

2022 LATIN POWER PLAYERS

SEPTEMBER 17, 2022 • BILLBOARD.COM

billboard



GRUPO FIRME

**From Quinceañeras
To Stadiums**

AFO VERDE

**Latin Executive
Of The Year**

MALUMA, THE MOGUL

**HOW HE WENT FROM
SELLING SANDWICHES TO
RUNNING AN EMPIRE**

2022 LATIN POWER PLAYERS

SEPTEMBER 17, 2022 • BILLBOARD.COM

billboard



MALUMA, THE MOGUL

**Inside His
Growing Empire**

AFO VERDE
**Latin Executive
Of The Year**

GRUPO FIRME

THE MEXICAN JUGGERNAUT

THAT SHOT FROM QUINCEAÑERAS

TO STADIUMS

From left: José "Fito" Rubio,
Joaquín Ruíz, Abraham Hernández,
Eduin Caz, Jhonny Caz,
Dylan Camacho and
Christian Gutiérrez of Grupo Firme.

Loud ^{And} Live

**CONGRATULATES OUR
2022 BILLBOARD LATIN POWER PLAYER**



NELSON ALBAREDA

CEO | Loud And Live
2022 Billboard Latin Power Player

Loud ^{And} Live

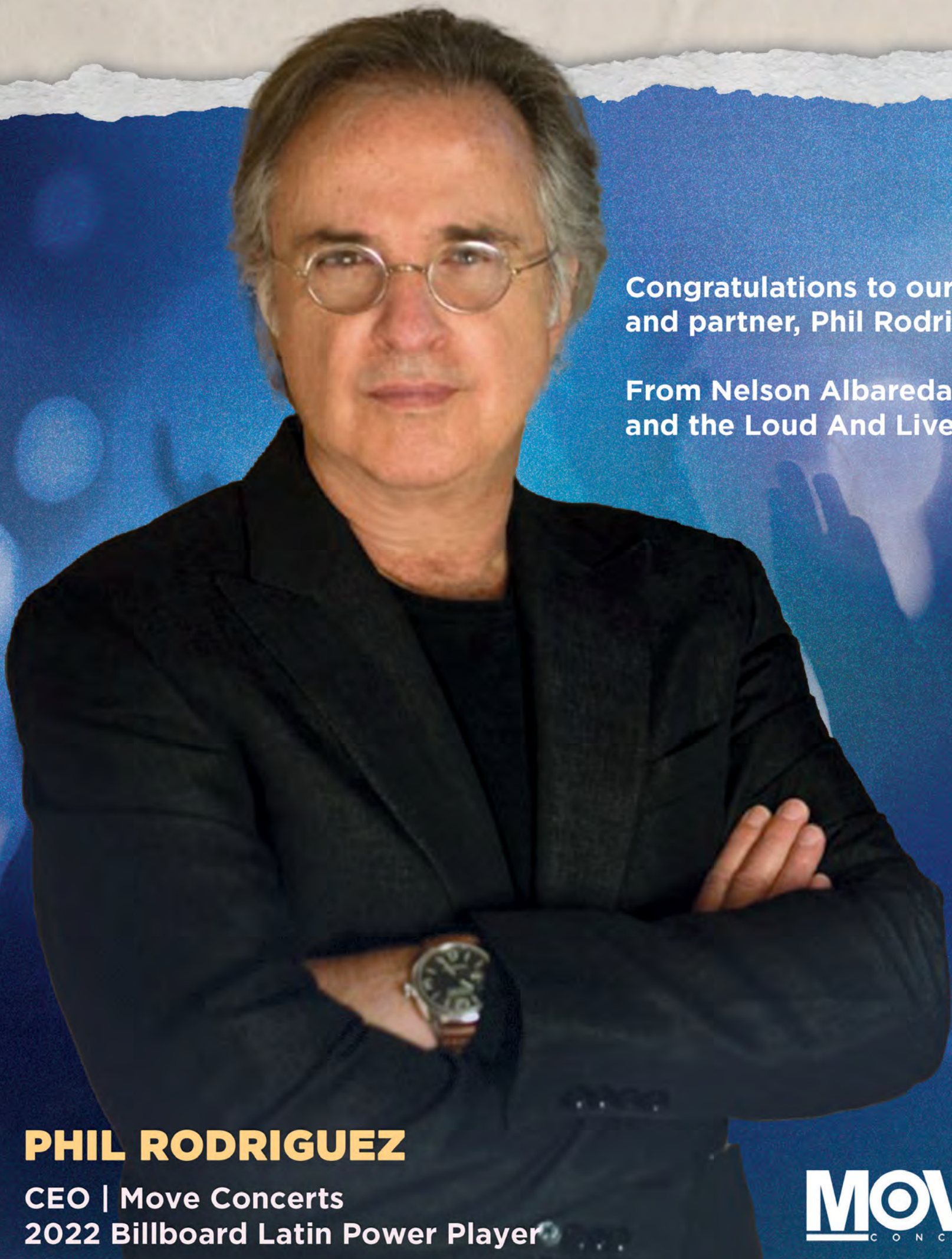
**CONGRATULATES
OUR PARTNERS**

20 **billboard** 22 LATIN POWER PLAYERS

ADRIAN HARLEY • AFO VERDE • AJ RAMOS • ALBERT RODRIGUEZ
ALEJANDRO DUQUE • ALEX GALLARDO • ALEX MIZRAHI
ALEXANDRA LIOUTIKOFF • ALI ALARCON • ANDRES LOPEZ QUIROGA
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FRANKLIN RAMIREZ • GUSTAVO LOPEZ • HORACIO RODRIGUEZ
IGNACIO MEYER • ISMAR SANTA CRUZ • JESUS LARA • JESUS LOPEZ
JESUS SALAS • JIMMY HUMLIDE • JORGE FERRADES • JORGE JUAREZ
JORGE MEJIA • JOSH MENDEZ • JUAN DIEGO MEDINA VELEZ
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POLO MOLINA • RICHARD LOM • ROBERTO ANDRADE DIRAK
RODRIGO NIETO • RUBEN ABRAHAM • SALOMON PALACIOS III
TOMAS COOKMAN • TRINITY COLON • WALTER KOLM

Loud ^{And} Live

CONGRATULATES PHIL RODRIGUEZ



Congratulations to our mentor
and partner, Phil Rodriguez.

From Nelson Albareda,
and the Loud And Live Familia.

PHIL RODRIGUEZ

CEO | Move Concerts
2022 Billboard Latin Power Player

MOVE
CONCERTS

Loud *And* Live

CONGRATULATES OUR POWERHOUSE LEADERS



EDGAR MARTINEZ

SVP, Entertainment | Loud And Live
2022 Billboard Latin Power Player



CLAUDIA ARCAY

SVP, Entertainment | Loud And Live
Billboard Top Business Manager

CAMILO



DE ADETRO PA AFUERA TOUR

- 08.27.22 NEW YORK
- 09.10.22 MIAMI
- 09.17.22 FT MYERS
- 09.18.22 ORLANDO
- 09.21.22 HIDALGO
- 09.22.22 HOUSTON
- 09.24.22 DALLAS
- 09.30.22 EL PASO
- 10.02.22 SAN DIEGO
- 10.14.22 LOS ANGELES
- 10.15.22 SACRAMENTO
- 10.16.22 SAN JOSE
- 10.22.22 LAREDO
- 10.23.22 SAN ANTONIO
- 10.28.22 CHICAGO
- 10.30.22 BOSTON
- 11.04.22 WASHINGTON D.C.
- 11.06.22 ATLANTA
- 11.12.22 SAN JUAN
- 11.26.22 BOGOTÁ
- 12.02.22 MEDELLÍN
- 12.03.22 BARRANQUILLA

Camilo, Jorge "PEPO" Ferradas, La Tribu and The FPM Entertainment Team, thank you for being a part of the Loud And Live Familia.

Congratulations on the successful kick-off of the De Adentro Pa Afuera Tour!

Loud And Live

CARLOS VIVES

DESPUÉS DE TODO VIVES

- 09.08.22 MONTREAL
- 09.09.22 TORONTO
- 09.11.22 CHICAGO
- 09.16.22 WASHINGTON D.C.
- 09.17.22 NEWARK
- 09.18.22 BOSTON
- 09.21.22 SEATTLE
- 09.23.22 SAN JOSE
- 09.24.22 LOS ANGELES
- 10.01.22 HOUSTON
- 10.02.22 DALLAS
- 10.07.22 SALT LAKE CITY
- 10.09.22 DENVER
- 10.15.22 SAN JUAN
- 10.21.22 BOGOTÁ
- 10.22.22 BOGOTÁ



Carlos, Claudia Elena, Walter Kolm, and #TeamVives, thank you for being a part of the Loud And Live Familia.

Congratulations on the success of the Después De Todo Vives Tour!

Loud And Live

SILVESTRE DANGOND



Silvestre, Carlos Bloom, and the entire Music Dreams team, thank you for being a part of the Loud And Live Familia.

¡Siempre Hay Cariño!

SILVESTRE DANGOND

2022 TOUR

- 07.21.22 ORLANDO
- 07.22.22 ORLANDO
- 07.23.22 NEW YORK
- 07.24.22 BOSTON
- 07.28.22 WASHINGTON D.C.
- 07.29.22 ATLANTA
- 07.30.22 CHICAGO
- 10.13.22 SEATTLE
- 10.14.22 SALT LAKE CITY
- 10.20.22 DALLAS
- 10.21.22 LOS ANGELES
- 10.23.22 HOUSTON
- 10.28.22 MIAMI
- 10.29.22 ORLANDO

Loud *And Live*

SERVANDO Y FLORENTINO

EN TU CIUDAD WORLD TOUR 2022

09.09.22 SAN JUAN
09.10.22 MIAMI
09.11.22 MIAMI
09.14.22 ORLANDO
09.15.22 ORLANDO
09.17.22 NEW YORK
09.18.22 CHICAGO
09.22.22 DALLAS
09.24.22 HOUSTON
09.25.22 LOS ANGELES
09.29.22 WASHINGTON D.C.
09.30.22 BOSTON



Servando, Florentino, Oswaldo Ponte, and the entire OPJR Group, thank you for being a part of the Loud And Live Familia.

Congratulations on the success of the En Tu Ciudad World Tour 2022!

Loud *And* Live

PRINCE ROYCE



Prince Royce, Walter Kolm, and Gaby Herrera, thank you for being a part of the Loud And Live Familia.

Congratulations on the successful kick-off of the Classic Tour!

PRINCE ROYCE CLASSIC TOUR

09.16.22 MIAMI
09.17.22 ORLANDO
09.18.22 ATLANTA
09.22.22 DALLAS
09.23.22 HOUSTON
09.25.22 CHICAGO
09.30.22 NEW YORK
10.01.22 NEW YORK
10.02.22 WASHINGTON D.C.
10.05.22 SEATTLE
10.07.22 LOS ANGELES
10.08.22 SAN JOSE

Loud & Live

FITO PÁEZ

TOUR EL AMOR 30 AÑOS DESPUÉS DEL AMOR

10.06.22 ORLANDO
10.08.22 MIAMI
10.09.22 NEW YORK



Fito and Daniel Grinbank, thank you for
being a part of the Loud And Live Familia.

Loud And Live

TIAGO PZK



MOVE
CONCERTS

PORTALES TOUR

11.25.22 MIAMI
11.27.22 NEW YORK
11.29.22 LOS ANGELES

Tiago, Phil Rodriguez, Sebastian Carlomagno and the entire Move Concerts team, thank you for being a part of the Loud And Live Familia.

We look forward to the success of the Portales Tour!

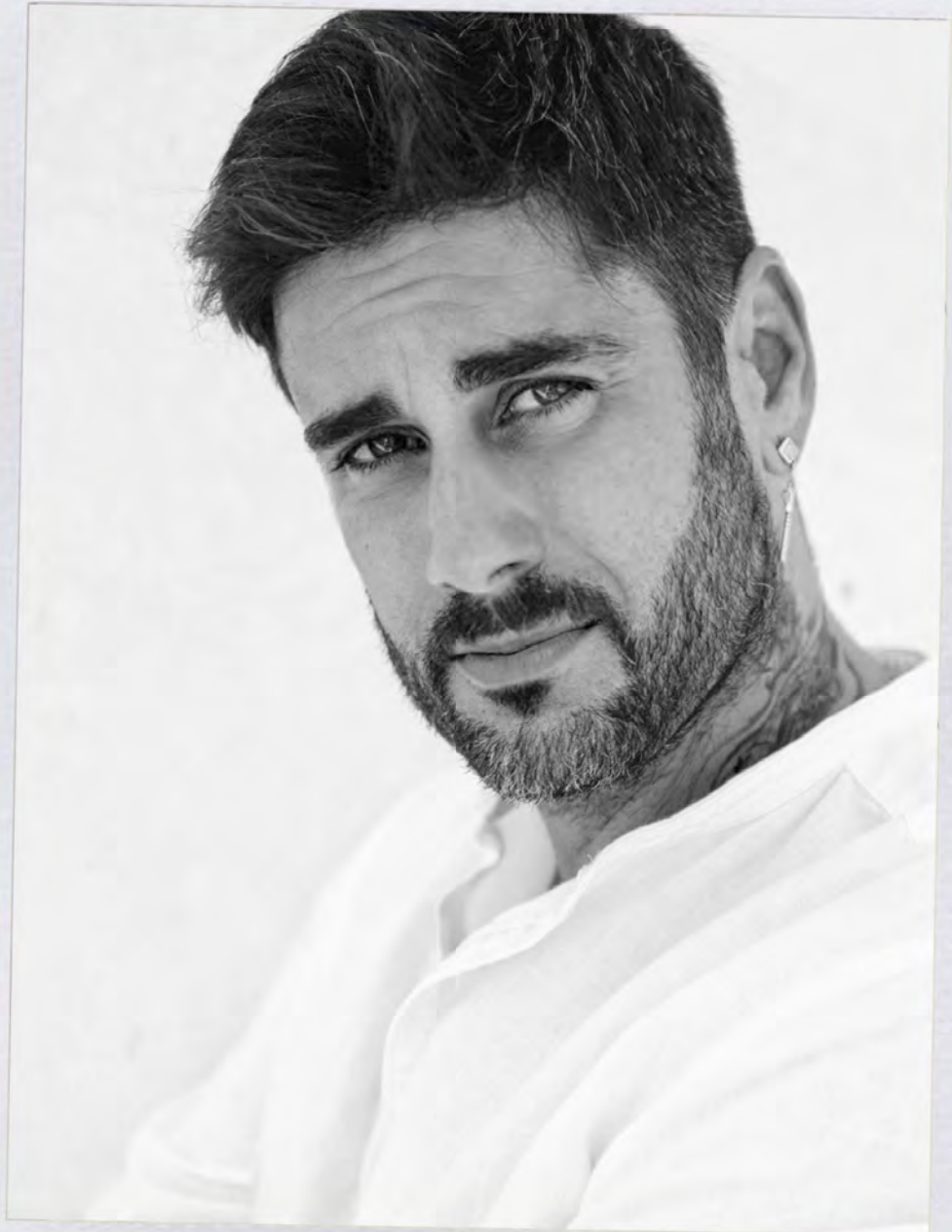
Loud And Live

MELENDI

MELENDI

♥ Likes y Cicatrices ✕

02.24.23 CHICAGO
02.25.23 ORLANDO
02.26.23 MIAMI
03.03.23 DALLAS
03.04.23 HOUSTON
03.05.23 LOS ANGELES
03.11.23 NEW YORK



Melendi, Chris Riff and the entire Riff Music team, thank you for being a part of the Loud And Live Familia.

We look forward to the success of the Likes y Cicatrices Tour!

Loud And Live



ARJONA BLANCO Y NEGRO TOUR 2022



CONGRATULATIONS

ON THE SUCCESS OF THE
BLANCO Y NEGRO TOUR 2022

23 SOLD OUT SHOWS

THROUGHOUT THE UNITED STATES, CANADA,
PUERTO RICO, AND LATIN AMERICA



RICARDO ARJONA

2023 TOUR
COMING SOON

SAN DIEGO
UNCASVILLE
LOS ANGELES
CHICAGO
SAN FRANCISCO
SAN JUAN
PORTLAND
HOUSTON
DALLAS
KANSAS CITY
READING
TAMPA
ONTARIO
SEATTLE
NASHVILLE
WASHINGTON D.C.
NEW YORK
GLENDALE
ORLANDO
AUSTIN
RALEIGH
BOSTON
MIAMI
MINNEAPOLIS
FORT LAUDERDALE
INDIANAPOLIS



Ricardo, Alejandra Gutierrez, Javier Rolo, and the entire Mundo Arjona and Metamorfosis team, thank you for being a part of the Loud And Live Familia.

Loud And Live

JUAN LUIS GUERRA



¡GRACIAS!

Juan Luis, Amarilys German, and the entire 4.40 team, for being a part of the Loud And Live Familia.

CONGRATULATIONS ON THE SUCCESS OF THE

Entre Mar y Palmeras

2022 Tour

8 CITIES

US • PUERTO RICO

2023 TOUR
COMING SOON

Loud ^{And} Live

GILBERTO SANTA ROSA

¡GRACIAS!

Gilberto, Rafo Muñiz,
Gilberto Joel, Edumil, and
the entire ProLat team, for
being a part of the
Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

Caminalo

2022 TOUR

14 CITIES

US • PUERTO RICO • LATIN AMERICA

2023 TOUR
COMING SOON

Loud And Live



RICARDO MONTANER



Ricardo, Jose Sanchez, and the entire Montaner Team, thank you for being a part of the Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

Tour
MONTANER 2022

13 CITIES
UNITED STATES

2023 TOUR
COMING SOON

PUERTO RICO
MIAMI
ORLANDO
TAMPA
CHICAGO
HOUSTON
DALLAS
NEW YORK
BOSTON
WASHINGTON D.C.
LOS ANGELES
SALT LAKE CITY
SEATTLE
TORONTO
MONTREAL

Loud And Live

RUBÉN BLADES

¡GRACIAS!

Rubén and Daniel Aisemberg,
thank you for being a part of
the Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

SALSWING TOUR!

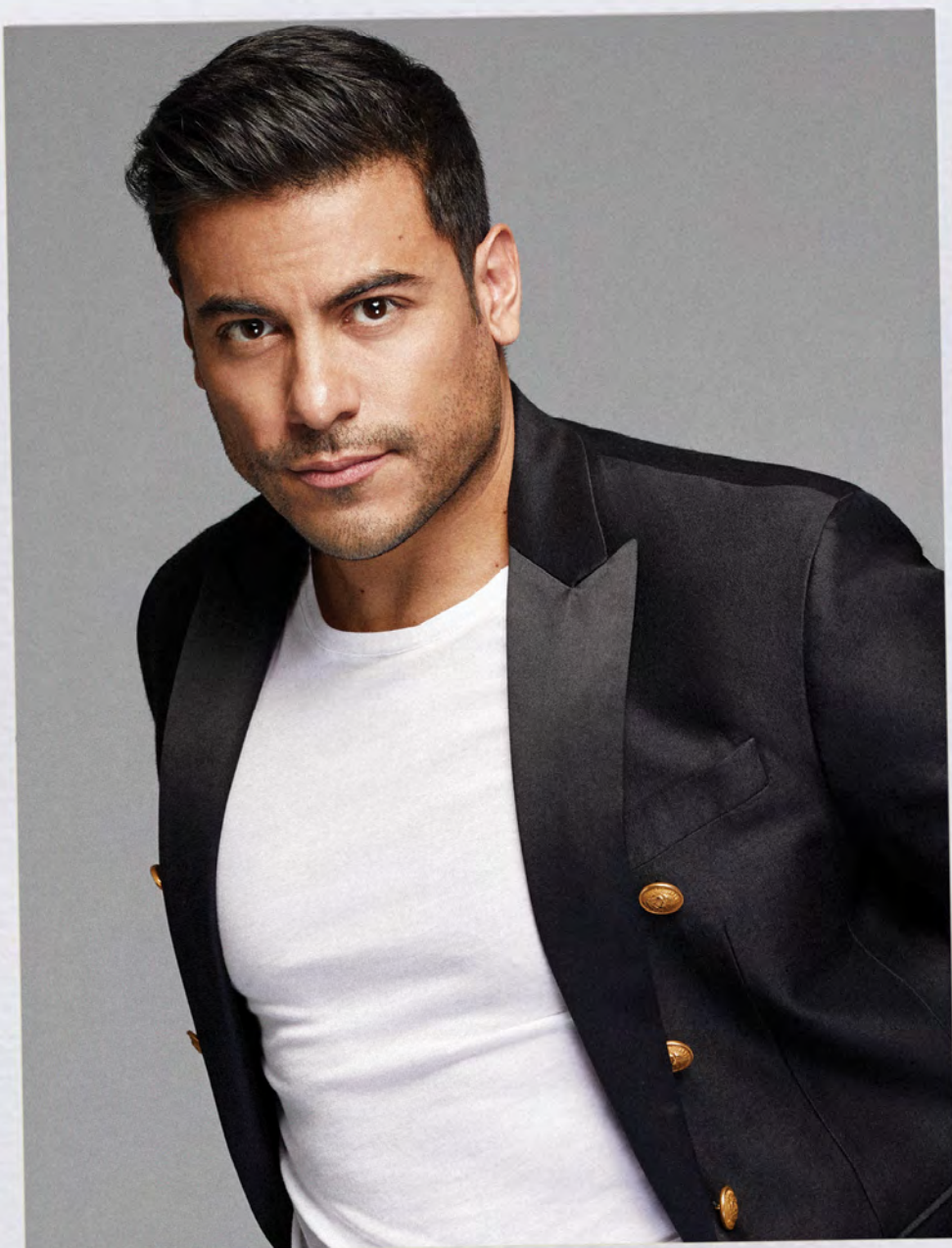
9 CITIES
US • PUERTO RICO

2023 TOUR
COMING SOON



Loud And Live

CARLOS RIVERA



Carlos, Jorge Juarez, David West and the entire Westwood Entertainment team, thank you for being a part of the Loud And Live Familia.

2023 TOUR COMING SOON

EL PASO
HIDALGO
SAN DIEGO
LOS ANGELES
CHICAGO
MIAMI
NEW YORK
SAN JOSE
HOUSTON
DALLAS
SAN ANTONIO
BAKERSFIELD
PHOENIX
SACRAMENTO
SEATTLE
ATLANTA
BOSTON
FRESNO
ORLANDO
WASHINGTON D.C.
DENVER
LAS VEGAS
CHARLOTTE

Loud And Live

GREEICY & MIKE BAHÍA

2023 TOUR
COMING SOON

NEW YORK
WASHINGTON D.C.
MIAMI
ORLANDO
CHICAGO
DALLAS
HOUSTON
LOS ANGELES



Greeicy, Mike Bahía, Juan Guillermo Ballesteros, and the entire Business Manager JB team, thank you for being a part of the Loud And Live Familia.

Loud And Live

CAMILA Y SIN BANDERA



¡GRACIAS!

Mario, Pablo, Noel, Leonel, Jorge Juarez, David West and the entire Westwood Entertainment team, for being a part of the Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

4 LatiDos
TOUR

5 CITIES
UNITED STATES

Loud *And* Live

REIK

¡GRACIAS!

Jesús, Julio, Bibi,
Jorge Juarez, David West,
and the entire
Westwood Entertainment
team, for being a part of
the Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

ENCAIIBIO

USA TOUR 2022

23 CITIES



Loud And Live

DANIEL HABIF



¡GRACIAS!

Daniel, Cesar Pulido,
Abraham Pulido,
Fernando De Vita and the
entire Alegria Team for
being a part of the
Loud And Live Familia.

CONGRATULATIONS ON THE
SUCCESS OF THE

R U G E

WORLD TOUR 2022

22 CITIES

Loud And Live

FARRUKO

¡GRACIAS!

Farruko, Franklin Martinez, Oscar Paniagua, Richard Lom, and the entire Carbon Fiber team, thank you for being a part of the Loud And Live Familia.

CONGRATULATIONS ON THE SUCCESS OF THE

**FARRUKO
LA167
TOUR**

12 CITIES
US • PUERTO RICO



Loud And Live

ROBERTO CARLOS



MOVE
CONCERTS

OBRIGADO!

Roberto Carlos, Dody Sirena,
Phil Rodriguez,
Andres Guanipa, and the
entire DC Set and
Move Concerts team for
being a part of the
Loud And Live Familia.

CONGRATULATIONS ON
THE SUCCESS OF THE

ROBERTO CARLOS

USA & CANADA TOUR 2022

12 CITIES

Loud And Live

Loud *And* Live

ALEX SENSATION ANDY RIVERA **ARTHUR HANLON**
BEATRIZ LUENGO **BOZA** CACHAO MAMBO ALL STARS
CAIFANES CAMILA **CAMILO** CARLOS RIVERA
CARLOS VIVES CAZZU **CELIA CRUZ ALL STARS**
CHITÃOZINHO & XORORÓ **DALEX** DANIEL HABIB
DIEGO EL CIGALA DYANGO **EDDIE SANTIAGO**
ELVIS CRESPO **EL CHACAL** EL MICHA **EL GRAN COMBO**
EVALUNA MONTANER **FRANCO DE VITA** FARRUKO
FITO PÁEZ GILBERTO SANTA ROSA **GOYO** GREEICY
GUAYANAA J BALVIN **JERRY RIVERA** JUANES **J QUILES**
JON SECADA **JORGE DREXLER** JOSE FELICIANO
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ORISHAS ORQUESTA GUAYACÁN **OSMANI GARCIA**
PEDRO CAPO **PIMPINELA** PISO 21 **PRINCE ROYCE**
RAUW ALEJANDRO **REIK** RICARDO ARJONA
RICARDO MONTANER RICKY MARTIN **ROBERTO CARLOS**
RUBÉN BLADES **SAN LUIS** SEBASTRIAN YATRA
SERVANDO Y FLORENTINO SIN BANDERA **SRTA. DAYANA**
SILVESTRE DANGOND **SODA STEREO** TIAGO PZK
VICENTE GARCÍA VICTOR MANUELLE **WILLY CHIRINO**



**Note by note,
school by school,
every child deserves
the power of music education**

Join us!

