
46	101	136	SAID SUM	Moneybagg Yo	46	5
107	115	137	MARTIN & GINA	Polo G	107	5
108	116	138	GOOSEBUMPS	Travis Scott	102	5
-	170	139	ACACIA	BUMP OF CHICKEN	139	2
116	122	140	NO GUIDANCE	Chris Brown Feat. Drake	113	5
101	111	141	IN YOUR EYES	The Weeknd	83	5
-	56	142	EPIDEMIC	Polo G	56	2
100	118	143	WE PAID	Lil Baby & 42 Dugg	93	5
165	137	144	PARCE	Maluma Feat. Lenny Tavarez & Justin Quiles	137	5
143	135	145	WITHOUT ME	Halsey	135	5
139	132	146	ALL OF ME	John Legend	132	5
99	119	147	PORFA	Feid, J Balvin, Maluma, Nicky Jam, Sech & Justin Quiles	79	5
125	129	148	ROBBERY	Juice WRLD	123	5
122	127	149	EVERYTHING I WANTED	Billie Eilish	116	5
NEW		150	HEART OF GLASS	Miley Cyrus	150	1
192	142	151	JEANS	Justin Quiles	142	3
136	138	152	BOHEMIAN RHAPSODY	Queen	131	5
152	134	153	BANG!	AJR	134	4

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
128	130	154	TUSA	Karol G & Nicki Minaj	109	5
124	131	155	ELECTRIC LOVE	BORNS	97	5
198	169	156	NEKO	DISH//	156	3
NEW		157	SORROWS	Bryson Tiller	157	1
150	140	158	SAY YOU WON'T LET GO	James Arthur	140	5
96	112	159	CARDIGAN	Taylor Swift	77	5
166	151	160	THINKING OUT LOUD	Ed Sheeran	151	5
NEW		161	I'M READY FOR YOU	Bryson Tiller	161	1
120	136	162	7 SUMMERS	Morgan Wallen	105	5
NEW		163	IN THE END	Linkin Park	163	1
97	121	164	MAMACITA	Black Eyed Peas, Ozuna + J.Rey Soul	65	5
126	133	165	SUNDAY BEST	Surfaces	102	5
138	139	166	CLOSER	The Chainsmokers Feat. Halsey	138	5
NEW		167	THINGS CHANGE	Bryson Tiller	167	1
153	146	168	THE BONES	Maren Morris	139	5
133	141	169	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	130	5
142	148	170	GIRLS LIKE YOU	Maroon 5 Feat. Cardi B	138	5
155	164	171	MORE THAN MY HOMETOWN	Morgan Wallen	155	5
NEW		172	INHALE	Bryson Tiller	172	1
157	150	173	FALLING	Harry Styles	150	5
111	128	174	STILL DON'T KNOW MY NAME	Labrinth	85	5
147	156	175	GODZILLA	Eminem Feat. Juice WRLD	142	5
185	171	176	BOY WITH LUV	BTS Feat. Halsey	171	5
141	158	177	PHYSICAL	Dua Lipa	117	5
167	172	178	DON'T STOP BELIEVIN'	Journey	150	5
175	159	179	HOTEL CALIFORNIA	Eagles	159	5
130	149	180	GOT IT ON ME	Pop Smoke	107	5
173	168	181	HAPPIER	Marshmello & Bastille	164	5
148	166	182	HEARTLESS	Diplo Presents Thomas Wesley Feat. Morgan Wallen	148	5
168	165	183	ROCKSTAR	Post Malone Feat. 21 Savage	156	5
163	160	184	7 RINGS	Ariana Grande	159	5
121	157	185	WOLVES	Big Sean Feat. Post Malone	68	5
NEW		186	NEXT TO YOU	Bryson Tiller	186	1
-	190	187	SWEATER WEATHER	The Neighbourhood	187	2
NEW		188	THE CHAIN	Fleetwood Mac	188	1
149	154	189	YO PERREO SOLA	Bad Bunny	149	5
171	144	190	DOLLAZ ON MY HEAD	Gunna Feat. Young Thug	144	5
-	47	191	BETTER	Zayn	47	2
127	145	192	ELEGI	Lenny Tavarez X Rauw Alejandro X Dalex X Dimelo Flow	98	5
-	190	193	LET HER GO	Passenger	190	3
151	153	194	LEAN	Super Yei Feat. Towy X Osquel X Beltito, Saammy & Falsetto	145	5
NEW		195	SOFIA	Clairo	195	1
164	175	196	ROXANNE	Arizona Zervas	147	5
154	174	197	HIT DIFFERENT	SZA Feat. Ty Dolla Sign	36	5
158	162	198	SUPALONELY	BENEE Feat. Gus Dapperton	127	5
188	178	199	THUNDER	Imagine Dragons	175	5
137	161	200	MY FUTURE	Billie Eilish	95	5

STILL COURTESY OF TOYS FACTORY. CLAIR: DAVID PARRY/PA IMAGES/GETTY IMAGES. BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND SALES ACTIVITY FROM MORE THAN 200 TERRITORIES AROUND THE WORLD, INCLUDING THE U.S. AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING DIGITAL ONLY STREAMS (ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIER), LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.



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Groundbreaking manager **Rebeca León**, who's shaping the careers of artists like **Rosalía** while striking major new partnerships for her own company, tops *Billboard's* annual tally of the executives driving the future of the genre. Plus: Afro-Latino artists speak out, distributors make deals with top artists and songs of social change through the years.

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Maluma and Jennifer Lopez photographed by Ramona Rosales on Oct. 1 at the Paramour Estate in Los Angeles.

TO OUR READERS

Billboard will publish its next issue on Nov. 7. For 24/7 music coverage, go to billboard.com.

This page: LaQuan Smith dress, Jennifer Fisher choker, Fernando Jorge earrings, Vhernier rings.



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This page: Dolce & Gabbana shirt and pants, Chanel and Dior necklaces.



WALTER KOLM

BILLBOARD LATIN POWER PLAYER
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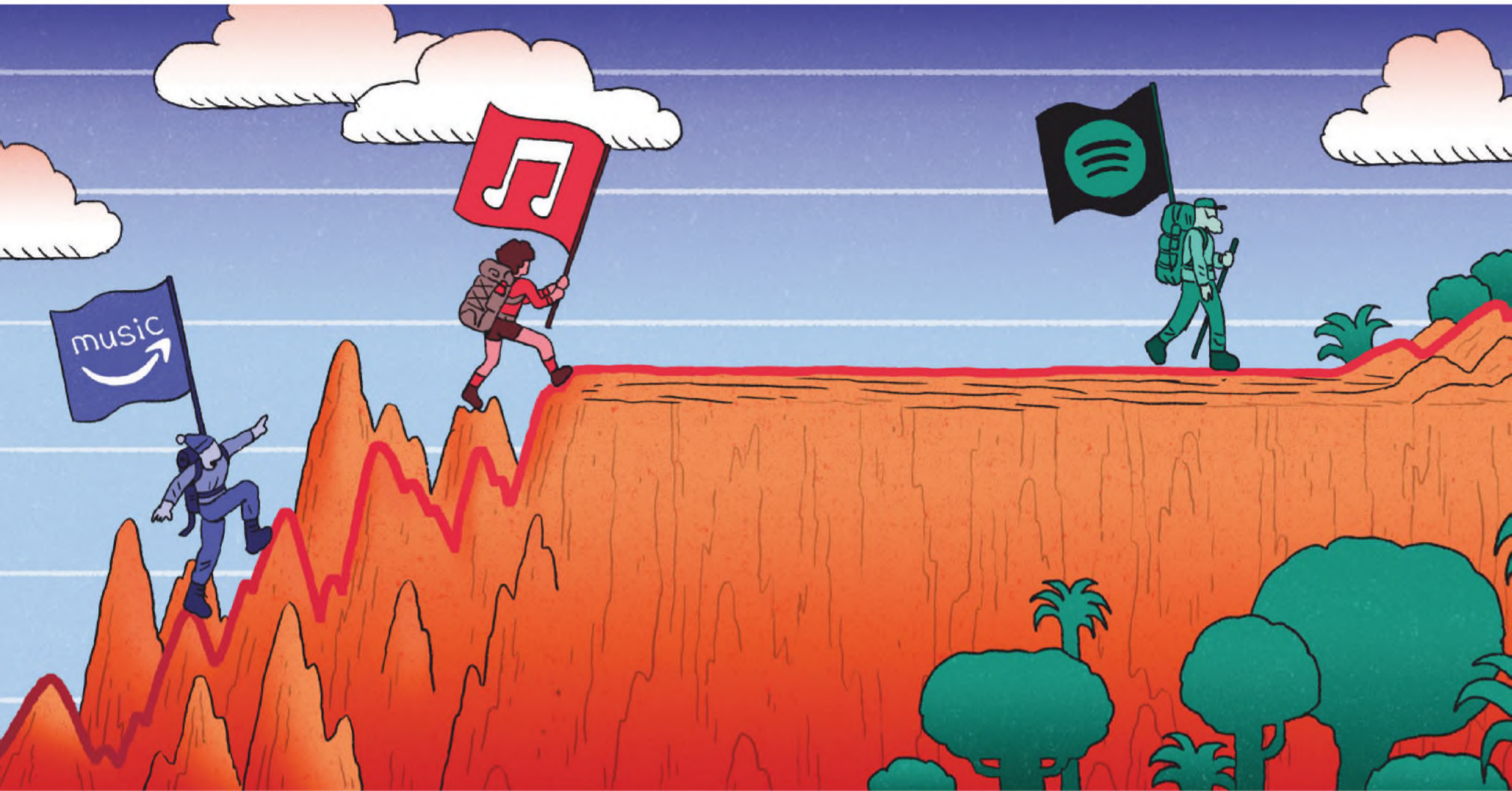
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The Market

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Are We Reaching Peak Streaming Subscriptions?

For four years, the U.S. recorded-music business has grown at double-digit rates, but there are now 110 million subscribers — in a country with 110 million households. What happens next?

BY WILL PAGE

WHEN IT COMES TO technology startups, investors tend to focus on TAM, or “total addressable market.” In venture capital argot, it’s the number of people who might be interested in a service, minus those who can’t afford it or don’t have the necessary technology — say, the number of people who might use the internet to stay in touch with friends or pay to watch movies at home.

These numbers tend to be big, but they’re not infinite. And after four straight years of double-digit growth in the United States, subscription music-streaming services, which have driven the recovery of the recorded-music industry and generated \$3.7 billion, or half of all revenue

flowing back to labels in 2019 alone, according to IFPI, are starting to run out of potential subscribers. The United States now has 110 million music-streaming subscriptions, which sounds like it leaves plenty of room for growth in a country of 333 million. But only 220 million are addressable by streaming services, according to the consultancy Omdia, and they live in just 110 million households — many of which share subscriptions.

Have we reached “peak subscription streaming” in the way that some scientists fear that we’re approaching “peak oil,” the theoretical point at which more oil has been extracted from the earth than remains in it? The streaming situation is far less grim — peak oil assumes that production will

decline, while streaming-subscription numbers will presumably stop growing but not decrease — but there’s one important parallel. Just as we’re running out of “easy oil” and the price of a barrel increases as we move from drilling wells to more expensive extraction methods like fracking, we’re also running out of what we might call “easy subscribers”: young, tech-savvy music fans, many of whom have smartphones with iOS, which makes commerce easy. Finding more will require marketing, whether that means courting more Android users, selling skeptics on the value of music streaming or trying to take subscribers from other companies — which costs money. It could also put pressure on services to lower prices, at precisely

the point when they also have an incentive to raise them in order to show bottom-line growth.

To get a sense of what’s ahead, it’s worth looking at two markets that adapted to streaming early, Sweden and Norway, which make some of these concerns look a bit like the boy who cried wolf. Since 2015, when analysts first began predicting that music streaming services were running out of potential subscribers, the music business consultancy MIDiA estimates subscription numbers are up 85% in Sweden and 78% in Norway.

Then again, remember what happened to that boy who cried wolf in the end? It could be that the predator is still on his way — he just hasn’t quite arrived yet.

● NEXUS MANAGEMENT GROUP FOUNDER **CECI KURZMAN** JOINED WARNER MUSIC GROUP’S BOARD OF DIRECTORS. ● TICKETMASTER PRESIDENT **JARED SMITH** ANNOUNCED PLANS TO STEP DOWN.

ARE WE THERE YET?

How close we are to peak subscription streaming depends on whether its arrival has more to do with the number of potential subscribers or the number of households they're in. Since younger consumers first embraced music streaming services, many executives tend to think in terms of individuals. But tech giants like Apple and Amazon seem to be looking at households. In September, Apple announced Apple One, with basic and premier family plans priced at \$20 and \$30, respectively, which will allow up to six members of a household to use the company's music, TV and games services, plus cloud storage and, in the premier version, news and fitness. Amazon has already sold over 110 million U.S. Prime memberships, and it now offers video and music services of its own, as well as hands-free listening on Alexa.

The percentage of addressable individuals who have subscriptions — 70% in Norway and 65% in Sweden, according to MIDiA — implies there's still room for growth in the United States, which has tapped only half of its market. Norway and Sweden have more subscriptions than households (see chart, right) — 1.3-to-1 in both markets, which are still experiencing slow, stable growth. This year, the United States hit the 1-to-1 ratio of subscriptions to households. Given the current pace of growth — the United States added over 10 million new subscriptions between January and August 2020 (almost half of which came from Spotify), according to music industry sources — U.S. executives may see a steady slowing of growth within months rather than years.

To get a better sense of where the United States is, however, it helps to unpack the subscriber figures. According to music industry sources, only 58% of those “paying subscrib-

ers” actually pay — the account holders — while 38% are part of a family plan and 6% are on finite trials. The consultancy MusicWatch believes there are another 15 million “account sharers” who aren't accounted for in that 110 million figure.

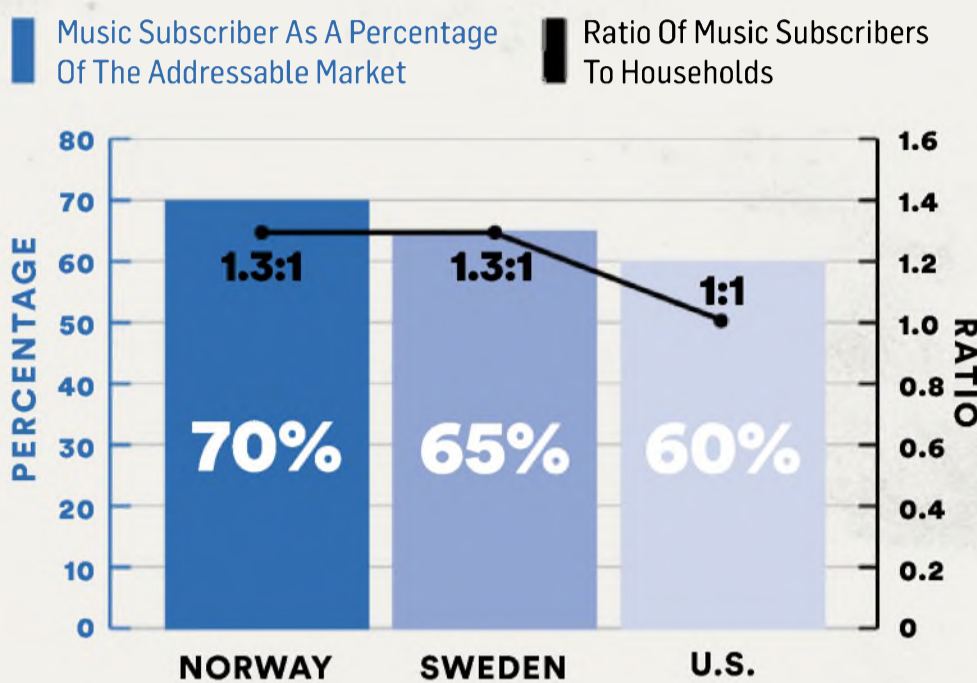
These numbers imply that there aren't as many people paying to use more than one service as it might seem — but there's still some cross-usage. According to MusicWatch, about one-third of those who use Amazon Music (paid for as part of their Prime membership) also use Spotify or Apple Music, and about one-third of the subscribers to those services also make use of Amazon Music. Remember: When Spotify or Apple Music subscribers ask Alexa to play their favorite songs, unless the owner of the device has changed its settings, it will default to Amazon Music — and cross-usage will kick in. Of course, the most significant cross-usage comes from a free service, YouTube: MusicWatch estimates that half of all U.S. subscribers to services like Spotify and Apple Music use YouTube, while only one-quarter of YouTube users also pay for such services. Even in a world where we've reached peak streaming, Apple and Spotify will still need to replace older users with consumers from the 68 million-strong Americans under the age of 25 who have become accustomed to getting their music free on YouTube.

MOM, HE'S STEALING MY SUBSCRIBERS!

Any number of factors will ultimately influence how much streaming subscriptions will continue to grow: YouTube, SiriusXM, even the terms and conditions of family plans that shape whether kids will leave the household subscription at the same time they move out of the house. But the 1:1 ratio

PEAK PERFORMANCE

This chart shows the number of subscribers within a country as both a percentage of the total addressable market (on the left in blue) and as a ratio of subscribers to households (on the right in black). With 110 million music streaming subscribers, services in the United States are reaching 50% of the addressable market as measured by individuals, and there's a 1:1 ratio of subscribers to households — but the higher percentages and ratios in Norway and Sweden suggest that growth will continue, even if it begins to slow.



SOURCE: MIDiA RESEARCH

of subscriptions to households, which the United States has now passed, is the point when the traffic light goes from green to yellow. Regardless of how much growth there is, the days of easy, viral expansion are behind us. The subscribers ahead are the ones who can only be reached with marketing — just like much of the oil we're now producing requires expensive extraction methods like fracking.

Like peak oil, the era of slower streaming subscription growth will also require some tough decisions. Increasing the number of subscribers will require spending money — either for marketing or on price cuts to steal consumers from rival services. At the same time, services may need to raise prices — which haven't really changed from \$10 a month in the United States since Rhapsody launched in 2002 — in

order to maintain revenue growth. Other options include more exclusive content, which can be expensive (Spotify has exclusive podcasts, but they're all available on the service's free tier), and tightening the restrictions on family plans to encourage kids (or anyone) to subscribe on their own. Since every service is facing the same challenge at once, competition could get brutal.

This brings us back to Apple's bundle subscription, which will make it easier for account holders, both solo and in households, to get more services from the same company in a way that will let them save money and simplify their lives. But the economics will get fuzzy as the gap widens between the number of people who pay for services and the number of people who use them.

Just as subscription growth becomes more difficult, music streaming services are competing in a world driven by the feast of “stay-at-home streaming” growth, as well as the famine of disposable income as the economic fallout of the coronavirus begins. With only so many subscribers to go around, the services will almost certainly go from herbivores to carnivores — and try to eat one another's lunch. 🍖

Will Page is a visiting fellow at the London School of Economics who previously was the chief economist at both Spotify and PRS for Music. His book, Tarzan Economics: Eight Principles for Pivoting Through Disruption, will be published by Little, Brown and Company in the United States in early 2021.

MARKET WATCH

20.27B

↑ 0.4%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 8.

15.18M

↓ 0.8%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Oct. 8.

782B

↓ 9.7%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2020 so far over the same period in 2019.

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When November Ends

Trump hates TikTok. Biden called tech CEOs “little creeps.” The music business hasn’t loomed large in the campaign, but this election could change the game for societies, publishers and other industry players. Here’s what’s at stake

BY CLAUDIA ROSENBAUM



► **COPYRIGHT PROTECTION**

“While there is no shortage of issues that differentiate Trump and Biden, music is generally not one of them,” says Daryl Friedman, chief advocacy officer for the Recording Academy. “Both candidates have a record of pro-music politics and accomplishments.”

The most important policy issue in the music business right now is copyright, which both tickets have been strong on. President Donald Trump has a reputation for taking a transactional approach to intellectual property issues in treaties, but Vice President Mike Pence has been what one music lobbyist calls a “go-to back channel” for issues that affect creators and rights holders. Pence has been “incredibly supportive of creators’ rights,” according to RIAA chairman/CEO Mitch Glazier.

Former Vice President Joe Biden, who for eight years served as chairman of the Senate Judiciary Committee, which has oversight over copyright, also has “a long track record of being very pro-copyright,” says David Israelite, president/CEO of the National Music Publishers’ Association. Biden has been outspoken about the importance of protecting copyright, saying that piracy

is “no different than smashing a window at Tiffany’s and grabbing [merchandise].”

► **BIG TECH**

Both Trump and Biden believe that the big U.S. online tech platforms are too loosely regulated and have said they intend to restrict the protection from liability for user postings they enjoy under Section 230 of the Communications Decency Act. Biden has said that the government is responsible for ensuring this provision isn’t abused. Trump has engaged with the issue on Twitter — which benefits from Section 230 itself — tweeting, “If Congress doesn’t bring fairness to Big Tech, which they should have done years ago, I will do it myself with Executive Orders. In Washington, it has been ALL TALK and NO ACTION for years, and the people of our Country are sick and tired of it!” (Section 230 doesn’t address fairness.)

“Regulation is coming to Big Tech, and rightfully so,” says Michael Hardaway, former Democratic leadership aide to Rep. Hakeem Jeffries (D-N.Y.). “But it should be with a scalpel, which is the Democratic plan, as opposed to the sledgehammer, which is the Trump/Republican plan.”

► **TIKTOK**

Trump wants the short-video platform to either cut ties with the Chinese government or pull out of the United States, on the grounds that its data collection practices could let China track U.S. government employees and “build dossiers of personal information for blackmail and conduct corporate espionage.” (In September, Oracle and Walmart announced a partnership to host TikTok’s data on U.S. consumers, but the deal is still pending; meanwhile, a federal judge has put Trump’s ban on hold.) Biden hasn’t announced his stance, but in September he called the app’s data-collection practices a “matter of general concern.”

► **ASCAP/BMI CONSENT DECREES**

For three years, Makan Delrahim, Trump’s assistant attorney general for the Department of Justice Antitrust Division, has led a review of the consent decrees that essentially regulate how ASCAP and BMI license rights — potentially good news for music publishers and songwriters, who would like to see them loosened. Although he hasn’t announced anything, Delrahim

has expressed some skepticism about the current structure of the decrees, which went into effect in 1941, and in July, he hosted a two-day workshop on the issue, with speeches by LeAnn Rimes, Pharrell Williams and Jon Bon Jovi.