Support our mission of partnering with under-resourced schools to provide music as a core subject for all children.

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ETMonline.org
info@ETMonline.org



education 
through **MUSIC**

Voices of Change

We're donating our ad space in *Billboard* to amplify voices of activists, organizations, and charities that reflect our core values and are creating real change.

Our Latin Power Player honorees — Ruben Abraham, Roberto Andrade Dirak, Alejandro Duque, Gustavo Menendez, Delia Orjuela, Hector Ruben Rivera, Adriana Sein, and Marcela Vaccari — have chosen to spotlight Education Through Music for their dedication to making music education a catalyst to improve academic achievement and self-confidence for students in under-resourced schools.



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SEPT. 17, 2022

VOLUME 134

NO. 12

ON THE COVER

Maluma photographed by Ruven Afanador on Aug. 12 at The 1896 in Brooklyn.

THIS PAGE

August Getty cape, Atelier Cillian shorts, Dolce & Gabbana boots, Joseph Klibansky for El Ruso necklace, El Ruso ring, Jacob & Co. watch, Aman Itomi bracelet. On dog: On Aura Tout Vu necklace.

TO OUR READERS

Billboard will publish its next issue on Oct. 8. For 24/7 music coverage, go to billboard.com.

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MALUMA'S NEXT ACT

Entering a new chapter of his musical career, **Maluma** is launching a record label, managing multiple businesses and thinking bigger than ever.

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With their infectious live energy, Mexican stars **Grupo Firme** have skyrocketed to stadium-filling success — while staying fiercely independent.

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LATIN POWER PLAYERS 2022

Afo Verde, chairman/CEO of Sony Music Latin-Iberia, has leveraged innovative business partnerships and personal relationships with artists to achieve success — and leads *Billboard's* most extensive list of executive honorees in the genre to date.

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ON THE COVER

From left: Grupo Firme's José "Fito" Rubio, Joaquín Ruiz, Abraham Hernández, Eduín Caz, Jhonny Caz, Dylan Camacho and Christian Gutiérrez photographed by Koury Angelo on Aug. 16 at Vineyard Hacienda in Spring Valley, Calif.

THIS PAGE

Clockwise from top: José "Fito" Rubio, Abraham Hernández, Dylan Camacho, Joaquín Ruiz, Christian Gutiérrez, Eduín Caz and Jhonny Caz of Grupo Firme.

2022

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JESÚS LÓPEZ

NIR SEROUSSI

PAULA KAMINSKY

SALOMON PALACIOS III

VÍCTOR GONZALEZ

GLOBAL HITS A LO LATINO

UNIVERSAL MUSIC GROUP IS
PROUD TO CELEBRATE OUR
2022 LATIN POWER PLAYERS



UNIVERSAL MUSIC GROUP

UMG

Hannah Karp

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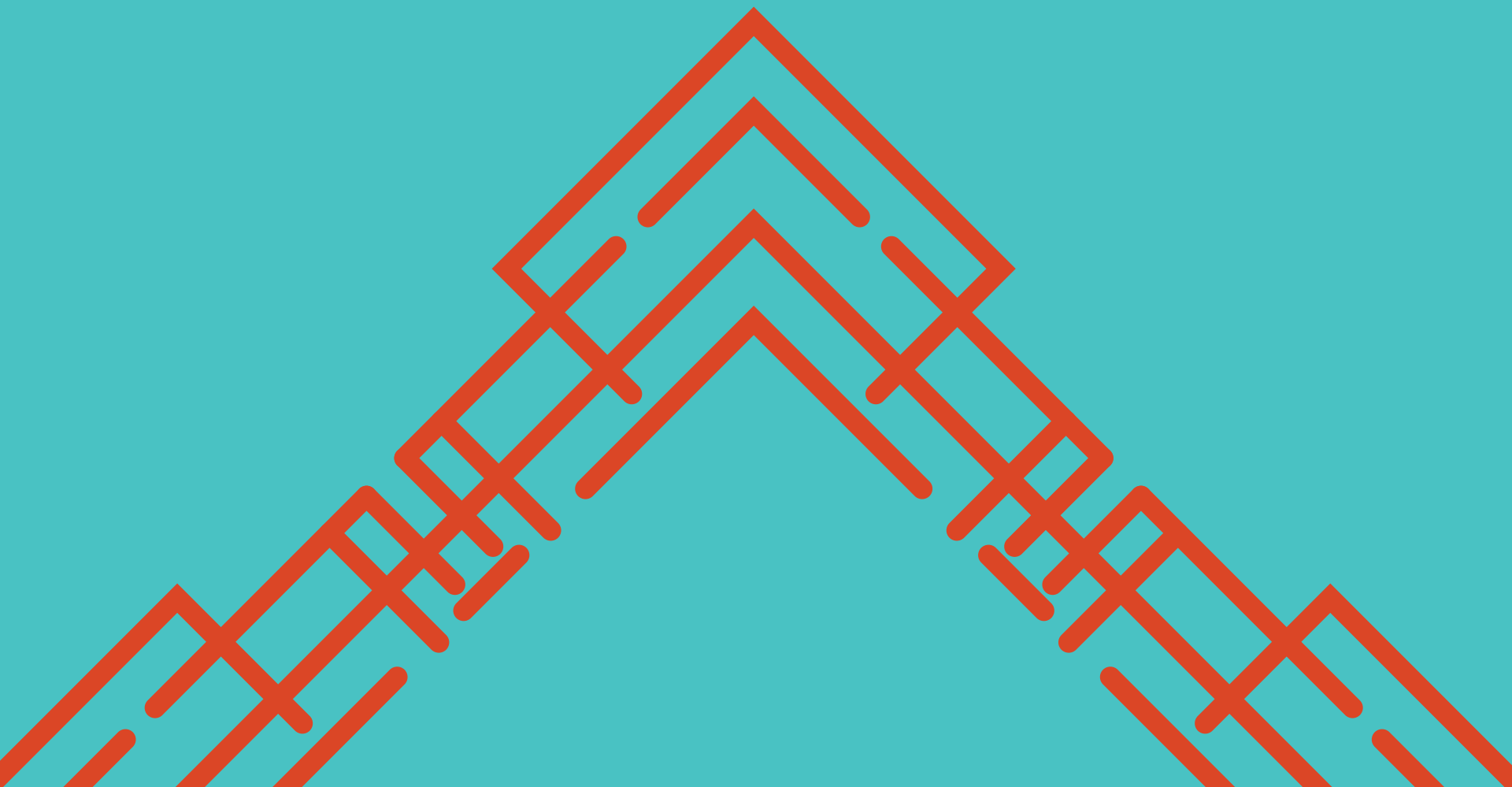
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charts

DATA FOR WEEK OF 9.17.2022



Bad Bunny onstage in September.

Bad Bunny, Morgan Wallen Mark Milestones On Billboard 200

BILLBOARD 200

1

Un Verano Sin Ti
Bad Bunny

LAST WEEK

2

PEAK POSITION

1

WEEKS ON CHART

18

THE TOP TWO albums on the Billboard 200 dated Sept. 17 extend their exceptional runs on the ranking.

Bad Bunny's *Un Verano Sin Ti* returns for a 10th week atop the chart — breaking a tie for the most time spent at No. 1 in 2022 as it surpasses the nine weeks that the *Encanto* soundtrack logged earlier in the year. *Un Verano Sin Ti*, which opened atop the May 21 chart, holds the longest reign since Morgan Wallen's *Dangerous: The Double Album* spent 10 consecutive weeks at the summit on the charts dated Jan. 23 through March 27, 2021.

Un Verano Sin Ti earned 99,500 equivalent album units in the United States during the week ending Sept. 8, according to Luminate.

Meanwhile, at No. 2 (48,000), *Dangerous* tallies its 86th week in the top 10 of the Bill-

board 200, marking the most ever for an album by a single act. It surpasses the 85 that Peter, Paul & Mary's self-titled debut amassed in the region from 1962 to 1964. That set spent seven weeks at No. 1 and spun off the Billboard Hot 100 top 10 hit "If I Had a Hammer."

Dangerous has fallen out of the Billboard 200's top 10 for just one week since first entering the chart. It has also scored two Hot 100 top 10s and seven Hot Country Songs top 10s, including No. 1 hits on the latter in "7 Summers" and "Wasted On You."

Among all albums, seven have logged more weeks in the top 10 of the Billboard 200 than *Dangerous*. All of them are multiple-artist soundtracks or cast recordings, led by the original cast album for *My Fair Lady*, which spent 173 weeks in the region, beginning in 1956.

—KEITH CAULFIELD



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BILLBOARD 200

10



Romeo Santos *Formula, Vol. 3*

Santos notches his fourth top 10 on the Billboard 200, and a No. 2 debut on Top Latin Albums, with *Formula, Vol. 3*. His latest set launches with 26,000 equivalent album units earned in the United States in the week ending Sept. 8, according to Luminate.

34



Jon Pardi *Mr. Saturday Night*

The 14-track set arrives at No. 5 on Top Country Albums, becoming Pardi's fourth top 10 on the chart. The album's lead single, "Last Night Lonely," earned him his fifth No. 1 on Country Airplay (Sept. 3).

62



Foo Fighters *Greatest Hits*

Following a Sept. 3 tribute concert in London for the band's late drummer, Taylor Hawkins, the hits compilation surges 51% in units earned. The event streamed live on Paramount+ and had additional coverage on CBS and MTV.

3

Megadeth

The Sick, the Dying... and the Dead!



Megadeth's *The Sick, the Dying... and the Dead!* debuts at No. 3 on the Billboard 200, marking the rock band's eighth top 10 entry. The set launches with nearly 48,000 equivalent album units earned in the United States in the week ending Sept. 8. It also starts at No. 1 on Top Rock & Alternative Albums, Top Rock Albums, Top Hard Rock Albums, Top Album Sales and Tastemaker Albums.

Megadeth first reached the top 10 on the all-genre albums chart 30 years ago, when *Countdown to Extinction* debuted and peaked at No. 2 (Aug. 1, 1992). The group has since returned to the region with *Youthanasia* (No. 4, 1994), *Cryptic Writings* (No. 10, 1997), *United Abominations* (No. 8, 2007), *Endgame* (No. 9, 2009), *Super Collider* (No. 6, 2013), *Dystopia* (No. 3, 2016) and now *The Sick, the Dying... and the Dead!*

—KEITH CAULFIELD

Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	②	1	Bad Bunny RIMAS	Un Verano Sin Ti	1	18
	⑤	2	Morgan Wallen BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	87
HOT SHOT DEBUT		③	Megadeth T-BOY/UME	The Sick, The Dying... And The Dead!	3	1
	①	4	DJ Khaled WE THE BEST/EPIC	God Did	1	2
⑤	9	⑤	Harry Styles ERSKINE/COLUMBIA	Harry's House	1	16
3	6	6	Beyonce PARKWOOD/COLUMBIA	Renaissance	1	6
2	8	7	Rod Wave ALAMO	Beautiful Mind	1	4
11	⑬	⑧	The Weeknd XO/REPUBLIC	The Highlights	2	82
	③	9	TWICE JYP/IMPERIAL/REPUBLIC	Between 1&2: 11th Mini Album (EP)	3	2
NEW		⑩	Romeo Santos SONY MUSIC LATIN	Formula, Vol. 3	10	1
6	11	11	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC/AG	The Last Slimeto	2	5
12	14	12	Future FREEBANDZ/EPIC	I Never Liked You	1	19
24	④	13	Kendrick Lamar PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Mr. Morale & The Big Steppers	1	17
14	16	14	Steve Lacy L-M/RCA	Gemini Rights	7	8
18	17	15	Zach Bryan BELTING BRONCO/WARNER	American Heartbreak	5	16
15	18	16	Olivia Rodrigo Geffen/IGA	Sour	1	68
19	⑳	17	Drake OVO SOUND/REPUBLIC	Certified Lover Boy	1	53
⑳	㉑	18	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	132
16	19	19	Lil Durk ALAMO	7220	1	26
	⑩	20	Nicki Minaj YOUNG MONEY/REPUBLIC	Queen Radio: Volume 1	10	2

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GLOBAL 200

6

"I'm Good (Blue)"
David Guetta & Bebe Rexha

DAVID GUETTA (LEFT) AND BEBE REXHA'S "I'm Good (Blue)" heads up a trio of new top 10s on *Billboard's* global charts, rising 19-6 in its second week on the *Billboard* Global 200. It surged by 59% to 36.9 million streams and by 4% to 23,000 sold worldwide in the Sept. 2-8 tracking week, according to Luminate. The song also jumps 17-5 on the *Billboard* Global

Excl. U.S. chart and interpolates Eiffel 65's "Blue (Da Ba Dee)," which hit No. 6 on the U.S.-based *Billboard* Hot 100 in 2000.

Manuel Turizo's "La Bachata" lifts 11-10 on the Global 200, led by its 5% gain to 47.5 million streams worldwide. Turizo lands his first top 10 on the chart, while the song concurrently holds at its No. 6 high on Global Excl. U.S. "I feel that music is always an unpredictable roulette," the Colombian artist recently told *Billboard*. "All the songs that we release are because we love them. But this *bachata* song connected in a very beautiful way with fans. A song like this one needed to be released. Latinos love this genre."

Plus, Chris Brown's "Under the Influence" rises 15-10 on the Global Excl. U.S. chart, up 11% to 33.5 million streams and up 8% to 1,000 sold outside the United States. The song likewise gains 14-11 on the Global 200. It was originally released on the expanded version of Brown's 2019 album, *Indigo*, with the set's initial installment debuting as his third No. 1 on the U.S.-based *Billboard* 200 that July. More recently, the song has skyrocketed in popularity thanks to TikTok, with the track having been used in over 375,000 clips on the platform.

—GARY TRUST AND JESSICA ROIZ

Global 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
3	2	1	#1 for 14 WEEKS As It Was	Harry Styles	1	23
①	1	2	Pink Venom	BLACKPINK	1	3
4	3	3	Me Porto Bonito	Bad Bunny & Chencho Corleone	2	18
2	4	4	Bzrp Music Sessions, Vol. 52	Bizarrap & Quevedo	1	9
5	5	5	Titi Me Pregunto	Bad Bunny	4	18
-	①9	⑥	GG I'm Good (Blue)	David Guetta & Bebe Rexha	6	2
⑧	⑧	⑦	I Ain't Worried	OneRepublic	7	14
6	⑦	8	Despecha	Rosalia	6	6
7	9	⑨	Super Freaky Girl	Nicki Minaj	5	4
⑫	⑪	⑩	La Bachata	Manuel Turizo	10	9
⑲	⑭	⑪	Under The Influence	Chris Brown	11	7
10	10	12	Efecto	Bad Bunny	7	18
11	13	⑬	Bad Habit	Steve Lacy	10	9
9	12	14	Running Up That Hill (A Deal With God)	Kate Bush	1	15
⑧9	⑫5	⑮	Calm Down	Rema & Selena Gomez	15	10
13	16	16	Heat Waves	Glass Animals	1	88
14	15	17	Ojitos Lindos	Bad Bunny & Bomba Estereo	4	18
15	17	18	Moscow Mule	Bad Bunny	2	18
-	⑥	19	Hold Me Closer	Elton John & Britney Spears	6	2
⑳	26	⑳	Snap	Rosa Linn	20	9



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ARTIST 100

12
TAYLOR SWIFT
WEEKS ON CHART
424

Swift rises 20-12 on the Billboard Artist 100. She announced her 10th album of all-new material, *Midnights* (due Oct. 21), at the MTV Video Music Awards on Aug. 28. During the event, she won Moon Persons for video of the year, best longform video and best direction, all for *All Too Well: The Short Film*.

-XANDER ZELLNER



NO. 6

Lil Baby's 'Detox' Debuts

Lil Baby's "Detox" arrives at No. 8 on Hot R&B/Hip-Hop Songs and No. 25 on the Billboard Hot 100. On Sept. 2, the rapper — who jumps 13-6 on the Artist 100 — released the track, along with its official video, and announced his new album, *It's Only Me* (due Oct. 14). "Detox" opens with 13.5 million official U.S. streams in the week ending Sept. 8, according to Luminate, and debuts at No. 8 on Streaming Songs. He now has the second-most top 10 entries on the chart since it launched in 2013, breaking a tie with The Weeknd. The Weeknd has 26; Lil Baby, with 27, now trails only Drake's tally of 73.

-TREVOR ANDERSON



NO. 23

A 'Top Gun' Top 10

OneRepublic's "I Ain't Worried," from the *Top Gun: Maverick* soundtrack, flies 14-8 on the Hot 100 with 39.4 million in radio airplay audience (up 4%) and 12.8 million streams (up 7%). The Ryan Tedder-fronted band — up 30-23 on the Artist 100 — earns its fourth top 10 entry and first since "Counting Stars" hit No. 2 in 2014. The group also reached No. 8 with "Good Life" (2011) and No. 2 as a featured act on its breakthrough hit, "Apologize," by Timbaland (2007). OneRepublic becomes the 18th act with top 10s in the 2000s, '10s and '20s — and one of just three bands, joining Coldplay and Maroon 5.

-GARY TRUST

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 for 6 WEEKS Bad Bunny	RIMAS	1	232
2	5	2	Harry Styles	ERSKINE/COLUMBIA	1	167
RE-ENTRY		3	Megadeth	T-BOY/UME	3	3
3	6	4	Morgan Wallen	BIG LOUD/REPUBLIC	1	183
6	8	5	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	288
11	13	6	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	1	226
7	7	7	The Weeknd	XO/REPUBLIC	1	374
5	10	8	Drake	OVO SOUND/REPUBLIC	1	428
9	12	9	Doja Cat	KEMOSABE/RCA	1	138
-	1	10	TWICE	JYP/IMPERIAL/REPUBLIC	1	14
18	4	11	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	349
26	20	12	Taylor Swift	REPUBLIC	1	424
4	9	13	Beyonce	PARKWOOD/COLUMBIA	1	219
17	16	14	Lizzo	NICE LIFE/ATLANTIC/AG	1	110
16	17	15	Post Malone	REPUBLIC	1	324
15	15	16	Ed Sheeran	ATLANTIC/AG	1	421
20	25	17	Kanye West	G.O.O.D./DEF JAM	1	182
100	3	18	DJ Khaled	WE THE BEST/EPIC	1	149
39	11	19	Bruno Mars	ATLANTIC/AG	1	406
22	21	20	Steve Lacy	L-M/RCA	20	9

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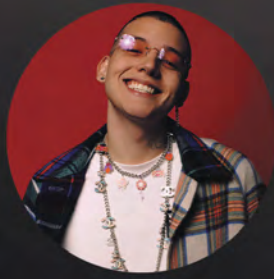
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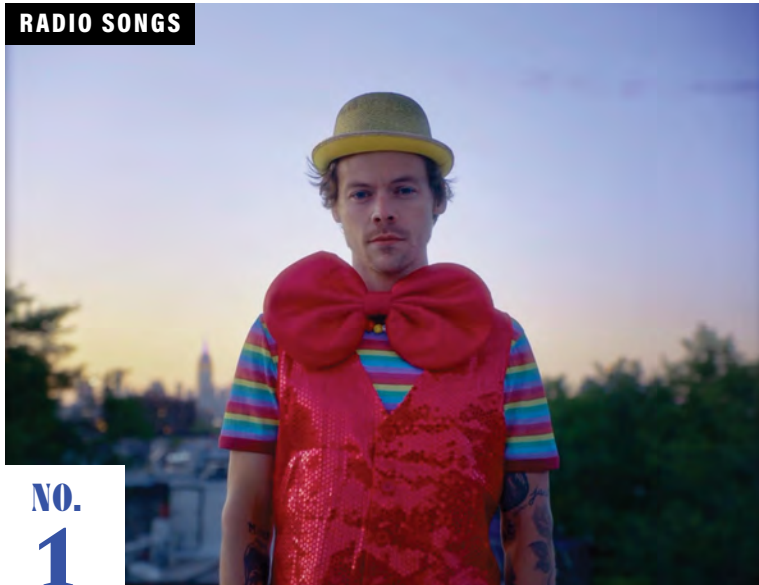


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RADIO SONGS



NO. 1

Styles' Record Radio Rebound

Harry Styles' "As It Was" returns to No. 1 on the Radio Songs chart after 13 weeks toggling between No. 2 and No. 3, during which time Jack Harlow's "First Class" and Lizzo's "About Damn Time" led for four and nine weeks, respectively. "As It Was," which drew 68.4 million in audience Sept. 2-8, according to Luminate, now holds the longest break between stints at the summit since the chart launched in December 1990.

With Styles' single first reaching No. 1 on the May 21 Radio Songs chart and leading the lists dated May 28, June 4, June 11 and now Sept. 17, it has held the top slot five times over a span of 18 weeks, marking the third-longest such stretch for a song. The Weeknd's "Blinding Lights" dominated for 26 weeks over 28 weeks (2020), and Goo Goo Dolls' "Iris" led for 18 of 19 weeks (1998). **-GARY TRUST**

Radio Songs				
LAST WEEK	THIS WEEK	Title <small>IMPRINT/PROMOTION LABEL</small>	Artist	WKS. ON CHART
2	1	#1 for 5 WEEKS As It Was <small>ERSKINE/COLUMBIA</small>	Harry Styles	23
3	2	Sunroof <small>LTHIRTY KNOTS/COLUMBIA</small>	Nicky Youre & dazy	13
1	3	About Damn Time <small>NICE LIFE/ATLANTIC</small>	Lizzo	19
4	4	Late Night Talking <small>ERSKINE/COLUMBIA</small>	Harry Styles	14
7	5	I Like You (A Happier Song) <small>MERCURY/REPUBLIC</small>	Post Malone Featuring Doja Cat	13
5	6	Running Up That Hill (A Deal With God) <small>FISH PEOPLE/NOBLE AND BRIT/ RHINO/WARNER</small>	Kate Bush	12
6	7	Break My Soul <small>PARKWOOD/COLUMBIA</small>	Beyonce	11
8	8	First Class <small>GENERATION NOW/ATLANTIC</small>	Jack Harlow	20
9	9	I Ain't Worried <small>MOSLEY/INTERSCOPE</small>	OneRepublic	7
10	10	Stay <small>RAYMOND BRAUN/COLUMBIA/DEF JAM</small>	The Kid LAROI & Justin Bieber	60

COUNTRY AIRPLAY



NO. 1

Swindell 'Heads' To No. 1

Cole Swindell's "She Had Me at Heads Carolina" reaches No. 1 on the Country Airplay chart, up 10% to 28.9 million audience impressions, according to Luminate. He co-wrote the song — which tips its hat to Jo Dee Messina's No. 2-peaking, 1996 debut single, "Heads Carolina, Tails California" — with Jesse Frasure, Ashley Gorley and Thomas Rhett. Tim Nichols and Mark D. Sanders receive additional credits as the writers of Messina's hit.

"I knew when we started writing this song, if we got it right, it could do big things," Swindell says of his eighth chart-topper and fourth in a row. "[I] never could have imagined this, though. Watching the fans react to this one has motivated me even more to keep raising the bar and challenging myself. This is one of the most fun songs I have ever been a part of, hands down." **-JIM ASKER**

Country Airplay				
LAST WEEK	THIS WEEK	Title <small>IMPRINT/PROMOTION LABEL</small>	Artist	WKS. ON CHART
2	1	#1 for 1 WEEK She Had Me At Heads Carolina <small>WARNER MUSIC NASHVILLE/WMN</small>	Cole Swindell	14
4	2	GG Truth About You <small>RISER HOUSE/COLUMBIA NASHVILLE</small>	Mitchell Tenpenny	36
3	3	The Kind Of Love We Make <small>RIVER HOUSE/COLUMBIA NASHVILLE</small>	Luke Combs	13
5	4	You Proof <small>MERCURY/REPUBLIC/BIG LOUD</small>	Morgan Wallen	13
1	5	With A Woman You Love <small>VALORY</small>	Justin Moore	46
7	6	Take My Name <small>STONEY CREEK</small>	Parmalee	48
8	7	5 Foot 9 <small>HUBBARD HOUSE/EMI NASHVILLE</small>	Tyler Hubbard	17
9	8	Wishful Drinking <small>ATLANTIC/WARNER MUSIC NASHVILLE/WEA</small>	Ingrid Andress With Sam Hunt	37
6	9	Last Night Lonely <small>CAPITOL NASHVILLE</small>	Jon Pardi	30
10	10	Ghost Story <small>CAPITOL NASHVILLE</small>	Carrie Underwood	26

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MAR 12	CDMX, MX	Palacio de los deportes
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MAR 25	Belmont Park, NY	UBS Arena
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APR 01	Hidalgo, TX	Payne Arena
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APR 28	Puebla, MX	Foro Artístico
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JUN 06	Rotterdam, HL	Arena Ahoy-Rotterdam
JUN 08	Paris, FR	Accor Hotel Arena
JUN 10	Milan, IT	Milano Festival
JUN 12	Zurich, SW	Hallenstadion
JUN 15	Cologne, GE	Tanzbrunnen
JUN 17	Barcelona, SP	Estadio del RCDE
JUN 19	Galicia, SP	Monte de Gozo
JUN 21	Madrid, SP	IFEMA
JUN 23	Sevilla, SP	Estadio Olímpico de Sevilla
JUN 25	Fuengirola, SP	MMCP
JUN 27	Palma De Mallorca, SP	Antiguo Aquapark
JUN 29	Oviedo, SP	Carlos Tartiere Stadium
JUL 01	Valencia, SP	La Marina Sur
JUL 02	Murcia, SP	La FICA
JUL 04	Cadiz, SP	Concert Music Festival
JUL 08	Las Palmas, GC	Estadio de Gran Canaria

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AUG 12	Bogotá, COL	Coliseo Live
AUG 13	Medellín, COL	Estadio Atanasio Girardot
AUG 28	Buenos Aires, AR	Movistar Arena
AUG 29	Buenos Aires, AR	Movistar Arena
SEP 01	Santiago, CH	Movistar Arena
SEP 02	Santiago, CH	Movistar Arena
SEP 08	Bucaramanga, COL	Estadio Alfonso López Santander
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SEP 22	Santo Domingo, RD	Estadio Olímpico
SEP 24	Machala, EC	Explanada de la Ciudadela
SEP 30	Lima, PE	Estadio Nacional
OCT 07	Quito, EC	Estadio Atahualpa
OCT 09	Guayaquil, EC	Estadio Modelo
OCT 27	Las Vegas, NV	Michelob Ultra Arena
OCT 28	Ontario, CA	Toyota Arena
OCT 30	Los Angeles, CA	The Kia Forum
NOV 04	Tampa, FL	Amalie Arena
NOV 06	Fort Myers, FL	Hertz Arena
NOV 10	Toronto, CA	Scotiabank Arena
NOV 11	Montreal, CA	Bell Centre
NOV 13	New York, NY	Barclays Center
NOV 18	Miami, FL	FTX Arena
NOV 19	Miami, FL	FTX Arena
NOV 26	San Juan, PR	El Coliseo
NOV 27	San Juan, PR	El Coliseo
NOV 30	Montevideo, UR	Antel Arena
DEC 02	Asuncion, PA	Jockey Club

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BAD BUNNY

**HIGHEST GROSSING TOUR
IN THE HISTORY OF THE LATIN INDUSTRY**



EL ÚLTIMO TOUR DEL MUNDO ARENAS TOUR 2022

FEB 09	Denver, CO	Ball Arena
FEB 11	El Paso, TX	UTEP Don Haskins Center
FEB 13	Hidalgo, TX	Payne Arena
FEB 16	Houston, TX	Toyota Center
FEB 17	Houston, TX	Toyota Center
FEB 18	Dallas, TX	American Airlines Center
FEB 19	Dallas, TX	American Airlines Center
FEB 23	San Diego, CA	Pechanga Arena
FEB 24	Los Angeles, CA	Crypto.com Arena
FEB 25	Los Angeles, CA	The Forum
FEB 26	Los Angeles, CA	The Forum
FEB 28	Portland, OR	Moda Center
MAR 01	Seattle, WA	Climate Pledge Arena
MAR 03	San Jose, CA	SAP Center
MAR 04	San Jose, CA	SAP Center
MAR 05	Las Vegas, NV	MGM Grand Garden Arena
MAR 06	Phoenix, AZ	Footprint Center
MAR 10	Chicago, IL	Allstate Arena
MAR 11	Chicago, IL	Allstate Arena
MAR 12	Chicago, IL	Allstate Arena
MAR 14	Toronto, CA	Scotiabank Arena
MAR 16	Philadelphia, PA	Wells Fargo Center
MAR 18	Newark, NJ	Prudential Center
MAR 19	New York, NY	Barclays Center
MAR 20	New York, NY	Barclays Center
MAR 22	Boston, MA	TD Garden
MAR 23	Montreal, CA	Bell Centre
MAR 25	Washington, DC	Capital One Arena
MAR 26	Charlotte, NC	Spectrum Center
MAR 27	Atlanta, GA	State Farm Arena
MAR 29	Orlando, FL	Amway Center
MAR 30	Orlando, FL	Amway Center
APR 01	Miami, FL	FTX Arena
APR 02	Miami, FL	FTX Arena
APR 03	Miami, FL	FTX Arena

WORLD'S HOTTEST STADIUMS TOUR 2022

AUG 05	Orlando, FL	Camping World Stadium
AUG 09	Atlanta, GA	Truist Park
AUG 12	Miami, FL	Hard Rock Stadium
AUG 13	Miami, FL	Hard Rock Stadium
AUG 18	Boston, MA	Fenway Park
AUG 20	Chicago, IL	Soldier Field
AUG 23	Washington, DC	Nationals Park
AUG 27	New York, NY	Yankee Stadium
AUG 28	New York, NY	Yankee Stadium
SEP 01	Houston, TX	Minute Maid Park
SEP 02	Houston, TX	Minute Maid Park
SEP 07	San Antonio, TX	Alamodome
SEP 09	Arlington, TX	AT&T Stadium
SEP 14	Oakland, CA	RingCentral Coliseum
SEP 17	San Diego, CA	Petco Park
SEP 18	San Diego, CA	Petco Park
SEP 23	Las Vegas, NV	Allegiant Stadium
SEP 24	Las Vegas, NV	Allegiant Stadium
SEP 28	Phoenix, AZ	Chase Field
SEP 30	Los Angeles, CA	So-Fi Stadium
OCT 01	Los Angeles, CA	So-Fi Stadium
NOV 13	Lima, PE	Estadio Nacional
NOV 14	Lima, PE	Estadio Nacional
NOV 16	Quito, EC	Estadio Olímpico Atahualpa
NOV 22	Panama City, PA	Estadio Rommel Fernández
NOV 24	San Jose, CR	Estadio Nacional
NOV 26	San Salvador, SV	Estadio Cuscatlán
NOV 29	San Pedro Sula, HN	Estadio Olímpico
DEC 01	Guatemala City, GT	Explanada Cardales de Cayalá



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DADDY YANKEE

LA ÚLTIMA VUELTA WORLD TOUR USA - LATAM 2022

JUL 25	Denver, CO	Ball Arena	OCT 05	Quito, EC	Estadio Olímpico
JUL 27	Los Angeles, CA	The Kia Forum	OCT 07	Calí, COL	Estadio Pascual Guerrero
JUL 28	Los Angeles, CA	The Kia Forum	OCT 08	Bogotá, COL	Coliseo Live
JUL 29	Los Angeles, CA	The Kia Forum	OCT 09	Bogotá, COL	Coliseo Live
JUL 31	Phoenix, AZ	Footprint Center	OCT 12	Bogotá, COL	Coliseo Live
AUG 02	Oakland, CA	Oakland Arena	OCT 14	Medellín, COL	Estadio Atanasio Girardot
AUG 04	Seattle, WA	Climate Pledge Arena	OCT 15	Medellín, COL	Estadio Atanasio Girardot
AUG 06	Las Vegas, NV	T-Mobile Arena	OCT 16	Medellín, COL	Estadio Atanasio Girardot
AUG 07	Ontario, CA	Toyota Arena	OCT 18	Lima, PE	Estadio Nacional
AUG 10	Portland, OR	Moda Center	OCT 19	Lima, PE	Estadio Nacional
AUG 12	San Jose, CA	SAP Center	OCT 22	San Jose, CR	Estadio Nacional
AUG 13	Los Angeles, CA	The Kia Forum	OCT 23	San Jose, CR	Estadio Nacional
AUG 14	Rosarito, MX	Baja Beach	OCT 27	Cancun, MX	Estadio Andres Quintana Roo
AUG 15	Los Angeles, CA	The Kia Forum	OCT 29	Veracruz, MX	Estadio Beto Ávila
AUG 18	Sacramento, CA	Golden 1 Center	NOV 02	Guatemala City, GT	Explanada Cardales de Cayalá
AUG 19	Ontario, CA	Toyota Arena	NOV 03	Guatemala City, GT	Explanada Cardales de Cayalá
AUG 20	Las Vegas, NV	T-Mobile Arena	NOV 05	San Salvador, SV	Estadio Cuscatlán
AUG 21	Rosarito, MX	Baja Beach	NOV 08	San Pedro Sula, HN	Estadio Olímpico
AUG 23	Atlanta, GA	State Farm Arena	NOV 09	Tegucigalpa, HN	Estadio Nacional
AUG 26	Orlando, FL	Amway Center	NOV 12	Santo Domingo, DR	Estadio Olímpico Felix Sanchez
AUG 27	Miami, FL	FTX Arena	NOV 19	Panama City, PA	Estadio Rommel Fernández
AUG 28	Fort Myers, FL	Hertz Arena	NOV 21	Tijuana, MX	Estadio Caliente
AUG 30	Miami, FL	FTX Arena	NOV 23	Monterrey, MX	Estadio de Beisbol Monterrey
SEP 01	Boston, MA	Agganis Arena	NOV 24	Monterrey, MX	Estadio de Beisbol Monterrey
SEP 02	Uncasville, CT	Mohegan Sun Arena	NOV 26	Guadalajara, MX	Estadio 3 de Marzo
SEP 04	Chicago, IL	Allstate Arena	NOV 27	Guadalajara, MX	Estadio 3 de Marzo
SEP 07	Washington, DC	Capital One Arena	NOV 29	Mexico City, MX	Foro Sol
SEP 08	Newark, NJ	Prudential Center	NOV 30	Mexico City, MX	Foro Sol
SEP 10	Montreal, CA	Centre Bell	DEC 02	Mexico City, MX	Foro Sol
SEP 11	Toronto, CA	Scotiabank Arena	DEC 03	Mexico City, MX	Foro Sol
SEP 14	San Antonio, TX	AT&T Center	DEC 04	Mexico City, MX	Foro Sol
SEP 15	Houston, TX	Toyota Center	DEC 06	Charlotte, NC	Spectrum Center
SEP 16	Hidalgo, TX	Payne Arena	DEC 08	Newark, NJ	Prudential Center
SEP 18	Dallas, TX	AmericanAirlines Center	DEC 09	Belmont Park, NY	UBS Arena
SEP 20	New York, NY	Madison Square Garden	DEC 10	Reading, PA	Santander Arena
SEP 24	Santa Cruz, BO	Estadio Tahuichi Aguilera	DEC 12	Chicago, IL	Allstate Arena
SEP 27	Santiago, CH	Estadio Nacional	DEC 13	Chicago, IL	Allstate Arena
SEP 28	Santiago, CH	Estadio Nacional	DEC 15	Austin, TX	Moody Center
SEP 29	Santiago, CH	Estadio Nacional	DEC 16	San Antonio, TX	AT&T Center
OCT 01	Buenos Aires, AR	Estadio de Vélez	DEC 18	Orlando, FL	Amway Center
OCT 02	Buenos Aires, AR	Estadio de Vélez	DEC 19	Orlando, FL	Amway Center
OCT 04	Guayaquil, EC	Estadio Modelo	DEC 21	Miami, FL	FTX Arena
			DEC 22	Miami, FL	FTX Arena

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ANA GABRIEL

POR AMOR A USTEDES **USA - LATAM TOUR 2022**

FEB 10	Oakland, CA	Oakland Arena
FEB 12	Las Vegas, NV	MGM Grand Arena
FEB 18	Temecula, CA	Pechanga Summit
FEB 20	Los Angeles, CA	The Forum
FEB 25	Fresno, CA	Save Mart Center
FEB 27	Denver, CO	Bellco Theatre
MAR 04	Phoenix, AZ	Gila River Arena
MAR 05	El Paso, TX	El Paso Coliseum
MAR 10	Salt Lake City, UT	Maverik Center
MAR 12	Seattle, WA	WAMU Theatre
MAR 18	Laredo, TX	Sames Auto Arena
MAR 20	Houston, TX	Smart Financial Centre
MAR 26	San Antonio, TX	Freeman Coliseum
MAR 27	Dallas, TX	Texas Trust CU Theatre
MAY 07	Miami, FL	FTX Arena
MAY 08	Fort Myers, FL	Hertz Arena
JUN 10	Newark, NJ	NJPAC
JUN 12	Washington, DC	Wolf Trap
JUN 16	Charlotte, NC	Spectrum Center
JUN 18	New York, NY	Radio City Music Hall
SEP 07	Guatemala, GT	Centro de Eventos Cayalá
SEP 09	Tegucigalpa, HN	Palacio de los Deportes de la UNAH
SEP 14	San Salvador, SV	Complejo Deportivo Cuscatlán
SEP 17	Panama City, PA	Arena Roberto Durán
SEP 22	Cuenca, EC	Estadio Alejandro Serrano
SEP 24	Quito, EC	Plaza de Toros de Quito
SEP 26	Santa Cruz, BO	Arena Sonilum
SEP 28	Buenos Aires, AR	Movistar Arena
OCT 01	Santiago, CH	Movistar Arena
OCT 02	Santiago, CH	Movistar Arena
OCT 07	Bogotá, COL	Coliseo Live
OCT 08	Cali, COL	Estadio Pascual Guerrero
OCT 14	Pereira, COL	Estadio Hernán Ramírez Villegas
OCT 16	Cucuta, COL	Estadio General Santander
OCT 20	Barranquilla, COL	Estadio Romelio Martínez
OCT 22	Medellín, COL	Estadio Envigado

POR AMOR A USTEDES **USA - MEXICO TOUR 2023**

FEB 16	San Jose, CA	SAP Center
FEB 19	Kennewick, WA	Toyota Center
FEB 23	San Diego, CA	Pechanga Arena
FEB 25	Los Angeles, CA	The Kia Forum
MAR 02	Ontario, CA	Toyota Arena
MAR 04	Palm Springs, CA	Acrisure Arena
MAR 10	Reno, NV	Reno Event Center
MAR 12	Sacramento, CA	Golden 1 Center
MAR 16	Oklahoma City, OK	Paycom Center
MAR 18	Austin, TX	HEB Center
MAR 23	Atlanta, GA	State Farm Arena
MAR 25	Orlando, FL	Amway Center
MAR 31	Newark, NJ	Prudential Center
APR 01	Uncasville, CT	Mohegan Sun Arena
APR 14	Houston, TX	Smart Financial Centre
APR 16	Hidalgo, TX	Payne Arena
APR 22	Chicago, IL	Allstate Arena
APR 23	Indianapolis, IN	Gainbridge Fieldhouse
MAY 20	Mexico City, MX	Arena Ciudad de México
MAY 25	Monterrey, MX	Arena Monterrey
MAY 27	Guadalajara, MX	Auditorio Telmex



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J BALVIN

ARENAS **USA TOUR 2023**

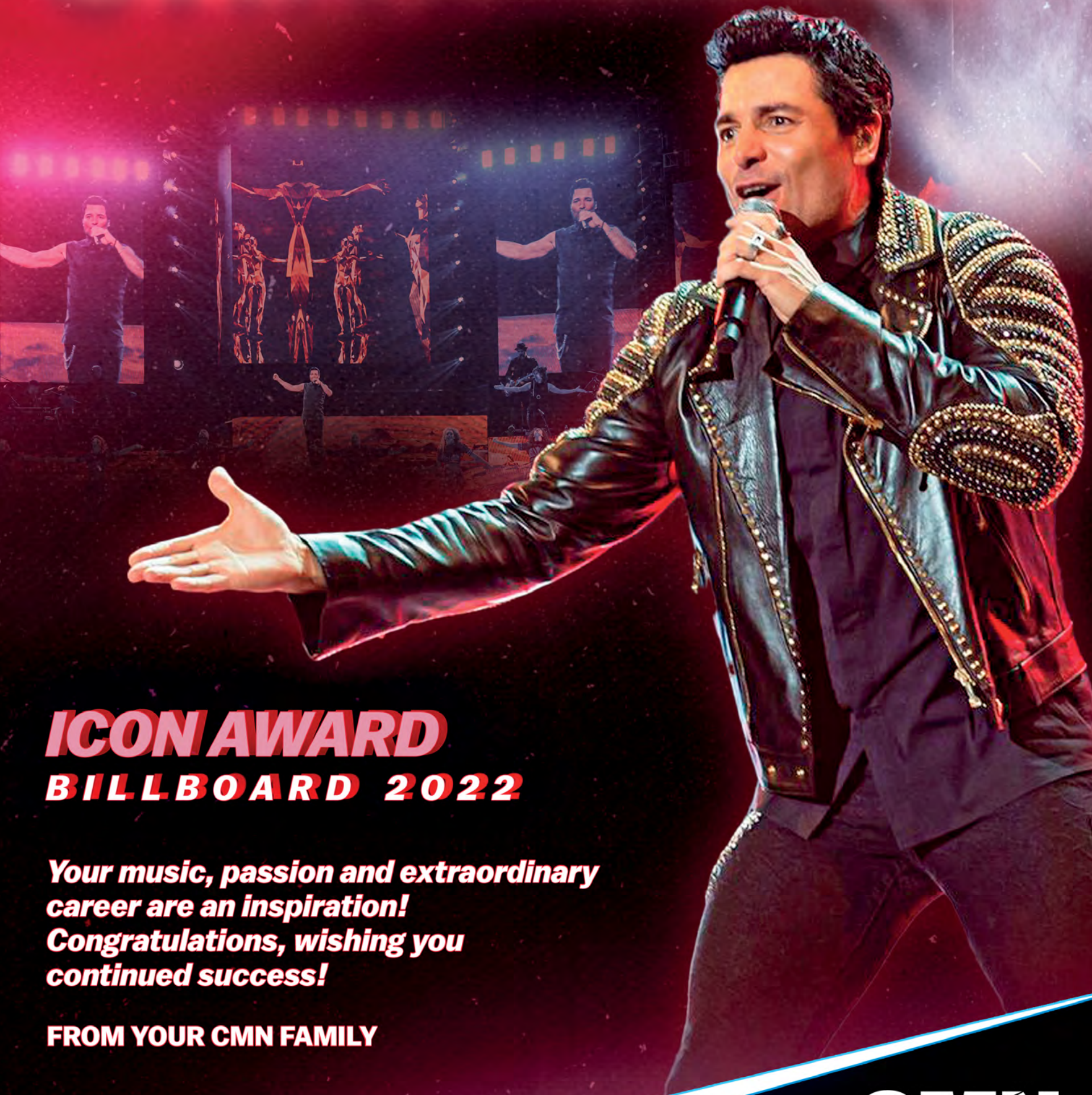
SEATTLE, WA
PORTLAND, OR
SACRAMENTO, CA
ANAHEIM, CA
SAN JOSE, CA
LOS ANGELES, CA
LAS VEGAS, NV
FRESNO, CA
SAN DIEGO, CA
PHOENIX, AZ
EL PASO, TX
DENVER, CO
AUSTIN, TX
DALLAS, TX
HOUSTON, TX
HIDALGO, TX
ATLANTA, GA
ORLANDO, FL
MIAMI, FL
CHICAGO, IL
TORONTO, CA
MONTREAL, CA
WASHINGTON, DC
NEWARK, NJ
BOSTON, MA
NEW YORK, NY

Climate Pledge Arena
Moda Center
Golden 1 Center
Honda Center
SAP Center
Crypto.com Arena
T-Mobile Arena
Save Mart Center
Pechanga Arena
Footprint Center
UTEP Don Haskins Center
Ball Arena
Moody Center
American Airlines Center
Toyota Center
Payne Arena
State Farm Arena
Amway Center
FTX Arena
Allstate Arena
Scotiabank Arena
Bell Centre
Capital One Arena
Prudential Center
TD Garden
Madison Square Garden

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CHAYANNE



ICON AWARD BILLBOARD 2022

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career are an inspiration!
Congratulations, wishing you
continued success!***

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COLISEO LIVE

COLISEO LIVE™

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**THE LARGEST MULTIPURPOSE
ARENA IN BOGOTA, COLOMBIA
WITH A 22,000 CAPACITY**

AUG 12 Marc Anthony
AUG 13 Christian Nodal
SEP 15 Ricardo Arjona
SEP 16 Ricardo Arjona
OCT 07 Ana Gabriel
OCT 08 Daddy Yankee
OCT 09 Daddy Yankee
OCT 12 Daddy Yankee
OCT 18 Imagine Dragons
NOV 08 The Killers
NOV 17 Arctic Monkeys

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ANUEL

LEGENDS NEVER DIE ARENAS TOUR 2023

APR 28	Orlando, FL	Amway Center
APR 29	Miami, FL	FTX Arena
APR 30	Fort Myers, FL	Hertz Arena
MAY 05	Dallas, TX	AmericanAirlines Center
MAY 06	Houston, TX	Smart Financial Centre
MAY 07	Hidalgo, TX	Payne Arena
MAY 12	Los Angeles, CA	The Kia Forum
MAY 13	Ontario, CA	Toyota Arena
MAY 14	San Jose, CA	SAP Center
MAY 18	Chicago, IL	Allstate Arena
MAY 20	Washington, DC	Capital One Arena
MAY 21	Charlotte, NC	Spectrum Center
MAY 26	Reading, PA	Santander Arena
MAY 27	Newark, NJ	Prudential Center
MAY 28	New York, NY	Madison Square Garden



market

MUSIC AND MONEY

PG. 60 PUBLISHERS' STREAMING SETTLEMENT

PG. 62 THE YOUTUBE ROYALTIES CLAIM GAME

PG. 64 INDIE LABELS PRICED OUT OF RADIO PLAY



From left: Spotify's Daniel Ek, BMI's Mike O'Neill and SoundCloud's Michael Weissman.

Downturn Hits The Music Industry

While recorded music and the live business look recession-proof, other sectors feel economic pressure

BY BILLBOARD STAFF // ILLUSTRATION BY MARK HARRIS

THE ECONOMIC STORM clouds that have triggered layoffs and deep cuts to investment budgets at companies like Netflix, Snap and Apple are coming to the music business.

In recent months, Spotify said it would cut hiring by 25%, SoundCloud laid off 20% of its staff and BMI said it was cutting just under 10% of its total workforce, through a combination of letting 30 people go and leaving certain jobs unfilled.

In memos to staff, the companies cited uncertain economic times and challenging conditions in

financial markets. Fears of a recession in the United States have been hovering over capital markets and investors since the Federal Reserve began aggressively raising interest rates earlier this year. The effort to rein in inflation, which hit a 40-year high in June, has cooled markets as intended but has also proved difficult to control.

Investors are hoarding cash and insiders at song-catalog holding companies say it's difficult to raise capital, as the U.S. stock market had its weakest August in seven years.

These dour economic factors have been

upended somewhat by record hiring and wage increases — signs of a strong labor market. A slight uptick in unemployment in August is one sign the labor market may be cooling, and it could give the Federal Reserve room to raise interest rates at a less aggressive pace. But many companies have already braced for the worst.

"Making changes that affect people is incredibly hard," SoundCloud chief executive Michael Weissman wrote in a memo to staff announcing layoffs on Aug. 3. "Today's change positions SoundCloud for the long run and puts us on a path to sustained profitability."

SoundCloud previously cut around 40% of its workforce in 2017, but hired hundreds more in the years following. Between 2017 and 2022, it also raised nearly \$250 million from investors including The Raine Group, Temasek and Pandora parent company SiriusXM.

Spotify, meanwhile, grew its employee base by 50% just in the last two years, going from 4,405 workers at the end of 2019 to 6,617 at the end of 2021.

Representatives for SoundCloud, BMI and Snap declined to comment. Spotify did not respond to requests for comment.

Kobalt sold a majority stake in the company to tech-focused investment firm Francisco Partners.

Sony Music sued Triller for continuing to use its music catalog after the label terminated its licensing agreement over nonpayment.

A new exchange-traded fund on the **NYSE Arca** exchange will let Americans invest in 30 Korean music and entertainment companies.

Universal Music Group's **Bravado** was awarded The Beatles' North American merchandise rights.

Industry executives and bankers said staff and hiring cuts helped them address two matters: a bloated workforce and investor pressure.

Many companies expanded during the pandemic, or just didn't let go of workers because of a moral imperative to keep them employed through the health crisis. In a staff memo about the job cuts at BMI, chief executive Mike O'Neill cited "a concerted effort to maintain headcount as COVID took hold" as one reason why the performing rights organization (PRO) was now letting go of staff.

It is also usually the case that, if investors are anxious about a recession, the companies they invested in feel more pressure to prove their worth.

Carlos Jimenez, managing director at investment bank Moelis & Co., says that companies like Spotify likely looked at what their competitors felt and saw this as a time to prepare for scrutiny.

"It's the Netflix problem. Saturation of streaming is going to happen, and then the attention will go from growth at all costs to profitability," Jimenez says.

That point held true when Wall Street reviewed Spotify's investor day this summer.

Goldman Sachs analyst Eric Sheridan wrote in a research note in July that, while it was heartening to see management focused on long-term opportunities as opposed to optimizing margins in the next 12 to 18

months, investors want more evidence that it can handle the high-inflation environment.

"We expect the key investor debates to remain focused on more evidence as to how recession-resilient the streaming audio industry is in a challenged consumer environment," Sheridan wrote.

Justin Kalifowitz, founder and executive chairman of Downtown Music Holdings, points out that the companies that have announced plans to cut staff are also undergoing shifts in strategy.

"There are a lot of businesses where the fundamentals and the long-term growth prospects haven't changed, but they're conscious of what has happened in the public markets," says Kalifowitz.

Case in point, news of BMI's layoffs coincided with reports that the company had moved on from the possibility of a sale.

The PRO, which brings in over \$1 billion in annual revenue, hired Goldman Sachs in March to explore strategic opportunities, including a potential sale. In 2021, the most recent year for which revenue figures are available, the company posted a record-high \$1.4 billion in revenue, 7% higher than the year prior, and distributed or administered over \$1.3 billion to songwriters, composers and publishers, up 8% from the year prior.

In a public statement, the company said that a sale "is no longer an avenue" it is considering.

Strategic shifts are also playing out at Snap, an online camera company that is



24.97B

↑1.2%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Sept. 1.

18.05M

↑1.2%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Sept. 1.

838.8B

↑11.9%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2022 so far over the same period in 2021.

positioning itself as the augmented reality app for concerts. In August, Snap announced it was laying off around 20% of staff, some 1,200 employees. The company, which has struggled with declining ad revenue, reported a \$422 million net loss in the second quarter, roughly 178% higher than the year-ago period, when Snap reported a \$152 million net loss. The company's stock also declined, falling to a low of \$9.54 on Aug. 1 from an all-time high of \$83.11 last September, despite revenue and community growth.

Even while there are layoffs hitting some businesses, there are companies that are going the other way. Amazon Music, part of the retail giant that has been one of the biggest corporate winners of the pandemic, is hiring for nearly 600 open jobs, according to LinkedIn.

Amazon did not respond to a request for comment.

Downtown's Kalifowitz says that while it has become a cliché that the music industry is recession-proof and uncorrelated to downturns in the overall market, there is some truth to the maxims.

Major labels and live-music companies are having banner years. Universal Music Group's second-quarter revenue grew by more than 17% to \$2.7 billion, while smaller labels like BMG reported that revenue jumped 25% to \$405.7 million in the second quarter.