The Barack Obama administration had close relationships with technology companies that generally oppose strong copyright protections, and its review of the decrees came out against the practice of “fractional licensing,” which allow public performing rights organizations that control part of a work to offer only that part. (A court ruled for BMI against the DOJ, and the matter was dropped.) If elected, Biden would have the authority to replace Delrahim, and some Democrats want to make antitrust a priority — but it’s hard to say what that would mean for the decrees. **b**



EDDIE VAN HALEN

1955–2020

Lenny Waronker, Warner Bros. Records president from 1982 to 1994, was vp/head of A&R when Van Halen signed with the label in 1977.

Ted [Templeman, Warner Brothers vp/staff producer,] was the driving force, and Mo [Ostin, Warner Records CEO,] had an enormous amount of respect for Ted, who could tell Eddie had a real gift. They signed Van Halen on the spot [after seeing them at the Starwood nightclub in West Hollywood].

When you sign an artist like Van Halen, what happens to the label — it’s a special thing. They got



Waronker

off to a quick start, and people started to realize they were cool. They weren’t just a rock band — they were beyond that.

Eddie was special. As a person, you just felt good being around him. He had this glow, and that smile, man! Every time we saw him play, it was amazing. It’s like the guitar was made for him. He just had so much control over the instrument. You could see two things going on: somebody in total command who’s gifted, and somebody who loved what he was doing.

When [singer David Lee Roth left], I went to see Ed with the idea of possibly changing the

name, but it was like talking to a kid: He looked at me and said, “That’s my name!” And I just shut up.

The closest I got to Eddie was during the breakup, getting the politics straightened out when Sammy [Hagar] joined the band. Sammy was on Geffen Records. Eddie couldn’t understand why we couldn’t just say, “Sammy’s in the band — let’s go.” It worked out, but it was messy for a while, and that was hard on him. I remember them playing the first record with Sammy and how enthusiastic he was.

Eddie was special. His playing, his writing, his approach — all of that will live forever.

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BEGINNING AND WE COULD
NOT BE PROUDER.





In India, TikTok Ban Spurs A Game Of Clones

New apps are vying for the short-video market vacated by the Chinese platform

BY AMIT GURBAXANI

MUMBAI — After India banned TikTok and dozens of other Chinese-owned apps in June over data privacy concerns, “people thought it would be the end of the influencers,” says Awez Darbar, a dancer and comedic Indian TikTok star. Since then, however, at least a dozen new platforms have launched in what was once the ByteDance-owned service’s fastest-growing market. (It had over 200 million users.) “It hurt when it was banned,” says Darbar, who had more than 25 million TikTok followers. “But then I knew if TikTok [went], there will be other options.”

Since launching in 2016 in China as Douyin, and then under its current name in Japan and South Korea the following year, TikTok has demonstrated the power of short-form videos — they range from three to 15 seconds — to create viral buzz that drives streams and builds careers. In India, which TikTok entered in 2018 following its acquisition of the startup Musical.ly, music companies used the platform in multiple ways, from creating dance challenges to roping in A-list influenc-

ers to star in music videos for other platforms. “It became essential for every promotional plan to have TikTok in it,” says Roochay Shukla, marketing manager at the music industry services company Outdustry India. According to his estimates, music featured in about 70% of the Indian videos uploaded on the platform.

The TikTok ban has left India’s music industry without one of its favorite publicity tools. Competitors stepping into the breach include Triller, Facebook’s Instagram Reels and HotShots. (The lattermost comes from Indian music streaming service Gaana.) Such local contenders as Josh (from the company behind news aggregator Dailyhunt), Moj (from the team that runs social media network ShareChat), MX Takatak and Roposo are also vying for business. In September, Google launched YouTube Shorts in India first, with plans to expand globally from there.

Big influencers are now the subject of bidding wars, with some apps offering lucrative signing bonuses as part of exclusive deals. Companies are

offering as much as \$41,000 to make a certain number of videos over the course of six months, more than most influencers were making from brand endorsements on TikTok, according to industry insiders. “A lot of people are throwing money [at us],” says Darbar, who has so far refused the exclusive offers, choosing to try out the new platforms first.

Gaana has shown how short-form video can make an obscure song go viral. In 2018 — a year before Lil Nas X’s “Old Town Road” blew up on TikTok in the United States — “Tera Ghata,” recorded as an exclusive for Gaana by Gajendra Verma, a relatively unknown singer at the time, emerged as what’s regarded as India’s first TikTok hit. The track now has nearly 400 million views on YouTube and 200 million streams on Gaana. The latter service incorporated a feature called Videos last year before launching the similar HotShots app in July. “We pretty much had all the ingredients,” says Gaana CEO Prashan Agarwal. “The technology was in place. Influencers were already working with us, either doing

music videos for our series of exclusive Gaana Originals releases or promoting the songs on TikTok.”

Though most of the music in influencers’ TikTok videos came from domestic repertoire, labels were also using the app to break international hits. “When we go to creators and tell them how Lauv is the next big star,” says Shukla, “it brings interest because it adds a coolness factor to their profile and they can get followers from his fan base.” When the artists tour India, Outdustry arranges meet-and-greets with the influencers.

Shukla feels two apps have the best shot at replacing TikTok in India: Moj, because it’s among the few to have secured licensing deals with major domestic labels T-Series, Saregama and Zee Music Company; and Roposo, which creators have told him “comes closest to the TikTok experience” for their audience. With Roposo, which has been around since 2014, he says, “there’s a certain familiarity that makes it easier to use.”

There are also advantages to using a global platform. Part of Triller’s mandate is to equip “Indian artists to showcase their talent across the globe,” says Raj Mishra, head of operations at Triller India. Two recent singles by Indian acts, Armaan Malik’s “Next 2 Me” and Diljit Dosanjh’s “GOAT,” have hit No. 1 on *Billboard*’s Top Triller Global chart. But while the app has deals with Universal Music Group, Sony Music and Warner Music Group — which own minority stakes in the company — it lacks licenses with the leading domestic labels. And it’s not the only platform facing copyright issues: In August, T-Series sent copyright infringement notices to Triller, Josh, Roposo and others.

Big Tech’s entrance into the market with Instagram Reels and YouTube Shorts also threatens to shake things up, as their parent services already have many of the necessary licensing deals in place to cover Indian labels in India, and their apps are likely already used by influencers and their fans: India is both the world’s biggest YouTube audience — with over 265 million monthly average users, CEO Susan Wojcicki said last year — and Instagram’s second-biggest market, with 100 million users, according to market data company Statista.

For now, influencers are reveling in the competitive cauldron. “They said the influencers’ shops will shut,” says Darbar. “But a mall has opened instead.”

● TRILLER SIGNED A MUSIC LICENSING DEAL WITH EUROPEAN LICENSING HUB ICE. ● DEF JAM LAUNCHED A VIETNAM LABEL, SIGNING DOMESTIC RAPPERS **OBITO**, **SEACHAINS** AND **RIGHT**.

#LATINGRAMMY

**ANDRES TORRES
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3 NOMINACIONES
NOMINATIONS

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BONITA - JUANES Y SEBASTIAN YATRA

CANCIÓN DEL AÑO / SONG OF THE YEAR

BONITA - JUANES Y SEBASTIAN YATRA



FROM THE DESK OF

ALEJANDRO SOBERÓN KURI

CEO, Corporación Interamericana de Entretenimiento/OCESA

BY LEILA COBO

PHOTOGRAPHED BY ALICIA VERA



Soberón Kuri photographed Sept. 30 at Grupo CIE in Mexico City.

ALEJANDRO SOBERÓN KURI founded OCESA in 1990 to establish Mexico as an obligatory tour stop for international artists. He ended up building a global concert powerhouse third only to Live Nation and AEG.

“Mexico may not be the third-biggest country in the world, but it has the third-largest live-event promoter,” says Soberón Kuri, 60, from his office in Mexico City — though neither he nor his colleagues have been working there during the pandemic, as major venues remain closed across the country.

In 2019, OCESA’s holding company, Grupo Corporación Interamericana de Entretenimiento, produced over 3,400 shows from the United States to Colombia and throughout Central America, reporting \$233.2 million in ticket sales to 936 events for 4.3 million fans, according to *Billboard’s* 2019 year-end Boxscore charts. Of that business, says Soberón Kuri, about 25% of revenue comes from international acts, 30% from domestic artists and 45% from festivals, which present a mix of the two. CIE, which is listed on the Mexican Stock Exchange, has offices in Mexico and Colombia, as well as a U.S. outpost

for its Seitrack management agency, and includes venue management, concert promotion, festivals, ticket distribution (it owns Ticketmaster in Mexico in partnership with Live Nation) and sponsorships. It also operates a special-events division, owns a 10% share in South American event promoter T4F-Time for Fun (which has offices in Chile, Brazil and Argentina) and has produced the Mexican Grand Prix auto race for the past five years.

Earlier this year, Soberón Kuri nearly sold Live Nation a controlling interest in OCESA for \$480 million, but Live Nation terminated the stock purchase agreement in May amid the pandemic. Since February, CIE’s share price has dropped over 66% as government regulations have forced the company to cancel all events. That drove revenue down 77% from April to June, compared with the same time last year, according to company filings. While forced to issue layoffs and other cost reductions, Soberón Kuri is looking to livestreams, drive-in concerts and socially distanced shows in the interim, saying that he’s focused on making the company “more efficient and flexible,” and building greater potential for the future.

“Live experiences will return with a lot of power,”

he says. “And we’ll be able to amplify these experiences in a much better way with the digital world. That’s the growth opportunity.”

What has your response been to the pandemic as you wait for concerts to restart?

We operate over 20 venues in Mexico, including Centro Banamex, the largest convention center, and we have the biggest event producer. We decided to design a temporary hospital, so we called sponsors and foundations, and built one inside Centro Banamex with 500 beds. We originally built it for three months, and now it will remain open through Dec. 15.

How about the live-event business?

We’ve worked on virtual concerts, and we’ve made new sponsorship deals to bring together new acts with their audience. [On Oct. 3], we did a virtual show with Alejandro Fernández where we sold over 30,000 tickets. And at the same time, we’re looking to reactivate the industry with drive-in concerts. We have three venues and will soon activate a fourth. But the real relevant step will be when we can activate socially distanced shows. We’re working with the government on creating appropriate protocols.

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CIE is a massive company that produces live shows, special events and a Formula 1 race. How important is music?

Music is about 60% of the pie. And really, it's our core business. It's what has taught us to develop other skills in production and logistics. I founded this in the 1990s, and the desire behind this company was to try to professionalize live shows in Mexico with the standards of top global productions.

International shows had stopped coming to Mexico for many years because the government didn't allow big gatherings. [Citing security and morality concerns, Mexico's government banned massive concerts following the 1971 Festival de Avándaro.] We wanted to show that we could safely put together big shows and connect artists with their fans. The results were extraordinary. There was an audience avid for this experience.

“WE WANTED TO SHOW THAT WE COULD SAFELY PUT TOGETHER BIG SHOWS AND CONNECT ARTISTS WITH THEIR FANS. THE RESULTS WERE EXTRAORDINARY.”

What was your first big show?

OCESA's coming out was three shows by INXS at the Sports Palace. We promoted it with all the radio stations in Mexico through a campaign where we told fans it depended on them — we had the permits to put on the show, but the fans had to behave so we could do this again. It was so beautiful to see 54,000 people behave perfectly over three days in what was almost a religious ceremony. After that, we brought Billy Joel, Sting, Bob Dylan...

The Rolling Stones were also a milestone, right?

We brought them in January 1995. But we went on sale in October 1994 and sold 240,000 tickets in a week. The problem was we sold in pesos and the guarantee was in dollars. In December, we had the famous peso crisis [when the country devalued its currency against the U.S. dollar, causing a financial crisis], but we forged on and transformed. Precisely 12 months later we went public, in December 1995. We were the only company that went public in our country that year. And sponsorships got much stronger as the solution to compensate for devaluation.

How is Mexico different from other markets?

As in other emergent markets, we had to build a pricing structure that was different, broader and would allow more democratic access. Mexico was one of the first markets to have diverse pricing. It was one of the first markets to have the “golden circle” — a very expensive block of premium tickets — that allowed you to sell a large number of much cheaper tickets in the back of the house. And to make it all viable, we had to develop a very important relationship with sponsors. This was key. Purchasing power



in our [Latin] countries is substantially lower than that in the U.S. and England.

Is the reliance on sponsors bigger in Mexico than in the United States?

Without a doubt. You can compete in the top ticket-price tier, but not the bottom tier. The cheapest ticket in an American venue is substantially more expensive than the cheapest ticket in a Mexican venue. That scale is what brings justice to the socio-economic reality of one country versus the other.

Live Nation announced last year it was going to buy a 51% stake in OCESA. However, by the time the sale was approved, the country was in the midst of the COVID-19 crisis and Live Nation terminated the acquisition. Are conversations with Live Nation going to resume, or will another buyer emerge?

There's an existing relationship with Live Nation. They own 33% of Ticketmaster Mexico, and they've been our partners for 10 years. That's how we decided to work on a partnership where Televisa sold the stock it has in OCESA and we sold some of our percentage to do a joint venture with Live Nation. When the sale was authorized by the government, we were in the midst of the pandemic and Live Nation decided to suspend the purchase. The only thing I can tell you is we're all weighing our options from the legal aspect, without forgetting we have a current partnership, and understanding the situation all promoters in the world are going through.

International acts account for about 25% of your concert business. What global trends are you excited about?

K-pop is crazy, and it's a great example of how something can explode in different markets. And I'm very enthusiastic about urban music. We have to bring Drake here. There was always a little barrier with urban music; success in the U.S. did not necessarily translate to us. But I think we're very close. 🇲🇽

This interview was conducted in Spanish and translated into English.



1. Poster for the first edition of Festival Vive Latino in 1998. **2.** Commemorative Vive Latino festival guitar. Soberón Kuri, however, doesn't play. "We're in show business, and some of us do the show and others the business." **3.** The Mexican Grand Prix has won the Formula 1 Constructors Association Award for five straight years. "We are perhaps the only live-event promoter involved in an event like this." **4.** Special-edition book celebrating 20 years of Vive Latino. **5.** Plaque recognizing 30 years of CIE/OCESA. "Everything that today looks very normal, back in the early 1990s, in Mexico, was totally new."

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OUTSIDE THE LINES

Jann Dior is the latest young star to blur rap, rock and pop — and his collaborative spirit has helped him land a breakthrough hit

BY JOSH GLICKSMAN

PHOTOGRAPHED BY SHELBY GOLDSTEIN

Dior photographed Sept. 29 at Electric Feel Studios in Los Angeles.

BARELY A YEAR after graduating from high school in May 2017, iann dior was living part time in a recording studio in his hometown of Corpus Christi, Texas. Recently fired from his job at UPS, he used the opportunity to go all-in on his dream of making music, regularly posting songs to SoundCloud. “I wasn’t always the best in school, but I found myself interested in essays, just making up my own stories,” he says. “That really helped influence a lot of my songs — I wanted to put stories into music. So that’s how I got my jump.”

One of his earliest tracks, “Where You At,” raked in tens of thousands of streams on SoundCloud and eventually found its way to Internet Money producer Touch of Trent, who offered to work with the rapper. After a year-plus of helping hone dior’s sound, the producer sent his music to Internet Money label founder Taz Taylor. Within weeks, Taylor invited dior to Los Angeles for a few sessions, and by January 2019, dior had booked a one-way ticket, determined to launch his career. “All I was really focused on was making sure that I was never coming back,” he says.

The 21-year-old not only avoided moving home but also landed a record deal, released three projects in just over a year and joined a wave of artists successfully blurring the genre lines among rap, rock and pop. Now, thanks to his feature on “Mood” by 24kGoldn, a friend and fellow rising artist (see story, page 100), dior can add a top five Billboard Hot 100 hit to his list of successes in his breakout year.

Born Michael Olmo in 1999 in Arecibo, Puerto Rico, dior and his family moved to Corpus Christi when he was 5, after his father served in the navy. In Texas, dior grew up a few miles from Brockhampton Street, which ultimately served as a name-



sake for the rap group led by Kevin Abstract. Brockhampton’s success motivated dior, who also counts Prince, The Strokes and J. Cole as inspirations. “Just knowing that [Abstract] came two minutes from my house and made it to L.A. made me feel like I could do it too,” he says.

Within a month of moving to the West Coast, Taylor helped dior land a meeting with 10K Projects founder/CEO Elliot Grainge. Despite “every single label in the world bidding” on him, says Grainge, 10K Projects signed him to a recording contract in April 2019. The announcement

coincided with the release of his *nothings ever good enough* mixtape, a 19-minute emo rap effort that further solidified his place in the new class of SoundCloud rappers.

“Juice WRLD was a rock star in my eyes — he opened the doors to being able to talk about anything in hip-hop,”

“

ANDY MUCHAS FELICIDADES EN ESTA NOMINACIÓN COMO POWER PLAYER 2020. ESTA NOMINACIÓN DEMUESTRA A LO QUE TU EXPERIENCIA Y TRABAJO DURO TE HA LLEVADO. ESTOY MUY ORGULLOSO DE TI Y TODO LO QUE HAS LOGRADO.

-LUIS VÁZQUEZ

“

GRACIAS POR COEXISTIR, POR TUS IDEAS Y TU MANERA DE ENSEÑARNOS EL JUEGO. POR ESTA Y POR MUCHAS RAZONES MÁS TE CELEBRAMOS! FELICIDADES ANDY, TE LO MERECE.

-GUAYNAA

“

NO SE GANA UN SOLO PARTIDO SIN EL EQUIPO ENTERO EN LA CANCHA. FELICIDADES A UNO DE LOS MAS DUROS POWER PLAYERS DEL 2020 Y MUCHOS MAS. FELICIDADES ANDY!

-YA1000

“

ANDY ES FAMILIA! NO ES SORPRESA PARA NOSOTROS VER COMO SIGUE LOGRANDO COSAS GRANDES CON LA HUMILDAD QUE HA LLEVADO SIEMPRE. ORGULLOSOS POR DEMÁS.

-LOURDEMAR

JAK
ENTERTAINMENT

FELICITA A:
ANDY MARTINEZ

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“

SU INTUICIÓN, SABIDURÍA Y SENTIR EN EL ÁMBITO DEL ENTRETENIMIENTO LO POSICIONAN COMO UNO DE LOS ESTRATEGAS MAS IMPORTANTES DE LA INDUSTRIA DE LA MÚSICA LATINA. EL QUE CONOCE A ANDY SABE QUE ÉL SIEMPRE SUMA, NUNCA RESTA. BENDECIDOS DE PODER CONTAR CON SU LIDERAZGO Y ENTREGA.

-JOSE "CHE" TORRES
CEO FOUNDING MEMBER JAK ENTERTAINMENT

“

ANDY DEFINE LO QUE ES SER UN "POWER PLAYER" CONOCE TODOS LOS ASPECTOS DE LA INDUSTRIA DE LA MÚSICA, ES QUERIDO POR TODOS Y SABE EJECUTAR. CONTENTO DE QUE SEA PARTE DE MI EQUIPO, BENDICIONES Y ENHORABUENA.

-CHRISTIAN PAGÁN



- ERIC
"DUARS ENTERTAINMENT"

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BLESSING

says dior. “I don’t think there are any rules to making music. It’s all about how you feel. If I feel like making a rock song, then that’s what we’ll do. If I feel like making pop, rap or R&B, it doesn’t matter. There’s not really a boundary for me.” He also doesn’t want to rule out the idea of crossing over into Latin music one day, noting that Spanish is his first language and praising J Balvin and Bad Bunny as pivotal artists in helping Latin pop become more mainstream in recent years. “I think that Spanish music is taking over the world right now because it’s crossing over to hip-hop,” he continues, citing the Lil Mosey track “Top Gone,” featuring rising Puerto Rican reggaeton and Latin trap singer Lunay.

At a time when alternative rock has also never been more influenced by hip-hop and rap — and when it makes perfect sense that artists like Juice

“Juice WRLD was a rock star in my eyes — he opened the doors to being able to talk about anything in hip-hop.”

—DIOR

WRLD and Machine Gun Kelly are on rock radio — dior is capitalizing on the moment. His genre-hopping tendencies have led to all types of collaborations. In the last month alone, he has guested on MGK’s thumping track “nothing inside,” channeled his inner grunge-pop kid on Carlie Hanson’s “Ego” and tapped into his R&B-pop ballad capabilities on Jack Gilinsky’s “Lose Somebody.”

His own debut studio album, last year’s *Industry Plant* (which raked in 296.2 million on-demand audio streams, according to Nielsen Music/MRC Data), featured Travis Barker, Trippie Redd and Gunna. On his June EP, *I’m Gone*, he linked back up with both Barker and MGK on “Sick and Tired,” which shot to No. 3 on *Billboard*’s Hot Rock & Alternative Songs chart. Meanwhile, his Lil Baby-featur-

ing single, “Prospect,” briefly landed on Hot R&B/Hip-Hop Songs.

Already he’s looking ahead to a new album: He’ll release a single before the end of the year and has teased on Twitter that the project is 60% done. He envisions it as a return to *nothings ever good enough*, which could pay off: The mixtape has earned 315.9 million on-demand audio streams, the most of his three projects. He’s also learning guitar and expanding his circle a bit (though he says keeping his day-ones close helps to “keep my head on my shoulders”). He most recently started working with a member of The Weeknd’s Toronto-based creative incubator, HXOUSE, whom he met in the studio, and is helping curate what dior calls “the new era.”

“I’m always thinking about the future,” says dior. “I want to be the best artist in the world.” **B**

PERFECTING THE MOOD

Why 10K Projects founder/CEO Elliot Grainge believes iann dior is a “founding father” of rap-rock’s new wave

What initially stood out to you about iann dior?

It’s difficult for an artist to be able to say early, “This is who I am, and this is what I want to be.” iann dior had a very clear vision: He knew the sort of music that he wanted to record, and he knew the beats he wanted to cut on. He’s a complete star.

Why do you think that he’s a good fit for 10K Projects?

I look at it the other way around: Why can 10K be a good fit for the artist? We’re independent. We don’t cater to 70-80 artists to convince them they’re [all] a No. 1 priority. For iann dior in particu-

lar, it was a grassroots digital marketing exercise through SoundCloud. When we signed him, we continued the momentum that he built and released three or four songs on SoundCloud exclusively. A few weeks later, we moved that to [digital service providers] and were slowly able to bring the people [over].

Do you think this new fusion of rock, rap and pop is here to stay?

I really do. I’ve always said it’s sort of a punk-rock movement. If you look at the biggest records in hip-hop — whether it’s Post Malone’s “Circles” or DaBaby’s “Rockstar”

— it’s all guitar. Artists are getting a lot more creative in this world of genre-bending sound, and it’s a really exciting time for music. iann dior is really at the forefront of that. He’s one of the founding fathers of that new wave.