Says Kalifowitz: "That's pointing in the right direction." **B**

FOR WHAT IT'S WORTH

Publishers' streaming royalties settlement will yield larger returns than the headline rate increase — how much larger depends on streaming's growth

A **N AUG. 31** settlement covering U.S. mechanical streaming rates — which must now be approved by the Copyright Royalty Board — will allow publishers and songwriters to enjoy a slightly larger share of streaming revenue over the next five years. For Phonorecords IV, the National Music Publishers' Association and Nashville Songwriters Association International negotiated a percent-of-revenue royalty rate increase with streaming services that grows from 15.1% in 2023 to 15.35% in 2027, adding up to 1.7% cumulatively. But the real gains will depend on how much streaming growth occurs over this time.

A handful of variables, including subscriber acquisitions, increased ad revenue and possible rising subscription costs, will create a multiplier effect that far surpasses the small increases in Phonorecords IV royalty rates. To show how publishers' streaming royalties could grow, *Billboard* constructed three scenarios based on U.S. recorded-music streaming revenue reported by the RIAA:

In the bull case, average revenue per user (ARPU) grows at 2% annually as streaming services pass along price increases without hurting subscriber acquisitions. Subscriptions, limited-tier revenue and ad-supported revenue each grow at 7% per year.

In the base case, ARPU

remains flat. Subscriptions, limited-tier revenue and ad-supported revenue each grow at 5% per year.

In the bear case, ARPU falls at 2% annually as low-cost subscription growth outpaces price increases. Subscriptions, limited-tier revenue and ad-supported revenue each grow at 3% per year.

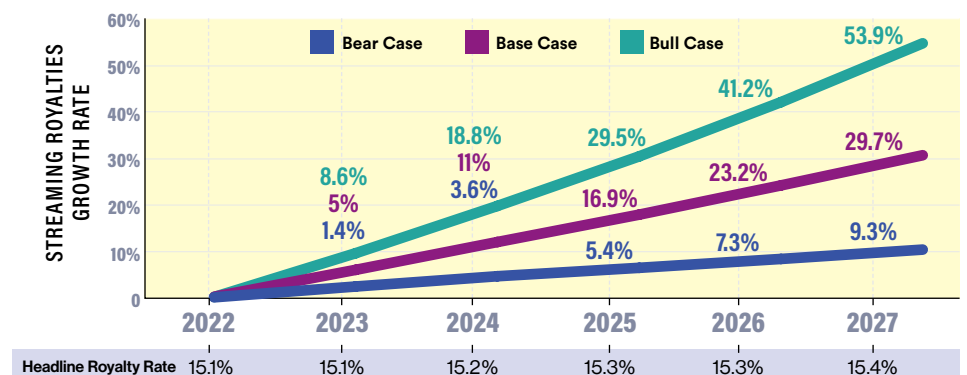
Streaming services' ability to acquire new customers

and raise prices will be the major determinants of publishers' streaming revenue. And music executives think there is potential for both, as streaming businesses are pressed by investors to improve margins while maintaining growth. In 2021, the United States had an average of 84 million subscribers, according to the RIAA, an increase of 8.5 million (or 11%) from 2020. If subscriptions

grow at 7% per year and ARPU rises 2% per year (the bull case), under Phonorecords IV, settlement publishing revenue will grow an accumulative 53.9% over the five-year term. At 5% subscription growth and zero improvement in ARPU (the base case), revenue will still grow 29.7% — with nearly four-fifths of that coming from newly acquired subscribers.

—GLENN PEOPLES

Songwriter Streaming Royalties: Three Scenarios



CHRISTIAN NODAL

FORAJIDO TOUR 2022

AUG 13	Bogotá, COL	Coliseo Live
SEP 15	San Jose, CA	SAP Center
SEP 16	Fresno, CA	Save Mart Center
SEP 17	San Diego, CA	Pechanga Arena
SEP 18	Las Vegas, NV	MGM Grand Garden Arena
OCT 06	Ontario, CA	Toyota Arena
OCT 07	Los Angeles, CA	Crypto.com Arena
OCT 08	Sacramento, CA	Golden 1 Center
OCT 14	Hidalgo, TX	Payne Arena
OCT 15	San Antonio, TX	AT&T Center
OCT 16	Houston, TX	Toyota Center
OCT 21	Washington, DC	EagleBank Arena
OCT 22	Brooklyn, NY	Barclays Center
OCT 23	Greensboro, NC	Greensboro Coliseum
OCT 28	Oklahoma City, OK	Paycom Center
OCT 29	Kansas City, MO	T-Mobile Center
OCT 30	Indianapolis, IN	Gainbridge Fieldhouse
NOV 03	Phoenix, AZ	Footprint Center
NOV 04	El paso, TX	UTEP Don Haskins Center
NOV 11	Miami, FL	FTX Arena
NOV 12	Orlando, FL	Amway Center
NOV 13	Fort Myers, FL	Hertz Arena



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Virtual rapper **FN Meka** was dropped by Capitol Records after the artist was accused of cultural appropriation and perpetuating racist stereotypes.

J Balvin returned to WME just three months after he departed his longtime agency for UTA.

Money For Nothing

YouTube takes a hands-off approach to rights management. Sources say the process is riddled with errors — and some companies game the system

BY ELIAS LEIGHT

LOUIS ARMSTRONG first recorded “What a Wonderful World” in 1967, and the song, like almost every other track ever recorded, is available on YouTube, where it earns royalties for the owner of the recording, as well as the publishing rights holders. For at least a month in 2017, however, about \$468 of the song’s publishing royalties were claimed by Create Music Group, using YouTube’s online rights management portal — even though Create did not represent any of the companies or people who own or control the song.

Create, which collects money on behalf of clients, later told a rights holder that its claim on the song was the result of an error, according to emails shared with *Billboard*, a mistake the company rectified with a payment to the proper entity. Publishing rights are complicated, and sources say YouTube’s rights system — which allows companies that can access it to claim royalties on compositions they control — can be chaotic. It’s not just a matter of older songs: YouTube’s content management system (CMS) shows that half of the top 20 tracks on the *Billboard* Hot 100 are “in conflict,” according to Create co-founder Jonathan Strauss, meaning that rights holders have unsettled disputes over royalties. So YouTube holds the revenue the songs generate until the disputes are resolved.

This complexity also lets some players take advantage of YouTube’s system to siphon off royalties that do not belong to them, according to a dozen sources for this story. And more than 10 of those — including artist managers, lawyers and executives at other royalty collection companies — say they know of instances where Create has claimed royalties it has no right to receive. (These sources spoke anonymously, due to fear of backlash; several backed up what they said by sharing emails and screenshots with *Billboard*.)

In an hourlong interview, Strauss told *Billboard* that Create “does not input or remove shares without authorization” from clients and said that it has never used YouTube’s system to claim royalties to which it has no right. He added that Create has expanded fast since its 2015 founding, to the point where it represents 1.4 million assets, and “competitors are always going to be a certain way about companies that are growing as quickly [as we are].”

With over 2 billion users a month, YouTube generates money for rights holders mainly from ads and subscriptions, and the company’s global head of music, Lyor Cohen, has said it wants to be the industry’s biggest source of revenue. Not every artist and songwriter can collect revenue directly, however, since YouTube restricts access to its CMS to companies like Create that represent “a substantial body of original material.”

Other than controlling access, YouTube says, and imposing penalties for misuse of its system, the company has a hands-off approach and doesn’t intervene to resolve disputes. (YouTube did not respond to a detailed list of questions about the CMS and allegations of errors and mis-

use.) Sources familiar with the CMS say that it lets anyone with access “claim” part or all publishing royalties from a composition, without having to prove they have a right to collect the revenue. As long as no one else has claimed the same royalties, YouTube simply sends them the money, and it pays royalties monthly.

Incorrect claims are common, according to half a dozen sources with system access, and the fact that no proof is required to make a claim makes the system vulnerable not just to errors, but also to manipulation. While YouTube explicitly prohibits “manually adding your ownership to Content ID assets that you do not have a legitimate intellectual property interest in,” sources who use the system say there are companies that do not seem to play by those rules — and some say Create is one of them.

“Artists tell us they’ve never done any business with Create, but [it] keeps asserting ownership” over their publishing, says an executive with CMS access. “They claim stuff when they have no right to touch it,” says another executive at a rival company.

Strauss vehemently says this isn’t the case. “The people that are saying these things, how many conflicts does Create represent of your aggregate totals?” he asks. “If you don’t look at [the larger] perspective, the story becomes super biased and not accurate.” He also says that Create’s internal data indicates that 90% of the conflicts the company is involved in are resolved in its favor.

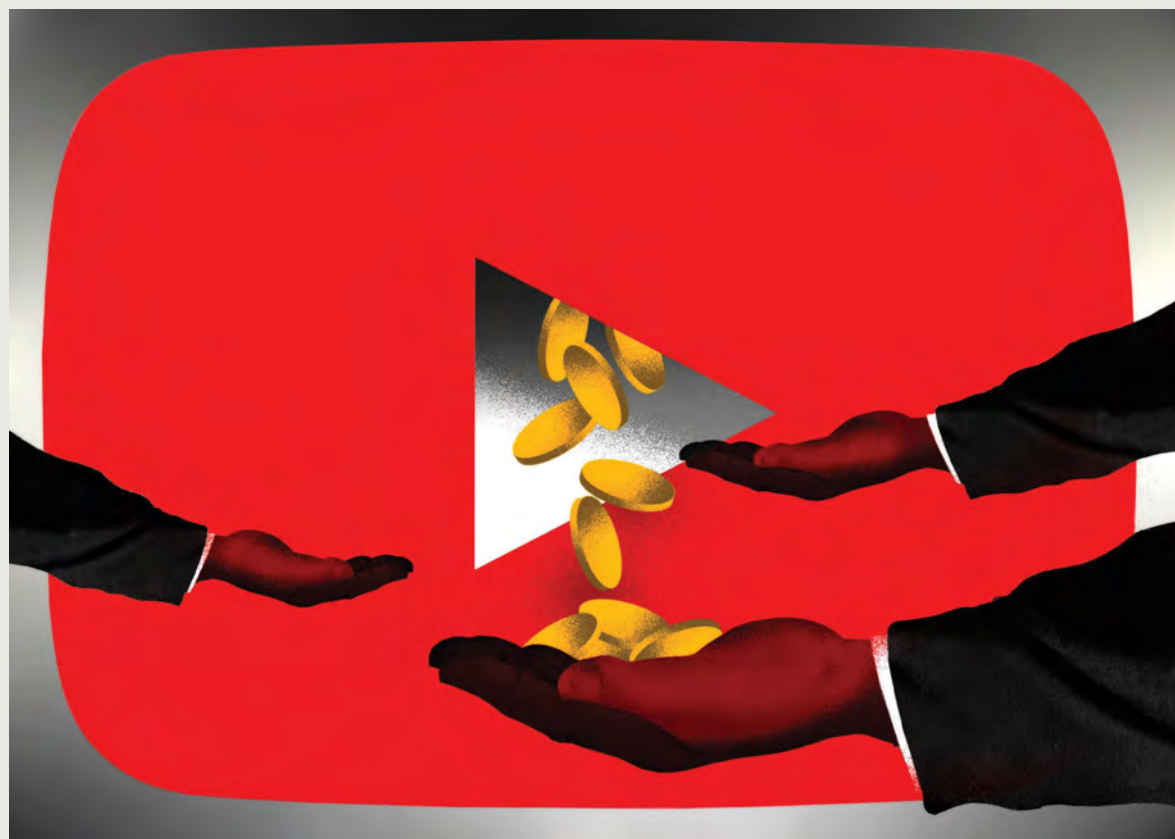
Some conflicts arise from the nature of the publishing

business. “There are times when Create has a specific split or percentage of ownership on a song that gets adjusted later on,” Strauss added in a follow-up email. “This is not because Create is trying to get ‘extra’ money but simply because the official splits on songs often get changed after the initial release has already happened because of unaccounted for samples or smaller collaborators that get overlooked.” Also, any claims that Create makes are at the direction of its clients, Strauss says, adding that “our clients are legally required to give us the correct splits.”

Documents reviewed by *Billboard* show that when Create is notified that it is collecting royalties to which it doesn’t have rights, or taking a bigger share than it should, the company adjusts its claim. Strauss says “Create responds to claims as quickly as possible” and has its own accounting system set up so that, “in the rare instances when money is collected prior to a conflict” arising, that income can be properly allocated.

Two music business sources say YouTube told them it had given Create a “final warning” in 2017, and emails viewed by *Billboard* refer to this. Strauss adamantly says otherwise: “There was absolutely no final warning. That is completely, unequivocally false.” (YouTube did not respond to questions about this allegation.) “YouTube is actually one of our closest partners,” Strauss says, adding in an email that Create “works in good faith with platforms like YouTube to identify bad actors.”

The relative ease with which companies can claim YouTube royalties that they have no right to, combined with YouTube’s agnostic stance toward conflicts, has led to frustration with the platform. Because YouTube doesn’t step in, “it’s like, someone just punched me, and now it’s on me to go convince the person that punched me that they’re wrong,” says an executive who uses the system. “You do all the right things to make sure the money owed to your clients is coming to them,” but the revenue can still end up going elsewhere. “To YouTube, it doesn’t appear that it matters.” **B**



NICKY JAM



INFINITY TOUR USA - LATAM 2022

JAN 08	Manizales, COL	Estadio Palogrande
FEB 03	Boston, MA	Agganis Arena
FEB 05	New York, NY	United Palace
FEB 10	Atlanta, GA	Coca-Cola Roxy
FEB 11	Chicago, IL	Rosemont Theatre
MAR 03	Orlando, FL	Amway Center
MAR 06	Miami, FL	FTX Arena
MAR 06	Miami, FL	E11even
MAR 12	Houston, TX	Smart Financial Centre
MAR 13	Hidalgo, TX	Payne Arena
MAR 19	Ontario, CA	Toyota Arena
MAR 20	Los Angeles, CA	The Forum
MAR 25	San Jose, CA	SAP Center
MAR 27	Seattle, WA	WAMU Theatre
APR 13	Toronto, CA	Coca Cola Coliseum
APR 14	Montreal, CA	Place Bell
APR 23	San Juan, PR	Ventana del Mar Balneario de Carolina
APR 30	Las Vegas, NV	Las Vegas Festival Grounds
MAY 05	Aguascaliente, MX	Foro de Las Estrellas
MAY 27	Medellín, COL	Estadio Atanasio Girardot
JUN 25	Monterrey, MX	Parque Fundidora
JUL 01	Veracruz, MX	Macroplaza de Veracruz
AUG 18	San Luis Potosi, MX	Instalaciones de la Feria San Luis Fenapo
AUG 27	Montreal, CA	Olympic Stadium Grounds
NOV 20	Acapulco, MX	Arena GNP
NOV 27	Mexico City, MX	Foro Sol
DEC 11	Miami, FL	Miami Dade County Fair Grounds

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LEADER IN LIVE LATIN ENTERTAINMENT

AEG unveiled details of a nine-figure capital improvement plan for Los Angeles' Crypto.com Arena and L.A. Live Xbox Plaza.

Florida Georgia Line's **Tyler Hubbard** signed with UTA for representation as a solo artist.

INDIE LABELS PRICED OUT OF RADIO PLAY

Promotion executives from independent labels tell *Billboard* that a pay-to-play "toll" is keeping them off the airwaves **BY ELIAS LEIGHT**

NOT LONG AGO, a major-label radio promotion executive had a song climbing into the top 10 in his format. Eager to maintain the track's upward momentum, he tried to get a station in a small city in the Northeast to put the song into rotation. There was only one problem: That station worked with a middleman, known as an independent radio promoter, who controlled what tracks received airplay. And that middleman demanded \$3,000 for an "add."

"It frustrates the hell out of me," the executive says. "But if you don't pay, you don't move up," he notes, referring to the radio airplay charts.

Adding to the frustration: The cost was high enough to make even a deep-pocketed major label think twice. In the world of independent labels, though, \$3,000 to get one song played on one station in a small market can be prohibitive. "Majors can throw so much money at a release and get it running up the chart," says one executive with experience running radio campaigns for indie labels. "As an independent label, you can get something played at a small handful of commercial stations. Once your budget runs out, you almost have a built-in ceiling."

This has become a growing concern for indie labels, according to promotion executives who spoke on the condition of anonymity, to the point where some are considering appealing for help from government regulators or investigators. While radio rarely breaks hits in the streaming era outside of country music, it remains important in building recognition at a mass scale, as well as raising awareness in local markets for artists on tour. Radio airplay charts continue to be a metric of success in the music industry internally, and airplay remains one of the components of the *Billboard* charts.

Over half a dozen promotion executives say it is still common to have to pay in money or goods to get a song added to a station's playlist or to increase its spin count. Independent labels are battling to gain exposure for their artists by any means necessary in a ruthlessly competitive musical landscape, and these sorts of promotional costs put them at a distinct disadvantage with the majors.

Promotion executives offer varying estimates of the costs of campaigns, but sources say a serious push at triple A can run \$30,000 and up, while making an impact at alternative radio is likely going to cost at least \$40,000,



but could take more than \$60,000. A campaign at active rock and adult top 40 will often set a record company back even more, these sources say, and if a label sets its sights on the top of the mainstream R&B/hip-hop or top 40 airplay charts, the budget is likely going to be six figures. (Though one source claims you can launch a campaign at top 40 with \$70,000.) A pair of promotion executives say that between 20% and 40% of this money, depending on the format, will go to independent promoters who control access to specific stations.

But several indie-label executives say a budget of \$15,000 for a radio campaign is their ceiling. Shelling out for airplay "is the cost of doing business," says one promotion executive at an indie label. "The problem is that the cost is getting more and more." It's not surprising, then, that major labels accounted for more than 85% of the tracks on *Billboard's* year-end 2021 Radio Songs chart. For comparison's sake, a conservative estimate from December 2021 pegs the major labels' share of recorded-music revenue for the year at 66.1% — indicating that indie labels play a larger role in the overall music ecosystem than they do on the airwaves. The three biggest radio companies either did not respond to questions about promotional costs or declined to comment.

Paying to get songs on the air has been a fixture of the music industry since the early days of rock'n'roll. Congressional hearings in the 1950s resulted in a 1960 decision that prohibited direct payments by labels (aka payola), but a loophole opened the door to independent promoters as middlemen. In 1990, when Fredric Dannen published *Hit Men*, his investigative history of the music business, he reported that in the 1980s major labels were laying out as much as \$80 million a year (the equivalent of \$210 million today) to middlemen to get their songs spins.

A 2004 investigation by the New York attorney general's

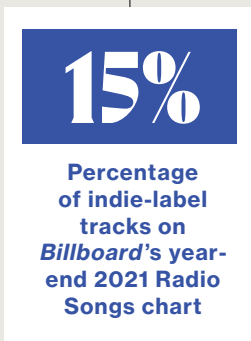
office — then under Eliot Spitzer — made it clear that the practice of paying for airplay was still flourishing: "Please be advised that in this week's Jennifer Lopez Top 40 spin increase of 236 we bought 63 spins at the cost of \$3600," one promotion executive wrote in a 2005 email obtained by the attorney general.

In 2007, following the Spitzer investigation, the Federal Communications Commission secured a pledge from four major radio chains to play more independent music on the air. But little changed. A 2008 study by the Future of Music Coalition reported that "over 92% of independent labels report no change in their relationship with commercial radio since the settlement." What's more, "nearly half of respondents [surveyed] reported that payola remains a determining factor in commercial radio airplay."

Today, promotion executives say the pay-to-play "toll" remains in place at some stations, and radio playlists have narrowed even further, making each slot on the airwaves that much more competitive. "It's hard to work a record through the system if you don't have some type of resources," says one radio promotion veteran with extensive major-label experience. "It can be a struggle for some of these smaller labels that are trying to get things going, especially at the stations that have those deals [with specific independent promoters who require a toll]. Certain companies aren't going to be able to compete with [a major] when it comes to payments and what they can afford to pay an indie promoter."

As a result, some independent labels have chosen to tap out. "There are certain formats that indie labels don't venture into because they just can't afford it," says one longtime member of the independent music community who has worked at a variety of labels, pointing especially to top 40 and country radio. "Most independents I know have just given up."

"The airwaves are designed not to be built for all," adds one frustrated promotion executive who works at an indie label. "You can only come to the table if you're spending the right amount of money and you know the right people." **B**



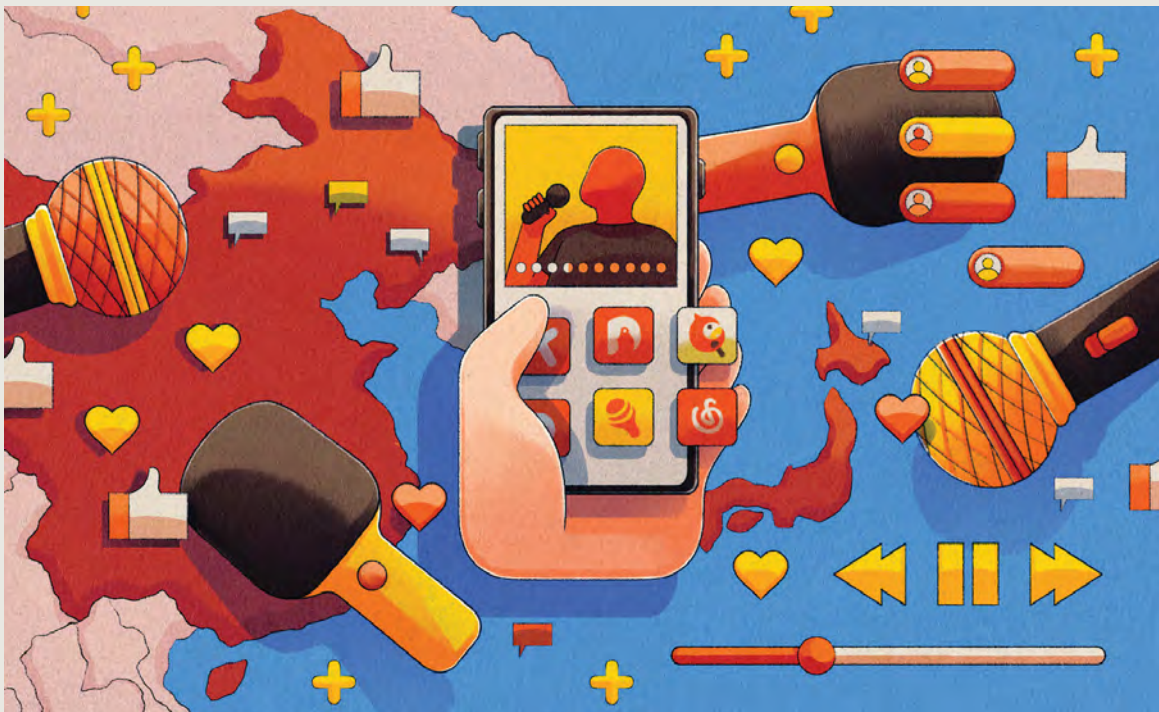
SECH

WORLD TOUR 2022

MAR 19	Caracas, VZ	CCCT
APR 01	Monterrey, MX	Parque Fundidora
APR 08	San Juan, PR	El Coliseo
APR 09	San Juan, PR	El Coliseo
APR 10	San Juan, PR	El Coliseo
APR 16	Punta Cana, DR	Caribbean Lake Park
APR 23	San Jose, CR	Picnic Festival Costa Rica
APR 30	Oakland, CA	Fox Theater
MAY 01	Las Vegas, NV	Las Vegas Festival Grounds
MAY 14	Mexico City, MX	Autodromo Hermanos Rodríguez
MAY 27	Medellín, COL	Estadio Atanasio Girardot
MAY 29	Chicago, IL	Grant Park
JUN 03	Guatemala City, GT	El Jocotillo
JUN 18	Santiago, CH	Movistar Arena
JUN 25	Zurich, SW	Hallenstadion Zurich
JUL 02	Sevilla, SP	Estadio de la Cartuja
JUL 03	Madrid, SP	Estadio Mad Cool
JUL 08	Breda, NE	Breepark
JUL 09	Ibiza, SP	Ibiza Rocks
JUL 10	Benidorm, SP	Ciudad Deportiva Guillermo Amor
JUL 15	Malaga, SP	Recinto feria Torremolinos
JUL 17	London, UK	Brixton Academy
JUL 24	Barcelona, SP	Parc de Forum
AUG 13	Rosarito, MX	Papas & Beers
AUG 20	Rosarito, MX	Papas & Beers
DEC 03	Guadalajara, MX	Valle VFG
DEC 11	Miami, FL	Miami Dade County Fair Grounds

Sony Music Group fully exited Russia six months after suspending operations there.

Ukrainian President **Volodymyr Zelenskyy** awarded **Universal Music Group** the Ukraine Peace Prize.



AN ONLINE KARAOKE BOOM GENERATES BILLIONS IN CHINA

With 51% of mobile phone users in China downloading karaoke apps, controlling the space becomes crucial to streaming services

BY HSIUWEN LIU

HONG KONG — As Tencent Music Entertainment built itself into China's dominant music-streaming company, with \$4.9 billion in revenue in 2021, it was aided by its thriving online karaoke app WeSing. But in March, facing a sudden decline in its karaoke business due to increasing competition from local rivals like Alibaba and NetEase Cloud Music, TME took an unusual step: It set foot in Japan, the country that gave birth to the global singalong sensation in the 1970s, by acquiring a controlling stake in a company that operates Pokekara, Japan's leading karaoke app.

While karaoke is often associated with hospitality spaces like bars and restaurants, companies in Asia have created a booming online business. One of every two mobile phone users in China (51%) uses a karaoke app, up from 36% in 2017, according to market consultancy iiMedia Research.

Mobile karaoke apps — which generate publishing and performance royalties for the music industry, as well as virtual gifting (or tipping) from users to performers — are gaining traction among tech-savvy and Gen Z Chinese users. The online karaoke business is expected to grow to 17.6 billion yuan (\$2.5 billion) in

2022, up threefold from 5.7 billion yuan (\$829.5 million) in 2017, predicts iiMedia. It also estimates that China will have 570 million online karaoke users in 2022, more than double the 280 million in 2017.

Changba, a Beijing-based startup, was among the first in China to provide an online platform for users to upload and share their karaoke performances. By 2013, it had over 100 million users. Then in 2014, TME launched WeSing, a free app that lets users enhance their performances with filters and effects, and also allows gifting. By the end of 2016, WeSing had over 300 million registered users. It was especially popular among a younger, wealthier demographic living in major cities, according to BigData Research.

TME built WeSing's success by integrating it with its social network platform WeChat and its music streaming platforms, says Charlie Chai, an analyst with 86Research. "WeSing helped Tencent build its music empire," he says. (As of late 2020, TME, which licenses Billboard China, controlled 77% of the streaming market in China through its music apps QQ, Kugou and Kuwo.)

But early in the pandemic, TME's biggest rivals began entering the online karaoke market. In January 2020, e-com-

merce giant Alibaba launched Changya (Sing Duck), which allows users to create their own style of backing tracks. And that June, NetEase Cloud Music unveiled Yinjie (Music Street), which targets younger audiences with functions to personalize performances, sing together with friends across devices and connect with other users through songs and recordings.

The new competitors ate into TME's "social entertainment service" revenue, which shrank 20.6% to 4 billion yuan (\$583 million) in first-quarter 2022 from the same period in 2021. (That sector, which includes karaoke, makes money mainly from virtual gifting and memberships and accounts for about 60% of TME's total revenue.)

"Increasing competition and [a] changing macro environment" resulted in lower monthly active users and paying users of TME's social entertainment services, chief strategy officer Tony Yip said in an earnings call.

By November 2020, WeSing was still ranked first among Chinese karaoke apps, but with 165.9 million monthly active users. NetEase's Changba came in second with 41.7 million users, according to iiMedia. As of last year, WeSing had 130 million.

Now, faced with declining karaoke revenue in China, TME is expanding in international markets to carry on its legacy business. In March, it acquired a controlling stake in M&E Mobile, the company founded by Chinese businessman Hu Dianwei that operates Pokekara, Japan's leading karaoke app and one of the country's fastest-growing apps overall. TME CFO Shirley Hu told analysts that her company made the acquisition to stabilize falling revenue due to new entrants in the space.

To analysts, the strategy to acquire rather than expand a Chinese app in Japan seems clear. Japan has always been at the forefront of Asia in terms of entertainment and has a more well-developed ecosystem of music copyright and users willing to pay for services, says iiMedia founder/CEO Zhang Yi.

Zhang says the success of a karaoke app relies heavily on the number of songs it can acquire. In Japan, a karaoke service provider needs publishing rights from the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and performance rights from music labels that own the original masters. The costs to procure copyrighted content creates a barrier for newcomers, making TME's Pokekara acquisition an understandable move.

Akira Ito, GM of Japanese publishing company Nichion, says it is still unclear how much revenue karaoke apps can generate by licensing copyrighted content, as publishing income from karaoke apps is distributed as "interactive transmissions" income that includes other digital usage, such as streaming platforms like Apple Music and Spotify.

Amid the pandemic, karaoke bars in Japan have been asked to shut down, which has hurt the country's in-person karaoke business. Offline royalties dropped by 28% to 2.1 billion yen (\$14.8 million) from March 2020 to March 2022, according to JASRAC. (Online royalties also fell, by 36% to 1.1 billion yen [\$8 million], in the same period.) "Karaoke apps can be a complement to the existing karaoke market," says Ichiro Murakami, vp of business administration at Sony Music Publishing Japan.

But in China, despite growth projections, some analysts say the appeal of online karaoke as a business could wane as younger users allocate more time to short-video platforms like Douyin and Kuaishou. "Given the business' revenue model, monetization has its own ceiling, as there is a limit as to how much a user is willing to spend on virtual gifting," says 86Research's Chai. "This issue is more salient at a time of macro slowdown and regulatory tightening." ■

Additional reporting by Rob Schwartz.

BANDA MS

GRACIAS A TI

USA - LATAM TOUR 2022

MAR 19	San Jose, CR	Camara de Ganaderos San Carlos
MAR 24	Bogota, COL	Centro de Eventos Autopista Norte
MAR 25	Cali, COL	Diamante de Beisbol
MAR 26	Medellin, COL	Estadio Atanasio Girardot
MAY 14	Newark, NJ	Prudential Center
JUL 29	Laredo, TX	Sames Auto Arena
SEP 02	Denver, CO	Bellco Theater
SEP 23	Portland, OR	Moda Center
SEP 24	Seattle, WA	WAMU Theater
OCT 13	El Salvador, SV	Estadio Cuscatlan
OCT 14	Tegucigalpa, HN	Estadio Chochi Sossa
OCT 15	Guatemala City, GT	Explanada Cayala
OCT 28	Hollywood, FL	Hard Rock Live
OCT 29	Orlando, FL	Amway Center

USA TOUR 2023

SEP 02	New York, NY	Madison Square Garden
SEP 03	Washington, DC	Capital One Arena

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PANCHO BARRAZA

USA TOUR 2022

MAY 14	San Jose, CA	SAP Center
OCT 15	New York, NY	United Palace
OCT 16	Chicago, IL	Allstate Arena

USA TOUR 2023

Chicago, IL	Allstate Arena
Las Vegas, NV	Michelob Ultra Arena
San Jose, CA	SAP Center
New York, NY	United Palace



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LEADER IN LIVE LATIN ENTERTAINMENT

Clarke Soares photographed
Aug. 2 at NeueHouse
Madison Square in New York.

From The Desk Of...
**Sherrese
Clarke Soares**

**FOUNDER/CEO,
HARBOURVIEW EQUITY PARTNERS**

BY ED CHRISTMAN

PHOTOGRAPHED BY JAI LENNARD

LESS THAN a year in business, Sherrese Clarke Soares is on her way to making her HarbourView Equity Partners a quiet giant in the music-assets space — and to do it, she has been making significant bets on Latin music. Since opening its doors in October 2021, HarbourView has landed 16 to 20 deals covering close to 40 music catalogs that include everything from reggaetón to regional Mexican tunes. Industry sources say Apollo Global Management has backed the firm — which is focused on media assets — with an initial investment of \$1 billion.

The guarded Clarke Soares, 45, declines to comment on that figure, her funding approach and most other financial aspects of her business. A 20-year veteran of entertainment investment, the Harvard Business School graduate learned the value of discretion while working at CIT Group and then with Morgan Stanley, where she took part in her first music deal: BMG's acquisition of Bug Music in 2011.

As a result, HarbourView has announced only six of its dozens of catalog acquisitions: the music publishing catalog of Latin superstar Luis Fonsi that includes his songwriting share of the global hit "Despacito"; the publishing catalog of Dre & Vidal, an R&B songwriting/production duo that has worked with Alicia Keys, Justin Bieber, Jill Scott and Mary J. Blige, among many others; a stake in the music publishing and recorded-master royalties of rap-rock band Hollywood Undead's first four albums; the publishing catalog of Sum 41 frontman and main songwriter Deryck Whibley; and, in country music, a share of Brad Paisley's master recordings income stream, as well as the publishing song catalog of Lady A.

Industry sources tell *Billboard* that HarbourView has also done two so-far undisclosed but pricey deals: the acquisition of Usher's stake in RBMG Records, which houses Bieber's recorded-master catalog, and the purchase of SoundHouse, which owns streaming royalties from some 20 master-recording catalogs as well as the assets of the independent contemporary Christian record label Inpop.

Clarke Soares won't discuss those deals either, or elaborate on her departure from her previous private equity firm, Tempo Music, which she launched in late 2019 with backing from Providence Equity Partners. (Providence has subsequently put Tempo's portfolio up for sale.) "While Providence were great partners, I didn't have a meaningful ownership stake," she says. "I wanted to own my own firm."

She is more expansive on her company's approach to investment, which she says is inspired by her Jamaican heritage. HarbourView is named after the community in Kingston from which her father hails. (Her parents emigrated to the United States in the early 1970s.) "In Jamaica, we have a saying: 'That out of many, one people,'" she says. "HarbourView tries to reflect that from a cultural perspective. We have a diverse team of investors of all gender orientations. We're excited to build a great team that's centered around a point of view that really reflects humanity. We're investing in culture, and culture is not homogenous. If your team does not reflect the world, then you're going to miss opportunities and it's going to be hard to get great returns."

Do any of your team members have prior music experience?

We have a full-time staff of 16, and everyone understands [intellectual property assets] and IP investing. We've got advisers who are exclusive to us who have deep engagement, relationships and experience in music from an operating perspective: Crown Entertainment CEO Vincent Searcy, Victor Victor Worldwide GM Shivam Pandya and Def Jam executive vp Rodney Shealey.

How has that approach helped you so far in deal-making?

It puts us in a position to be thoughtful, deliberate and make smart investments, but also to move with intention and speed. That's something that many on the seller side have complained about — when various peers for various reasons can't close on a timely basis. Also, unlike most of our peers, we can effectively compete for large-scale deals with multiple catalogs, as well as in the individual artist and songwriter space. Most of our competitors are in one pocket or the other.

What does HarbourView's portfolio look like?

We have a decent amount of Spanish-language music, a lot of indie rock and a lot of hip-hop and R&B, which sometimes is overlooked.

HarbourView bought Luis Fonsi's publishing, which includes "Despacito." What other Latin deals can you discuss?

We have a decent amount of exposure to Latin through smaller reggaetón artists, as well as local-language Mexican music. Overall, Latin comprises 30% to 40% of

the portfolio's income. But that's all we're open to saying at this moment.

Do you focus on Latin music because there's less competition and thus better pricing for music assets?

No. We're looking at the intersection of historical performance, growth trends, returns — and expectation in terms of price. Where all that intersects is where we have found a lot of great opportunities. Our pipeline [of potential deals] has music across the market — in pop genres, in hip-hop and R&B, in rock, in global music.

Is HarbourView looking to do deals for other non-English music assets?

Looking at global opportunities is a big part of who we want to be. We're very close on a deal outside the United States, and we continue to look at [international] opportunities.

You have a portfolio of about 40 catalogs. What percentage of those are in publishing versus recorded-master royalties?

We've got over 17,000 [song] titles across publishing and recordings. We are agnostic when it comes to sound recordings and/or publishing. We really are a buyer of income streams that are derived from the monetization of musical work, and our portfolio reflects that. No single song makes up more than a percentage or two of income. We're really focused on making sure that we maintain diversification and scale.

Have you invested in entertainment assets outside of music?

While HarbourView is focused on the entertainment media segment, music royalties are our first strategy, and we have been squarely focused on executing that strategy. We are in the ideation phase of our next entertainment strategy, which will be outside of purely music, and we've got a couple of opportunities on our horizon right now.

Do you anticipate maintaining the pace you initially set of buying nearly 40 catalogs in 10 months?

Yes. We have the infrastructure to take on that many catalogs and handle them in a responsible way. There's no reason we couldn't continue to buy assets at the same pace if the opportunities present themselves.

What is the typical equity-to-debt ratio of your acquisitions?

It depends on what interest rates are, and

Lucy Dickins was tapped to lead WME's music department, making her the first woman to do so at a major agency.

Ben Katovsky was appointed president/COO at Hipgnosis Song Management.

it depends on what the outlook is on a deal. Conventional wisdom is debt can be anywhere from 50% to 80% in this space.

With interest rates rising, has the current economic environment affected your investment outlook or approach in the music-assets market?

The current environment has brought some new players, but some old players have probably fallen away. 2020 was a big year for entrants in the marketplace. In 2021, a few more came in. In 2022, it feels like there are a few less [players]. People telling you that rates don't have an impact are not telling you the truth.

What kind of net label publisher's multiples — or gross profit — are you seeing?

They have always run the gamut. They can be low double digits to high double digits — as high as the mid-20s. It depends on how old the catalog is, whether revenue is growing or decaying and whether the overall market is growing.

Do you foresee setting up a platform to manage acquired assets?

That is not in the cards for us. We will not be trying to build a label-services business or a publishing administration services business. It's not a business model that we think will deliver the highest and best return for our investors. We are partners to the ecosystem and not trying to be a competitor to any music label or music publisher. We can work well with all of them. We have deep respect for music operators.

What about moving your song catalogs to a third-party administrator?

Big shifts [in our strategy] are not anticipated. I won't get into it because that's a bit of our secret sauce, but we do think there are versions of active management that don't include building global operations.

Institutional investors usually have timelines for generating returns in order to unwind investments and reap rewards. What is HarbourView's?

We see a path to be forever owners of what it is that we're building. For example, we could get liquidity through capitalization and looking at the markets. We really appreciate the contribution that the creative ecosystem brings to culture and that it has the power to shape the world. IP is the tip of the spear, and so we think we're making great investments for our stakeholders. **B**



MANUEL TURIZO

USA - LATAM 2022

MAR 19	Guadalajara, MX	Estadio Akron
APR 16	Canton La Libertad, EC	Parque La Libertad
APR 23	San Jose, CR	Picnic Festival Costa Rica
APR 28	Valledupar, COL	Parque de la Leyenda Vallenata
MAY 01	Las Vegas, NV	Las Vegas Festival Grounds
MAY 22	Quito, EC	Explanada parque bicentenario
MAY 24	Calvillo, MX	Teatro del Pueblo del Recinto Ferial
MAY 26	Miami, FL	LIV Miami
JUN 03	Guatemala City, GT	El Jocotillo
JUN 04	San Pedro Sula, HN	Expocentro
JUN 11	Lima, PE	Arena Peru
SEP 09	Milagro, EC	Universidad UNEMI
SEP 10	San Jose, CR	Estadio Nacional
SEP 22	Monterrey, MX	Universidad de Monterrey
NOV 05	Tequesquitengo, MX	Foro Epectare en jardines de Mexico

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GUAYNAA

USA - EUROPE - LATAM 2022

APR 02	Monterrey, MX	Parque Fundidora
APR 20	Aguascaliente, MX	Foro de Las Estrellas
APR 22	Las Vegas, NV	Light Nightclub - Mandalay Bay
APR 30	San Jose, CR	Picnic Festival Costa Rica
MAY 19	Barcelona, SP	Club Shoko Barcelona
MAY 22	Madrid, SP	Club Shoko Spain
MAY 29	Brownsville, TX	Brownsville Sports Park
JUL 15	Chicago, IL	Chicago Park District
JUL 23	Nuevo Cuscatlan, SV	Be Sport
SEP 02	Fresnillo, MX	Instalaciones de la Feria de Fresnillo
SEP 03	Costa Esmeralda, MX	Playa Costa Esmeralda
SEP 30	Managua, NR	Estadio Nacional de Futbol
OCT 22	Guadalajara, MX	Instalaciones de la Feria de Guadalajara
OCT 23	Puebla, MX	Parque Bicentenario
OCT 27	Monterrey, MX	Showcenter
OCT 29	Hermosillo, MX	Parque la Ruina
NOV 26	Mexico City, MX	Foro Sol
NOV 29	Miami, FL	Fountainbleau Hotel Miami



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LEADER IN LIVE LATIN ENTERTAINMENT

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Clockwise from bottom left:
Bizarrap, Edgar Barrera,
Ovy on the Drums and Tainy.



From Studio To Stardom

Latin producers are becoming more prominent than ever before — and are building brands for the long run

BY LUCAS VILLA

ILLUSTRATION BY ELEANOR SHAKESPEARE

ONE OF THE biggest global hits of the year belongs to a mysterious, fast-rising 24-year-old Argentine producer. Bizarrap's "Bzrp Music Sessions, Vol. 52" — an electronica club banger featuring Spanish singer Quevedo — spent four weeks at No. 1 on *Billboard*'s Global 200 chart this summer and has quickly cemented the producer's place alongside hit-makers like Tainy, Ovy on the Drums and Edgar Barrera. All four have helped pave the way for a new wave of Latin producers who are moving from behind the scenes and into the global spotlight.

"It shows you in today's world that consistency is more important than just a hit," says Lex Borrero, Tainy's longtime manager. "[Bizarrap] created a loyal fan base that led him to having the No. 1 record." Bizarrap launched his music sessions series on YouTube four years ago, establishing a format (well-known artists and newcomers alike would stop by for single-take freestyles) as well as his signature look (giant black sunglasses and BZRP hat). Each session was bigger than the last, as his YouTube subscriber count grew from a few hundred thousand to over 15.6 million. This past year, his sessions with Residente and Paulo Londra did especially well, with both viral videos surpassing 100 million views each — leading to his biggest song yet with Quevedo, who scored his first major hit outside of Spain.

Colombia's Ovy on the Drums has propelled Karol G's career into the

stratosphere as her longtime producer, helping her score major career-making hits such as "Provenza" ("Provence") and the Becky G-featuring "MAMIII." And last November, Mexico's Barrera won producer of the year at the Latin Grammy Awards for his work with artists across Latin genres like Camilo, Christian Nodal, Maluma and Jennifer Lopez.

The most veteran of the group is Puerto Rico's Tainy, who trained under the wing of reggaetón pioneers Luny Tunes and has spent over 100 weeks ruling *Billboard*'s Latin Producers chart. Among the long list of artists he has produced hits for are Bad Bunny, Kali Uchis, J Balvin — and, increasingly, himself. Since 2019, the superproducer has been billed on a handful of tracks, six of which have landed on the Hot 100, including the Grammy-nominated "Un Día (One Day)" by Balvin featuring Dua Lipa and Bad Bunny. "I'm just so happy that I'm still able to be here till this day, being able to reinvent myself, to grow and keep learning," he says.

Tainy has performed his own sets at music festivals this past year and is working on his debut album, *Data*. "It has been a whole new experience for me," he says. "Producers are normally in the background. To go from that to a spotlight and being more out there, it has been a cool journey." Ovy on the Drums and Bizarrap have also released solo music, which has elevated their profiles as well.

Barrera identifies three key shifts that have helped Latin producers become

"Producers are normally in the background. To go from that to a spotlight, it has been a cool journey." —TAINY

more prominent. He says that guiding artists pushes both parties to dabble in new genres and sounds, which have become more prevalent in recent years as the Latin market has exploded in the United States. "I try to not do what is obvious or expected," he says, citing "La Bachata" with reggaetón-pop artist Manuel Turizo, his salsa track with Daddy Yankee and his mariachi song with Romeo Santos. Ovy on the Drums enlisted Nicki Minaj to feature on Karol G's hit "Tusa," and Tainy has released songs with Lauren Jauregui, Shawn Mendes and Miguel. "The world and music are so connected right now that we're able to listen to anything that's coming out of any part of the globe," Tainy says. "I wanted to try different genres, different sounds. I just wish that these collaborations keep happening."

The 2019 launch of *Billboard*'s producers charts has also largely helped these hit-makers document their own success. Yet Barrera says the biggest assist is how these producers are now using social media.

"Young aspiring producers can easily find what their favorite producers are doing on Instagram," he says. "What Bizarrap did with his YouTube videos is brilliant." He adds that Ovy on the Drums is having "great success on TikTok," with 1.2 million followers and 9.4 million likes.

With their bigger platforms, these producers are paying it forward to the next generation of creatives. Barrera launched his own label, Borderkid Records, in February and signed rising producer Casta, while Tainy and Borrero co-founded NEON16, an incubator group for producers and songwriters who were behind Selena Gomez's Grammy-nominated Spanish-language EP *Revelación* (*Revelation*). "There are no limits," says Borrero. "With the evolution of [Latin producers], they're going to be more respected the way artists like David Guetta and DJ Khaled are — they're producers that we always visualized as artists. They're brands. You're going to continue to see that growth in the same way on the Latin side." **B**

ONE FINAL HURRAH

Capping off a career that spans over 20 years, Puerto Rico's reggaetón heroes Wisin y Yandel have embarked on their final tour as a duo: *La Última Misión* (*The Ultimate Mission*). Presented by Live Nation, the trek will visit over 20 U.S. cities, culminating in a historic 14-day residency at the Coliseo de Puerto Rico José Miguel Agrelot. Come 2023, the goal is to expand to other regions as well. "Since this will be our last run together, we want to visit fans in every corner of the world," says Wisin. Though the members announced their retirement in early 2022, the legendary pair plan to release a final album this fall and a documentary detailing their life stories. "It's the last mission," adds Yandel, "but we haven't said when it's going to finish."

THE ÚLTIMO FANS

Yandel says the biggest lesson the duo has learned is that its hard work hasn't been taken for granted: The last time the pair played Puerto Rico's famed coliseum (eight dates in 2018), it became, and still remains, the venue's top-attended engagement. "Now we're seeing the results in a very beautiful way with our fans," he says, adding how genuine the support feels because there isn't new music out yet. "This tour is giving us something that we've never felt before."

THE ÚLTIMO ADVICE

When thinking of words of wisdom to share with emerging artists, Wisin



Yandel (left) and Wisin onstage in August.

stresses two things: "New talents have to understand that things will turn out bad on many occasions [and] that it takes time." He believes in being prepared and also leaning on those around you. "It's teamwork, it's discipline, and it's

not from one day to the next. Sometimes things will come out incredible and other times not. That's the business."

THE ÚLTIMO RESIDENCY

Performing a two-week residency at the coliseum is about "more than a concert and breaking

a record," says Wisin. "It's about performing in your hometown for your people. It's about seeing a united town enjoying live music. These 14 shows will become a Latin party, and for me, it's very important that it be in my hometown."

—JESSICA ROIZ



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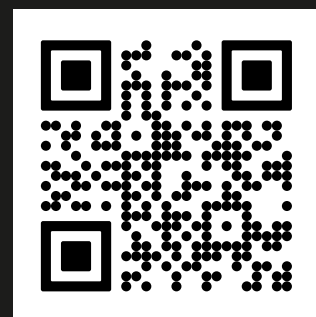
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SCAN TO REGISTER





The Many Lives Of Nicky Jam

I N 2014, AFTER a six-year hiatus due in part to substance abuse battles, Nicky Jam earned his first entry and top 10 hit on *Billboard*'s Hot Latin Songs chart with "Travesuras" ("Mischief") — and he has charted every year since. In 2015, he topped the same chart for 30 weeks with his Enrique Iglesias-assisted "El Perdón" ("Forgiveness") and the following year, "Hasta el Amanecer" ("Until Sunrise") earned him his second No. 1 and first as a solo act, ruling for 18 weeks. "I felt that my mojo was insane," he says. "Everything I touched was magic when it came to the studio."

Instead of letting the pandemic halt his momentum, the 41-year-old star found new opportunities. He kicked off 2021 with his own web series, *The Rockstar Show* (its third season will air soon), and opened his own La Industria Bakery & Cafe restaurant in Miami (with expansions coming to Puerto Rico; Orlando, Fla., and Medellín, Colombia). Though he's working on a new album, Nicky Jam the businessman feels just as invincible, with plans of even more restaurants, as well as nightclubs and hotels in the United States and Colombia. As he says: "This all makes me feel like I'm a rock star, and I can't stop."

At this phase in your career, why were you eager to explore new businesses?

We had days without doing anything, and the most I could do was just think and come up with all these projects. Thank God I had the budget to do these things. Everything I do is for people to feel inspired. I want them to realize that I was a drug user, I was in jail, I was at the bottom of the bottom, and look at me now. I've reached the highest point of my career. I've performed at the World Cup, I've done Hollywood movies and broken records in the music industry. Now I'm doing restaurants and hotels, not only to be connected with my fans but to hopefully motivate them. I want to lead people on the right path.

What's the most rewarding experience you've had hosting your web series?

To be honest, it has given me back what I needed, and it's that engagement with the people. I've grown older, and I'm not really the guy to pick up a song and do a TikTok video or dance. I used to be one of the first influencers back in the day, but today, I don't think it would feel organic. There are so many people doing it. So many influencers. I feel more relatable when I host the show because it reminds people of why they love Nicky Jam in the first place. I share so many stories and talk with no filter, and that's what the show gives. Hopefully, it comes to the moment that I make it a televised show. I've been offered money already, but I don't want to sell it yet.

With a music career that spans nearly 30 years, what do you think your legacy in reggaetón will be?

My legacy is my story, where I came from and the sacrifices I went through to be where I am today. The sacrifices that not only I [made] but also my colleagues such as Daddy Yankee, Tego Calderón, Baby Rasta y Gringo and more to [take] reggaetón where it is today. Bad Bunny's success, for example, is what makes me happy because I busted my ass since 1994 so that there could be artists like him filling out stadiums and making history. I know he has worked his ass off to be where he is, but behind his success is also mine. Bad Bunny is the No. 1 artist on the planet right now, and I feel proud of that. That's my legacy.

What did these last two years teach you about the importance of having multiple projects?

When you don't do anything, that's the worst thing in the world. That's why it's important to keep your mind busy and happy while always having a focus and a target. That's the mentality that helps me to keep going with all my projects. Nicky Jam's brand is not only music. It doesn't matter if I'm not on the top of the charts: I'm always going to look like a high-end brand. All you have to do is maintain it. —JESSICA ROIZ

ONE TO WATCH

TINI



FROM Buenos Aires, Argentina

AGE 25

LABEL Hollywood Records/Sony Music Latin

FOUNDATION As the lead actor in the Disney Channel Latin America telenovela *Violetta* (2012-2015) — which followed musically talented teenager Violetta Castillo — Tini learned firsthand that music had no barriers, having recorded songs for the series that was broadcast in non-Spanish-speaking countries such as Italy, Poland and Germany. "People in other countries were singing my songs — well, Violetta's songs — in Spanish," recalls Tini, who credits artists like Beyoncé, Justin Bieber and Shakira as her biggest inspirations. "It was crazy to me, but that's when I understood that people will connect to a song no matter the language."