What is specific to your strategy with breaking iann dior versus other artists on the roster?

Every artist [is] a case-by-case study, genre by genre. A lot of pop is breaking on TikTok. This was more word-of-mouth; we were able to tell a story and help him grow and his fans grow with him in a very organic sense.



Dior (left) with Grainge.

You said dior had a clear vision for himself from the start. How has it evolved?

He’s very, very into fashion. Not too dissimilar to The Weeknd and the brand that he has built [with his label XO]. [Dior] designs his own shoes, his own clothes, and

I think his brand is going to be a very big part of everything. If you look at the big artist brands, whether it’s Rihanna or Travis Scott or Kanye West, the fashion side is huge. I think with him, to get there — which he will — the music has to come first. —J.G.

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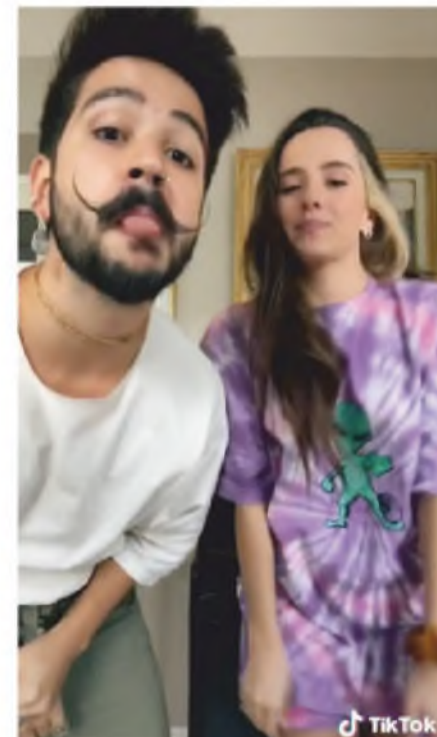
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TikTok stills of Camilo (left) and Evaluna.

INSIDE LOOK

Camilo's TikTok Crash Course

How the rising Colombian artist became the most-followed Latin act on the app

COLOMBIAN SINGER-songwriter Camilo, 26, first started using TikTok in 2019 to promote his Pedro Capó-assisted single “Tutu.” But in March, following the release of his track “Favorito,” he decided to become more active on the platform — and go all-in on dance challenges.

In the span of five months over the course of the ongoing pandemic, Camilo increased his TikTok following by 10 million (his count jumped from 6 million to just over 16 million), surpassing J Balvin to become the most-followed Latin artist on the app. His secret weapon? His wife, actress-singer Evaluna, 23.

“Whenever he has an idea or before he posts something, he asks for my

opinion,” she says. “Everything posted on TikTok is a team effort.” She says that they usually plan a dance challenge long before a single release, dedicating a day to think of the choreography with help from their friend Paula Macher, who has over 1 million TikTok followers herself. “[She] knows all the latest trends and popular dance moves,” says Evaluna. “In the end, it helps push the song we’re promoting.”

Noel Nuez, TikTok’s director of operations for Spanish South America, believes that kind of collaboration has helped Camilo rake in new followers so quickly: “He’s surrounded by family and colleagues who are also well-integrated on TikTok themselves, which enables him to viralize across other top profiles and strengthen

cross-profile storytelling.” Nuez says that in addition to “fully leveraging his creator network,” Camilo makes use of the app’s popular visual effects, like greenscreen, to “create a range of different content that incorporates his own music as a key component of the storytelling.”

Plus, Camilo doesn’t shy away from overpromotion, posting the same audioclip and dance challenge back to back. “The algorithm in TikTok is super different [from other social media platforms]: It doesn’t saturate your feed, and you don’t see all of my videos unless you enter my profile,” he says. He views each post as a new entry point for fans to reach his page, and so far it’s paying off. In May, “Favorito” reached No. 25 on

Billboard’s Hot Latin Songs chart, and Camilo’s collaboration with Rauw Alejandro on “Tattoo (Remix)” peaked at No. 7 on the same chart in September, garnering 64 million on-demand U.S. streams, according to Nielsen Music/MRC Data. (On TikTok, the latter track has been tagged to 2.8 million videos, several of which are from Camilo and Evaluna.)

Camilo believes that more than any other strategy though, the driver of his TikTok success is authenticity. “The songs that I post on TikTok and the videos that we share best represent who I am and have a level of engagement [that’s delivered] in a very honest and transparent way,” he says. “Pretending will always lead to failure.” —JESSICA ROIZ

Saweetie



BEHIND THE HIT

“TAP IN”

AT THE BEGINNING OF THE pandemic shutdown in March, California rapper Saweetie was cooking a lot — and wondering when would be the right time to release music again. “You know the Spider-Man meme?” she asks, comparing the one where two or more Spider-Men point at one another to how she and other artists felt at the time. “It was like, ‘Who’s going to go?’”

Two months prior, the 26-year-old was in a Hollywood

studio preparing tracks for her upcoming debut album, *Pretty Bitch Music*. One day, she walked in wearing camo pants and a jersey, lit some vanilla candles, poured a drink and wrote what became the project’s lead single, “Tap In.”

The bouncy hip-hop track, featuring a Bay Area beat produced by Dr. Luke that samples Too \$hort’s “Blow the Whistle,” came together quickly, and her family’s high-energy reactions over FaceTime convinced her of its potential. She says it was an obvious choice for her lead single because when it arrived

in June on Warner it was a “very sensitive time in America around the [Black Lives Matter] riots and protests. I wanted to have a message, and ‘tapping in’ doesn’t only mean to parties. It means tapping into the things you care about — and I care about change in my community and in the country.”

Since its release, “Tap In” has peaked at No. 3 on *Billboard*’s Hot Rap Songs and R&B/Hip-Hop Airplay charts and has earned 110.1 million on-demand U.S. streams, according to Nielsen Music/MRC Data, thanks in part to a TikTok

dance challenge. Now the track is having a resurgence on the app due to a *Phineas and Ferb* remix, “Doofenshmidt Tap In,” which has been tagged to over 1.2 million videos. Saweetie and her team have been working to maintain the momentum: In August, DaBaby, Post Malone and Jack Harlow jumped on a remix; a music video is rumored to be in the works.

“When a record keeps reinventing itself,” she says, “that’s when you know you’ve got something special.”

—LYNDSEY HAVENS

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Back On Track

After multiple setbacks — including the loss of co-founder Malcolm Young — AC/DC prepares to release its 17th studio album

BY ROBERT LEVINE



From left: Williams, Rudd, Angus Young, Johnson and Stevie Young.

AC/DC's 2015-2016 *Rock or Bust* tour was a bumpy one. Rhythm guitarist Malcolm Young had left the group to get treatment for dementia (he died in 2017) and was replaced by his nephew, Stevie Young, while drummer Phil Rudd was serving a home-detention sentence for methamphetamine possession and threatening to kill a former staff member. Before the trek finished, vocalist Brian Johnson left because of hearing problems (he was replaced for the last 22 shows by Axl Rose), and bassist Cliff Williams had announced his retirement.

That left lead guitarist (and Malcolm's younger brother) Angus Young alone with "a lot of demos and ideas" he had recorded over the years with Malcolm in the latter's home studio. "The two of us would get together and work so when one project was done, we were ready for the next one," says Angus. Once he had sorted through enough material,

he reached out to his former band-mates, and by August 2018 they were all together at The Warehouse Studio in Vancouver. Angus believes the reunion was inevitable: "I suppose [you] think, 'Yes, we're all going to hook up again at some point.'"

The resulting album, *Power Up*, produced by Brendan O'Brien (Pearl Jam, Bruce Springsteen), is out Nov. 13 on Columbia Records. Angus and Malcolm wrote the 12 songs for the project years ago, mostly as they planned the 2008 release *Black Ice*, but it's not as though AC/DC has changed much over the years. Since forming in Sydney in 1973, the group has built simple but memorable songs out of hard-rock guitar riffs that boast enduring grooves, accompanied by lyrics about sex, rock and anger that might be considered single-entendres.

"Some people would say, 'Well, you have a very juvenile approach to what you're singing,'" says Angus. "But good rock'n'roll is juvenile in a sense."

"Some people would say, 'You have a very juvenile approach to what you're singing,' but good rock'n'roll is juvenile in a sense."

—ANGUS YOUNG

There's a method to this madness, in other words — even the schoolboy outfit Angus wears during concerts. Normally, "Angus is quiet as a church mouse," says Johnson. "And then it's like watching Clark Kent going into the telephone kiosk; it's like a magic suit." It works: AC/DC is the

ninth-best-selling act in the United States of all time, as ranked by the RIAA — for instance, 1980's *Back in Black* has been certified 25-times platinum, according to Columbia. The band didn't even make its music available on iTunes until 2012, and it still relies heavily on CD and vinyl sales. 2014's *Rock or Bust* sold 627,000 equivalent albums, according to Nielsen Music/MRC Data — 483,000 of which were physical.

To promote *Power Up*, AC/DC scored a major Dodge ad campaign synch for its lead single, "Shot in the Dark," as well as a variety of professional-sports placements, from Major League Baseball and *WWE Friday Night SmackDown* to an NFL Network Artist takeover that includes in-game coverage and an interview on *Good Morning Football*. "Even in a business focused on streaming," says Columbia co-head of marketing Jay Schumer, "you want to do a lot of the same things: make the band's presence felt, make the fans feel connected." **B**



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Lauría

**LABEL
LOOK**
DALE PLAY RECORDS

When Dale Play Records launched in 2018 as a one-stop shop for artists — providing management, publishing and label services — its founder, Federico Lauría, had a simple goal: support Argentina’s rising trap scene. “We saw a real movement happening here, and all these artists were coming from the streets, winning freestyle battles,” recalls Lauría, citing up-and-coming acts like Duki. The 38-year-old CEO met with the 24-year-old Argentine rapper in 2017 and, eager to sign him

to a recording contract, formed his own label and made Duki its first act. Now, following Dale Play’s exclusive partnership with Sony Music this year, the label has grown its roster to 10 acts, becoming home to some of Argentina’s top trap artists and producers, including Nicki Nicole, who is up for best new artist at the 2020 Latin Grammys. Says Lauría: “It has been two years since we launched, but in those two years, we’ve grown so much.”

—GRISELDA FLORES

BACKGROUND

While Dale Play may be relatively new, Lauría has worked in the industry for 20 years, launching his first company, Lauría Management, in 2000 at age 18 and developing local acts like pop star Axel. Ten years later, he founded Lauría Entertainment, a live venture that produced the first-ever Buenos Aires Trap Festival and sold-out South America arena shows for Maluma, J Balvin and Bad Bunny. “We united international phenomena with local ones,” says Lauría. “Soon you had Bad Bunny and Duki collaborating and singing together onstage in Argentina.”

THE ARTISTS

After signing Duki in 2018, Lauría added Nicki Nicole and producer Bizarrap, 22, to Dale Play’s roster — he also manages them all. “Duki posted about Nicki on social media, writing, ‘We have a new boss in town,’” recalls Lauría of how he discovered the 20-year-old rising trap star who has collected nearly 7 million on-demand U.S. audio streams, according to Nielsen Music/MRC Data. “When I listened to her music, I went crazy and signed her instantly.” He adds: “All these artists come from the same place — the streets — but they’re all doing something different.”

KEY STATS

Both Nicki Nicole and Duki scored their first Latin Grammy nominations this year. Duki, whose catalog has earned 44.6 million on-demand U.S. audio streams, is vying for best urban fusion/performance for his feature on “Hablamos Mañana” with Bad Bunny and Pablo Chill-E — which has raked in 33.7 million on-demand U.S. audio streams, while its video has 42 million views on YouTube — plus best rap/hip-hop song for “Goto.”

WHAT’S NEXT

With 12 employees on staff, the indie label opened a new office in Miami this year; Lauría had hoped to open one in Spain as well, but due to the ongoing pandemic, he says it now depends on whether he can travel there in the coming months. Meanwhile, he assures that his label will “continue to grow alongside the trap movement in Argentina. What’s happening [here] is huge and genuine, artistically speaking — and we want to be part of that.”



Nicki Nicole



ONE TO WATCH

Eslabon Armado

FROM Patterson, Calif.

AGES 17-19

LABEL DEL Records

FOUNDATION Pedro Tovar (18, lead vocalist and songwriter), his brother Brian (17, bass and *bajaloche* player) and friend Gabriel Hidalgo (19, harmony and background vocals) first started playing together as Eslabon Armado in 2019. The Tovar brothers kept running into Hidalgo, who was in another band at the time, at a handful of hometown *tocas* (gigs), playing mostly weddings and quinceañeras. After learning that Hidalgo was familiar with their music, they asked him to join, and the trio soon started recording its 10-track debut album, last April’s *Tu Veneno Mortal*, in the Tovars’ home garage.

DISCOVERY That same month, the rising regional Mexican trio signed a recording contract with DEL Records and, as a result, graduated from its makeshift studio. The group traveled 300 miles south of the garage to record a follow-up, *Vibras de Noche*, at the DEL Records studio in Bell Gardens, Calif. “Productionwise, we were super demanding in defining the sound we were looking for,” says Pedro of the band’s identifiable fusion of traditional acoustic guitars and electric bass. *Tu Veneno Mortal* became the group’s first top 10 entry on *Billboard*’s Top Latin Albums chart, while *Vibras de Noche* shot to No. 1 just three months later.

FUTURE As Eslabon Armado joins the ranks of a new wave of young *corrido* singers in the United States, the group’s bet on traditional *sierreña* music has so far paid off. Since forming, Eslabon Armado has raked in 343 million on-demand streams, according to Nielsen Music/MRC Data. And even after releasing two albums this year alone — which it promoted with drive-in concerts in Texas in early October — and with Brian now taking online classes, the trio doesn’t plan on losing momentum. “We’re taking [the next project] slow,” says Pedro, who debuted atop *Billboard*’s Latin Songwriters chart in August, “but it would be cool to drop a new album soon.”

—G.F.

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LATIN POWER PLAYERS 2020

Romance LANGUAGE

With their upcoming film *Marry Me*, **JENNIFER LOPEZ** and **MALUMA** are bringing Latin music to the big screen at a time when the appetite for songs in Spanish has never been higher — and Hollywood is ready to cash in

BY LEILA COBO

PHOTOGRAPHED BY RAMONA ROSALES



Maluma and Lopez photographed
Oct. 1 at the Paramour Estate
in Los Angeles.

Maluma styling by Ugo Mozie
and Daver Campbell
Dolce & Gabbana jacket, pants
and boots; My Bff Dia ring.
Lopez styling by Rob & Mariel
Celia Kritharioti top and skirt,
Jimmy Choo shoes, Fernando Jorge
earrings, Kallati ring.

LAST OCTOBER, MALUMA WAS in the middle of a sold-out show at New York’s Madison Square Garden when he brought out a surprise guest: hometown hero Jennifer Lopez, who looked quite literally like the queen of the city in a spiky golden gown and headpiece that matched Maluma’s glittery blazer. They duetted on “No Me Ames,” a song from her first album — a meeting of two Latin superstars at the height of their powers. Maluma was touring in support of *11:11*, his third consecutive No. 1 on *Billboard’s* Top Latin Albums chart, while Lopez had completed her own arena tour earlier that year — her first trek since her blockbuster Las Vegas residency launched in 2016.

Fans with camera phones in hand weren’t the only ones recording the moment. The two stars were filming the performance for their upcoming movie, *Marry Me*, and had recorded another scene — set to an as-yet unreleased song — during sound check earlier that day. Planned for theatrical release on Valentine’s Day 2021, the film stars Lopez as a pop star who, after learning that her musician boyfriend Bastian (played by Maluma in his first starring role) has been cheating on her, decides to take a fan holding a “Marry me” sign (Owen Wilson) up on his offer in a hasty act of revenge.

The film, produced by Lopez’s Nuyorican Productions and distributed by Universal Pictures, is not a musical, but it heavily incorporates music and singing in a way not seen in a Lopez vehicle since she broke out with *Selena*, the 1997 biopic of the Tejano icon. It’s also a landmark moment for Latin representation in film: According to the University of Southern California’s Annenberg Inclusion Initiative, of the 3,891 speaking characters in the top 100 films of 2019, only 4.9% were Hispanic/Latino, compared with 65.7% white, 15.7% Black and 7.2% Asian — despite the fact that Latinos are the largest minority in the country (18% of the population, according to a U.S. Census Bureau estimate from this

year). Having two Latino leads among the top-billed names is especially rare, according to Elaine Goldsmith-Thomas, Lopez’s producing partner. “It is our obligation as people who work with people of color to amplify them and give them their proper place,” she says.

Yet *Marry Me* — which will have a bilingual soundtrack released by Sony

LOPEZ

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AGENT

CREATIVE ARTISTS AGENCY

Kevin Huvane, co-chairman

Jenna Adler



Music Latin, label home to both Lopez and Maluma, in partnership with Arista Records — is coming at a time when Latin musicians are enjoying more mainstream visibility and success than ever.

In 2019, the five most-viewed videos on YouTube were by Latin artists, and roughly 30% of the service’s top 100 videos in a given week are Latin music, according to YouTube; Latin music

videos also make up about a third of the videos that have over 1 billion views. In the United States, so far this year 26 Latin tracks have made it to the Billboard Hot 100 — more than any previous year. The pairing of Lopez and Maluma onscreen in many ways represents how the rules of stardom are changing for Latin artists: Lopez has juggled English- and Spanish-language releases throughout her career,

HAIR BY CHRIS APPLETON AT THE WALL GROUP; MAKEUP BY MARY PHILLIPS AT BLENDED STRATEGY GROUP; MANICURE BY DON BACHIK; TAILORING BY KIMBERLY MACKIN



while Maluma — who only learned English in the past few years — records predominantly in Spanish and says he has no interest in changing that.

“Are you Spanglishing, are you Englishing or are you Spanishing?” asks Lopez, 51, as she plops down on a chair next to Maluma’s at the start of our interview in Los Angeles in early October. “I prefer English, always. I’m more articulate.”

“Oh, she loves her Spanish!” says Maluma, 26, teasing her in English.

“Sometimes I get on a roll,” she says. “Sometimes I’m totally stuck. I’m sure it’s like you with English.”

Maluma nods. “To speak English perfectly I have to forget my first language is Spanish.”

Though Lopez had been hoping to make a bilingual soundtrack well before Maluma signed on, the film-

makers weren’t always looking to cast a Latin star opposite her; at different times during the film’s development, they had envisioned the role as a rock star or a rapper. But when director Kat Coiro happened upon a Maluma interview on *The Tonight Show Starring Jimmy Fallon*, “it just clicked and it was immediate,” she says. “He was so charming and so smart and handsome.” (It didn’t hurt that, with

collaborations with Shakira and Madonna under his belt, Maluma also knows how to hold his own alongside pop royalty.)

Maluma’s manager, Walter Kolm, had a similar reaction upon meeting him in 2013, back when Maluma was an unknown teenager signed to Sony Colombia. “He was very charismatic, had tons of attitude,” remembers Kolm. “He sang, danced, rapped,

wrote. Not since Ricky Martin had I seen an artist like that.”

Maluma had barely acted before *Marry Me*, but he didn't have to formally audition for the film — a clear sign of Hollywood's awareness of the value of courting Hispanic moviegoers, who bought 25% of tickets in the United States in 2019, according to market research firm Statista. The singer is part of a wave of Latin recording artists popping up onscreen these days: Earlier this year, J Balvin had a role as Tresillo in the animated film *Trolls World Tour* — a clip of his character performing his global smash “Mi Gente” was prominently featured in ads for the movie — and both Cardi B and Ozuna have joined the cast of next year's *F9*, the latest installment of the *Fast & Furious* series. “Never in his wildest dreams did Maluma picture himself starring in a Hollywood film with Jennifer Lopez,” says Sony Music Latin Iberia chairman/CEO Afo Verde. “It's a reflection of the moment we're living.”

Streaming services are also recognizing the value of Latin artists' stories, with music-driven scripted shows like Netflix's bilingual *Selena: The Series* (premiering in December) and Amazon's Spanish-language *Súbete a Mi Moto*, based on the story of boy band Menudo (out now). They are a “must-watch” for those acts' “millions of fans,” says Daniel Eilemberg, president of Exile Content Studio, a Spanish- and English-language production company that has several music-themed projects set up for distribution. “That's powerful [enough] to drive subscriptions.”

Lopez, of course, is no stranger to the ways film and music can cross-pollinate: She is the only woman to have had a No. 1 album on the Billboard 200 and the No. 1 movie at the U.S. box office in the same week. (With *JLo* and *The Wedding Planner*, respectively, in 2001.) Now, following a year in which she stormed the Super Bowl halftime show stage with Shakira and garnered Academy Award buzz for her role in *Hustlers*, *Marry Me* offers a timely distillation of her brand — and a chance to funnel some of that awards-season adoration back toward her music career. “To be able to use all of her superpowers in one piece is the culmination of the last few years of work that everybody has seen,” says her longtime manager, Benny Medina.

Since her double-whammy No. 1s

MALUMA

THE TEAM

MANAGEMENT

WK ENTERTAINMENT

Walter Kolm, founder/CEO
Miguel Lua, managing partner

LABEL

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Afo Verde, chairman/CEO,
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Sony Music U.S. Latin

AGENT

CREATIVE ARTISTS AGENCY

Benji Bar-David (film)
Bruno Del Granado (music/brands)
Macquarie Clark (music/brands)

two decades ago, the ways film can help sell music have only become clearer and more potent. Last year, Lizzo's 2-year-old song “Truth Hurts” blew up after it was prominently featured in the Netflix movie *Somebody Great*; that same year, an Oscars performance helped Lady Gaga score what then was her first Hot 100 No. 1 in eight years with the *A Star Is Born* anthem “Shallow.” Coiro is hoping it works the other way, too. “One of my main priorities was showing full performances, and we have nine songs that play in their entirety,” she says. “Films usually have snippets of performances, but it would be a real shame to have Jennifer Lopez and Maluma and not showcase their talents.”

Lopez and Maluma have already been using new music to entice potential moviegoers. In the early stages of the pandemic, they recorded two collaborations: “Pa' Ti” and “Lonely,” which Mike Knobloch, Universal Pictures' president of global film music and music publishing, describes as a way to “warm up the marketplace and create an awareness of the mythology of the characters they play.” (“Pa' Ti” has since been added to the film's soundtrack.) “We got on FaceTime — this was during lockdown — and spoke,” says Lopez of the tracks' origin. “[Maluma] said, ‘I have a couple of songs. I'm going to send you one.’ And I said, ‘I have a song too. I'm going to send you one.’”