DISCOVERY "I've loved music ever since I was little," says Tini, who is managed by her father, TV producer-director Alejandro Stoessel. "To be able to connect with kids, initially, via *Violetta* was special." At 19, she began transitioning from acting to singing, launching her self-titled debut album in 2016 under Hollywood Records, which is part of Disney Music Group. "When I started my solo career, it was hard because I didn't know if it would work out, and it wouldn't be easy to grow out of that role that so many kids identified with," Tini says. She has since released two more albums, *Quiero Volver (I Want To Come Back)* (2018) and *TINI TINI TINI* (2020), and has collaborated with artists such as Alejandro Sanz and Karol G, trading her bubblegum pop style for a more contemporary approach and often fusing her core pop sound with commercial genres like reggaetón and cumbia.

FUTURE Her upcoming album, the first under a partnership between Hollywood Records and Sony Music Latin, will be dropping "soon," she teases, saying the songs tell the stories that shaped her. Even with new material coming up, she's already eager to return to the studio after a few months of touring in South America. "Next year, I'll start acting again, so I want to make sure that I have songs and music videos recorded before I begin — and be able to combine music and acting again." —GRISelda FLORES



SABAN Music Group

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GUSTAVO LOPEZ
CEO

FOR MAKING THIS YEARS

billboard

LATIN POWER PLAYERS LIST



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BAD B



////// **SOLD OUT** ////

08/05 ORLANDO, FL

08/08 ATLANTA, GA

08/12 MIAMI, FL

08/13 MIAMI, FL

08/18 BOSTON, MA

08/20 CHICAGO, IL

08/23 WASHINGTON, DC

08/27 NEW YORK, NY

08/28 NEW YORK, NY

09/01 HOUSTON, TX

09/02 HOUSTON, TX

09/07 SAN ANTONIO, TX

09/09 ARLINGTON, TX

09/14 OAKLAND, CA

09/17 SAN DIEGO, CA

09/18 SAN DIEGO, CA

09/23 LAS VEGAS, NV

09/24 LAS VEGAS, NV

09/28 PHOENIX, AZ

09/30 LOS ANGELES, CA

10/01 LOS ANGELES, CA

BAD BUNNY

CONGRATULATIONS ON THE **WORLD'S HOTTEST TOUR**
HIGHEST GROSSING U.S. LATIN STADIUM TOUR TO DATE

FINALIST FOR TWENTY THREE LATIN BILLBOARD AWARDS

ARTIST OF THE YEAR

TOUR OF THE YEAR

HOT LATIN SONG OF THE YEAR 3X

HOT LATIN SONG OF THE YEAR, VOCAL EVENT 4X

HOT LATIN SONGS OF THE YEAR, MALE

LATIN AIRPLAY SONG OF THE YEAR

TOP LATIN ALBUM OF THE YEAR

TOP LATIN ALBUMS OF THE YEAR, MALE

TROPICAL SONG OF THE YEAR

LATIN RHYTHM ARTIST OF THE YEAR, SOLO

LATIN RHYTHM ARTIST SONG OF THE YEAR 3X

LATIN RHYTHM ALBUM OF THE YEAR

SONGWRITER OF THE YEAR

LIVE NATION

LOS BUKIS



LOS BUKIS

CONGRATULATIONS FOR BRINGING THE RECORD SETTING
UNA HISTORIA CANTADA TOUR TO MORE THAN HALF
A MILLION FANS ACROSS 14 SOLD OUT STADIUMS!

2022 BILLBOARD AWARD WINNER FOR TOP LATIN TOUR

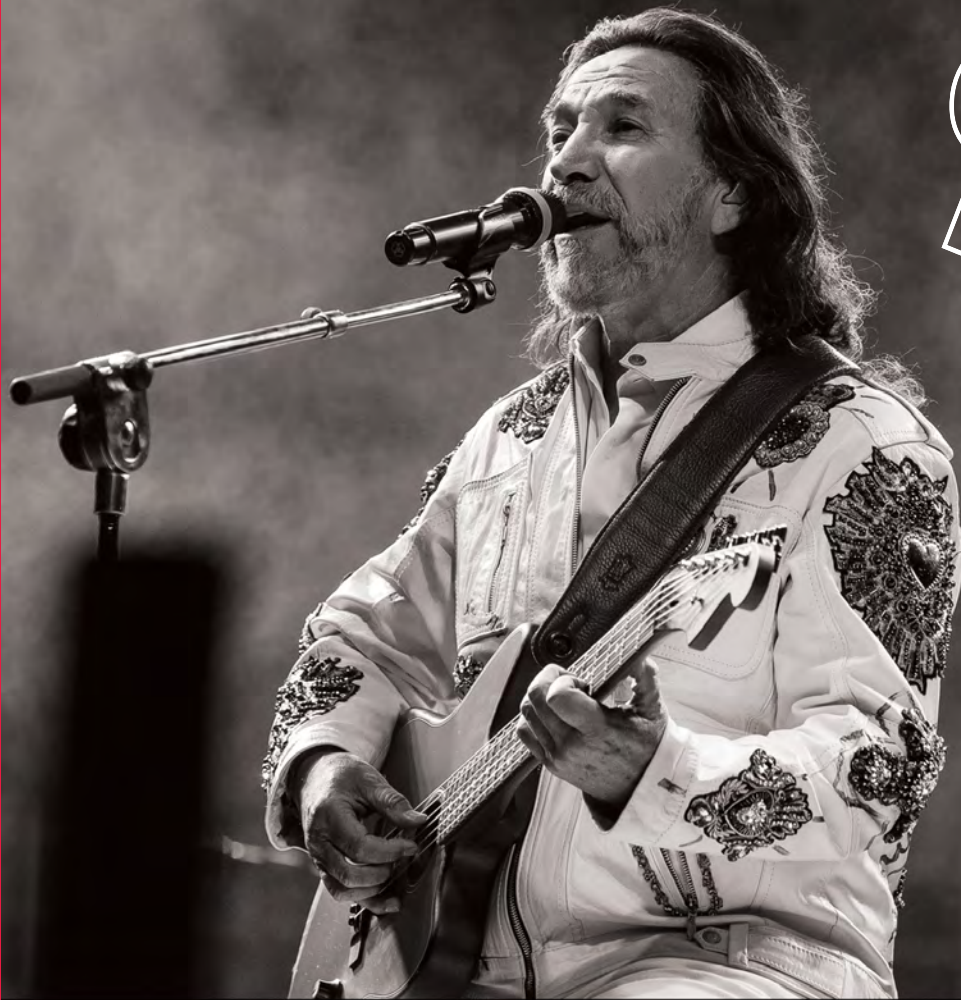
FINALIST FOR TWO LATIN BILLBOARD AWARDS

TOUR OF THE YEAR

TOP LATIN ALBUMS ARTIST OF THE YEAR, DUO OR GROUP

LIVE NATION

MARCO ANTONIO SOLÍS



MARCO ANTONIO SOLÍS

CONGRATULATIONS ON THE SUCCESS OF YOUR
QUE GANAS DE VERTE WORLD TOUR 2022!

04/01 PHOENIX, AZ
04/02 EL PASO, TX
04/08 ORLANDO, FL
04/09 SUNRISE, FL
04/22 HOUSTON, TX

04/23 EDINBURG, TX
04/29 TULSA, OK
04/30 SAN ANTONIO, TX
05/07 CHICAGO, IL
07/01 MILANO, ITALY

07/03 LONDON, UK
07/08 BARCELONA, SPAIN
07/09 MADRID, SPAIN
07/10 PARIS, FRANCE

LIVE NATION

ROSALÍA



**FINALIST FOR THREE
LATIN BILLBOARD AWARDS**

HOT LATIN SONGS ARTIST OF THE YEAR,
FEMALE TOP LATIN ALBUMS ARTIST OF THE YEAR,
FEMALE LATIN POP ALBUM OF THE YEAR

ROSALÍA

CONGRATULATIONS TO OUR **MOTOMAMI**
FOR AN AMAZING GLOBAL RIDE!

07/06 ALMERÍA, ES
07/09 SEVILLA, ES
07/12 GRANADA, ES
07/14 MALAGA, ES
07/16 VALENCIA, ES
07/19 MADRID, ES
07/20 MADRID, ES
07/23 BARCELONA, ES
07/24 BARCELONA, ES
07/27 BILBAO, ES
07/29 A CORUÑA, ES

08/01 PALMA, ES
08/14 MEXICO CITY, MX
08/15 MEXICO CITY, MX
08/17 GUADALAJARA, MX
08/19 MONTERREY, MX
08/22 SAO PAULO, BR
08/25 BUENOS AIRES, AR
08/28 SANTIAGO, CE
08/31 BOGOTA, CO
09/03 LA ROMANA, DO
09/09 SAN JUAN, PR

09/15 BOSTON, MA
09/18 NEW YORK, NY
09/19 NEW YORK, NY
09/23 TORONTO, CA
09/26 WASHINGTON, D.C.
09/28 CHICAGO, IL
10/02 SAN DIEGO, CA
10/04 SAN FRANCISCO, CA
10/07 INGLEWOOD, CA
10/08 INGLEWOOD, CA
10/12 HOUSTON, TX

10/14 IRVING, TX
10/17 ATLANTA, GA
11/25 BRAGA, PO
11/27 LISBON, PO
12/01 MILAN, IT
12/04 BERLIN, DE
12/07 DUSSELDORF, DE
12/10 AMSTERDAM, NL
12/12 BRUSSELS, BE
12/15 LONDON, UK
12/18 PARIS, FR

LIVE NATION

PITBULL



PITBULL

**CONGRATULATIONS ON THE SOLD OUT
CAN'T STOP US NOW TOUR!**

09/27 LOS ANGELES, CA
09/29 BAKERSFIELD, CA
10/02 EL PASO, TX
10/05 FORT WORTH, TX
10/06 NEW ORLEANS, LA
10/07 PELHAM, AL

10/09 NASHVILLE, TN
10/11 SAVANNAH, GA
10/12 COLUMBIA, SC
10/13 ALPHARETTA, GA
10/15 FT MEYERS, FL
10/16 ORLANDO, FL

LIVE NATION

MANÁ



CONGRATULATIONS MANÁ ON THE SUCCESS OF YOUR
HISTORIC, FIRST-EVER LOS ANGELES ARENA RESIDENCY!
12 SHOWS AND COUNTING...

KIA FORUM LOS ANGELES, CA

FRI. MARCH 18	SOLD OUT	FRI. JUNE 24	SOLD OUT	FRI. SEPTEMBER 16	SOLD OUT
SAT. MARCH 19	SOLD OUT	SAT. JUNE 25	SOLD OUT	SAT. SEPTEMBER 17	SOLD OUT
FRI. APRIL 22	SOLD OUT	FRI. JULY 15	SOLD OUT	FRI. OCTOBER 21	
SAT. APRIL 23	SOLD OUT	SAT. JULY 16	SOLD OUT	SAT. OCTOBER 22	

MANÁ

FINALIST FOR TWO LATIN BILLBOARD AWARDS

TOP LATIN ALBUMS ARTIST OF THE YEAR, DUO OR GROUP
LATIN POP ARTIST OF THE YEAR, DUO OR GROUP

LIVE NATION

ALEJANDRO FERNÁNDEZ

A black and white photograph of Alejandro Fernández performing on stage. He is wearing a dark suit jacket, a white shirt, and a brown leather jacket with gold embroidery. He is holding a microphone and has an in-ear monitor in his ear. The background is dark with some light streaks.

ALEJANDRO FERNÁNDEZ

CONGRATULATIONS ON YOUR
TOUR DATES IN 2022!

09/10	ONTARIO, CA	SOLD OUT
09/11	TEMECULA, CA	SOLD OUT
09/15	LAS VEGAS, NV	SOLD OUT
09/17	LAS VEGAS, NV	SOLD OUT
09/18	PICO RIVERA, CA	SOLD OUT

LIVE NATION

ENRIQUE IGLESIAS



**ENRIQUE RICKY
IGLESIAS MARTIN**

CONGRATULATIONS!
FINALISTS FOR LATIN BILLBOARD AWARD
TOUR OF THE YEAR

LIVE NATION

SEBASTIÁN YATRA

CONGRATULATIONS

FINALIST FOR THREE LATIN BILLBOARD AWARDS

LATIN POP ARTIST OF THE YEAR, SOLO
LATIN POP SONG OF THE YEAR
LATIN POP ALBUM OF THE YEAR

SEBASTIÁN YATRA

CONGRATULATIONS ON THE SUCCESS OF YOUR
DHARMA TOUR 2022!

08/25 HOUSTON, TX

08/26 IRVING, TX

08/27 HIDALGO, TX

08/28 SAN ANTONIO, TX

08/31 LAREDO, TX

09/02 PHOENIX, AZ

09/03 SAN DIEGO, CA

09/04 INGLEWOOD, CA

09/07 SEATTLE, WA

09/10 LAS VEGAS, NV

09/11 SAN JOSE, CA

09/15 ROSEMONT, IL

09/17 LAVAL, QC

09/18 TORONTO, ON

09/29 ATLANTA, GA

09/30 ORLANDO, FL

10/01 MIAMI, FL

10/07 WASHINGTON, DC

10/08 NEW YORK, NY

10/09 BOSTON, MA

11/12 SAN JUAN, PR

LIVE NATION

WAS
AND
S
A
A



CONGRATULATIONS

FINALIST FOR LATIN BILLBOARD MUSIC AWARD
LATIN RHYTHM ARTIST OF THE YEAR, DUO OR GROUP

WISIN Y YANDEL

CONGRATULATIONS ON THE SUCCESS OF YOUR
UPCOMING **LA ULTIMA MISION TOUR 2022!**

09/29 ORLANDO, FL
09/30 MIAMI, FL
10/01 ORLANDO, FL
10/02 DULUTH, GA
10/06 UNCASVILLE, CT
10/07 ALLENTOWN, PA
10/08 NEW YORK, NY
10/13 FAIRFAX, VA
10/14 ATLANTIC CITY, NJ
10/15 BOSTON, MA
10/19 TORONTO, ON
10/20 MONTREAL, QC
10/23 ROSEMONT, IL
10/27 IRVING, TX

10/28 SUGARLAND, TX
10/29 SAN ANTONIO, TX
11/03 HIDALGO, TX
11/04 HIDALGO, TX
11/05 LAREDO, TX
11/10 EL PASO, TX
11/11 PHOENIX, AZ
11/13 SAN DIEGO, CA
11/18 LAS VEGAS, NV
11/19 RENO, NV
11/20 OAKLAND, CA
11/23 FRESNO, CA
11/25 ONTARIO, CA
11/26 LOS ANGELES, CA

12/02 SAN JUAN, PR
12/03 SAN JUAN, PR
12/04 SAN JUAN, PR
12/09 SAN JUAN, PR
12/10 SAN JUAN, PR
12/11 SAN JUAN, PR
12/16 SAN JUAN, PR
12/17 SAN JUAN, PR
12/18 SAN JUAN, PR
12/22 SAN JUAN, PR
12/23 SAN JUAN, PR
12/29 SAN JUAN, PR
12/30 SAN JUAN, PR
12/31 SAN JUAN, PR

LIVE NATION

FUERZA REGIDA



FUERZA REGIDA

CONGRATULATIONS ON THE SUCCESS OF YOUR
DEL BARRIO HASTA AQUI TOUR 2022!

FINALIST FOR LATIN BILLBOARD MUSIC AWARD

HOT LATIN SONGS ARTIST OF THE YEAR, DUO OR GROUP

07/23 SAN JOSE, CA
07/24 ANAHEIM, CA
07/29 PHOENIX, AZ
08/19 NEW YORK, NY
09/16 PORTLAND, OR
09/25 DULUTH, GA
10/07 SAN ANTONIO, TX

10/08 HIDALGO, TX
10/14 SUGARLAND, TX
10/21 IRVING, TX
10/23 DENVER, CO
10/28 LAS VEGAS, NV
10/30 SACRAMENTO, CA
11/05 AUSTIN, TX

11/13 KENNEWICK, WA
11/23 LOS ANGELES, CA
12/02 CHICAGO, IL
12/04 EL PASO, TX
12/09 FRESNO, CA

LIVE NATION

FOR TREV G



GLORIA TREVI

CONGRATULATIONS ON THE SUCCESS
OF YOUR **ISLA DIVINA U.S. TOUR!**

08/13 SAN JUAN, PR
08/19 LAREDO, TX
08/20 HIDALGO, TX
08/21 SAN ANTONIO, TX
08/25 IRVING, TX
08/26 HOUSTON, TX
08/27 AUSTIN, TX
08/28 MIDLAND, TX
09/02 EL PASO, TX
09/03 PHOENIX, AZ
09/04 TUCSON, AZ

09/07 NASHVILLE, TN
09/09 MILWAUKEE, WI
09/10 ROSEMONT, IL
09/11 INDIANAPOLIS, IN
09/16 LAS VEGAS, NV
09/17 INGLEWOOD, CA
09/18 ONTARIO, CA
09/23 ANAHEIM, CA
09/24 WHEATLAND, CA
09/30 SAN DIEGO, CA
10/01 FRESNO, CA

10/06 STOCKTON, CA
10/07 RENO, NV
10/08 BAKERSFIELD, CA
10/14 PORTLAND, OR
10/15 KENT, WA
10/20 ALBUQUERQUE, NM
10/22 DENVER, CO
10/23 SALT LAKE CITY, UT
10/30 SAN JOSE, CA
11/04 ST LOUIS, MO
11/05 KANSAS CITY, MO

11/06 DODGE CITY, KS
11/10 PHILADELPHIA, PA
11/11 NEW YORK, NY
11/12 BOSTON, MA
11/18 WASHINGTON, DC
11/19 CHARLOTTE, NC
11/20 ATLANTA, GA
11/23 RALEIGH, NC
11/25 HOLLYWOOD, FL

JARIPEO SIN FRONTERAS



PEPE AGUILAR

CONGRATULATIONS ON THE SUCCESS OF
YET ANOTHER JARIPEO SIN FRONTERAS TOUR!

08/07 NASHVILLE, TN

08/13 FAIRFAX, VA

08/14 NEWARK, NJ

08/19 DULUTH, GA

08/21 ORLANDO, FL

08/26 SACRAMENTO, CA

08/28 SAN DIEGO, CA

09/02 ANAHEIM, CA

09/03 ANAHEIM, CA

09/04 FRESNO, CA

09/17 EL PASO, TX

09/18 EL PASO, TX

09/23 SAN ANTONIO, TX

09/24 LAREDO, TX

09/25 HOUSTON, TX

09/30 ROSEMONT, IL

10/01 ROSEMONT, IL

10/07 SALT LAKE CITY, UT

10/09 SAN JOSE, CA

10/14 LOS ANGELES, CA

10/15 LOS ANGELES, CA

10/21 EDINBURG, TX

10/23 DALLAS, TX

11/04 GLENDALE, AZ

11/05 LAS VEGAS, NV

LIVE NATION

GRUPO FIRME



GRUPO FIRME

**CONGRATULATIONS
FINALIST FOR FIVE LATIN BILLBOARD AWARDS**

HOT LATIN SONGS ARTIST OF THE YEAR, DUO OR GROUP
REGIONAL MEXICAN ARTIST OF THE YEAR, DUO OR GROUP
REGIONAL MEXICAN SONG OF THE YEAR 3X

LIVE NATION

LOS ANGELES AZULES



LOS ANGELES AZULES

CONGRATULATIONS ON YOUR SUCCESSFUL
DE IZTAPALAPA PARA EL MUNDO U.S. TOUR 2022-23!

**FINALIST FOR LATIN BILLBOARD MUSIC AWARD
TROPICAL ARTIST OF THE YEAR, DUO OR GROUP**

08/26 DENVER, CO	10/08 EDINBURG, TX	11/26 NEW YORK, NY
08/27 SALT LAKE CITY, UT	10/09 SUGARLAND, TX	11/27 WASHINGTON, DC
09/09 ANAHEIM, CA	10/13 AUSTIN, TX	03/13 RENO, NV
09/10 SAN DIEGO, CA	10/14 SAN ANTONIO, TX	03/17 KENNEWICK, WA
09/11 FRESNO, CA	10/15 IRVING, TX	03/18 SEATTLE, WA
09/16 SAN JOSE, CA	10/16 IRVING, TX	03/19 PORTLAND, OR
09/17 LAS VEGAS, NV	10/21 EL PASO, TX	03/24 MINNEAPOLIS, MN
09/18 SACRAMENTO, CA	10/22 ALBUQUERQUE, NM	03/25 ROSEMONT, IL
09/23 INGLEWOOD, CA	10/23 DODGE CITY, KS	03/31 ORLANDO, FL
09/24 INGLEWOOD, CA	11/18 DULUTH, GA	04/01 NEW ORLEANS, LA
09/30 RANCHO MIRAGE, CA	11/19 MIAMI, FL	04/02 NASHVILLE, TN
10/01 PHOENIX, AZ	11/23 GREENSBORO, NC	04/15 TUCSON, AZ
10/07 LAREDO, TX	11/25 BOSTON, MA	

LIVE NATION

SANTA FE KLAN



SANTA FE KLAN

CONGRATULATIONS ON YOUR TWO SUCCESSFUL
U.S. 2022 TOURS WITH 18 SOLD-OUT DATES!

03/11 SAN ANTONIO, TX SOLD OUT	03/27 LAS VEGAS, NV SOLD OUT	08/04 SEATTLE, WA SOLD OUT	08/14 IRVING, TX
03/12 MCALLEN, TX SOLD OUT	04/29 OAKLAND, CA SOLD OUT	08/06 SALT LAKE CITY, UT SOLD OUT	08/18 MIDLAND, TX
03/15 DALLAS, TX SOLD OUT	07/29 PHOENIX, AZ SOLD OUT	08/10 OMAHA, NB	08/19 AUSTIN, TX
03/16 HOUSTON, TX SOLD OUT	07/30 IRVINE, CA	08/11 CHICAGO, IL SOLD OUT	08/25 ALBUQUERQUE, NM
03/17 EL PASO, TX SOLD OUT	07/31 RENO, NV	08/12 KANSAS CITY, MO SOLD OUT	08/26 DENVER, CO SOLD OUT
03/22 SANTA ANA, CA SOLD OUT	08/03 PORTLAND, OR	08/13 OKLAHOMA CITY, OK SOLD OUT	08/27 DENVER, CO SOLD OUT
03/23 LOS ANGELES, CA SOLD OUT			
03/25 SAN DIEGO, CA SOLD OUT			

LIVE NATION

PREMIER



CAFÉ TACVBA

CAFÉ TACVBA

STOMPING "EL TACONAZO": SINCE 1989!
U.S. TOUR 2022

- | | |
|---------------------|--------------------------|
| 10/23 RIVERSIDE, CA | 11/01 SALT LAKE CITY, UT |
| 10/25 RIVERSIDE, CA | 11/02 DENVER, CO |
| 10/26 OAKLAND, CA | 11/04 PHOENIX, AZ |
| 10/27 STOCKTON, CA | 11/05 SAN DIEGO, CA |
| 10/29 VANCOUVER, BC | 11/06 SANTA BARBARA, CA |
| 10/30 SEATTLE, WA | 11/07 ANAHEIM, CA |

JUNIOR H

CONGRATULATIONS ON THE SUCCESS OF YOUR
FIRST **SAD BOYZ 4 LIFE** U.S. TOUR!

**FINALIST FOR TWO
LATIN BILLBOARD MUSIC AWARDS**

REGIONAL MEXICAN ARTIST OF THE YEAR, SOLO
REGIONAL MEXICAN ALBUMS OF THE YEAR

- | | |
|----------------------------|------------------------|
| 09/17 PHOENIX, AZ | 10/30 INDIANAPOLIS, IN |
| 09/25 EL PASO, TX | 11/05 SAN JOSE, CA |
| 09/29 HOUSTON, TX | 11/12 SAN DIEGO, CA |
| 10/02 DALLAS, TX | 11/18 SAN ANTONIO, TX |
| 10/07 LAKE BUENA VISTA, FL | 11/19 HIDALGO, TX |
| 10/08 ATLANTA, GA | 12/11 DENVER, CO |
| 10/15 KENNEWICK, WA | 12/18 LOS ANGELES, CA |
| 10/16 PORTLAND, OR | 01/19 NEW YORK, NY |
| 10/21 ROSEMONT, IL | 01/20 WASHINGTON, DC |
| 10/28 MINNEAPOLIS, MN | 01/21 MIAMI, FL |



LIVE NATION

FRANCO ESCAMILLA



FRANCO ESCAMILLA

CONGRATULATIONS
ON THE SUCCESS OF YOUR
TOUR DATES IN 2022

09/09 LOS ANGELES, CA **SOLD OUT**

09/10 SAN JOSE, CA **SOLD OUT**

09/16 LAS VEGAS, NV **SOLD OUT**

LIVE NATION

KANY GARCIA



KANY GARCIA

THANK YOU FOR THE FAITH,
DEDICATION, AND ANOTHER
INCREDIBLE YEAR!



ALEMÁN

ALEMÁN

CONGRATULATIONS ON THE
SUCCESS OF YOUR FIRST US
TOUR 2022!

MICRO TDH



MICRO TDH

CONGRATULATIONS ON THE SUCCESS OF
YOUR FIRST US TOUR 2022!

- | | | |
|--------------------------|---------------------|--------------------|
| 10/14 SAN FRANCISCO, CA | 10/22 SAN DIEGO, CA | 11/11 HOUSTON, TX |
| 10/15 SALT LAKE CITY, UT | 10/23 PHOENIX, AZ | 11/12 DALLAS, TX |
| 10/16 LAS VEGAS, NV | 11/03 MIAMI, FL | 11/17 CHICAGO, IL |
| 10/20 LOS ANGELES, CA | 11/05 ORLANDO, FL | 11/18 NEW YORK, NY |
| | | 11/20 BOSTON, MA |

RELS B



RELS B

CONGRATULATIONS
FOR A SUCCESSFUL US 2022
TOUR!

ANA GABRIEL



ANA GABRIEL

CONGRATULATIONS ON YOUR
TOUR DATES IN 2022!

- 02/10 OAKLAND, CA **SOLD OUT**
- 02/12 LAS VEGAS, NV **SOLD OUT**
- 02/18 TEMECULA, CA **SOLD OUT**
- 02/20 LOS ANGELES, CA **SOLD OUT**
- 02/25 FRESNO, CA **SOLD OUT**

LIVE NATION

Live Nation is proud to celebrate

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Congratulations to all the amazing artists!



9/4/2021 **Caifanes**

9/17/2021 **Bronco**

9/11 & 9/24/2021 **Los Angeles Azules**

9/22/2021 **Pitbull**

10/1/2021 **Invasion del Corrido**

10/2/2021 **Juanes**

10/8/2021 **Cristian Castro y Mijares**

10/29/2021 **Alejandro Sanz**

11/6/2021 **El Alfa**

11/17/2021 **Julieta Venegas**

12/3/2021 **Christian Nodal**

12/10/2021 **Jay Wheeler**

3/5/2022 **Hombres G**

3/11/2022 **Que Buena Underground**

3/11/2022 **ChavoRucos - Adal Ramones y Adrian Uribe**



3/20/2022 **Angela Aguilar**

5/21/2022 **Emmanuel**

7/9/2022 **Enanitos Verdes**

7/22/2022 **Chalino Sanchez Homenaje**

9/4/2022 **Sebastian Yatra**

9/9/2022 **Franco Escamilla**

9/23 & 9/24/2022 **Los Angeles Azules**





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CONGRATS!

TO OUR TOP LATIN POWER PLAYERS

AND TO ALL THE 2022 HONOREES

NEW YORK



NEW YORK



MIAMI



MIAMI



MIAMI



MIAMI



ORLANDO



TAMPA



LOS ANGELES



LOS ANGELES



SAN FRANCISCO



CHICAGO



PUERTO RICO



PUERTO RICO



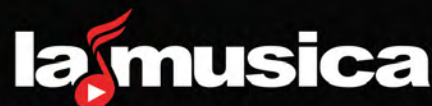
PUERTO RICO



PUERTO RICO



NETWORK



SPANISH BROADCASTING SYSTEM



Maluma photographed Aug. 12
at The 1896 in Brooklyn.

Styling by Ugo Mozie
Balmain jacket, Givenchy pants.
Right: August Getty cape, Atelier
Cillian shorts, Dolce & Gabbana
boots, Joseph Klibansky for
El Ruso necklace, El Ruso ring,
Jacob & Co. watch.



MALUMA'S

NEXT

ACT

ENTERING A NEW CHAPTER OF HIS MUSICAL CAREER, **MALUMA** IS LAUNCHING A RECORD LABEL, MANAGING MULTIPLE BUSINESSES AND THINKING BIGGER THAN EVER

BY NEENA ROUHANI

PHOTOGRAPHED BY RUVEN AFANADOR

2 0
2 2

LATIN POWER PLAYERS



Sarah Sokol Millinery hat,
Joseph Klibansky for El Ruso
necklace, Givenchy pants,
Mastermind x Suicoke shoes.

EIGHTEEN YEARS before he sold out stadiums across the globe, Maluma was selling ham and cheese sandwiches.

“That’s where my entrepreneurial spirit comes from,” he says, a proud gaze peeking out from behind his black-rimmed, orange-tinted shades. As a 10-year-old in Medellín, Colombia, Maluma (born Juan Luis Londoño Arias) would neatly pack his homemade sandwiches and tote them to Hontanares Elementary School, where he would sell them alongside lollipops. Then he would put the money he made back into his sandwich startup.

“I bought more bread, more ham, more cheese and started to grow in the sandwich industry,” Maluma says, letting out an infectious chuckle. “I’d come to school with my sandwiches and people would ask me, ‘How much do they cost?’ And I’d say, ‘How much do you have?’” For a moment, he swaps his melodic Colombian Spanish for English, unintentionally quoting Jay-Z, a fellow star turned label head: “I’m a hustler.”

For nearly two decades, that mentality has served Maluma well. After beginning his relentless pursuit of music superstardom as a high school senior, he soared to international fame thanks to a reggaeton-pop sound and charming bad-boy image, becoming one of the best-selling Latin music artists in the world. To date, Maluma has topped *Billboard*’s Latin Airplay chart 21 times, landed three No. 1s on Top Latin Albums, embarked on five world tours and won the Latin Grammy Award for best new artist. In April, he put on a monumental performance at Medellín’s most coveted venue, the Atanasio Girardot Stadium.

But Maluma’s dreams were never meant to end there. In recent years, the singer has tapped back into his early entrepreneurial instincts, building a business empire brick by brick through myriad industries. Those include visual production, clothing, fragrance, music streaming, hospitality, liquor (his own mezcal) and, most recently, a Colombia-based label of his own, Royalty Records.

“It’s crazy because I never attended university,” he says. “I was always very averse to mathematics. My thing was art. But I *loved* business.”

The idea of launching a record label had been on Maluma’s mind for years. “I wasn’t at the right time to develop it because I was very young,” the 28-year-old says, quickly adding, “I know I’m *still* very young, but now is the moment that I feel mature, stable.”

He began making moves to get Royalty Records off the ground last year, leaning on his manager, former Universal Music Group (UMG) Latin president Walter Kolm, for advice. “I knew that I couldn’t do

it alone,” says Maluma. “Walter helped me structure things a bit.”

Kolm, whom Maluma lovingly calls “Wally,” was introduced to Maluma nearly a decade ago while in Colombia supporting his artist Carlos Vives at the awards show Premios Nuestra Tierra. “I ran into [a friend] in the industry,” Kolm recalls, “and I asked him, ‘What are you doing here in Colombia?’ And he says, ‘I’m working with a *chamaquito* [kid] who is going to be very big one day. His name is Maluma. Pay attention to him.’”

Kolm did more than that, signing the then-18-year-old singer to his management company, Walter Kolm Entertainment. Shortly after, Kolm called up former UMG colleague Miguel Lua to bring him into the fold as managing partner and head of global marketing of his company. Years later, as Maluma was setting up Royalty Records, he enlisted Lua as marketing director, and his attorney, Felipe Carreño, to handle the label’s legal needs; both have worked closely with the artist over the past decade. “It’s like a powerful trident,” says Maluma. “We each have our strengths in areas that are very different.”

“[Maluma] always had his eyes set on big goals,” adds Lua, who before partnering with Kolm was UMG Latin’s director of urban marketing. “It was almost like he already saw his future rolled out in front of him and just had to move the pieces along — he’s the hardest-working artist I’ve ever worked with.”

Lua and Carreño doubling as Maluma’s label partners and right-hand men is something the artist views as a testament to his trust for the two — plus, he says, they’re always traveling together, so it’s easy for them to collectively develop the label’s signees. “They’re people who have been with me through the good and not-so-good times,” he says. “I wouldn’t let the career of my artists be in the wrong hands.”

He’s now focused on finalizing a distributor — and while Maluma declines to confirm which company will get the nod, he alludes to multiple offers and sounds more self-assured than ever. “If I knock on the doors of The Orchard,” he says confidently, hands crossed in his lap, “I know they’ll let me in and want to be part of this dream.”

RUNNING A LABEL may be new territory for Maluma. But A&R and artist development isn’t — just ask 22-year-old Colombian urbano artist Blessd.

In early 2021, a friend played Maluma

Blessd’s single “Imposible.” At the time, the budding artist had a considerable following — one that tripled from 4 million to 12 million monthly listeners on Spotify after Maluma hopped on an “Imposible” remix; later, he even offered up his own Medellín home to serve as the backdrop for the music video. “That’s where the friendship began,” says Blessd. “We became *parceros* [partners]; we started playing soccer together. He helped me by opening so many doors. I feel that I owe a lot of my career to what he has done for me.”

Blessd’s “Imposible (Remix)” with Maluma has garnered 69 million YouTube views, compared with 9 million for the original clip. “In the streets, we have a saying, ‘*Él es mi papá* [He’s my dad]’ — you say it about someone who has your back,” says Blessd, who signed to JM World Music in 2019 and Cigol Music Group stateside in 2021. “It was exactly that with Maluma. Thank God it wasn’t in the streets, but in music.”

After mentoring Blessd, Maluma was inspired to focus on breaking acts out of Colombia, and he’s applying that mentality to developing the Royalty Records roster. “Maluma never felt like he was given a hand by the generation that came before him, especially in Colombia,” Lua says. “I think that really sparked his interest in helping new talent.”

Maluma lights up when publicly discussing his initial two signees for the first time, having finalized their deals just weeks ago; he seems even more excited speaking about them than when he discusses his own milestone career moments. First came pop singer Abril. Maluma discovered the 23-year-old (who hails from Santander, which borders Medellín) through a singing contest he developed in partnership with a Colombian radio station that brought in over 2,000 contestants. The grand prize: taking the stage alongside Maluma to perform his February single, “Cositas de la USA” (“Little Things From the USA”), for the massive *Medallo en el Mapa* stadium show, to be livestreamed on Amazon Prime Video in April.

After Maluma sifted through “almost all” of the covers of “Cositas” alongside friend and *música urbana* mainstay Dimelo King, Abril caught his attention. “She improved the song, and that was what impressed me,” he says. “It was like, ‘Wow, she doesn’t just do it well. She does it excellently.’”

Two weeks of rigorous rehearsals later, Abril went from singing Maluma’s songs in her bedroom to staring straight into his eyes and harmonizing with him in front of 55,000 cheering Medellín fans. Shortly after, Abril became the first signee to Royalty Records, which Maluma says wasn’t part of the plan for the in-the-works label. “She has a mastery of the

stage, of the cameras, an attitude that makes you say, ‘Wow, this girl behaves like J.Lo.’” (Maluma would know: He starred alongside Jennifer Lopez in the 2022 rom-com *Marry Me*.)

He found his next signee, regional Mexican singer Paulina B., in a more unusual way — through a WhatsApp message from his father, Luis Alfonso Londoño. Two months ago, during the European leg of his *Papi Juancho* world tour, Maluma got a text with a link to 18-year-old Paulina’s Instagram page. After watching a video of her singing a cover of his single “Sobrio” (“Sober”), Maluma was sold. “I tell Miguel, ‘*Cabrón*, write to her now. If we don’t tell this girl that we want her, another artist or label is going to sign her.’”

Lua spoke with Paulina that day, and within weeks, Carreño and Alfonso met with the teen, who was ready to sign to Royalty, in Medellín. “It is as if God put these two angels on my path and told me, ‘Yo, Juan Luis, I’m giving you these two stars so you can advance them and put your entire team around them,’ and that’s what we did,” Maluma says.

“I’m sure that Maluma and his team don’t need to help new artists grow, but they do it because they want to help make dreams a reality,” says Paulina. “I feel fully supported by Maluma and his team when it comes to promoting the regional pop genre so it becomes a worldwide trend.”

HE MAY BE a newly minted executive, but the Maluma who arrives at his *Billboard* cover shoot in Brooklyn — flanked by his tight-knit team and his trusty Doberman sidekick, Buda — is still very much a star. It’s an intensely humid 85 degrees, but he exuberantly twirls his hips to a Marc Anthony song, a contagious smile on his face and a heavy, black cape whooshing behind him with every movement. He resembles a Colombian superhero — and for many, including his young signees, that’s exactly what he is.

“I do all this to grow my wealth, but not because I want to be buried with the money. It’s not like, ‘I’m dead, throw all the millions in the coffin,’” he says. “It’s because I want to create an enterprise. I want to create employment. I want to advance [my] country. I want to see people do well.”

All of the decisions Maluma makes, from choosing his stage name — a composite of his mother, father and sister’s (Marlli, Luis and Manuela) — to undertaking a new business venture, are rooted

in the values he learned from the women who raised him in Medellín as a kid with boundless aspirations. After his parents separated when he was 12, Maluma's family faced a period of adversity. "To see your family in need of food," he says, "makes you think, 'Fuck, I have to go out on the street and bust my ass to get ahead and give my family everything they need.'"

The same work ethic that fueled his sandwich business and helped his mother put food on the table allowed Maluma to eventually realize his wildest dreams. "As a kid, I remember the first time I came to New York and saw a huge Macy's Justin Bieber collection billboard in Times Square," he recalls. "I was like, 'I have to do something like this.'"

A decade later, Maluma made good on that, collaborating with Macy's for his first-ever clothing line, the Royalty by Maluma collection. "Now we're conquering the general market," he says. "I want 70-year-old American ladies to pass by Macy's and see Maluma and say, 'Who is this? I want to go see him.'"

Considering the laundry list of ventures Maluma has taken on — which since 2016 has also included an arts education nonprofit, El Arte de los Sueños, which he runs with his sister — it would be understandable if his own music career at some point took a back seat. Except it never has. His latest release, June's *The Love & Sex Tape*, was a passion project meant to introduce an "urban, underground" sound that Maluma felt he lacked. "I try not to feel commercial pressure from my fans, or even the music industry or the Grammys," he says. "At the end of the day, I release [music] depending on the vibe I'm feeling."

In 2020, Maluma linked up with The Weeknd for the remix of his own "Hawái." The collaboration was the Spanish-language star's first bilingual remix, something he was initially reluctant to try. But after The Weeknd's team said that the R&B-pop star was interested in working with him, the remix became Maluma's biggest Billboard Hot 100 hit to date, peaking at No. 12.

"These types of collabs continue to show how Latin music is popular globally," says Maluma, emphasizing the name of the chart-dominating genre. In June, Maroon 5 frontman Adam Levine posted a black-and-white photo alongside a laughing Maluma at a studio; a collaboration, which came by way of Maluma's longtime producers, The Rude Boyz, will be featured on a forthcoming project by the production duo.

With upcoming single "Junio" due in September and his own next album slated for early 2023, Maluma is shifting into new sonic territory, a pop-rock sound unlike anything he has done before. He was inspired by the Argentine music of his par-

ents' generation and his own early-2000s influences: "We really wanted to bring that sound of Los Enanitos Verdes and Soda Stereo into the present day. To me, it's a genre that cannot die."

For the new album, Maluma called upon longtime collaborator and 18-time Latin Grammy-winning songwriter-producer Edgar Barrera. The two met early on in their careers, when the now decorated producer was an intern for acclaimed Colombian producer Andrés Castro and Maluma had signed his management deal with Kolm. While Maluma worked with more experienced producers in the studio, Barrera was one floor above, piecing together the *guasca*-infused track that would ultimately elevate Maluma's career, "Sin Contrato" ("No Strings").

"I present the idea of 'Sin Contrato' to Andrés, and he tells me, 'I'll send it to Maluma to see what he thinks,'" Barrera recalls. "Maluma comes back two weeks later and we work on the song, and in the studio, there was instant chemistry between us. Maluma came to work with other people in the studio and ended up only using the songs that he made with me."

Barrera landed two songs on Maluma's 2015 album, *Pretty Boy, Dirty Boy* — including "Sin Contrato," which topped the Latin Airplay and Latin Rhythm Airplay charts, in addition to amassing over 1 billion YouTube views — and 11 tracks on Maluma's breakout project, 2018's *F.A.M.E.*, the artist's first No. 1 on Top Latin Albums. Now collaborating on Maluma's sixth studio album, the duo are venturing outside of their "safety zone," according to Barrera, in an effort to expand commercial Latin music at large — fusing mainstream pop music with genres like merengue or *ranchera*.

"I'm looking for a sound that feels fresh for Maluma and for Latin pop music," says

Barrera. "Harry Styles just did an amazing pop album that's killing it, and I think we can take advantage of the fact that Latin music is opening up more right now. The songs that are standing out the most are no longer [just] reggaetón."

HOW EXACTLY Maluma manages to make time for, well, everything, is, as he sees it, simple: "We all have the same 24 hours." But quickly, he adds a caveat: "Not everyone is lucky enough to have a healthy mind. I'm lucky that I have a mental balance."

To maintain that, Maluma spends time at his farm in Colombia, sips wine and sings songs with his friends until 2 a.m., and meditates. "I can't carry the weight of the world because if I collapse, everything collapses," he says. "I know that the priority, the No. 1 key, is me being well, calm and happy." The mental health challenges that musicians of his stature face is something he often discusses with fellow Colombian star J Balvin. "I tell him, 'Cabrón, it's incredible, with the pressure we face, to have this mental balance.' It's something we both fought a lot for."

For Maluma, part of that fight was learning to say "no." Case in point: his touring schedule. Four years had passed since his last hometown performance following the release of *F.A.M.E.*, in front of 15,000 at Plaza de Toros la Macarena. "I didn't want to tour," he admits. "I'm sorry, but I have to be honest. I didn't want to tour until I did the most important arenas, and everyone thought I was crazy."

His patience paid off — not only for himself, but for all of Medellín.

The hometown hero packed the city's biggest venue, Atanasio Girardot Stadium, with nearly 55,000 fans in April. After the show, he says the city generated around \$12 million from the tourism his concert attracted.

When his next show in Colombia will happen, however, remains undetermined. "After *Medallo en el Mapa*, I had offers to do four or five concerts in Colombia — Cartagena, Cali, Bogotá — and the truth is, I said 'no,'" he says. "It's really difficult to top that. It's not about simply going, collecting the bags of money and going home. The true investment is in the brand. The more valuable the brand, the more you can charge, the bigger the concerts."

Selling out Colombia's biggest stadium fulfilled one of Maluma's dreams, giving way to a new one: "to go to Israel with my family." But when the opportunity arose, he turned it down. "I said, 'If I go there, it's because I [also] want to sing in Israel.' And the first time we went, there were 30,000 people at my Israel concert."

A Latin artist from Medellín may seem an unlikely candidate to draw 30,000 fans 7,000 miles away in Israel, but, as Kolm puts it, Maluma's charisma and authenticity transcend language and borders. "He's a phenomenon that reminds me a lot of what Ricky Martin was during 'Livin' la Vida Loca,'" Kolm says. "They don't understand what he's saying, but everyone goes because it's an experience."

Kolm — who handles Maluma's touring in-house at his management company, with the exception of U.S. touring, which goes through Cárdenas Marketing Network — also mentions that another distant country, Switzerland, is one of Maluma's biggest markets. "The key to the success of Maluma's tours is the show he puts on," says Kolm. "Maluma is not an artist who stands on a stage with lights and a screen. It's quite the show, and the whole tour is always changing."

An artist with that kind of reach, still in his prime, could be forgiven for saving executive moves for later in life. But much like he did as a kid entrepreneur, Maluma is still thinking far beyond his latest wins. "When I'm 35, I don't plan to work like I do now because it comes at a cost," he says. "I have other dreams, I have other priorities. I want to have a family [of my own]." Staying in the moment while seeing the big picture is a difficult balance to strike, but for Maluma, there's no question as to whether he can pull it off.

"On my way here, I saw some graffiti that said..." He pats his pockets, then asks his assistant to bring over his cellphone. "It said something like what we're talking about." His iPhone arrives, and Maluma consults the photo he had sought. "Here we go. It says: 'You're alive, but are you living?'" **b**

**"I WASN'T AT THE RIGHT TIME
TO DEVELOP [A LABEL] BECAUSE
I WAS VERY YOUNG. I KNOW
I'M STILL VERY YOUNG,
BUT NOW IS THE MOMENT THAT
I FEEL MATURE, STABLE."**



Dolce & Gabbana jacket and boots,
Nike sunglasses.

2

0

LATIN POWER PLAYERS

2

2

THE

MAGNIFICENT

SEVEN

WITH THEIR INFECTIOUS LIVE ENERGY, MEXICAN STARS **GRUPO FIRME** HAVE SKYROCKETED TO STADIUM-FILLING SUCCESS - WHILE STAYING FIERCELY INDEPENDENT

BY GRISELDA FLORES // PHOTOGRAPHED BY KOURY ANGELO



From left: Joaquín Ruíz, Abraham Hernández, Dylan Camacho, Eduín Caz, José "Fito" Rubio, Christian Gutiérrez and Jhonny Caz of Grupo Firme photographed Aug. 16 at Vineyard Hacienda in Spring Valley, Calif.

O N A SCORCHING HOT mid-August day, six of the seven members of Grupo Firme file into a hidden hacienda in Spring Valley, Calif., a small town just east of San Diego. “*Buenos días*,” they greet the staff of this boutique hotel, making their way toward the shade of the pool area. Wearing basic T-shirts and jeans or gym shorts, they look like the literal boys next door. Still, the staffers struggle to keep their cool — this is the biggest Mexican group in the world, and they’re all fans. (Later today, they will get their photo taken with the band.)

Eduin Caz, the group’s charismatic 28-year-old founder and frontman, is the last to arrive. He apologizes, explaining that he drove from his home in Tijuana, Mexico, and it took four hours to cross *la línea*, the Mexico-U.S. border in San Diego. That’s longer than usual for a seemingly uneventful Tuesday, but the Baja Beach Festival took place over the weekend in the town of Rosarito — where Eduin joined Maluma onstage to sing their Regional Mexican Airplay chart-topping hit “*Cada Quien*” (“To Each Their Own”) — which could explain the traffic returning to the United States. “*Aquí estamos a sus órdenes*” (“We’re here, anything you need”), Eduin says with a shy smile and joins his bandmates, who don’t seem to mind his late arrival one bit; they’re just lounging around, catching one another up on their weekends.

Clowning around together by the pool, speaking entirely in Spanish, they remind me of my rowdy cousins who constantly poke fun at one another but clearly have an unbreakable bond. And while Grupo Firme may have skyrocketed to stardom over the past two years — playing sold-out stadium shows and becoming the first *banda* ensemble to ever perform at Coachella — that bond has been in the making for nearly a decade.

“When we were first starting, we played every single day,” recalls Eduin, who officially assembled the act known as Grupo Firme in 2014 (minus his brother Jhonny Caz, who joined in 2019) and is the band’s de facto spokesman. “But on a day that for some reason we didn’t have a gig, instead of saying, ‘I’m going to rest and relax,’ we’d call each other and plan a *carne asada* [barbecue]. We have a lot of fun when we’re together. We’ve built a solidarity between us that has been key to our success.”

The fun they have on those day-off hangouts suffuses every aspect of Grupo Firme’s presence, especially the music videos that put the band on the map during the coronavirus pandemic. Though their aesthetic was DIY — pretty much just capturing the group hanging out, eating, drinking beer, taking shots straight

JHONNY CAZ





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2022**



EDUIN CAZ

from a tequila bottle and serenading their friends with *banda* classics — the YouTube clips offered an escape for the fans who watched them religiously while stuck indoors and, in the process, garnered hundreds of millions of views (over 407 million for the most popular).

The success of those virtual “shows” translated to big real-venue bookings once touring restrictions loosened. “No one but Grupo Firme was selling tickets during the pandemic,” says Netherlander Concerts Latin talent buyer Eddie Orjuela. “The show they were supposed to have at the Microsoft Theater in 2020, which kept getting postponed because of the pandemic, sold out. At the rate they were selling, we took the risk to move it to the Staples Center, and eventually, seven shows came out of that decision.”

Until very recently, playing those kinds of crowds was not the norm for Grupo Firme. Comprising lead singer Eduin; Jhonny (vocals); Abraham Hernández (vocals and tuba); Joaquín Ruiz (*bajo sexto* guitar); Christian Gutiérrez (bass); José “Fito” Rubio (drums); and Dylan Camacho (accordion), the band was first a popular local act, playing *corridos* and *norteño* music in its native Tijuana, usually seven days a week, at nightclubs, birthdays, *quinceañeras* and weddings, earning around \$150 to \$200 an hour. “Whenever the phone rang, that meant we had a gig, and we’d say, ‘*Ya picó*’” (“We got it”), Hernández says. “We were really hard workers,” adds Eduin proudly. “We never said ‘no’ to anything, and sometimes, we’d play 15 hours a day. Imagine: If we only worked five hours, that’s \$1,000 that we would have to split between all of us. It’s not a lot. That’s why we worked so much.”

All those “yeses” paid off. In two years, Grupo Firme has gone from local live favorite to recording and social media phenomenon, expanding its repertoire to include *banda* covers such as “Perdóname” (“Forgive Me”), “Juro Por Dios” (“I Swear to God”) and “Cada Vez Te Extraño Más” (“I Miss You More and More”) and collaborating with superstars Maluma and Camilo in an effort to reach a more global audience. The group has accumulated 1.5 million U.S. on-demand streams, according to Luminate, and became the third regional Mexican group ever to score an entry on the Billboard Hot 100 — with “*Ya Supérame*” (“Get Over Me”) — as well as the first *banda* ensemble to do a U.S. stadium tour — a feat only a select number of Latin artists, including Romeo Santos, Bad Bunny and Los Bukis, have accomplished. Last year, Grupo Firme performed seven back-to-back shows at Los Angeles’ Crypto.com Arena (the



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— **2022** —



CHRISTIAN GUTIÉRREZ

former Staples Center). Only Adele has done more, with eight.

Incredibly, Grupo Firme has done all this as an independent act, and, since signing with independent label Music VIP five years ago, it has leaned into social media to power its success. Eduin, who ran the group's Facebook and Instagram accounts, literally studied how to leverage multimedia platforms: He majored in marketing at Universidad Autónoma de Baja California. Initially, he posted about shows on his personal Facebook page. But he didn't get the engagement he hoped for, so he opened a public fan page, geotargeting his posts and paying to boost them. "Digital marketing [now] is a thing, but back then, it wasn't," he says.

Hernández jumps in: "I remember whenever we'd get paid after a gig, Eduin would always put some money aside to invest in our social media accounts."

"We don't have to do that anymore," interjects Eduin. "Everything is now organic."

While Sinaloan bands like Banda el Recodo and Banda MS have found success, none in recent memory have moved the masses like Grupo Firme. As Pepe Garza, head of content development and A&R for media company Estrella Music Entertainment, says, that's in part because "the niche group of people that listen to regional Mexican has grown exponen-

tially" over the past few years. "But I also think that every generation chooses the artist that will represent them, and this generation chose Firme," he adds. "What makes them so special is that they've prioritized the quality of their concerts. That's the area where they stand out from the rest."

A Grupo Firme concert is, indeed, an experience: expect fireworks, outfit changes (from *vaquero* to urbano fits), folkloric dancing by Eduin and Jhonny (who join a troupe of dancers from Tijuana), many tequila shots downed onstage and beer-soaked scenes that could be straight out of the band's videos. "They're just so raw and real," says René Contreras, the Goldenvoice talent buyer who booked the act for Coachella's 2022 edition after seeing just one of its live shows. "It feels like a kick-back party," he says of those performances. "The way they interact with people makes fans feel part of the party onstage. When I saw the group, I felt like I was just hanging out with my friends and family."