Both tracks were released in late September in conjunction with a single nine-minute short film that premiered on TikTok — the platform's first music video premiere. The film is bookended by a TikTok promo that stars Charli D'Amelio, TikTok's most-followed influencer, inviting fans to take part in a dance challenge with the hashtag #PaTiChallenge. Dance challenges — essentially, calls for users to re-create popular choreography — often start organically but are increasingly engineered by labels to boost exposure on the app, for good reason: Videos featuring the #PaTiChallenge have drawn over 1.8 billion views, according to TikTok, and “Pa' Ti” debuted at No. 9 on Hot Latin Songs — Lopez's highest-charting single there since 2014. “We're seeing a lot of engagement for Latin artists and music in the U.S. and abroad,” says Brandon Holman, TikTok's manager for label partnerships. “That audience and community is a huge focus for the company.”

There is a chance, of course, that COVID-19 concerns will delay the film's theatrical release, a fate that has already befallen several would-be blockbusters. (“We are in uncharted territory,” says Knobloch, “so I think the plans are very fluid.”) But Medina hopes that no matter what, the movie and its inventive rollout will translate to more onscreen opportunities for Latin creators. “It takes a lot to cut through all the noise now with any story from any culture,” he says. “We're seeing incredibly explosive global awareness in some of the best and most interesting Latin artists. And we'll see more stories being told — better-financed stories that will be better-produced stories.”

What was the first day on set like?

JENNIFER LOPEZ (To Maluma.) What was the first scene we did?

MALUMA When we were fighting with Owen, remember? In that little hall. It was the first time that I met Owen. And then I had to scream at him.

LOPEZ You wanted to beat him up! You wanted to kill him!

MALUMA Yes! It was tough because I had to get into the Bastian role, you know? And then he came back and said, “Bro, I really felt all the things that you were saying to me. You did great.” And I was like, shit, Owen Wilson is saying that to me? The first scene?

Jennifer, you're playing a pop star not unlike yourself.

LOPEZ It was a little cathartic for me. I was playing [a character] trying to find someone who understood her and accepted her for all of what her life was but also just saw her as a person. Like a real girl, which is what I am. People see you as this *thing*, this star. They forget that you're just a girl and want to live and laugh and be normal. And that really was what the movie is about.

Some of the songs were done before Maluma signed on, some later. What was the process of creating this soundtrack like?

LOPEZ We had the script, and then we picked places where we would like to put the music. You can't have a movie about two pop stars who are performing and not have a soundtrack. But the album was really difficult because I wasn't making a J.Lo album. I was writing songs for the story. So while I was on tour, I had submissions from every producer and every writer, and we listened to a hundred songs to get seven or eight.

MALUMA Everything was very fast. When I knew I was going to be part of the project, we were like, “OK, we need to start writing songs.” I was in Colombia. I brought over one of my producers — Edgar Barrera — and we started writing this song, “Segundo.” [The studio and director] liked it, but it was like, “We need another, more commercial reggaeton song.” And that's when we did that other song, “Uno en un Millón.” I was super motivated.

There's a lot of cultural significance to the movie. Obviously it's a rom-com, so it's light —

LOPEZ Eh, eh, eh! (Puts her hands up.) First of all, romantic comedies are not light movies. They're necessary, beautiful movies, and I don't know why people feel like they have to put them down when everybody enjoys them so much. It's like “chick flicks.” I don't know guys who don't love to go to the movies and watch a rom-com. It's a very sweet movie, but it's still a movie about life.

Fair enough. But having two of the three leads be Latino — let alone singing Spanish-language music on camera — is rare for a huge film like this.

LOPEZ It's not common. I've been doing movies for 25 years now, and

House of Bijan blazer,
Versace tank, Marcelo
Burlon pants, Local Forever
sunglasses, Marco Dal
Maso necklaces, The Crown
Collection ring.





Maluma wears a Dolce & Gabbana vest and pants, Louis Vuitton shoes, My Bff Dia ring, Marco Dal Maso brooch.
Lopez wears a Monot dress, Gianvito Rossi shoes, Jennifer Fisher choker, AS29 earrings.

I've done 40-something movies. There have been three to four movies in my entire career where I've had Latino co-stars. So with my production company, one of the things we wanted to do with this film was have an international star who could be right there with me to make an album that was bilingual. That was a big deal for us. That has always been the goal of my career, to show diversity in the different characters that I can play.

So music really helped break down that barrier?

LOPEZ Music is the universal language, whereas film really isn't. Rhythm and melody is something anybody can understand. We had some really dynamic artists in the first "Latin explosion": Marc [Anthony], Ricky, Shakira, Enrique [Iglesias], myself. That was the first time people said, "Oh, Latin artists exist in mainstream America." But we had to do English-language music. This is the first time Spanish-language music has been embraced. But I think it comes down to the artists. I'm not saying there haven't been dynamic artists over the years, but there's something about the streets that makes everything cool: that reggaetón movement, that trap movement. "Despacito" — people were like, "This is cool, this is sexy, this is hot."

MALUMA We're doing great music right now.

LOPEZ Salsa music has always been great music!

MALUMA But we need that artist who can take salsa there. There isn't a new salsa kid right now that you say, "This kid can make it." I don't think they think they're cool. We need that merengue, that salsa — someone who can take those genres to another level. Everybody wants to sing reggaetón, and I really feel we're missing out.

LOPEZ It's about the artists at the moment and what is the sound of the time. Everything has a timing to it.

MALUMA It's a new mindset. These new generations think differently. They think, "I'm Hispanic, so I'm cool."

How aware are you of breaking down boundaries for Latin artists in the mainstream?

MALUMA It has been difficult to get into the American market. But people like Jennifer — who has been working a long time to get people to understand who we are as a community — opened

a lot of doors for a lot of artists. I feel very grateful for Jennifer. Who was going to think that my first movie was going to be a Hollywood movie with Owen Wilson and Jennifer Lopez?

Jennifer, your Super Bowl performance must have meant a lot for that reason.

LOPEZ It was monumental for me. It was about [putting on] the best, most exciting show that I could, but there were a lot of messages in there — for women, for little girls, for Latinos here in the United States and everything

and they're singing in Spanish? I want to bring my essence around the world. And my essence is singing in Spanish.

LOPEZ I love singing in Spanish. Honestly, I think I sing better in Spanish than I even do in English. That's a big part of who I am. I'm always working on a Spanish album. I never finish it. But you don't want to put anything out until you feel that it's the right thing at the right time. I've been working on some songs on the album for three years, [and these two new ones], we did them and we put them right out.

**“WE NEED THAT
MERENGUE, THAT SALSA.
EVERYBODY WANTS TO SING
REGGAETÓN, AND I REALLY
FEEL WE'RE MISSING OUT.”**

— MALUMA

we've been going through [politically]. We have to stand up for ourselves. That's why I said, "Let me hear you, women! Let me hear you, Latinos! It's time to get loud!" Our vote matters. We matter.

How important is it for you to represent your Latin identity in your work?

LOPEZ Everybody knows that I'm a Puerto Rican girl from the Bronx. It's not something I ever tried to hide — or ever thought that I should hide — so I can get ahead. I always felt that individuality is what made me different from every other actress that was out there when I first started. I feel it's the secret to my success.

MALUMA I have a tattoo that says "Medellín." (*He opens his shirt to show it.*) I just want to be known around the world as Colombian. Everybody is always saying, "When are you going to start singing in English?" Why am I going to do it if I'm doing concerts in Romania, Israel, Morocco, the States,

How necessary are albums for you two? Jennifer, you've been steadily putting out singles over the past few years and still toured arenas. Maluma, you've released three full-length projects in three years, including August's *Papi Juancho*.

MALUMA Right now, everybody is releasing new music every Friday, and they're not doing serious projects. For me, I just love to sit down at a table with my team and start thinking about new strategies, concepts — that's why I love doing albums. I did *Papi Juancho* during quarantine, and for me it was very nice to be connected again with my roots. I wrote my album in three months. But that was because I was very inspired. Like Jennifer said, it has to be the right time.

LOPEZ Albums are important because it's a body of work. It marks a moment in time. When you do singles it marks a day, a week. I look at my albums like specific moments of my life, and they end up defining you as an artist. *JLo*

the album defined me for the rest of my life. *This Is Me... Then* — I look back on that album and think, "Wow." *On the 6* — all of them are very special.

As artists who work in so many sectors, how do you juggle all your commitments?

LOPEZ Whatever needs to be done at the moment is the priority. Some of my time is producing, some of my time is acting on set, some of my time is making music, some of it is touring, some is my businesses — skin care, perfumes. I'm able to compartmentalize.

MALUMA I'm always thinking of the next move. I'm always making music. I have my studio with me wherever I go. Music is my biggest passion, but I'm thinking that I want to keep acting. I need to take advantage of this opportunity and start thinking about my next movie. For me, my No. 1 priority is trying to be happy. Sometimes I've been working so hard that I forget about myself.

LOPEZ You forget how to live.

MALUMA Exactly. Quarantine helped me reconnect with my roots, my family, Medellín, my dogs. That's the kind of life I want. I love touring and I miss it — of course I do. But I'm so happy right now. I feel balanced. I've been touring for seven years now, and I had to stop.

Jennifer, how have the past few months been for you?

LOPEZ Being home and being with the kids [12-year-old twins Emme and Max] was really a special time. We got to do things we never do. One of the fears of artists who perform is, "If I stop, it's going to go away." And it doesn't. You need to have a little bit more faith in yourself and know that when you're ready to put out the next album, even if it takes two years, it's OK. You have to take time for things that matter: your kids, your family.

Where do you see yourselves a year from now?

MALUMA I think the JLo-Maluma movement is just starting. After *Marry Me*, I think things are going to change a lot.

LOPEZ Maybe we'll do a tour together.

MALUMA We're making history right now as a Latin community and I feel very proud of being part of this big, big movement that we're having right now. **B**



León (left) and Lunay photographed by Mary Beth Koeth on Oct. 1 in Miami.



Executive Of The Year

REBECA LEÓN

Co-founder/CEO, Lionfish Entertainment

Guiding the careers of rising talents like **LUNAY** and **ROSALÍA**, she has landed historic deals and put her clients on a global stage. Now, with backing from Live Nation, the management maverick is ready to conquer new territory

When Rebeca León first saw her client Rosalía perform live in Marbella, Spain, in 2018, she had two immediate reactions. “I thought that one of the most exciting things about her was that she was so irreverent about breaking culture and dancing flamenco in her Air Force 1s,” recalls León, 45. “I had never seen that before.” Then her manager brain kicked in: “This has to transcend. We’re going to get a Nike deal!”

Fast forward two years, and Rosalía has become the newest face of Nike Air Max as part of a multiyear global campaign — the first deal of its kind between the brand and a Latin music act, and a partnership struck by a singular manager. “Rebeca is a force, paving the way for female creatives and entrepreneurs globally,” says Gabrielle Bozza, Nike’s senior director of global influencer marketing. “She is disrupting the traditional approach to artist development and pushing boundaries in music and marketing.”

That mindset has helped León transform Rosalía from a standout artist in a niche genre to one of the world’s most in-demand acts — a global priority at Columbia and Sony Latin, where she’s signed to a joint label deal, and a history-making performer who took the stage at the Grammys in January, where she was the first best new artist nominee who records predominantly in Spanish.

León herself is no stranger to crossing cultural boundaries. Born in Miami to Cuban parents and raised bilingual, she has deftly navigated between the mainstream and Latin music worlds her entire career. She spent 11 years at AEG Live/GoldenVoice, where she headed the company’s Latin business as senior vp of Latin talent while simultaneously managing Juanes and J Balvin as co-founder/CEO of her own company, Lionfish Entertainment. (León created Lionfish in 2004 but relaunched it in 2014.)

Since 2017, she has focused full time on Lionfish. In the past 12 months, she has carried out a slew of deals for her roster — some in the midst of the pandemic. León worked closely with Travis Scott’s team on two collaborations with Rosalía: the remix of Scott’s “Highest in the Room” with Lil Baby and “TKN,” Rosalía’s single featuring Scott that reached No. 2 on *Billboard*’s Hot Latin Songs chart. León also worked with WME to secure Rosalía’s multiyear global deal with MAC Cosmetics, kicking off with a Viva Glam lipstick campaign. (All of the proceeds will go to COVID-19 relief.)

After amicably parting ways with Balvin in 2019 (they still chat on WhatsApp and speak often), León signed 20-year-old rising reggaetón star Lunay after meeting him through producers Chris Jeday and Gaby Music, who also own the artist’s independent label, Star Music. “She works every day as if we were starting from zero,” says Lunay of León. “It’s the same mentality I apply to my own career.” León snagged an endorsement deal for Lunay with Spanish youth-apparel retailer Pull & Bear; his capsule collection sold out in one weekend.

As she continues to sign new talent (her latest, bilingual R&B singer-songwriter St. Pedro, signed with Interscope earlier in 2020), León says finding artists who share her work ethic is more important than simply growing her roster: “One thing is for me to recognize an artist. Another is for me to want to work with them. As an artist, you have to want it more than anybody else. I don’t do anything superficially.”

Keeping that focus is especially crucial considering León’s latest expansion: film and TV. Earlier this year, she sold half of her management firm to Live Nation, which helped fund her new content company, Lionfish Studios. “Rebeca has proven time and again that she has an incredible ear for talent and a natural instinct for taking artists to new heights,” says Live Nation Entertainment president/CEO Michael Rapino.

The studio’s first project, currently in development with HBO, is a scripted series about a female manager in the Latin music industry. “Obviously there will be things pulled from my experiences, but the character is not me,” says León. “[My hope is] to give women a voice, and I’m actively looking for female writers.”

Empowering female talent — both artists and executives — has long been a passion of León’s. Almost two decades ago, she left her job as director of marketing and A&R at EMI Latin to manage her first client, a teenage singer-songwriter from Miami called JD Natasha. The move didn’t pay off, but the idea of jump-starting careers stuck. With her client and then-business partner Juanes, she signed Balvin when he was still an up-and-comer, then Rosalía a few years later.

Today, León is a board member at She Is the Music and says she is driven to help all underrepresented groups get equal opportunity in the industry — particularly women and, even more so, Latin women. “Uncomfortable conversations are necessary,” she says. “Taking risks is necessary. And finally some people have embraced it, although I’m still battling discrimination. I’m very excited about the rise of the unapologetic, opinionated female artist. We need more.”

—LEILA COBO



From left: Bad Bunny, Shakira and Pitbull.

MAJOR MUSIC GROUPS

JESÚS LÓPEZ

Chairman/CEO, Universal Music Latin America & Iberian Peninsula

ALEJANDRO DUQUE

Managing director, Universal Music Latino, Machete and Capitol Latin

VICTOR GONZÁLEZ

President, Universal Music Latin Entertainment

ANGEL KAMINSKY

Executive vp, Universal Music Latin America and Iberian Peninsula

ANTONIO SILVA

Managing director, Fonovisa Disa USA/México

(See story, page 86.)

AFO VERDE

Chairman/CEO, Sony Music Latin Iberia

ALEX GALLARDO

President, Sony Music U.S. Latin

MARIA FERNÁNDEZ

Executive vp/COO, Sony Music Latin Iberia

RAFA ARCAUTE

Vp A&R, Sony Music Latin Iberia

ESTEBAN GELLER

Vp artist relations and marketing, Sony Music U.S. Latin

(See story, page 80.)

IÑIGO ZABALA

President, Warner Music Latin America & Iberia

GABRIELA MARTÍNEZ

Managing director, Warner Music Latina

RUBÉN ABRAHAM

Vp marketing, Warner Music Latina

HÉCTOR RIVERA

Vp A&R, Warner Music Latina

TXEMA ROSIQUE

Vp A&R, Warner Music Latina

"The Latin music genre continues its trend toward globalization and that in itself is worth highlighting," says Zabala, whose new signings reflect an expansive worldview: Guilia Be from Brazil, Lit Killah from Argentina, Micro TDH from Venezuela, Don Patricio from Spain, Leon Leiden from Mexico, Las Villa and producer-turned-artist Ovy on the Drums from Colombia. Warner artists have benefited from the global reach of its YouTube channel, Warner Música, which has grown at a rate of 100,000 subscribers per month, reaching 5.5 million subscribers, according to Warner. In the United States, established artists like Justin Quiles are expanding their reach with collaborations like "PAM" (featuring Daddy Yankee and El Alfa). "The level of creativity of our artists, to continue to release music and engage with their audiences, has been inspiring," says Martínez.

The election in November is important because ZABALA "The planet depends on it."

LABELS/DISTRIBUTORS

NOAH ASSAD

Co-founder/CEO, Rimas Entertainment

Assad, 30, runs Rimas as a management company and one-stop label/distribution operation. He secured his superstar artist Bad Bunny a guest spot during the Super Bowl LIV halftime show starring Shakira (with whom the trap singer performed "I Like It" and "Calalaíta") and Jennifer Lopez, along with J Balvin. The performance drew 103 million viewers, according to

Fox, but Assad says he prefers action to numbers as proof of the Latin genre's rise. "Four Latinos came and gave the most American sport some Latin flavor. That's a big statement that we're here to stay, we're not going anywhere." For the year thus far, Bad Bunny is the top Latin albums artist.

Crucial Latin music issue "We should start educating artists, when they do deals, about everybody's role. A label's not a management company and a management company's not a label — everyone brings something different to the table. Every artist needs to understand how to create their team."

JORGE BREA

CEO, Symphonic Distribution

Brea's fully independent company, which he launched from his parents' home in 2006, offers distribution, marketing, royalty collection and more for record labels, artists, managers and other distributors. Based in Tampa, Fla., with a presence in Brooklyn, Nashville and Bogotá, Colombia, Symphonic Distribution has seen YouTube views for artists it represents rise 40% in 2020 to over 10 billion overall, says Brea. "It's incredible to see that Latin has become mainstream," he says. "Latin America offers such a rich culture, and I can't wait to see what's coming next."

What the social climate means for Latin music "It has taught us to love, unite and create together. It has affected the subject matter and tone of the music artists are creating."

PARIS CABEZAS

Managing director, InnerCat Music Group

Cabezas, 48, and the team at his digital services company have paid out over \$7 million in royalties to independent artists so far this year, he says, citing the success of InnerCat-affiliated talent including Puerto Rican hip-hop acts like Jamby el Favo and Joseph el de la Urba, reggaeton producer Tainy and salsa/bolero legend and bandleader Gilberto Santa Rosa. Jamby and Tainy both hit 1 million subscribers on YouTube this year, he says, while Santa Rosa racked up 70,000 viewers for a livestream show in June: "Not a bad attendance number for an online concert," says Cabezas.

Crucial Latin music issue "Respect. The major companies and other genres are taking seriously what we can bring to the table both musically and financially. But we still have a ways to go."

FRABIÁN ELÍ CARRIÓN BARRETO

President, Real Hasta la Muerte Records

Anuel AA, Carrión's marquee client and business partner in Real Hasta la Muerte Records, debuted at No. 1 on *Billboard's* Top Latin Albums chart with *Emmanuel*, marking the second time he reached the spot. Carrión also helped Anuel reach No. 1 on Latin Airplay eight times in the past two years. This year alone, Anuel has earned four entries on the *Billboard* Hot 100. "Latin music is mostly joyful, but the pandemic has changed that," says Carrión, 29, who also manages socially minded rapper Kendo Kaponi.

What the social climate means for Latin music "It allows lyrics [about these concerns] to be valued."

HELI DEL MORAL

Vp international development, CD Baby/AVL Digital Group

CD Baby represents over 150,000 Latin artists who "serve as inspiration and role models for the next

generation of indie artists across the U.S. and Latin America," says Del Moral. The distributor helps Latin artists stay independent and in control of their careers, he says. He cites the breakout of Dominican *dembow* artist El Alfa, whose album *El Androide*, released in May, reached No. 7 on Latin Rhythm Albums. This past year, El Alfa scored a slot supporting Farruko at the Miami Arena, and his latest single, "Trap Pea" with Tyga, has been featured on Spotify's New Music Friday playlists in 26 countries, says Del Moral.

Crucial Latin music issue "Inclusivity. Streaming has given music fans around the world just a taste of the new and alluring flavors that Latin artists are producing. Now the appetite is there to discover more."

ÁNGEL DEL VILLAR

Founder/CEO, DEL Records

DEL Records expanded its roster in 2020, and one of its newest talents, the teen trio Esblabon Armado, known for its traditional *sierreña* music and romantic lyrics, spent seven weeks at No. 1 on Regional Mexican Albums with its debut, *Tu Veneno Mortal*. When the group's sophomore release, *Vibras de Noche*, also reached No. 1, the threesome became the first (and so far only) act in 2020 to replace itself atop Regional Mexican Albums. "Esblabon is key, not only for us as a label but for the new generation of regional Mexican [artists], who are the future of a great part of Latin music," says del Villar.

Crucial Latin music issue "Concerts will not return so soon; it will be a slow process. So we have to focus on creating more content and staying relevant."

ROBERT FERNÁNDEZ

CEO, Mr. 305

Fernández, who co-founded Mr. 305 with Pitbull, has helped guide the career of the superstar rapper, singer, songwriter and producer for two decades. Most recently, he was executive producer of Pitbull's 11th studio set, *Libertad 548*, which reached No. 12 on Top Latin Albums, while the singles "Me Quedaré Contigo" and "No Lo Trates" topped Latin Rhythm Airplay. In April, as the pandemic shut down the nation, Pitbull released the single "I Believe That We Will Win" in collaboration with Saban Music Group to raise funds for charities including Feeding America and the Tony Robbins Foundation.

Crucial Latin music issue "This could be applied to all music: financial literacy for all artists, songwriters, producers. Apart from the creative side, we all need to understand that it's the music business — business being a huge part."

JIMMY HUMILDE

Founder/CEO, Rancho Humilde

With the success of Rancho Humilde star Natanael

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JUAN DIEGO MEDINA

POR ESTAR
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LATIN POWER PLAYERS
DE BILLBOARD 2020

IND
LA INDUSTRIA INC.



NICKY JAM

MANUEL
TURIZO

VALENTINO

CHOC
OUTB
TOWN

MATÍ
GÓMEZ

Cano, whose catalog has earned over 400,000 equivalent album units, the Latin genre of *corridos* proves it could match the popularity of Latin rhythmic music, says Humilde, 40. As one success from a deep label roster, Cano's achievement has heightened the company's profile internationally, he says, as his roster mines Latin trap, corridos, urban Mexican and other regional Mexican styles. Also, adds Humilde, "we are really focused right now on lyrics that are uplifting about women. We need to give women the credit they deserve through lyrics that are respectful and empowering. We wish more labels would follow this lead."

What he's looking forward to after the pandemic "I can't wait to hug all my friends and all my family members. I also can't wait to go back on the road."

PAULA KAMINSKY

Manager, Sebastián Yatra; managing director, GTS U.S.

When Sebastián Yatra's fall tour with Enrique Iglesias and Ricky Martin was postponed until 2021, Kaminsky developed a strategy to boost other sources of revenue for the artist. "We've developed paid content and branding opportunities," says Kaminsky, who has been in her role since April at the artist management/booking division of Universal Music Latin Entertainment. GTS now has 12 offices in Latin America and Spain, 60 artists on the management roster and normally books and presents 1,000 shows each year, according to the company.

The election in November is important because "It defines what the future will look like, what kind of values and social framework we want, and hopefully we will get young generations and Latin communities highly engaged and involved."

JOSHUA MENDEZ

Co-founder/COO, Rich Music

Rich Music released over 40 new songs in the first nine months of 2020, including hits by marquee artists Sech, Dalex, Dimelo Flow and Justin Quiles, according to the company. "Even though we've had to go through a bunch of changes in our daily lives, we're projected to surpass our previous year's numbers," says Mendez, who co-founded Rich Music with his fa-

ther, Rich Mendez. "We're creating outlets for [artists] to express themselves [while] fans continue to support and stream our music."

What the social climate means for Latin music "It's saddening to see that we live in a world where people are oppressed and have to deal with injustice because of their skin color, ethnicity or sexual orientation. It's admirable seeing how artists in the Latin industry are using their platforms to inform fans about what's going on."

NELSON "POLO" MONTALVO

CEO, La Buena Fortuna Global

Montalvo's company is known for musically refined clients like Jorge Drexler and Residente. But it has also scored commercial success in the past year, thanks to Kany García and Pedro Capó, whose "Calma" won song of the year at the Latin Grammy Awards; views of the track's remix video have surpassed 2 billion.

What the social climate means for Latin music "Music should be a tool used to build, should always try to give a voice to those who don't have one. If history has shown something, it is that music knows no discrimination nor boundaries."

JASON PASCAL

Senior vp global artist and label partnerships, The Orchard

EROL CICHOWSKI

Senior vp global artist and label partnerships, The Orchard

LAURA TESORIERO

Vp Latin, The Orchard

ALBERT TORRES

Vp Latin, The Orchard

Through its global partnerships and savvy marketing, the Latin team at The Orchard, the world's largest distributor of independent releases, has played a role in the success of top Latin stars both stateside and abroad. Pascal worked with Sony Latin to help Anuel AA debut at No. 1 on the Top Latin Albums and Latin Rhythm Albums charts with *Emmanuel* in June. Cichowski's deals in recent years helped The Orchard to work with Anuel and Ozuna, among many others. He signed Konrad Dantas (aka KondZilla on Brazil's YouTube) to a recent deal, and The Orchard helped grow the channel's subscribers by

8 million to a total of 58 million in just a few months, according to the company. Torres negotiated The Orchard's deal with Mexican label Seitrack, home of artists such as Los Ángeles Azules, María José, Jose Bronco, Mœnia and others. Tesoriero, meanwhile, notes that the distributor's new partnership with Dale Play Records has brought into its fold acts like Duki, WOS and Nicki Nicole in Argentina and Harry Nach in Chile. "Within the year, Nicki Nicole and Duki have been on fire," she says, citing five appearances by Duki on Spotify's Weekly Top 200 and Daily Viral 50 lists and Nicki Nicole's entries on *Billboard's* Argentina Hot 100 chart, "Wapo Traketero" and "Colocao."

Most exciting Latin music trend TESORIERO "I love the Latin trap sound. Artists like Nicki Nicole have really been pushing the boundaries, especially as a woman in a male-dominated genre. I love Anuel's sound as well. Mixing the Southern trap beats with the Latin sound shows music is global, and the appetite for the new fusion in music is growing in new ways constantly."

JUAN PAZ

Managing director, ADA Latin

In July, Paz arrived to oversee the Latin division of ADA, the independent artist development and distribution arm of Warner Music Group, and has since put teams in place across the United States, Mexico, the Andean region, Brazil and Iberia. "We were able to move full steam ahead in our global expansion, despite the challenges of recruiting during a pandemic," says Paz, who previously led Sony's digital marketing teams for Latin artists. At ADA, he says, "we are working together to develop an unparalleled roster of local artists, labels and partners focused on the Latin market."

Crucial Latin music issue "As Latin music continues to hit new highs, it's important that we continue to open more outlets for the independent music sector to shine."

JASON PETERSON

Chairman/CEO, GoDigital Media Group

As the owner of GoDigital, the parent company of digital distributor/rights management company Cinq Music, Peterson, 38, says Cinq's team, led by Barry Daffurn, helped score 85 chart-topping tracks in the past year for Latin acts including Anuel AA, Haze, Yashua and Arsenal Efectivo, across multiple Latin charts. Cinq also distributed Natanael Cano, the third-most-consumed Latin artist in the first half of 2020, and GoDigital struck a long-term worldwide marketing, financing and distribution agreement with Cano's label, Rancho Humilde.

Most exciting Latin music trend "The continual integration of Latin music with popular English-language music. I love to see artists collaborate to create new expressions of traditional genres."

BOB ROBACK

CEO, Ingrooves Music Group

"We are increasingly looking to pair the great global entrepreneurs with whom we work to find opportunities to expand audiences around the world," says Roback. Ingrooves, which is owned by Universal Music Group and distributes independent releases, has signed new partnerships with labels like Farruko's Carbon Fiber Music, GR6 from Brazil, and Casete Digital Agriculture and Serca Music from Mexico. "The team over at Rich Music continues to deliver incredible releases from stars like Sech and Dalex; Lunay [has a] hit-laden debut album, *Epico*, from Star Island. And

Songs Of Change

"ALEGRIA, ALEGRIA"

Caetano Veloso (1967)

One of Brazil's best-known singers and political activists, Veloso purposely wrote this upbeat tune about freedom in a rock'n'roll style, hoping to provoke Brazilian youth as a military dictatorship engulfed the country. Though Veloso's use of electric guitars drew boos from a festival crowd, the song still became one of the most revered of the *tropicália* movement, and Veloso's most popular in his five-decade career, with its urgent refrain about wanting "to keep living": "Why not? Why not?"

—ALEXEI BARRIONUEVO



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Artistas Exclusivos

Eslabon Armado



T3r Elemento



Ulces Chaidez



Lenin Ramirez



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Chell Madrid



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Ruben Figueroa



Oscar Cortez



DEL
RECORDS

‘THE REAL CHANGE STARTS WITH US’

Afro-Latino artists have long faced discrimination — in their home countries, the United States and the industry at large. A new wave of promotion from labels and streaming platforms could finally start to change that



On June 2, eight days

after George Floyd’s death at the hands of Minneapolis police, Sony Music Entertainment held a series of meetings for employees and artists to discuss their perspectives on racism. One of them was led by Gloria “Goyo” Martínez and Tostao of Afro-Colombian hip-hop group ChocQuibTown, who opened up about the discrimination they had faced in and outside the industry.

“I had never talked openly with my label about the racism I’ve experienced in Colombia, but it seemed like they were never interested to know my story either,” says Martínez today. “Telling our stories is the first step toward change.” By the end of June, Martínez — along with over 100 Latin artists and executives — launched *Conciencia Collective*, an alliance against racial and social injustice that hosts weekly chats featuring musicians, historians and executives on Facebook.

For Afro-Latino artists — who have long confronted colorism and anti-Blackness within their own Latin music community — the music industry’s wider reckoning with racism has resonated strongly, but differently. “My grandfather was a slave in Cuba. Racism is something we’ve been experiencing for years in our own countries,” says Gente de Zona’s Randy Malcom. “You then come to the U.S., and here we’re also discriminated against as part of the Latino community.”

From salsa superstar Joe Arroyo to legendary singer Celia Cruz (whose anthem “La Negra Tiene Tumbao” literally translates to “The Black Woman Has Swag”), many of Latin music’s biggest stars are Afro-Latino and have chronicled their struggles and pride in their music. And plenty of current hitmakers have followed their lead. After Floyd’s death, Puerto Rican rappers Rafa Pabón and Myke Towers respectively released the protest anthems “Sin Aire” (“Without Air”) and “Michael X.”

In a June Instagram post, Panamanian singer Sech urged his 6 million followers to educate themselves on racism in both the United States and Latin America, where several countries have significant populations with African

heritage that must navigate a uniquely complex set of experiences. “When you’re Black in different places, there are nuances to your identity,” says reggaetón historian Katelina “Gata” Eccleston. And in the Latin industry in particular, she continues, “there isn’t that sense of acceptance for things that are Black.” Reggaetón, for instance, has African stylistic roots — yet

partnerships in Latin America at YouTube. Spotify celebrated Latinx Heritage Month with *Voces*, a new playlist focused on amplifying Afro-Latino voices, while in September Apple launched the radio show *SOMOS* with an episode featuring ChocQuibTown’s Martínez and rapper Rauw Alejandro discussing discrimination and the Afro-Latino community.



Clockwise from top left: Sech, Cruz, Ozuna and ChocQuibTown’s Tostao, Goyo and Slow Mike.

the majority of its biggest stars are light-skinned or white, a phenomenon dubbed *blanqueamiento*. “You have to look at the epicenter of what is being celebrated in the Latin industry, and it isn’t Black culture,” says Eccleston. “The Latin market has been whitewashed.”

This summer, a series of initiatives to combat those ingrained attitudes and better promote Afro-Latino artists began at labels and streaming platforms. Sony Music Latin launched a group of diversity and inclusion task forces, while Universal Music Brazil partnered with label TS Vox to produce an upcoming series of conversations focusing on the country’s Black community; UMB will also release new music created under the project’s auspices. “Executives must set an example with our behavior and [the] change we are effecting in our companies,” says Sony Music U.S. Latin president Alex Gallardo.

In June, YouTube announced a \$100 million fund for Black creators and artists around the world. “It’s important for us to address all the challenges and racial justice issues that Black artists face,” says Sandra Jiménez, head of music

Whether these initiatives will lead to substantive change remains to be seen. Pandora launched new stations Afro Colombia, Afro Boricua and Afro Cuba in July, but Marco Juarez, the platform’s head of Latin music, says labels and distributors have mostly been interested in highlighting catalogs of legacy Afro-Latino artists, not promoting new voices.

Loren Medina, co-founder of *Conciencia Collective*, worries that visibility for artists is not enough. “Diversify your staff, on-air personalities; invest in the community. This goes for labels, too.” Co-founder Cristina Novo is more optimistic: “Afro-Latin artists who weren’t placed in any other Latin playlist will now get the visibility they deserve.”

Four months after speaking at Sony, Martínez, too, feels progress is imminent — if these initiatives continue long after the summer’s protests. “The change will be slow, and we should be patient,” she says. “But the real change starts with us and how we perceive each other. This isn’t just my fight. It’s our fight.” —GRISelda FLORES

DEL Records introduced two breakout artists this year with T3R Elemento and Eslabon Armado.”

Most exciting Latin music trend “The amount of collaboration between Latin and mainstream pop and hip-hop artists. Language is no longer a barrier for incredible crossover hits. It’s a very exciting time in music, and we’re thrilled to be in the middle of it.”

NIR SEROUSSI

Executive vp, Interscope Geffen A&M

After launching what Seroussi, 45, calls “the first full-fledged Latin operation within a major label” in early 2019, the veteran Latin executive’s activities contributed to IGA landing at No. 5 on *Billboard*’s year-end Top Latin Labels ranking. That achievement came thanks to hits like “Loco Contigo” from DJ Snake, J Balvin and Tyga, which reached No. 1 on Latin Airplay, and “I Can’t Get Enough” from Benny Blanco, Tainy and Selena Gomez, in partnership with producer Tainy’s NEON16 label. Seroussi’s roster also includes Kali Uchis, Spanish singer Bad Gyal and Panamanian producer Dimelo Flow.

Crucial Latin music issue “The Latin mainstream lane has become too formulaic, which could lead to music fatigue among consumers. There’s a lot of great new talent out there who, if they get a chance to be heard, will really reenergize the format.”

MANAGEMENT

FABIO ACOSTA

Founder, Vibras Lab

J Balvin, whom Acosta co-manages with Scooter Braun, continued his Latin music global evangelism, appearing alongside Jennifer Lopez and Shakira at the Super Bowl LIV halftime show, sending a ninth video into YouTube’s Billion Views Club with his appearance on Jhay Cortez’s “No Me Conoce (Remix)” and scoring his ninth No. 1 on Hot Latin Songs with “Un Dia” (with Dua Lipa, Bad Bunny and Tainy). These are victories that show the music industry that “diverse and regional talents can be embraced by and rise to the top of the mainstream,” says Acosta, who is also behind the rapid ascent of Argentine rapper Cazzu.

The election in November is important because “This marks the first time that Latinos will be the largest racial or ethnic minority in the electorate. With almost 32 million eligible voters, Latinos have been given the opportunity to choose leaders that fight for our interests. Simply put, the election in November is important because every vote counts, especially the Latino vote.”

JORGE “PEPO” FERRADAS

CEO, FPM Entertainment

Ferradas, 56, launched FPM Entertainment in fall 2019 to manage a trio of artists: Colombia’s Camilo reached No. 1 on Latin Pop Albums in May with *Por Primera Vez* and has achieved 5 billion global streams, says Ferradas. Lali, an Argentine singer and actress, has a lead role in Netflix’s *Sky Rojo* and has released the singles “Lo Que Tengo Yo” and “Fascinada” during the pandemic. And Nathy Peluso has already been confirmed for Coachella 2021 as one of only three Latin artists at the festival, according to FPM. New to Ferradas’ roster is singer Evaluna Montaner (who is Camilo’s wife).

Crucial Latin music issue “The disappearance of live shows — something absolutely key for the development and promotion of artists and their music.”

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CONGRATULATIONS
**LATIN POWER
PLAYERS**

ALBERT RODRÍGUEZ
CHIEF OPERATING OFFICER

JESÚS SALAS
EVP PROGRAMMING



**THE LEADER IN
HISPANIC RADIO**



Verde

SONY MUSIC LATIN'S BIG PLAYS

Sony Music Latin's extraordinarily successful 2020 began with the groundbreaking Super Bowl LIV halftime performance by Sony Latin artist Shakira and Jennifer Lopez, who releases her Spanish-language music through Sony.

"These two women marked a historic moment," says Afo Verde, chairman/CEO of Sony Music Latin Iberia. "It was absolutely outstanding for us as a team."

In another milestone, "Hawái" from Sony Latin artist Maluma became the first song to top *Billboard's* newly launched Global Excl. U.S. chart in September, which "highlighted the power and muscle of both Latin music and the company," says Alex Gallardo, president of Sony Music U.S. Latin.

New albums by Anuel AA, Ozuna, Maluma and Camilo — all released during the pandemic — have further highlighted Sony's ability to take local and regional music global.

"These were complex albums to work, yet they all became Sony priorities," says Verde, who works closely with other Sony labels like Arista, Columbia and RCA. "There's definitely a family spirit."

The family's numbers are impressive. The combined U.S. Latin market share for Sony and its fully owned independent distributor, The Orchard — to which Verde and Gallardo have signed marquee acts like Anuel and Ozuna — is an impressive 46.51%, as of Oct. 1. But with some 500 artists worldwide, of which 80 are signed to Sony U.S. Latin, Sony Latin Iberia's reach is global.

"We've always prided ourselves on being family for our artists," says Verde. "Now we're even closer. We're also very proud to be part of a corporation that established a global relief fund in response to COVID-19."

As the pandemic continues to stall touring, Sony's focus is on delivering a steady stream of releases — and also caring for its artists. Looking ahead, "I'm excited about this new generation that grew up with urban music but all come from different backgrounds," says Gallardo, who recently signed Argentine rapper Nicki Nicole to his U.S. label.

"Diversity enriches," says Verde. —L.C.

FERNANDO GIACCARDI

Vp Latin entertainment/senior manager, Red Light Management

In August, Giaccardi's longtime client Enrique Iglesias was featured on Anuel AA's "Fútbol y Rumba" — it was the artist's 31st No. 1 on the Latin Airplay chart, having posted his first hit in 1995. That's the longevity of an icon, and one reason Giaccardi was recently able to, as he puts it, "modernize" Iglesias' Sony deal with regards to streaming, along with bringing the artist's back catalog (which he owns) to the label for distribution. "It's not easy to have a hit," says Giaccardi. "But it's even more complicated to stay relevant for many years."

What the social climate means for Latin music "It's an opportunity for Latinos to raise their voice and their hand and say, 'Hey, we also are discriminated against.' So, yes, I would like to see the Latin community — artistic or not — see what's happening and say, 'Black lives matter — and Latinos too.'"

WALTER KOLM

Founder/CEO, WK Entertainment/WK Records

As if managing top Latin acts such as Maluma, Carlos Vives and CNCO didn't keep him busy enough, Kolm in June launched WK Records, with distribution through The Orchard and initial signings Alex Rose, Cheo Gallego and Seven Kayne. Maluma's "Hawái" claimed No. 1 on *Billboard's* inaugural Global Excl. U.S. chart dated Sept. 19. The song also broke a Spotify record in Mexico after collecting 2 million streams in a single day, says Kolm, who was *Billboard's* 2018 Latin Power Players Executive of the Year. Despite Latin music's explosive mainstream popularity, Kolm says, "we still don't get the recognition we deserve in the media or on television and award shows."

The election in November is important because

"Our country is in extreme turmoil, and there are a lot of issues that not only affect the Latin community but other communities as well. It's time to come together and fight for the change that we need and what we believe in."

REBECA LEÓN

CEO, Lionfish Entertainment

(See story, page 72.)

SERGIO LIZÁRRAGA

President/CEO, Lizos Music

A month before the coronavirus largely shut down touring, Banda MS played back-to-back sellouts on Feb. 14 and 15 at Los Angeles' Staples Center. The doubleheader grossed \$3.2 million, while in 2019, the chart-topping band from Mazatlan, Mexico, grossed \$11.8 million and sold over 140,000 tickets. "The shows at Staples were a definite highlight," says Lizárraga, 45, who co-founded Banda MS in 2003. "That and our historical collaboration with Snoop Dogg" on "Qué Maldición." Lizárraga was one of the producers of the genre-smashing track, which reached No. 4 on Hot Latin Songs.

The election in November is important because

"You're not only deciding the future of the U.S. but the future of the world."

ANDY MARTINEZ

Founding member/COO, JAK Entertainment

Wisn & Yandel were about to open a major tour following a deal that Martinez struck with Live Nation when the pandemic halted live shows. Martinez pivoted back to the most important thing: helping client Yandel make music. The artist's album *Quién Contra Mi 2* was created during quarantine and debuted in the top 10 on Top Latin Albums. "In order to increase streaming and digital sales to make up for the loss on touring revenue, artists need to release more music than ever," says Martinez, who also manages rising star Guaynaa. Still, after the pandemic, he looks forward to the "unique connections" his artists make with their fans while performing live.

The election in November is important because

"The policies at stake not only affect Latinos and minorities in today's world but will continue to build more stable futures for generations to come."

ALEX MIZRAHI

CEO, OCESA Seitrack

LUANA PAGANI

President, Seitrack U.S.

With his 16th studio album, *Hecho en México*, Alejandro

► Songs Of Change

"MANIFIESTO"

Víctor Jara (1974)

The Chilean singer-songwriter and Communist activist wrote this hauntingly wistful folk song — a testament to his reason for becoming a revolutionary artist — just weeks before he was tortured and shot to death by soldiers of Augusto Pinochet in the dictator's September 1973 coup. Jara's widow, Joan, released the song posthumously; it compares his "hard-working" guitar to "holy water," and the lyrics seem to anticipate his brutal death: "For a song has meaning/When it beats in the veins/Of a man who will die singing/Truthfully singing his song." —A.B.



CONGRATULATIONS
NOAH ASSAD

CEO, RIMAS ENTERTAINMENT



FOR BEING NAMED A BILLBOARD
LATIN POWER PLAYER.

RIMAS

Fernandez not only returned to his roots but also became the first artist to achieve No. 1s on Top Latin Albums in the 1990s, '00s, '10s and '20s. Seitrack's Mizrahi, 47, and Pagani, alongside partner Jason Garner, strategized Fernandez's comeback — one of their biggest accomplishments this year. The company's 20-artist roster also includes Los Angeles Azules, Bronco and Miguel Bosé. Seitrack's independent label, meanwhile, has grown steadily, and its talent agency in Mexico, helmed by Octavio Padilla, has partnered with multiple brands and various platforms to set up a record number of paid streaming shows. "2020 has been, arguably, a challenging year for everyone," says Pagani. "However, we have accomplished key goals."

Most exciting Latin music trend PAGANI "The blend of genres such as pop, urban and tropical, and the fusion of those genres in the new, emerging generations in regional Mexican music."

POLO MOLINA

Artist manager, Grassroots Music

Molina's penchant for blending genres has been a key to his success. From pairing the Black Eyed Peas (whom he manages) with Ozuna and J. Rey Soul for their instant party-starter "Mamacita" (which hit No. 1 on Latin Airplay) to matching BEP with J Balvin on "Ritmo (Bad Boys for Life)," Molina recognizes the importance of intertwining hip-hop and Latin. It's exciting "when two opposite genres come together to make a hit," says Molina, who also manages Gerardo Ortiz. "There's a difference between collaborating and having an actual hit."

What the social climate means for Latin music

"We're seeing more advocacy, testimonial and overall support for equality, which is good. We must continue to educate, inform and demonstrate change."

MICHEL VEGA

CEO, Magnus Media

FELIPE PIMIENTO

COO, Magnus Media

The management/booking agency run by Vega, 54, and Pimiento, 41, prioritized several projects apart from live tours during the pandemic. "2020 has been a challenging year for all, but especially for companies very highly positioned in the live-events industry," says Vega. Nonetheless, Magnus Media has drawn on the strength of its place at the nexus of Latin music and culture: launching the energy drinks OCA and AZU in partnership with beverage company Beliv; signing a deal as the exclusive talent booker for Rappi Live Events; partnering with actress-producer Sofia Vergara on the upcoming animated film *Koati*; and teaming up with Latin World Entertainment to co-manage and book content creators and influencers in the music space.

The election in November is important because

VEGA "Our entire democracy is in jeopardy like never before in our lifetimes."

DAVID WEST

Founder/CEO, Westwood Entertainment

JORGE JUÁREZ

CEO, Westwood Entertainment

Westwood's roster — including Carlos Rivera, Yuri, Reik, Pandora, 4Latidos, Juntitas Tour, Camila and Sin Bandera — had sold tickets to over 1,000 shows before the pandemic shut down touring, according to West and Juárez. They have since booked their acts for 80-plus paid streaming shows, reaching millions of fans. Their roster is also growing with international signees such as Llane, Manuel Medrano, Ventino and Dvicio. The key to surviving 2020? Reinvention and resilience, the partners say.

Most exciting Latin music trend JUÁREZ "Regional Mexican is a traditional genre reaching new audiences through experiments like Banda MS featuring Snoop Dogg, or Natanael Cano and Christian Nodal fusing folk music with new sounds from other genres, making it bigger and growing the audience."

MULTISECTOR

NELSON ALBAREDA

CEO, Loud and Live

EDGAR MARTÍNEZ

Senior vp entertainment, Loud and Live

With an expanded touring roster that includes Farruko, Carlos Vives, Silvestre Dangond and Soda Stereo, Loud and Live had planned to produce over 220 shows, which would have generated over \$100 million in ticket sales across Canada and the United States (including Puerto Rico), says Albareda, 44. Instead, he and Martínez, 41, have focused on other revenue sources. As an agency of record for McDonald's, they led the fast food chain's landmark partnership with J Balvin. The company is a content development partner for Spotify, YouTube, Netflix, Amazon Prime and HBO (for which Loud and Live has spearheaded four music specials in the past 18 months). It has a new joint venture with Move Concerts to expand the company's presence in North, Central and South America, and it has relaunched SiriusXM music channel En Vivo. Says Albareda: "We're excited to capitalize on the fruits of those innovative efforts."

What he's looking forward to after the pandemic

ALBAREDA "We can't wait to walk back into sold-out arenas and see thousands of fans experiencing live music. Although virtual experiences have a place in the music industry, they will never replace live experiences."

DISTRIBUTING THE WEALTH

Ingrooves, ADA and The Orchard are offering top Latin artists serious investment — and unconventional deals

Today's music distributors do far more than just that: Most also offer a suite of services, from marketing to synch licensing, through flexible contracts that allow artists to own their masters. That's increasingly attractive to independent-minded acts in the Latin market, where these three companies — which are owned by and work in tandem with major-label groups — are driving hits for its biggest and fastest-rising stars.

THE ORCHARD

Founded in 1997 and acquired by Sony Music Entertainment in 2015, The Orchard was not only among the first digital distributors but also arguably the first to seriously invest in the Latin space. That began when it struck a deal with Argentine label EPSA Music in 2003, which brought label head Laura Tesoriero — now The Orchard's vp Latin America — into the fold. "We bided our

time, quietly got deals in place and brought those deals everywhere we could," says CEO Brad Navin. Today, the company controls 22.8% of the total Latin market share, according to Nielsen Music/MRC Data, with arrangements ranging from large-scale label partnerships (Walter Kolm's WK Records, Seitrack, Dale Play Records) to joint deals with Sony Music Latin for superstars like Ozuna and Anuel AA; this year, it also struck a global services deal with Brazilian YouTube titan Konrad Dantas (aka KondZilla). "We're working to help drive what [partners are] doing locally and translate it internationally," says COO Colleen Theis.


INGROOVES MUSIC GROUP

When Daddy Yankee partnered with Universal Music Group in September, his deal included global distribution through Ingrooves, which was founded in 2002 and has been wholly owned by UMG since February 2019. Ingrooves' role in that deal is "validation of how far we've come" in the Latin space, says CEO Bob Roback, and the company, which now controls 4.96% of the Latin market, is widening its footprint. Since teaming up with regional Mexican heavyweight DEL Records in 2010, Ingrooves has partnered with the likes of Pitbull's Mr. 305, Farruko's Carbon Fiber, Brazilian label GR6 and indies Star Island and Rich Music. Deals give artists access to Ingrooves'

patented artificial intelligence-based data insights platform, which helps them target the most engaged listeners. From there, artists choose from a range of services: Ingrooves manages relationships with digital service providers and offers marketing advice for Star Island trap star Lunay, while Roback says the company is connecting Rich Music's Sech (of smash "Otro Trago") with artists for potential collaborations.

ADA LATIN

Warner Music Group's Alternative Distribution Alliance Worldwide launched a Latin division in July, headed by managing director Juan Paz, the former digital marketing lead for Sony Music U.S. Latin and ex-manager to Bomba Estéreo and Monsieur Periné. "It's crazy that this is all happening through the pandemic, but it just shows [ADA's] commitment" to the Latin market, says Paz, who is based in Miami. Already he has hired teams in multiple Latin markets. Next up: signing "a strong label partner or a few artists" in each territory. ADA Latin will offer the same services as its parent company, which, in addition to global distribution, include digital marketing, product management, radio promotion and synch licensing. It will also work closely with ADA Worldwide and WMG so that, says Paz, "if we see something popping, we will be in the position to make it global." —TATIANA CIRISANO



“Eric Duars is a visionary and a great strategist. By his side, my career has risen to the next level. Without him and his team, I would definitely not be at this point.”

“Eric Duars es un visionario y un gran estratega, junto a él mi carrera ha tomado un nivel que sin su empuje y su equipo, definitivamente no hubiese alcanzado tan rápido.”

-Rauw Alejandro

HENRY CÁRDENAS

Founder/CEO, Cárdenas Marketing Network

Cárdenas, 64, the veteran Latin promoter (Marc Anthony, Maluma, Bad Bunny) and *Billboard's* 2019 Latin Power Player Executive of the Year, credits livestreaming for helping Latin music “reach people globally like never before” in a year rocked by the coronavirus. While there’s nothing like “that rush of screaming fans” at a live show, says Cárdenas, “we are very eager to be supporting artists, creating careers, forging dreams.” Cárdenas has found opportunities in experiential marketing and sports and has also continued to support Maestro Cares, the charity he co-founded with Anthony, serving some 10,000 children in 12 countries throughout Latin America and the United States. “These times have given me a clear understanding of how important it is to help each other and our future: our children.”

The election in November is important because

“Young Latinos are particularly vocal nowadays. But to continue this progress in our country, we need to go out there and vote. Just recently, we saw Bad Bunny registering to vote in Puerto Rico and [asking] his fans to do the same.”

TOMAS COOKMAN

CEO, Industria Works/Nacional Records

Cookman guides a multitiered company that operates record labels (Nacional Records and imprint Casa Nacional), an artist-services platform (Industria Works), a management division and even an industry conference, and he’s excited that Latin artists are finding more audiences worldwide than ever. The pandemic did not keep Cookman from staging his 21-year-old annual Latin Alternative Music Conference as a virtual event that had 10,000 registrants. With a peak participation of 3,133 viewers, the registrants were offered nearly 24 hours of programming, and they responded by collectively watching 39,876 hours of content.

The election in November is important because

“These last few years have been painful on many levels. Getting back to some resemblance of decency is the first of various steps to recovery.”

EMILIO ESTEFAN

Chairman, Estefan Enterprises

Estefan, 67, spanned the musical globe this year as his wife, Gloria Estefan, scored her first entry on the Tropical Albums chart in nearly 13 years with *Brazil305*, an album he wrote and produced. The set debuted at No. 8 in August. The multiple Grammy Award winner also wrote and produced *One World*, the first album in over a quarter century from reggae titans The Wailers. “It was a tremendous responsibility to carry on the great legacy of Bob Marley,” he says. Asked to quantify his lifelong success, Estefan says his 19 Grammys are “one of the amazing professional accomplishments of my career,” before offering other numbers: “one beautiful wife, two incredible children, one amazing grandson.”

Crucial Latin music issue “Breaking new artists and building on an artist’s longevity is a challenge for our industry,” says Estefan, adding that Latin music’s lifeblood depends upon “developing and creating new sounds, new beats that radio formats will support with airplay.”

JUAN DIEGO MEDINA

Founder/CEO, La Industria

La Industria marquee management clients Nicky Jam, Manuel Turizo and ChocQuibTown didn’t let the pandemic stop them from delivering compelling new music. With Medina’s guidance, ChocQuibTown released its sixth studio album, June’s *ChocQuib House*, a set of star-studded collaborations that also celebrates Afro-Latino music. Nicky Jam, meanwhile, got personal with “Desahogo” (featuring Carla Morrison), with lyrical references to his native Colombia, also released in June. “We’ve had to reinvent ourselves day after day,” says Medina. “It’s just a matter of having faith in a world of uncertainty.”

Most exciting Latin music trend “I like that [the dance style of] *perreo* is back. It reminds me of 10 years ago, when I was at the beginning of my career. It excites me to kick it old school every now and then.”

CAMILLE MARIE SOTO MALAVE

Founder/CEO, Glad Empire

Leading Glad Empire, Soto Malave, 38, signed Flow La Movie to a multimillion-dollar distribution/label deal; in

July, its artist Nio Garcia hit No. 4 on Hot Latin Songs with “La Jeepeta” (with Brray, Juanka, Anuel and Myke Towers), driven by graphic lyrics and viral adoption by TikTok users. Glad Empire also distributes Towers’ album *Easy Money Baby*, which the company says has already racked up 1 billion global streams (300 million in the United States). Meanwhile, Glad Empire’s publishing division landed deals with producers D-Note the Beatlionare and RKO, both of whom the company manages. Glad Empire also handles the publishing department for Ozuna’s Aura Music label.

What the social climate means for Latin music

“Artists, like many other normal civilians, are tired of injustice, discrimination and abuse of power, and they are making it known.”

LIVE

ERIC DUARS

CEO, Duars Entertainment

As the coronavirus halted touring, Duars, 39, organized a virtual live concert staged in the empty Coliseo de Puerto Rico in San Juan for his management client Rauw Alejandro. (According to one report, Alejandro’s mother was the only person in the audience.) The one-hour event on May 16, which featured full staging and even pyrotechnics, garnered 1 million views on YouTube in under 24 hours, according to Duars. “In COVID times,” he says, “we learned how to communicate in a different way.” Alejandro’s single “Tattoo” (featuring Camilo) has also reached No. 1 on Latin Airplay.

Crucial Latin music issue “Not touring. If you are not able to have a real connection with your fans, the magic could disappear for some artists.”

PHIL RODRIGUEZ

CEO, Move Concerts

During the pandemic, Move Concerts, one of Latin America’s leading promoters, organized a benefit for families of out-of-work production crews in Colombia; staged a drive-in concert in Puerto Rico with No Limits Entertainment on July 4; and avoided laying off any staff. “We are immensely proud of that,” says Rodriguez, 67. In the months before the lockdown, Move formed a joint venture with Loud and Live, and expanded into Argentina’s urban music scene through a partnership with DAMN!, a Spanish-language YouTube channel covering cannabis and underground hip-hop, along with Mad Productions. Rodriguez has also moved into management with Alejandro Lerner, Tiago PZK and Abel Pintos.

Crucial Latin music issue “Survival mode. The key is how to recalibrate game plans to adapt to the pandemic so we can come out, hopefully, stronger. There are going to be loads of opportunities once this storm passes us by.”

HANS SCHAFFER

Senior vp touring, Live Nation Latin

EMILY SIMONITSCH

Senior vp booking, West Coast, Live Nation

Live Nation had been promoting tours by acts including the reunited Aventura, Alejandro Fernández, Marco Antonio Solís, Los Ángeles Azules, Enrique Iglesias and Ricky Martin, with strong sales for all before the coronavirus shut down touring. “Ana Gabriel was also returning to the U.S. with an overwhelming sales response by her fans,” adds Simonitsch. Schaffer, 38, booked Aventura’s

Songs Of Change

“COMO LA CIGARRA”

Mercedes Sosa (1979)

Argentine writer María Elena Walsh wrote this mellifluous ballad in 1972, but Sosa — one of Latin America’s most revered female voices — made it famous seven years later, reinterpreting Walsh’s words as a resistance anthem for those “disappeared” by the military dictatorship during Argentina’s Dirty War. For Walsh, who lived openly as a lesbian in the face of a homophobic and antifeminist government, it was a credo of survival and transcendence, with the *cigarra* (cicada) symbolizing resilience and defiance against death. Sosa called it a “serenade” for “our homelands, for our values, for our frustrations.”—A.B.



**“Confío en
SoundExchange
como la compañía
que cuida mis
intereses y
protege mi
música
como artista
y creativa.”**

– Cazzu,
Miembro de
SoundExchange
desde 2019



soundexchange

Immortal Tour, which included a four-night gross of \$7.1 million at Los Angeles' Forum in February. He also worked on Romeo Santos' record-breaking show at MetLife Stadium in East Rutherford, N.J., in September 2019 before 85,000 fans. It grossed an eye-popping \$9 million, "an incredible testament to the power of Latin music," he says.

What she's looking forward to after the pandemic
SIMONITSCH "We are planning for our annual Mexican Independence celebration in Las Vegas with Maná, Banda MS, Alejandro Fernández and Los Ángeles Azules to return next year."

PEDRO ZAMORA

President, Zamora Entertainment; president, Promotores Unidos USA
In January, Zamora, 61, became president of Mexican music promoter association Promotores Unidos USA. "We have also put together a group of Mexican music promoters to develop new talent in the Mexican music industry," he says. His own Zamora Entertainment promotion company marked its 30th anniversary this year. Presenting shows by acts such as Anuel, Banda MS and Marco Antonio Solís, he reports that his company has grown as much as 30% in each of the past three years. (Zamora does not report specific revenue.)

What the economic climate means for Latin music
"This has taught everyone to always be prepared. Always hope for the best — but be prepared for the worst. But always have a positive attitude."

▼ **AGENCIES**

BRUNO DEL GRANADO

Agent, Creative Artists Agency
Del Granado, 55, saw overwhelming proof of the global embrace of Latin music last November when Maluma played his first show in Riyadh, Saudi Arabia, during the Diriyah Music Festival, for a crowd of 40,000. "Not one of them spoke Spanish," says del Granado, "but they were singing along to all his songs." Del Granado also represents stars for film and TV projects, and was instrumental in negotiating Maluma's first movie, *Marry Me*, co-starring Jennifer Lopez and Owen Wilson, according to CAA.

Most exciting Latin music trend "The continued evolution of Latin urban music, which keeps pushing boundaries and crossing over to other genres, like Dua Lipa duetting with Bad Bunny and J Balvin. Also, the return of singer-songwriter-driven pop music. That's music to my ears."

ROB MARKUS

Partner, WME

RICHARD LOM

Agent, WME

In February, WME client J Balvin and Shakira (whose move to WME was announced in late summer) stunned the Super Bowl LIV halftime show audience alongside fellow Latin superstars Jennifer Lopez and Bad Bunny in a broadcast that drew 103 million viewers, according to Fox. Despite the lack of touring, WME has landed big deals for its Latin clients including partnerships with Michelob Ultra Pure Gold and Trident Gum for Prince Royce, represented by Lom, 43, and a brand ambassadorship for Nike for Rosalía, says Markus, 52. WME has also partnered Luis Miguel with Uber Eats. "During lockdown," says Markus, "there have been zero

clients for whom we have not been able to secure at least one booking, commercial deal, etc., after they have expressed interest."

Crucial Latin music issue **MARKUS** "Oversaturation. With lowered barriers of entry every week, more music is hitting the market, making it more difficult for new acts to stand out. And with the high level of productivity happening during quarantine, there is sure to be a bottleneck in the coming months. There are too many 'featurings,' leading to an erosion of the real artist."

NIGEL MEIOJAS

Agent, talent, UTA

JEREMY NORKIN

Agent, music, UTA

Meiojas, 38, whose clients include Bad Bunny, Romeo Santos, Diego Boneta and Marina de Tavira, worked with his colleagues to secure a "substantial role" for Bad Bunny in an upcoming Netflix project, according to UTA. He also booked Santos, reunited with Aventura, for the first stream on May 8 of the Bud Light Seltzer Sessions: Your Flavor. Your Show series. Norkin, 39, has signed talents including Colombian rapper Nanpa Básico, Puerto Rican-Cuban artist Mariah and Ángela Aguilar, the daughter of legend Pepe Aguilar. Before the pandemic, Norkin and his team booked a 40-city tour for Colombian trio Monsieur Periné that included stops at Austin City Limits, Bonnaroo and Brazil's Rock in Rio festival.

Most exciting Latin music trend **NORKIN** "The mix of regional Mexican and hip-hop. There are stars who are writing incredible music that fuses the two genres, bridging two seemingly unconnected worlds."

▼ **PUBLISHING**

JULIO BAGUÉ

Vp Latin division, East Coast and Puerto Rico, peermusic

YVONNE DRAZAN

Vp Latin division, West Coast, peermusic

Bagué won his second Latin Grammy Award in 2020, for best folk album for his production work on Luis Enrique and C4 Trio's *Tiempo Al Tiempo*. He also helped Víctor Manuelle break the *Billboard* record for the most top 10 hits on Tropical Airplay, and he brought Manuelle's catalog under the peermusic roof. Drazan directed the production and marketing campaign for Jona Camacho's *Memento* album during the pandemic while achieving a 54% year-over-year increase in synch Hispanic advertising in the United States this year.

What the social climate means for Latin music
BAGUÉ "Whenever there have been social justice issues that are important or economic situations, it always stimulates creativity. You have artists that create songs promoting social justice and saying it in a way that is unique to their time."

NÉSTOR CASONÚ

President, Kobalt Latin America

Named independent publisher of the year at the 2020 ASCAP Latin Music Awards, Kobalt reports seven No. 1s on Hot Latin Songs so far this year, including Karol G and Nicki Minaj's "Tusa" and the newly released "Un Día" by J Balvin, Dua Lipa, Bad Bunny and Tainy. The trend in cross-cultural collaborations is a testament to "the continued growth of Latin urban music taking over worldwide," says Casonú, whose new clients include El Alfa and Bryant Myers and who



UNIVERSAL'S LATIN LEADER LOOKS AHEAD

In 2017, "Despacito," from Luis Fonsi and Daddy Yankee (with a remix featuring Justin Bieber), ushered in a new era of global mainstream hits by Latin artists. Three years later, Universal Music Latin can point to success in the United States and around the world with artists like Bad Bunny, J Balvin, Karol G and Christian Nodal. And non-Latin stars are eager to collaborate and claim chart-toppers with them.

"Everything started with 'Despacito,'" says Jesús López, chairman/CEO of Universal Music Latin America & Iberian Peninsula, whose roster includes 700 artists. "I feel I truly have a seat at the table, with the same plate as my Interscope colleague, for example. And the full backing of [Universal Music Group chairman/CEO] Lucian Grainge, who serves the dinner."

Massive streaming numbers — Balvin notched 1 billion streams the first week of release for his album *Colores* — allowed UMG's Latin music business to grow 25% year to date versus 18% for the market as a whole in 2020, says López.

The company's U.S. Latin labels, which include regional Mexican powerhouses Disa and Fonovisa, now account for 25.34% of the Latin market, according to Nielsen Music/MRC Data, with UMG's total market share at 36.02%.

Streaming also offset revenue losses from live shows canceled due to the coronavirus. "It has been the hardest part," says López, who has a growing business in his company's management/live entertainment division, GTS, which manages Sebastián Yatra and David Bisbal, among others. "Fortunately, we've been very active in the management part," he says, highlighting new sponsorship deals by Yatra and Mercado Libre. Most important, he says, "we haven't had to cut one job."

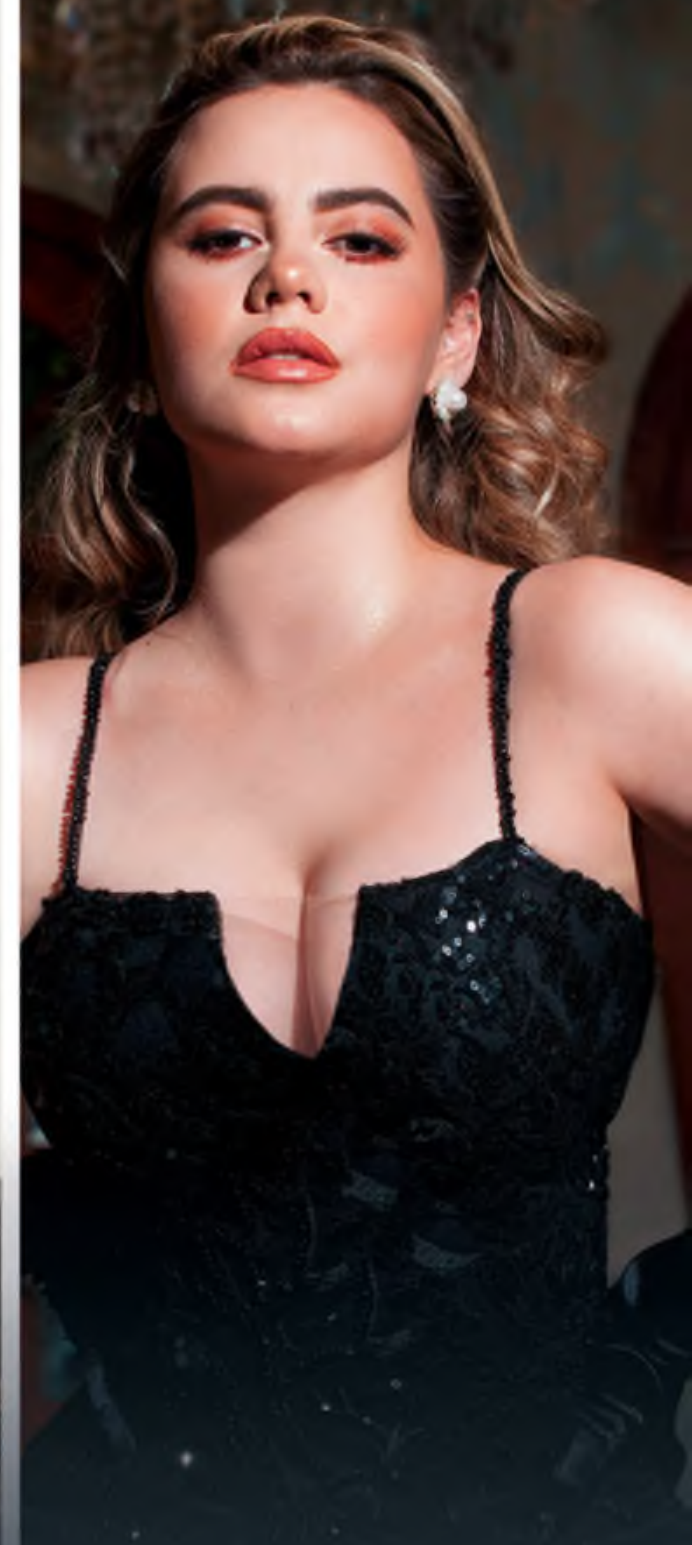
But the real challenge is the future, as the signing of new talent has stalled. "To sign an artist, you have to see them. I'm not averse to one-hit wonders, but we build careers." — L.C.

  
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renegotiated Kobalt's global deal with Ozuna.

What he's looking forward to after the pandemic
"Finally getting on a plane to see my family in Argentina."

DESMOND CHILD

Co-founder/chairman emeritus, Latin Songwriters Hall of Fame

RUDY PÉREZ

Co-founder/chairman, Latin Songwriters Hall of Fame

Both accomplished songwriters and music publishers, Child, 66, and Pérez, 62, are honored here as co-founders of the Latin Songwriters Hall of Fame, which plans to hold its annual induction event, La Musa Awards, on Jan. 14, 2021, at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla. "We've made it possible for songwriters in all genres of Latin music to have a home, where their body of work can be celebrated, honored and preserved forever," says Pérez, who also is president of Spirit Music Miami. Child, who is president of his own publishing, production and management company, Deston Entertainment, adds: "La Musa Awards is now considered to be one of the most respected and coveted awards in the music industry as we honor the lifetime achievements of our honorees."

What he's looking forward to after the pandemic
CHILD "Going out to dinner with my family and friends — even though I know I'll still have to pick up the check."

ALEXANDRA LIOUTIKOFF

President, Latin America and U.S. Latin, Universal Music Publishing Group

Lioutikoff has had a particularly productive 12 months, signing Bad Bunny — one of the top Latin artists of the year — as well as the catalogs from his label, Rimas Entertainment, and NEON16 (the label of hit producer Tainy and executive Lex Borrero). This, in addition to deals with international names like Brazil's Marisa Monte and KondZilla, as well as the Netherlands' Afro Bros, confirms Lioutikoff's appetite for international collaborations. Songwriting and synch camps, organized by Lioutikoff's team, have also yielded placements with FIFA, ESPN and a Target campaign. Most impressive: "For the first time in 15 years, UMPG Latin won ASCAP's Latin publisher of the year award, which was huge for us," says Lioutikoff, whose writers col-

lected songwriter, artist and song of the year honors, a rare feat "we're extremely proud of," she adds.

Most exciting Latin music trend "Global collaborations. It's a trend that has been developing every year, and now in the age of Zoom, it's here to stay. It's only going to get more interesting."

JORGE MEJIA

President/CEO, Sony/ATV Music Publishing, Latin America & U.S. Latin

Sony/ATV is the leading music publisher credited on Maluma's "Hawái," the singer's second Hot Latin Songs No. 1 and the first No. 1 on *Billboard's* Global Excl. U.S. chart. The Colombian star is signed to Sony/ATV, along with the song's producers and co-writers Keitlyn, The Rude Boyz, Edgar Barrera and Juan Camilo Vargas. They're just a few Latin hitmakers represented by Sony/ATV, which also added Myke Towers, C. Tangana and Claudia Brant to its roster this year. Tainy, who has led the Latin Producers chart for 50 weeks, is also a Sony/ATV writer who contributed to the company's recognition as both BMI's and SESAC's Latin publisher of the year. "The Latin music industry is currently at a moment of incredible opportunity, at the top of the charts all over the world, with no sign of slowing down," says Mejia, 47. "Pandemic or not, this is a great moment to be a part of it."

What he's looking forward to after the pandemic
"Sharing with people: whether in live concerts or at events. Also going to the gym and to the movies. Did I mention concerts?"

GUSTAVO MENÉNDEZ

President, Warner Chappell Music, Latin America

Menéndez has been focused on signing and developing new talent including rising stars Lunay, Jhay Cortez and Rauw Alejandro, whose single "Tattoo" (with Camilo) is a global hit that reached No. 1 on Latin Airplay. Menéndez has also recognized the popularity of the new trap movement coming from his home country of Argentina, overseeing the signing of Duki, Trueno, Ca7riel & Paco Amoroso, Ecko and Neo Pistea. "It's arguably the new rock — with socially charged lyrics and unlimited creativity, no boundaries," he says.

What he's looking forward to after the pandemic
"Most of all, I can't wait to travel freely again so I can visit my loved ones and hug them tight."

ELIEZER PONCE

Director of A&R, BMG

Under Ponce, 39, who joined the company a year ago, BMG has solidified its presence in Latin music by signing Paloma Mami (publishing administration) and Lito MC Cassidy (publishing and recording) while expanding the scope of its deals with a first-of-its-kind multimedia partnership with "Despacito" co-writer Erika Ender, which covers publishing administration, recordings, books and documentaries. Ponce's deals have contributed to growing BMG's Latin roster by 44%. That helped the company boost its share of Latin airplay by 125% on the way to 41% revenue growth year over year as Latin continues its crossover into the mainstream, according to the company.

The election in November is important because
"It is the most important election of our lifetime. Its results will have a lasting impact on human rights, the economy and our planet."

PERFORMING RIGHTS ORGANIZATIONS

GABRIELA GONZALEZ

Vp U.S. Latin and Latin America, membership, ASCAP

Not only were the 2020 ASCAP Latin Music Awards presented digitally on all of the PRO's social media feeds in July, Gonzalez, 51, and her team also secured live-performance videos from Latin songwriters for ASCAP's Summer Performance Festival, then booked Latin artists for the virtual version of ASCAP Experience: Home Edition, the organization's annual mentoring event. "As we took our awards, Q&As and other programs to digital platforms," says Gonzalez, "our songwriters and publishers have gained millions of impressions and significantly increased their social media presence."

Crucial Latin music issue "Personal financial challenges brought by the pandemic. We continue to work with other industry groups to lobby Congress for more aid to songwriters and other self-employed music creators."

MATTHEW LIMONES

Manager, artist and label relations, SoundExchange

In April, SoundExchange announced that it had distributed over \$7 billion in royalties to music creators since 2003; for 2020 alone, through the second quarter, the total is nearly \$500 million. For his part, Limones, 34, has ensured that the company's Latin affiliates receive their digital performance royalties from platforms like SiriusXM and iHeartRadio. In the past year, he has secured SoundExchange registration agreements for artists such as Rauw Alejandro, Natanael Cano and Cazzu. "I have also focused on ensuring that Latin indies such as Rich Music and Rimas Entertainment have learned to use our new tools to maximize their recorded-music revenue," he says.

Most exciting Latin music trend "I love seeing some of the biggest mainstream and media hits remixed in Spanish by some of Latin music's biggest stars. Who would have ever thought of the *SpongeBob SquarePants* theme song done by J Balvin or 'Baby Shark' by Luis Fonsi? Crazy."

Songs Of Change

"LA REBELIÓN"

Joe Arroyo (1986)

Cartagena, Colombia, native Arroyo's salsa classic about the pain and resilience of slaves who came to South America from Africa first appeared on his album *Musa Original*. "La Rebelión" — a version of which was originally recorded as "El Mulato" by Robert y Su Banda — takes place in 1600s Cartagena, then South America's largest slave-trading port. It tells the story of a slave who refuses to let a Spanish trader beat his wife and gives voice to the now-iconic chorus: "No le pegue a la negra" ("Don't hit the Black woman"). —A.B.





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From left: Tavarez, Paloma Mami and Gómez.

JOEY MERCADO

Executive director, creative, Latin music, BMI

At BMI's Latin Music Awards, presented online in May, "we welcomed an elite list of 24 first-time winners, including Anuel AA and Brytiago," says Mercado, 50. Last November, Mercado co-curated BMI's Los Producers charity event, in association with Rebeleon Entertainment to benefit the Michael J. Fox Foundation for Parkinson's Research, which raised \$135,000, he says. During the past year Mercado also added BMI's representation of writers and producers including Mala Rodríguez, Jona Camacho, and Mathew and Sebastian Otero, as well as the renegotiation of agreements with DJ Luian and DJ Blass.

What he's looking forward to after the pandemic

"I am planning to ride my motorcycle with friends on a cross-country trip from Florida to California. That will be a nice ride to reflect on life and write about the experience."

CELESTE ZENDEJAS

Associate vp, SESAC

At the Latin Grammy Awards last November, SESAC songwriters earned 16 nominations, says Zendejas. Thanks to Nicky Jam, Christian Nodal and Manuel Turizo, in 2020 SESAC writers have already achieved a milestone 20 No. 1 songs on various *Billboard* charts, she says. SESAC has also welcomed to its membership ranks rising talents such as Paloma Mami, Lenny Tavárez and Mati Gómez in recent months. "Although it has been an incredibly challenging year," says Zendejas, "we continue to garner success."

Most exciting Latin music trend "It's not a trend, because it's here to stay. I am overwhelmingly excited about Latin music's continued global success. Latin music is now mainstream."

STREAMING

JENNIFER D'CUNHA

Global head of Latin music, Apple Music

"I am committed to bringing up-and-coming artists to the attention of Latin music fans around the world," says D'Cunha. To achieve that goal, she says, Apple Music recently launched several new playlists, including Nuevo Nuevo and La Nueva Grasa, "to highlight breaking songs that are bubbling up and might otherwise get overlooked amid music from more established artists," she says. Apple also added two Latino radio shows, J Balvin's *Ma G Radio* on Apple Music 1 and *La Fórmula* with Ángel "El Guru" Vera. "Apple Music Radio has become an important vehicle for Latin artists to connect directly with fans by sharing their stories and talking about their music and influences," says D'Cunha.

Crucial Latin music issue "Latin music will not have reached its full potential until female artists are as recognized and celebrated as their male counterparts. We must do everything we can as an industry to develop, support and nurture women in Latin music."

HENRIQUE FARES LEITE

Head of music industry relations, Latin America, ByteDance

Working for TikTok parent company ByteDance, Fares Leite, 38, introduced "hundreds" of professionals in the Latin music industry to the short-form video app, he says, in an effort to make TikTok "the top promotional

tool for Latin music." It's working: Colombian singer-songwriter Camilo promoted his July remix of Rauw Alejandro's "Tattoo" with a dance challenge, and the remix has been used in 2.8 million TikTok videos.

Meanwhile, up-and-coming Mexican artist Leon Leiden invited his 2 million followers to contribute ideas to his single "Gitana," which has surpassed 7.8 million Spotify plays. Now, says Fares Leite, Latin America is one of TikTok's "most important regions worldwide."

Most exciting Latin music trend "The fusions between genres such as reggaetón, Brazilian funk and trap with other different local music genres such as regional Mexican and *sertanejo* is exciting. This should intensify as older audiences start to consume music through streaming platforms and then influence the charts even more."

ROCÍO GUERRERO

Global head of Latin, Amazon Music

In September, Amazon launched Amazon Music LATIN, a brand that includes over 100 new and revamped playlists, an emerging-artist program, merchandise, videos and multiple catalog programs. Setting itself apart from other streaming services, Amazon Music LATIN will work across other Amazon services "like Twitch and Prime Video," says Guerrero, who assumed the newly created position of global head of Latin music in January. "We can do things 360. It's unparalleled, and it will live within the Amazon.com ecosystem."

Crucial Latin music issue "Streaming has allowed Latin music to rise to the top. We as an industry need to use this moment and momentum to show the world how diverse and beautiful and different Latin music is. It's not one genre."

SANDRA JIMENEZ

Head of music partnerships, Latin America, YouTube/Google Play

AJ "EL KALLEJERO" RAMOS

Artist relations manager, YouTube Music

YouTube Latin America continues to build its subscription business, says Jimenez, driven by high-profile content such as the "astonishing" YouTube Music Nights with Lizzo, recorded at the company's own studio in Rio de Janeiro, and Bad Bunny's Artist Spotlight Stories series. With touring shut down, YouTube has hosted livestreams and special concert events for acts including Rauw Alejandro (14 million-plus views), Ozuna (1.5 million) and Maluma (1.5 million), according to the service.

The election in November is important because **RAMOS** "Change begins with us, and things can get so much worse if we don't vote. This country was built on immigrants. We need to show the power and unity of Black and brown communities."

MARCOS JUÁREZ

Head of Latin music, Pandora

AZUCENA OLVERA

Head of Latin talent, Pandora

Juárez, 41, guided Pandora's launch of Afro-Latino stations that highlight the contributions made to Latin music by the African diaspora in the Americas. The stations, which showcase classic and contemporary music from hundreds of artists and songs from their respective countries, include Afro Colombia, Afro Boricua, Afro Cuba and Afro Quisqueya. Pandora's El Pulso station, which Juárez helped launch in 2018, has had a 244% increase in listenership since January. Olvera, 33, oversaw flagship subscriber events across Pandora and SiriusXM, working to generate exclusive content from

over 150 artists. She also curated eight live subscriber events and one digital subscriber event, and presented Pandora Billionaires plaques — for achieving 1 billion streams — to acts including Romeo Santos, Maná, Faruko, Prince Royce, Ozuna and Bad Bunny.

Most exciting Latin music trend **JUÁREZ** "There is going to be a real renaissance for tropical music. I am excited to see all the innovation coming out of the Caribbean — Puerto Rico, Cuba, the Dominican Republic, Colombia and Panama."

MIA NYGREN

Managing director, Latin America, Spotify

MONICA HERRERA DAMASHEK

Head of U.S. Latin, artist label partnerships North America, Spotify

ROBERTA PATE

Head of artist label partnerships, Latin America, Spotify

Rising Latin artists from Spotify's RADAR program like Trueno, recurring playlist artists like Nicki Nicole and a new podcast by J Balvin, *Made in Medellín*, helped the streaming service achieve 33% year-over-year growth in monthly active users in Latin America, as of the second quarter of 2020, says Nygren. (That compares to 29% worldwide.) As of June 30, the Latin American region accounts for 21% of global subscribers. "Superstars are now coming from all corners of Latin America, even deep down south," she adds. "Smaller artists are charting globally, and it's not just limited to Puerto Rico and Colombia anymore."

Crucial Latin music issue **NYGREN** "How to rethink and reimagine new ways to monetize consumption now that live-performance revenue is down to almost zero."

MEDIA

RAÚL ALARCÓN JR.

Chairman/CEO, Spanish Broadcasting System

ALBERT RODRÍGUEZ

COO, Spanish Broadcasting System

JESÚS SALAS

Executive vp programming, Spanish Broadcasting System

SBS' radio stations already had strong ratings before the pandemic. By late spring, they "skyrocketed," says Alarcón, with the company's flagship New York station, WSKQ (Mega 97.9 FM), ranking No. 1 among all outlets in the tri-state area in key audience demographics, regardless of language, according to Nielsen Audio's May 2020 Portable People Meter survey. SBS also pivoted with its launch of livestream series *Mi Casa Es Tu Casa*, which has featured acts like Maluma, Banda MS and Sebastián Yatra, and in September, Rodríguez inaugurated MegaTV's first Orlando, Fla., station, continuing a pattern of growth for SBS' TV division. "The power, posi-



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RECORD OF THE YEAR

"China" — Anuel AA, Daddy Yankee, Karol G Featuring Ozuna & J Balvin

"Rojo" — J Balvin

ALBUM OF THE YEAR

Oasis — J Balvin & Bad Bunny

Colores — J Balvin

BEST URBAN FUSION/PERFORMANCE

"China" — Anuel AA, Daddy Yankee, Karol G Featuring Ozuna & J Balvin

"Azul" — J Balvin

BEST URBAN SONG

"Rojo" — J Balvin

BEST REGGAETON PERFORMANCE

"Morado" — J Balvin

"Loco Contigo" — Dj Snake & J Balvin Featuring Tyga

BEST URBAN MUSIC ALBUM

Oasis — J Balvin & Bad Bunny

Colores — J Balvin

BEST RAP/HIP HOP SONG

"Medusa" — Anuel AA, J Balvin, Jhay Cortez, Josias De La Cruz, Misael De La Cruz, Sergio Roldan, Elvin Roubert & Nydia Yera, songwriters (Jhay Cortez, Anuel AA & J Balvin)

BEST SHORT FORM MUSIC VIDEO

"Rojo" — J Balvin

tivism and universality of Latin music has been proven yet again," says Alarcón.

Crucial Latin music issue RODRÍGUEZ "Latin music is more popular than country music in the U.S. What it means is that Latin music artists and Hispanics are extremely influential in this country."

TRINITY CÓLÓN

Vp programming, Latin music, SiriusXM

BRYANT PINO

Director of Latin music programming, SiriusXM

Guiding the content of 14 Latin channels playing the genre's core styles as well as offshoots in rock, jazz and more, Cólón pivoted during the coronavirus outbreak to intimate *en casa* sessions with artists, a DJ set from Tito "El Bambino" and Carlos Vives, and a Sofa Session performance from Manuel Medrano. Pino has hosted and created some 30 special programs featuring guests such as Maná and Carlos Vives, including over 10 online sessions. He created *Tu Lucha, Es Mi Lucha* as a platform where artists have taken on topics including racism and discrimination.

Most exciting Latin music trend PINO "Reggaetón and urban Latin music are today's global mainstream music. Major acts are looking to do collaborations with Latin acts."

ADRIAN HARLEY

Head of music label partnerships, Latin America, Facebook

ALVARO DE TORRES ZABALA

Latin America music publishing development manager, Facebook

Harley is responsible for Facebook's and Instagram's relationships with labels throughout Latin America, as well as U.S. Latin labels, and guided the launch of music products in 17 territories including Brazil and Mexico. With tours shut down by the coronavirus, he

supported the creation of sponsored livestreams on Facebook for acts including Reik, Ozuna and Mau y Ricky. Zabala played a role in the social media battle of 2020: globally dominant Facebook vs. ultra-popular upstart TikTok. He worked with music publishers and performing rights organizations throughout Latin America for the Aug. 5 launch of Reels, a TikTok-like feature on Facebook-owned Instagram.

What he's looking forward to after the pandemic

ZABALA "The ability to visit our partners in Miami, Mexico City, Rio de Janeiro, Buenos Aires, Bogotá [Colombia]; to have conversations face-to-face and to regain eye contact; going to live shows; and sharing a drink and a meal."

JESUS LARA

President of radio, Univision

CINDY HILL

Vp content, industry and affiliate relations, Univision

IGNACIO MEYER

Senior vp entertainment and music, Univision

ISMAR SANTA CRUZ

Vp/managing director, radio strategy, Univision

Under Lara, Univision Radio has pivoted from traditional in-person concerts to livestreams. Three million fans tuned in for the original six-week run of Univision's Uforia Hangout sessions. But the biggest coup was Bad Bunny's livestream from a roving vehicle in Manhattan seen by over 10 million. Univision's TV network has played a significant role in Latin music's surge into the mainstream, tailoring segments of specials like Global Citizen's *One World: Together at Home* and the multisponsored *Graduate Together: America Honors the High School Class of 2020* specifically for the Univision audience with Latin talent. The network also presented Premios Juventud, the first live music

awards show during the pandemic, reimagined and produced with under 20% of the venue's production capacity, yet reaching 5.2 million in a four-hour broadcast. "We have remained committed to bringing our audience a much-needed sense of escapism via music and the sense of unity and purpose that music has provided," says Meyer, 43.

The election in November is important because

MEYER "This year for the first time in history Latinos are the largest minority with eligible voters, so we must make sure to make our voices heard."

ENRIQUE SANTOS

Chairman/chief creative officer, iHeartLatino; on-air personality, iHeartRadio

PEDRO JAVIER

Senior vp programming, iHeartLatino

Santos and Javier have led iHeartMedia's deep plunge into Latin music, contributing to the genre's mainstream takeover. "Digitally, Latin artists continuously top the charts worldwide, proving that Latin music is much more than a [temporary] phenomenon," says Santos. A partnership between iHeartRadio and Puerto Rico's UNO Radio Group has given the island's audience access to content and programming such as the iHeartRadio Fiesta Latina in Miami and the iHeartRadio Music Festival in Las Vegas. The company has "prioritized our Spanish-language and Hispanic-focus podcasting offerings," says Santos.

What the social climate means for Latin music

SANTOS "Credible Latino voices this year have stepped up to the mic in a big way. Some have released specific songs addressing these issues, such as Rafa Pabón's 'Sin Aire' ["Without Air"], which directly references social injustices with minorities in the United States."

CISCO SUÁREZ

Executive vp, primetime nonscripted programming and specials, NBCUniversal Telemundo Enterprises

While the coronavirus shut down conventional TV production, Suárez and his team at Telemundo were able to employ "rigorous COVID-19 prevention measures that allowed us to go back to shooting shows like *La Voz* and *Exatlón Estados Unidos*," he says, with the programs returning in July. "We have taken various measures including requiring masks, temperature checks and deep cleaning of our spaces." On Oct. 21, Telemundo will air the Billboard Latin Music Awards live from Miami.

What the social climate means for Latin music "As a community we must stand together and continue pushing our music forward with a theme of inclusivity and tolerance."

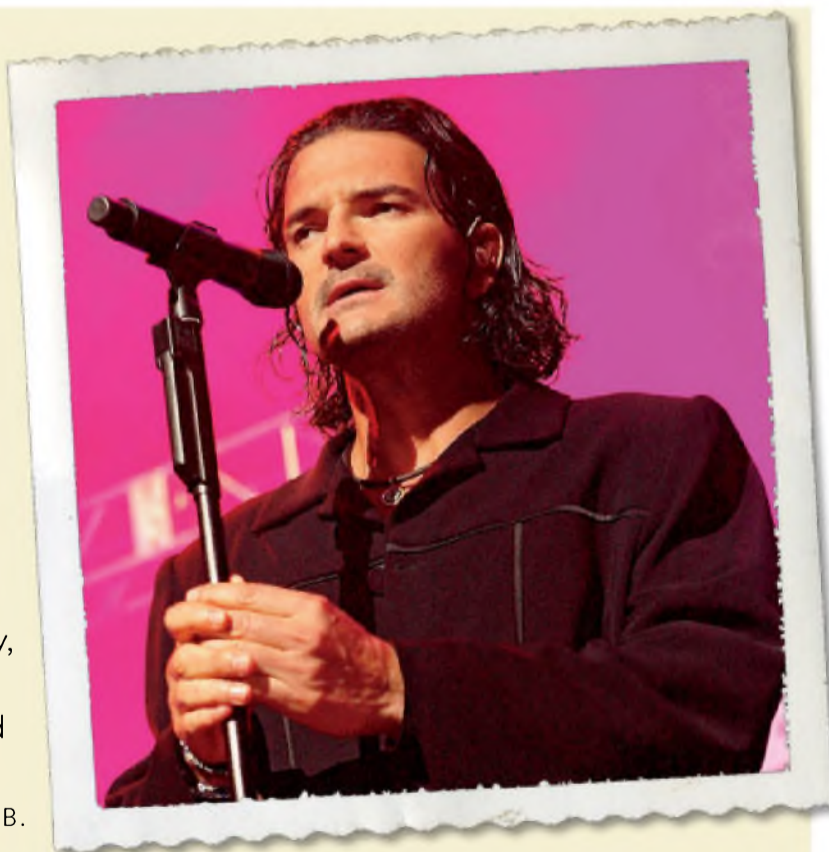
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Songs Of Change

"MOJADO"

Ricardo Arjona
Featuring Intocable (2005)

Guatemalan singer-songwriter Arjona duetted with regional Mexican band Intocable for this track from his album *Adentro* ("Inside"). The song highlights the struggle of illegal immigrants, lending dignity to the titular "wetback" (a term often used as a racial slur) who tearfully leaves his country in search of a better life. The song was released during George W. Bush's presidency, but its lyrics about an undocumented man who "carries a weight that the documented wouldn't carry/Even if obligated" resonate especially strongly in Trump's America. —A.B.



METHODOLOGY *Billboard* power lists are chosen by *Billboard* editors. Nominations for each power list open not less than 120 days in advance of publication. (For our editorial calendar listing publication dates, please email thom.duffy@billboard.com.) The online nomination link is sent to press representatives and/or honorees of companies previously featured on any *Billboard* power list, as well as those who send a request before the nomination period to thom.duffy@billboard.com. Nominations close and lists are locked not less than 90 days before publication. *Billboard's* Latin Power Players for 2020 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors. In addition to nominations, editors weigh the success of each executive's company or affiliated artists as measured by chart, sales and streaming performance. Career trajectory and industry impact are also considered. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music/MRC Data are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album's tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.



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VIRTUAL VIBES

Celebrating its 30th anniversary as the biggest and longest-running gathering for the Latin music industry, **Billboard's Latin Music Week** (Oct. 20-23) is going digital this year. Its star-packed lineup features workshops, performances and revealing panels with top artists and executives — including these highlights

“Artists And The Vote”

BECKY G and LOS TIGRES DEL NORTE



They represent different generations and genres, but the 23-year-old singer and the veteran regional Mexican group are both dedicated to telling immigrants' stories as well as advocating for their voting rights. “I

take the responsibility of being an American and having the right to vote very seriously,” says Becky G, the daughter of Mexican immigrants. “My *abuelitos* went through a lot to get to this country and become citizens so that their children and grandchildren could have a better future.” Adds Los Tigres lead singer Jorge Hernández (pictured): “It is extremely important to represent the Latino community with my vote. Any of us who has the right to vote but does not is continuing the belief that our voices will never be heard.”

“Music, Cars And Movies”

ANUEL AA and JAMIE FOXX



Foxx (pictured) met Anuel two years ago in Miami when the renowned actor visited the Latin trap pioneer on the set of one of his music videos. The two bonded over their shared love of fast cars, reggaetón and film — and now, they're working together to bring to the screen various projects based on Anuel's life, including a documentary and a docuseries. For the first time, they'll speak publicly about that process and the growing opportunities for Latin artists in the film world.

“Cultural Crossings”

ROSALÍA and PHARRELL



Pharrell Williams was an early fan of Rosalía, who has clearly been inspired by him — both are tireless explorers of new musical realms with boundless creative vision. She's a 27-year-old from Spain known for her blend of

hip-hop and flamenco; he's a veteran producer from Virginia Beach, Va., whose career has veered from hip-hop to pop hits. He's received the Fashion Icon award from the Council of Fashion Designers of America and has a deal with Adidas; she's a fashion muse who has her own deal with Nike. In this conversation, they'll discuss their upcoming musical collaboration, as well as how creatives from different cultures, languages and countries find common ground in their work.

“Mind And Music”

J BALVIN and DEEPAK CHOPRA



Meditation “has saved my life,” says Balvin, who began the practice years ago and meditates twice daily. With meditation master Chopra, he has launched *Renew Yourself: Body, Mind & Spirit*, a 21-day meditation

experience in Spanish and English. “My Hispanic audience is actually bigger than my Indian audience,” says Chopra, who visits Latin America annually and whose grandchildren listen to Balvin. “But we had never offered meditation in Spanish. Now, with José [Balvin], we have the right collaborator.” The two will chat — Balvin from his home in Medellín, Colombia, and Chopra from California — about their groundbreaking program and how to use meditation as a tool for fulfillment and mental health.

“The Superstar And The Super Executive”

OZUNA and AFO VERDE



Before signing his new label deal in 2019, Ozuna went through a rite of passage: an Argentine asado dinner at the home of Sony Music Latin Iberia chairman/CEO Verde, where he showed up wearing a Real Madrid soccer T-shirt — despite the fact that his host is a die-hard fan of rival Barcelona. That's just one of many revealing stories the two will recount in this conversation, which will cover everything from demos that



Anuel AA

Ozuna has sent Verde at 3 a.m. (with immediate replies) to Verde's commitment to giving each act on his vast roster equal attention. (“Their success is my biggest accomplishment,” says Verde.) It's a rare glimpse of how artists and executives at the industry's highest level interact and, as Ozuna puts it, become “family.”

“The Sony/ATV Iconic Songwriter Q&A”

NICKY JAM



Nicky Jam was 34 when he landed his first No. 1 on *Billboard's* Hot Latin Songs chart, but what a hit it was: “El Perdón,” a collaboration with Enrique Iglesias, spent 30 weeks in the top spot, making it the third-longest-running chart leader of all time. Since then, Nicky Jam has notched four more No. 1s and 17 total top 10s on the tally. In this chat with *Billboard's* Leila Cobo, he'll discuss his craft and the ingredients behind a hit, including — as he once told *Billboard* — “a sweet, sticky chorus. You hear it once and you can't stop singing it.” He will also speak about his film projects, including his role voicing a black cat in the upcoming *Tom & Jerry*.

LOCAL INSPIRATION, GLOBAL STAGE

In a Latin Music Week high point, 2020 *Billboard* Latin Hall of Fame award winner **CARLOS VIVES** will sit down with the Los Angeles Philharmonic's **GUSTAVO DUDAMEL**

Carlos Vives, the first Colombian artist to truly take his country's traditional rhythms to the world, will be honored at the *Billboard* Latin Music Awards on Oct. 21 for his career of breaking musical boundaries and promoting music education. He has found a kindred spirit in Gustavo Dudamel, the dynamic music and artistic director of the Los Angeles Philharmonic; a product of Venezuela's El Sistema, which gives

children the opportunity to learn an instrument and play in orchestras, the maestro has sparked a revolution of his own by bringing classical music together with jazz, rock, gospel and rap.

“Dudamel has popularized something that's very sophisticated, and I've sophisticated something very popular,” says Vives during the conversation. Dudamel, who has helped replicate El Sistema around the world, calls music “a powerful

agent of change and inclusion” and describes access to arts education as paramount: “When you give a child an instrument, you give him an identity.”

This past year, Vives opened his own music school in Bogotá, Colombia, naming it Río Grande, a nod to the Magdalena River, which has carried musical traditions across Colombia. Students learn not only classical music but also their country's folk music. “We teach them to appreciate

their local music, but also that you can connect your roots with the world,” says Vives.

In Vives' moving conversation with Dudamel, the two emphasize their unified vision: that in a fractured world, music is the tool to break barriers. “Music requires you to work as a team and to listen,” says Dudamel. “When I'm playing music, I may not agree with the person sitting next to me, but together, we can create harmony.” —L.C.



Dudamel (left) and Vives

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OCTOBER 20-23, 2020

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NICKY JAM x LEILA COBO | ANITTA x RYAN TEDDER | BECKY G x LOS TIGRES DEL NORTE | BLACK EYED PEAS

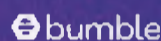
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Kelly Jones, Vice President, Production, 10/1/20

The Players



Radio Hall of Fame chairman Kitchin at the 2019 induction ceremony in New York.

Broadcasting Built The Radio Star

CHAIRMAN KRAIG KITCHIN PREVIEWS THE RADIO HALL OF FAME'S ANNUAL INDUCTION EVENT ON OCT. 29, WHICH COINCIDES WITH THE 100TH ANNIVERSARY OF TERRESTRIAL BROADCASTING

BY PAUL GREIN

RADIO BROADCASTING marks its centennial anniversary this year: On Nov. 2, 1920, Pittsburgh's KDKA aired the first radio news program, which delivered the results of the U.S. presidential election live to over 1,000 listeners. The new medium's power was immediate, and its legacy as a money- and star-making machine has endured.

Each year, the Radio Hall of Fame, which is owned by and housed at the Museum of Broadcast Communications in Chicago, honors those in the U.S. market who have contributed to radio's development. Past inductees include Groucho Marx, President Franklin D. Roosevelt, Garrison Keillor, Casey Kasem, Delilah, Wendy Williams, Bobby Bones and Ryan Seacrest.

This year, in the midst of the coronavirus pandemic, the organization will host its first virtual induction ceremony on

Oct. 29 to honor the 2020 class. The two-hour program will be hosted by WHTZ (Z100) New York personality and 2015 inductee Elvis Duran, and broadcast live on terrestrial radio and streamed on the SiriusXM and iHeartRadio apps.

Like many entertainment industry institutions, the museum has taken a financial hit with the cancellation of the Hall of Fame's annual black-tie event, which is its biggest of the year, according to chairman Kraig Kitchin, 59, and pays the museum's annual "heating and lighting bills."

"There are sponsors of the broadcast and of the published tribute book that are helping us replace the blow to our finances incurred by the absence of an in-person event," says Kitchin, who has been involved as a volunteer and committee member since 2000. In 2014, he took the helm to succeed Bruce DuMont. "We're honored by the support of previous in-

ductees, current inductees, their sponsors and industry supporters [who have been generous with donations]."

Kitchin spoke with *Billboard* about the Hall of Fame's voting process, representation efforts and his own on-air experience: "It's much harder than it looks," he says.

How did you get started in radio?

A long time ago, from 1980 to 1983 in Lansing, Mich., I worked [on-air] at WFMK [99.1 FM]. I stayed with that radio company [Townsquare Media] and became a general manager of one of their radio stations. I [got off] the air. I'm much better helping to organize people who are on the air than I am on the air. That's a real talent that I came to appreciate very early on in my career: how hard it is to put yourself in a 12-by-12 room and entertain people for the next five hours. It's much harder than it looks. I've since been

so blessed to work with literally the most talented group of individuals the radio medium has ever known. When you see people who really do have the gift, you stand back and say, "I'm not worthy."

What are your proudest achievements in your six years as chairman?

I'm very proud of the increased visibility that the Radio Hall of Fame has throughout the radio industry. It shows a respect for the process. We are giving really talented individuals their proper due and recognition. If there's one thing that has happened in my tenure, [it's that] we've seen a strong emergence of relevancy. We have made the voting process very transparent so that everybody understands how democratized the induction process is.

The other way I've had an impact is by recruiting members of the nominating committee and asking them to put

their time, focus and energy into healthy debate and discussion about who were the most deserving nominees.

What does the voting process entail?

We gather hundreds of suggestions during the first eight to 12 weeks of the year from industry members and listeners alike. We have a 25-person nominating committee. Six or seven new individuals join each year and six or seven individuals retire, so there's a continual evolution of new voices, faces and energy. That committee selects 24 nominations, 16 of which are put in front of

worthy individuals [to consider]. If the committee collectively votes 75% or greater for one or more persons, that individual or entity receives induction. This year, Donnie Simpson met that threshold.

The inductee lists have been more diverse in recent years than was previously the case. Has that been intentional?

That's reflective of who the air personalities were in the first 50 or 60 years of our business versus who has been on the air in the last 30 or 35 years. It's important to me to make sure that diversity of voices is properly reflected, which starts with having the right people on the committee.

You mentioned that half a dozen committee members exit each year. Are those difficult conversations?

I lead by example. I removed myself from the nominating committee this year and put myself in "emeritus" status so I could make room for other voices. I had the same conversation with six other committee members this year. Everybody gracefully accepted emeritus status.

Are there areas in which you're looking to grow representation?

I'm very interested in seeing that public radio is more represented in the nominating process. The same is true in Spanish-language presentations and the Christian music format.

Tell us about your own company, Sound Mind.

It has been in business for 12 years. We manage the businesses of a dozen radio personalities and production companies. I don't publicize the relationships, but I work behind the scenes to make sure that the careers of those that I work with and manage are highlighted.

Can you give us any names?

I am blessed to manage the businesses around programs for some of the most talented and wide-ranging group of individuals the radio medium has ever known. My longtime associations include Rush Limbaugh, Delilah, Jim Rome and George Noory. I work in Spanish-language radio as well with Alberto Sardiñas, who is a popular on-air personality at Univision [in Miami], and the producers working at The Mix Group and ReelWorld.

Would you say that your work with the Radio Hall of Fame is a way of giving back to the radio industry?

Oh, absolutely. That's an important thing to do. If you don't give back to an industry that's 100 years old, you're not going to make sure that it survives the next 100. **B**

"I removed myself from the nominating committee this year [to] make room for other voices. I lead by example."

—KITCHIN

a radio industry panel for a vote by confidential ballot, with four inductees chosen from the group of 16. The remaining eight of the 24 nominees are voted upon by the listening public, with the top two nominees receiving a nominating committee vote. The nominating committee reconvenes to review the voting results and casts their votes among the same eight nominees, two of which have already earned a vote by receiving the greatest number of listening public votes. The same committee then reviews any other candidates for induction before concluding their duties.

Who sits on the panel?

There are about 600 people on our radio industry panel who are representative of a very large cross-section of professionals across every format, whether they're playing top 40, country music, Spanish-language presentations or spoken word, which includes all-news, news/talk, public radio and sports talk. The nominating committee then picks four nominees in the music format and four nominees in spoken word who are voted on by the public. Each year we receive close to 600,000 votes, and the outcome of that popular vote counts as one vote on the committee.

Then what?

After the industry and listeners cast their votes, the nominating committee comes together and asks if there are any other

The Radio Hall Of Fame's Class Of 2020

THIS YEAR'S SEVEN INDUCTEES SPAN BOTH ON-AIR TALENT AND RADIO PROGRAMS, BRINGING THE TOTAL NUMBER OF HALL OF FAMERS TO 259



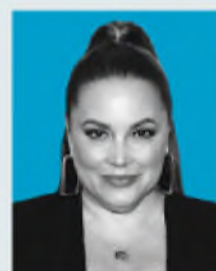
MARK & BRIAN

Mark Thompson, 64, and Brian Phelps, 61, were longtime morning hosts at KLOS (95.5) Los Angeles. At its peak, *The Mark & Brian Show* was syndicated to 21 other markets in the western United States. Presenter: Donny Osmond



COKIE ROBERTS

Roberts, who died in 2019 at age 75, was a political reporter and analyst for National Public Radio and ABC News. Her parents, Hale and Lindy Boggs, served in the U.S. House of Representatives for a combined 44 years. Acceptor: Rebecca Roberts, daughter



ANGIE MARTINEZ

Martinez, 49, is a radio/TV personality, rapper, actress and *New York Times* best-selling author. Her 20-plus-year tenure at hip-hop stations WQHT (Hot 97) and WWPR (Power 105.1) gave her the nickname "the Voice of New York." Presenter: Salaam Remi



THE BREAKFAST CLUB

Hosted by DJ Envy, 43; Angela Yee, 44; and Charlamagne Tha God, 42, the R&B/hip-hop program is dubbed "the world's most dangerous" morning show. The New York-based program airs in over 90 U.S. radio markets and is also televised by REVOLT. Presenter: Ray J



SWAY CALLOWAY

The Oakland, Calif., native, 49, hosts *Sway in the Morning* on SiriusXM channel Shade 45 and MTV's *TRLAM*. Sway was also the co-host of the nationally syndicated *The Wake Up Show* as half of the duo Sway & King Tech. Presenter: King Tech



GLENN BECK

Beck, 56, is a conservative political commentator and radio/TV host and producer, whose talk show *The Glenn Beck Program* is syndicated on Premiere Radio Networks. Beck also founded news network TheBlaze. Presenter: Dom Theodore



DONNIE SIMPSON

Simpson, 66, began his DJ career at Detroit's WJLB, before relocating to Washington, D.C., where he hosted *The Donnie Simpson Show* at WPGC-FM, WKYS and WMMJ, as well as BET's *Video Soul* and TV One's *Donnie After Dark*. Presenter: Smokey Robinson

LEGAL NOTICE

SUMMARY NOTICE OF PROPOSED SETTLEMENT OF CLASS ACTION

To all persons who have received foreign streaming royalties from Sony Music Entertainment (“SME”) that were not calculated “at source,” you could get compensation from a class action settlement.

*A United States District Court authorized this Summary Notice.
It is not a solicitation from a lawyer.*

A settlement has been reached in a class action lawsuit over how SME calculated royalties for Class Members on the foreign streaming of sound recordings subject to agreements with those Class Members. The settlement is not an admission of wrongdoing.

This is only a summary of the Notice. The Notice and Claim Form will be provided to your last known email or physical address. If you did not receive a copy of the Notice and the Claim Form, please visit www.foreignstreamsettlement.com, call toll-free 1-888-921-0722, or send an email to info@foreignstreamsettlement.com to obtain copies.

Judge Louis L. Stanton, United States District Court, Southern District of New York, is overseeing this case. The case is known as *The Rick Nelson Company, LLC v. Sony Music Entertainment*, 18-cv-08791 (LLS).

Who is Affected by this Class Action?

You are a Class Member if you are a party to a Class Contract (defined in the Stipulation and Agreement of Settlement (“Stipulation”) and summarized below).

“Class Contract” means a contract (i) to which SME, or any entity of which SME is a member or partner and on behalf of which SME pays or credits royalties, is a party; (ii) that provides for exploitation of audio or audiovisual recordings, the copyrights in which SME owns and/or controls; and (iii) in connection with which SME paid or credited any royalties for foreign streams calculated on a basis other than at-source revenue during the period from September 25, 2012, through June 30, 2019, or any portion thereof.

What Can Class Members Get From the Proposed Settlement?

1. Past Settlement Relief. Certain Class Members who submit a valid Claim Form will get a pro rata share of \$12.7 million in settlement funds, based on the total royalty amounts credited or paid to such Class Members for foreign streams attributable to their Class Contracts from July 1, 2015, through June 30, 2019. The formula for making this allocation is described in the Notice.

2. Prospective Settlement Relief. For Class Members who qualify, SME will add an additional royalty for Subject Recordings (as that term is defined in the Stipulation) equal to 36% of the royalty paid or credited to the Class Member for foreign streaming of such Subject Recordings as of June 30, 2019. While you do not have to submit a claim form to qualify for the Prospective Settlement Relief if you are a Class Member, the additional royalty will be credited sooner if you submit a claim (you will receive the same amount either way).

How Do You Receive a Benefit?

You must submit a Claim Form by **November 30, 2020** to receive Past Settlement Relief and to receive Prospective Settlement Relief sooner. Instructions on how to qualify and submit a Claim Form are available in the Notice and posted at the settlement website www.foreignstreamsettlement.com. You also can obtain these instructions by calling toll-free 1-888-921-0722, or sending an email to info@foreignstreamsettlement.com.

What Are Your Other Options?

If you are a Class Member and you don’t want to receive a payment as described above and don’t want to be legally bound by the settlement, you must exclude yourself by **November 30, 2020**, or you won’t be able to sue, or continue to sue, SME about the legal claims in this case. If you exclude yourself, you can’t receive a payment or credit, or any additional royalty, under the settlement. If you remain a Class Member, you may object to the settlement by **November 30, 2020**. The Notice describes how to exclude yourself or object.

The Court will hold a hearing in this case on **May 25, 2021**, to consider whether to approve the settlement. The Court will also consider Class Counsel’s motion for attorneys’ fees and expenses and service awards to the Class Representative. You may appear at the hearing, but you don’t have to.

www.foreignstreamsettlement.com

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Aretha Franklin's World's Best Kept Secret...

A live rare rehearsal tape, never heard before, featuring the Queen of Soul, Aretha Franklin & Van McCoy duet entitled, “I Was Made for You, You Were Made for Me.” McCoy, who gave the world the hit tune, “The Hustle,” recorded this tape 42 years ago at his NJ mansion.

This is a must have for any 70’s music collection.

As a package deal, the highest bidder will receive:

- an email from Aretha Franklin referencing this live recording
- the original MEMOREX cassette tape
- a professionally-recorded transfer of the song on CD
- and the 1979 Atlantic Records recording of this song.

The seven (7) Figure bidding offer was set by Aretha Franklin herself. It’s very important to note that no quality was lost during restoration transfer from the MEMOREX MRX3 Oxide 90-minute cassette tape to CD.

To learn more about the **silent auction** and to hear a 29-second snippet of the studio recorded version, visit: www.fieldrecordsoundbite.com

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No. 1

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From left: McCoy, 24kGoldn and Rosen photographed by Sami Drasin on Sept. 25 in Los Angeles.

24kGoldn

With "Mood," the artist taps into the growing trend of guitar-driven hip-hop

One day while attending the University of Southern California on an academic scholarship, 24kGoldn interrupted his professor during class to announce that he was leaving the school. A year later, the 19-year-old San Francisco native has no regrets, especially after his breakout hit, "Mood," featuring iann dior and released in July, hit the Billboard Hot 100's top five.

After reading a story on *DJBooth* in May 2018 about how critics unfairly dismiss SoundCloud rappers, 24kGoldn

decided to contact the story's writer on Twitter, offering to send his own music for consideration. The writer listened and soon after praised him in a *DJBooth* post that caught the eye of hip-hop producer D.A. Doman, who then reached out to 24kGoldn and asked to hear more. 24kGoldn sent "Valentino," which Doman immediately played for veteran music executive and RECORDS CEO Barry Weiss. The label head was eager to sign the young rapper. "Barry called me on a Saturday and was trying to have me signed

by Sunday," remembers 24kGoldn.

He signed a recording contract with RECORDS/Columbia Records in 2018 and released the trap-laden "Valentino" as his major-label debut. "He's a great writer, plus a great personality: Post Malone meets Will Smith," says Weiss. "He can do it all." 24kGoldn's versatility is most evident on "Mood," which became a TikTok behemoth thanks to the rapper's 2.9 million followers on the app. By August, "Mood" had raked in 15.1 million U.S. streams, 2.2 million radio audience

impressions and 4,000 downloads sold, according to Nielsen Music/MRC Data. It has topped the Hot Rock & Alternative Songs chart for six consecutive weeks.

"When it came out, playlisting was great, but also, the skip rate was very low ... everybody loved the song," says co-manager Chioke "Stretch" McCoy. Adds co-manager Austin Rosen: "It's hitting on all cylinders. It's streaming, TikToking, and the radio is working. Everything is checking the box as a smash."

—CARL LAMARRE



*Virtuoso
Innovator
Icon*

EDDIE VAN HALEN

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