For Eduin, who grew up watching artists like Larry Hernández, Gerardo Ortiz and Jenni Rivera command stages, putting on that kind of show is personal. "They always found a way to entertain their fans, and not just by singing," he says of his influences. "Watching them perform, I realized the type of artist I

wanted to be. I knew I didn't just want to be a singer — I wanted to be a star."

ISAEL GUTIÉRREZ was at Las Pulgas, a popular nightclub in the heart of Tijuana's bustling downtown, when he first saw Grupo Firme. It was 2017, and the then-manager of a few regional artists was mesmerized by Eduin's energy and personality onstage. He requested a meeting, and the next day, they talked business over Cokes and peanuts, deciding shortly after to simply start working together — no official contract needed.

From the start, Gutiérrez (no relation to band member Christian) made two suggestions: that the group pare down its performance schedule, shifting its focus to recording music and videos, and that it expand its repertoire from just corridos to include norteña and banda ballads. "There's so much more to Eduin's voice that's full of color. He can hit all the high notes, which is totally the opposite when singing corridos," says Gutiérrez. "So I suggested he start singing other genres to help them expand their audience. We also

started recording covers because we're fans of older bands, but we also wanted to connect with people, and you can do that by singing songs they already love. And the new generation that hasn't heard those songs discovered them through Firme."

Gutiérrez started in the music industry in the 1990s, working at his father's recording studio in Guerrero, Mexico. He's a superstar in his own right; fans ask him for photos and autographs as much as they do Grupo Firme's members. But before he became a hotshot manager and label executive, he hustled for many years developing regional Mexican bands like Los Buitres de Culiacán Sinaloa through his indie label, Music VIP, that he launched in 2007. "It was the lack of opportunities for regional artists that motivated me to start my own company and really focus on helping them grow on social media to promote their music," he says. "The internet was really the only resource we had as an indie label."

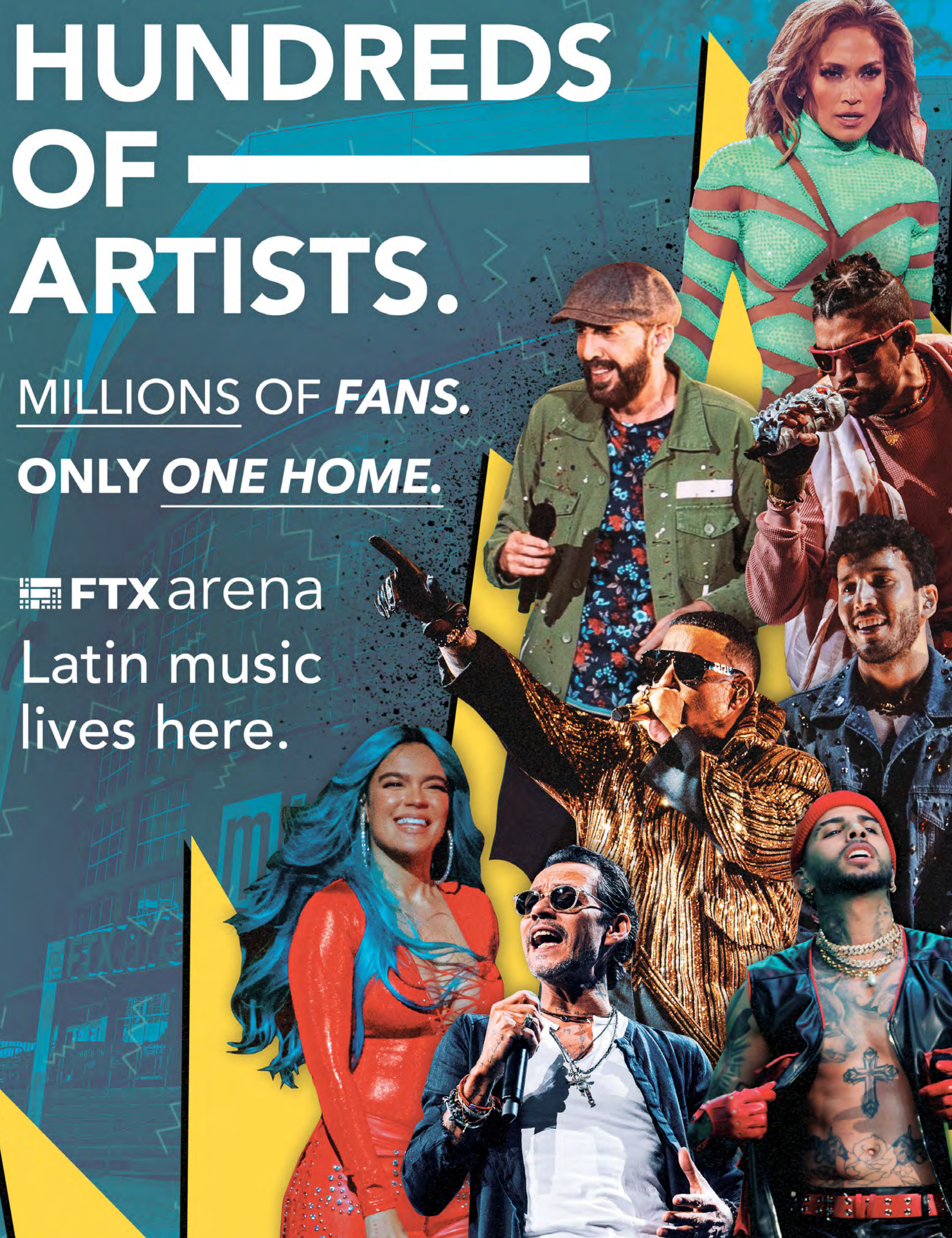
When Grupo Firme first started working with Gutiérrez, Eduin gave the executive an album of mostly original songs the band had already recorded, hoping he would release it on Music VIP. "What a good album," Eduin recalls Gutiérrez telling him. "He said, 'I want you guys to record a music video for 'Perdóname.' ' I was like, 'What do you mean, 'Perdóname'? That's a cover. Why not record one for an original

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song?’ And he said, ‘You tried to do it your way and it didn’t work, right? Now let me try my way.’ Since then, everything Isael tells us to do, we do. If he wants me to wear a red shirt, I wear a red shirt. If he says, ‘Don’t go onstage,’ I don’t go onstage. I trust him unconditionally.”

Gutiérrez’s enthusiasm for Grupo Firme’s covers hasn’t limited its output; he has also brought in renowned songwriters like Horacio Palencia to collaborate on originals. “He explained that the guys were big fans of mine, so I invited them to my home in Mazatlán [Mexico] to see if there was a way I could support them,” recalls Palencia of when Gutiérrez first reached out to him in 2018. “As a songwriter and producer, I’m not only looking to see if a new artist has potential, but I’m paying attention to their attitude. I like working with talented people, but they also must be humble. When I met them, I didn’t think twice.”

Palencia has since become one of Grupo Firme’s biggest supporters, penning hits for it like “Ya Supérame” (a co-write with Edgar Barrera and Nathan Galante). “Eduin almost didn’t record this song,” Palencia says. “The live shows were just returning, so he was focused on that. But I told him, ‘You have to make time to record new songs because you make a living off music.’ Eduin understood and shared an a cappella version of it on social media. People went crazy, asking when the song would come out. They recorded the song, a music video, and the rest is history.”

By early 2019, the group had released four albums, toured Mexico and built a solid enough following there that it could turn its attention to the next territory to conquer: the United States. The band obtained a visa in February of that year. After playing big venues like Auditorio Telmex in Jalisco, Mexico, it at first seemed like the act would have to downsize to the kind of rooms where it had started: Its first U.S. show, at a San Diego nightclub, drew all of 40 people. But by November, it pulled 9,000 to L.A.’s Pico Rivera Sports Arena; two years later, each of its individual sellouts at the Staples Center doubled that number. Those Staples shows were part of a tour that, over 25 dates, grossed \$27.4 million and sold 279,000 tickets, according to Billboard Boxscore, and was aptly named *Nos Divertimos Haciendo Lo Imposible* (We Have Fun Doing the Impossible).

“This isn’t the ‘traditional’ touring path for a regional Mexican group that typically starts out in nightclubs, then radio festivals and theaters. It’s something we’ve never seen in regional Mexican,” says Tony Larrios, founder of Grupo Firme’s distributor,



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TuStreams. “What normally takes [those] artists 10 years to achieve in touring, they did it in two years. We work with a couple of acts that did arenas last year and now want to do stadiums. If it wasn’t for Firme, I don’t think the possibility would’ve been there. They tell us, ‘If they can do it, we can also do it.’”

In May, Grupo Firme made history as the first Mexican banda act to launch a U.S. stadium tour, stopping at storied venues like Levi’s Stadium in the San Francisco Bay Area, Mercedes-Benz Stadium in Atlanta and Yankee Stadium in New York — and, like everything else the group does, it did so with little outside help. “To this day, we’ve produced arena and stadium tours in-house by Music VIP and Grupo Firme,” says Gutiérrez. “One of the best decisions we’ve made is to make deals directly with the arenas and stadiums in Mexico and the U.S. We oversee every single detail, and that has been key. I mean, it’s healthy to have

partnerships, but it’s very cool to do whatever we want. We don’t have to ask anyone for permission or their opinion.”

Someday, Gutiérrez realizes, he may have to consider “a strategic partnership [with a major label] to reach new fans and take Firme to the next level.” He says he has already “sat with all of” the majors and turned down some offers; when the time comes, he’s willing to “sit with them again and hear them out.” But for now, “We want to do this on our own. Not because we’re greedy, but so that we can say we did this on our own. That’s priceless and gratifying.”

He did make one exception to that rule. Over the summer, he signed a deal with Creative Artists Agency for the company to represent Grupo Firme worldwide in all areas of business (including touring, though Gutiérrez will continue to execute certain deals on his own). “More than anything, they’re an important partner because they’ll help us with sponsorships —

“WHAT WE’VE CREATED IS MAGIC. IT’S SOMETHING THAT BROKE ALL BARRIERS AND PARADIGMS IN THE MUSIC INDUSTRY AND SHOWED OTHERS THAT IT’S POSSIBLE.”

—ISAEL GUTIÉRREZ, MANAGER



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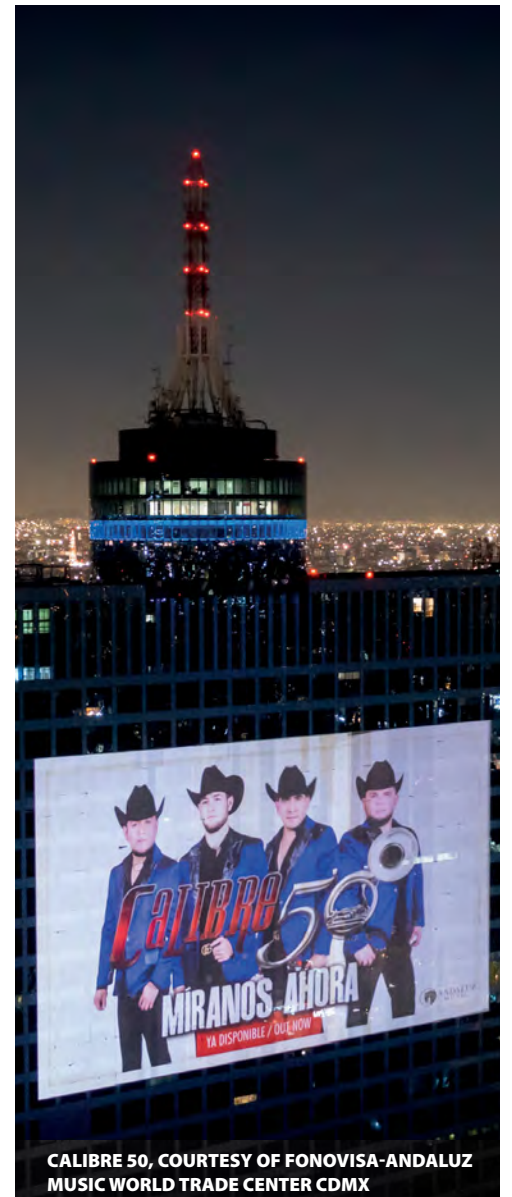
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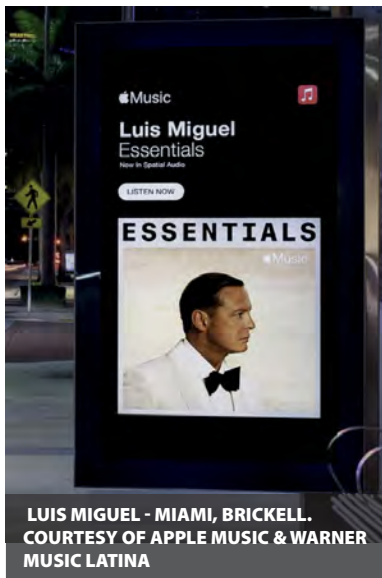
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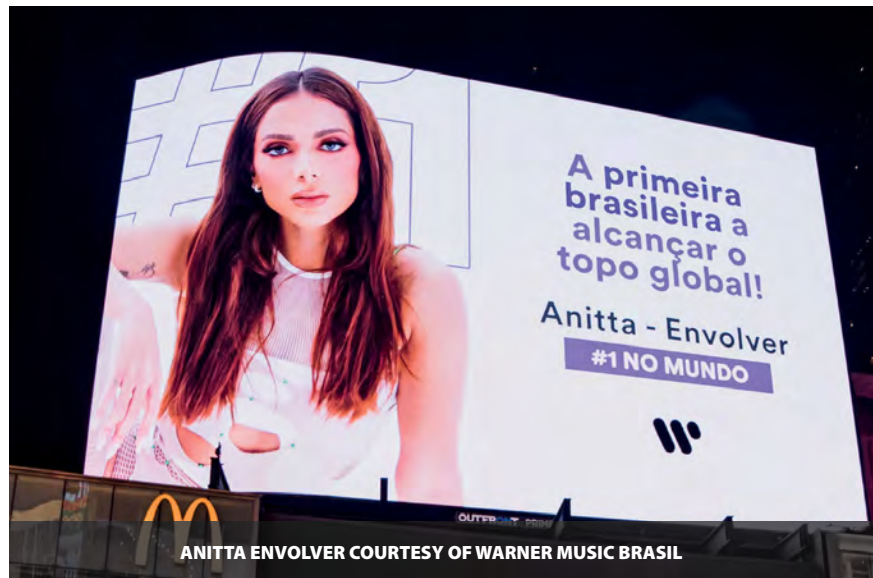
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JOAQUÍN RUIZ

that's really what they'll focus on," Gutiérrez says, calling it a "key alliance" for that reason. CAA agent Rudy Lopez Negrete, a member of Grupo Firme's new team there, vividly remembers his first meeting with Gutiérrez — at his Anaheim, Calif., home. "We sat there for three hours, drank tequila and talked about life and his vision," says Negrete. "Then we brought him into the agency, and we did the speech about what we do and who we represent, like Beyoncé and Harry Styles." It wasn't until a third meeting — one that took four hours at a pizza parlor, with Gutiérrez's entire family present — that the manager said, "OK, I want to work with you guys. This makes sense to me now," Negrete recalls.

"Rudy and I are both Mexican and speak Spanish, so we were able to identify with him culturally and understood where he was coming from," says CAA's Omar García, noting that Grupo Firme's deal can encompass anything from launching a beer to doing a TV series or a film centered on the band. "We've never had the opportunity to work with something so unique when it comes to Mexican music at such a massive level. As an agency, this is an opportunity for us to move on to the future."

O N THE NIGHT OF

April 15, as Eduin rode the elevator to the Coachella main stage, he closed his eyes tightly. He feared the worst: that no one would show up to see Grupo Firme perform.

"Tickets go on sale without announcing the artists that will be performing. So people can't really say, 'Oh, Grupo Firme will be there, let me buy a ticket.' Regardless of who had bought tickets — Americans, people who don't speak Spanish or know our music — we'd have to go up and sing," Eduin explains of his worries. "Not being able to control who was buying tickets was terrifying."

But when he opened his eyes, he saw a sea of people covering every inch of grass — cheering, waving Mexican flags, some even wearing cowboy boots and *tejanas* to show their Mexican pride.

René Contreras, who booked Grupo Firme for the festival, wasn't surprised the band could pack the main stage. In 2021, he had seen it perform in Fresno, Calif., where the group had invited him onstage and immediately handed him two beers. "I saw the crowd from that perspective, and everyone was just so happy," he says.

He pitched the act to Goldenvoice president Paul Tollette, who called

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booking the band a “no-brainer,” says Contreras. Like the CAA agents, he, too, had to travel to Anaheim to talk business with Gutiérrez. “He invited me to his house, and personally, I had never been to a manager’s house. I met his whole family there because they had a party going on. They even invited me to dance in *la rueda* [the middle of a dancing circle].” Bringing Grupo Firme to Coachella was, he says, a big statement. “Artists of that genre have never had a stage at a general-market festival. Firme just chain-sawed a door open,” he says. “That moment proved to the music industry that we can blur the line between different markets and opportunities. Grupo Firme elevated Mexican music in general.”

Today, Grupo Firme’s mission goes far beyond globalizing its genre. It’s creating a space within it for a new generation of fans, one that embraces outside collaborations and applauds the band’s modern fashion choices, which don’t always include traditional vaquero suits. “Who said that regional Mexican artists couldn’t wear gold chains? Who said we can only dress a certain way?” asks Eduin,

incredulous. “We’ve been trying to break those stereotypes and barriers slowly.”

The group is also breaking down a different kind of barrier: creating a safe space for the LGBTQ+ community within a realm of Latin music that hasn’t always felt welcoming to it. Jhonny, who was a schoolteacher before joining Grupo Firme (the “mean type,” Eduin adds with a laugh), is openly gay and, in fact, proposed to his boyfriend onstage at one of the band’s concerts late last year.

“I never imagined that expressing my sexual preferences would have such a huge impact on our genre,” he says enthusiastically. “You can go to one of our concerts and see rainbow flags, trans flags — something you’ve never seen at any other regional Mexican concert. Seeing everyone dressed however they want, living as they are and enjoying the show like everyone else is special. It’s a message to the industry that no matter how you want to live your life and how you express yourself, we all enjoy music the same way: We’re all there to sing and dance, we all have happy moments, we all suffer, and we all like to drink.” Eduin

jumps in, reminding Jhonny of “that one girl” in Texas. “Oh, yeah,” Jhonny continues. “At one of our shows, this woman came onstage with us to be able to tell her family that she’s gay. She was able to build that courage to come out because she felt so safe and protected by us.”

That’s just one reason that the group sees itself as the future of not only its own genre but, more broadly, of Latin music — and is setting goals accordingly. “Becoming the first Mexican group to perform at a Super Bowl is our next big goal, and we’re already working on that,” says Gutiérrez, who is also expanding Music VIP’s roster to include non-regional Mexican acts. (Grupo Firme remains his primary focus.) Whatever comes next, though, “I will never make a decision without consulting with Eduin and the rest of the members,” he says. “What we’ve created is magic. It’s something that broke all barriers and paradigms in the music industry and showed others that it’s possible.”

With that kind of success comes more responsibility and pressure, of course. “We’ve achieved so much that now we’re

just trying to up that last accomplishment, and people are expecting more,” says Eduin. “As indie artists, we can’t just show up and sing — we go to the venue to make sure the sound system is up, that we have police permits. We handle everything. But the reward is unlike anything else.”

He pauses, imagining what the next goal posts might be. His bandmates have a few ideas. “To perform in Europe,” says Abraham Hernández.

“And more international festivals,” Jhonny adds.

“To be able to grow old together and reminisce about old times, drinking coffee instead of tequila,” offers Christian Gutiérrez. They laugh, but it’s clear they hope that one day, it’ll come true. Finally, Eduin speaks up.

“I’ve been dreaming of doing 360-style shows at stadiums,” he says. “But also to keep collaborating inside and outside of our genre and keep opening doors for other groups. It’s not about working alone and being selfish anymore — that’s out of style. We can all have a slice of the cake.” **B**



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Verde (left) and Camilo
photographed Sept. 1 at
5020 Studio in Miami.

EXECUTIVE OF THE YEAR**AFO VERDE****CHAIRMAN/CEO, SONY MUSIC LATIN-IBERIA**

Through innovative partnerships, a deep relationship with The Orchard and a lifelong dedication to artists, he has taken Sony to the Latin music mountaintop

BY DAN RYS // PHOTOGRAPHED BY DAVID NEEDLEMAN

AFO VERDE IS SITTING in a brightly lit conference room in Sony's Manhattan headquarters, texting with Rosalía. The Catalonian singer, songwriter, dancer and all-around dynamo was in São Paulo, the night before, performing in front of some 8,000 people on her *Motomami* world tour, and now she's in Buenos Aires, in Verde's native Argentina, with some time to kill before she plays two nights back to back at the city's Movistar Arena. "Last night she killed it in Brazil; now she's in Buenos Aires, asking me, 'Where can I have great pasta?' " Verde says with a laugh. "I'm sending her recommendations."

Restaurant reviews for South American cities aren't typically among the services offered in standard recording contracts. But Verde, the chairman/CEO of Sony Music Latin-Iberia for the past decade, doesn't run his company like a typical record label, and his artists often don't sign typical contracts.

Over the past several years, Verde has instead positioned Sony Latin as more of a central hub for creativity, with a web of intertwined contractual connections with many top Latin acts through a variety of deals and associations (an approach he's able to take, he says, "because of a person called Rob Stringer" — and the Sony Music Group chairman's ethos of "a music company trying to do the right things").

Some, mostly veteran, artists are signed directly to the label (Marc Anthony, Shakira, Romeo Santos); others are signed in partnership with Sony-owned distributor The Orchard (Anuel AA, Ozuna), with Sony Latin handling marketing and other services; and still others are connected through minority investments and joint ventures that Sony has made through artists' management companies and independent labels such as Walter Kolm's WK Entertainment (Maluma, CNCO, Prince Royce), Federico Lauría's Dale Play Records (Bizarrap, Duki, Nicki Nicole) and Nelson "Polo" Montalvo's La Buena Fortuna (Residente, Kany García), among others.

Still more partnerships — most notably with Noah Assad's Rimas label, home to superstar Bad Bunny — involve distribution deals directly through The Orchard (though Verde still refers to both the company and those artists as "family members"), while he initially signed Rosalía in Spain before inking a frontline deal for her with Columbia Records. (Sony also bought leading Brazilian label Som Livre in a \$255 million deal that closed in February.)

It's a formula that has led Sony to an industry-leading 45.1% market share in Latin music in the United States in 2022 so far, according to Luminate. "I didn't want to be a tax agency, asking for percentages," Verde says, explaining his approach. "So we bought percentages of management companies in the



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region; so in some cases, artists want one of our companies to be their managers, and that's cool. As long as they feel that they're receiving what they want, I'm happy. And that's what is happening. I love that, from the pure distribution agreement to a full-service marriage, if they're happy, if they're enjoying that, we're doing the right thing."

situation, at the nadir of a business that had been decimated by piracy and freely accessible music: He signed a chef.

"It didn't happen in our world, that a record company would sign someone who wanted to cook, who doesn't want to sing at all," he says. But it forced his team to think outside the box about ways to market

"He has been there, he lives it, he walks the walk, and he talks the talk. When you put the artist first, the rest will follow."

— BRAD NAVIN, THE ORCHARD

Verde got his start as a musician and producer in Argentina before making the jump to A&R in the mid-2000s, then to president of Sony Music Latin in 2009 and his current role in 2012 — and he has honed that artist-first philosophy along the way. "Sony, at least as a solo artist, has been part of my growth, and Afo has been my ally," says Romeo Santos, who has been signed to Sony as both a solo artist and with boy band Aventura for most of the past three decades. "He has understood all my musical whims. He has always been there for me. His entire team has, but he's the person I always turn to."

Animated, quick to laugh and self-conscious about his grasp of English despite his clear proficiency, Verde is fond of metaphors, describing the business, and the company, in which he arrived more than a decade ago as a soccer team with the right players in the wrong positions, and himself as the coach who needed to reorient the squad with a new, music-first philosophy. So he did what any record executive would do in that

and promote her, partnering with a cleaning company ("After you cook, you have to clean," he reasoned) and releasing a series of cooking-class videos paired with music from Sony Latin artists. "I learned more than ever that any person can have the right skills to reach amazing goals, but it's about doing your part as a leader and helping them and learning, 'OK, this is a goalkeeper, this is a striker, she can be the coach.' It was about that."

Thinking creatively to find solutions that fit individual artists is a calling card of sorts for Verde, and one that has led to a deepened relationship between The Orchard and Sony Latin in recent years. "Afo is passionate and driven," says The Orchard chairman/CEO Brad Navin. "In some ways he's ahead of the rest of the industry, which is just catching up to what he has been saying for years about the Latin market's rich and diverse talent pool. He has been there, he lives it, he walks the walk, and he talks the talk, and I think when you put the artist first, the rest



Verde with Rosalía (top) and Ricky Martin, two of his superstar artists at Sony.

will follow. That's the business that we're in. And that's what he does as well or better than everybody."

For some record executives, it might seem frustrating, even counterintuitive, to not be in the Bad Bunny business at a time when the artist is the leading light of not just Latin but all popular music in the United States — his *Un Verano Sin Tí* is the No. 1 album of the year so far, according to Luminate, and he has a pure distribution deal through The Orchard. But Verde doesn't see it that way; to him, the broader Sony infrastructure is an extension of the options he himself also provides for his artists.

"I love Noah, Bad Bunny, and I love Rimas — they are a great, 100% independent company, period. We can have a beer, we can have fun; if they need us, we are there; but they do everything on their own," he says. "It's not about, 'This is mine.' It's about, 'How can we help these human beings that are extremely talented so they can reach their goals?' And sometimes, I need my partners."

Ultimately, "We have success when the artist is having success," Verde says. "It's a person that decided to invest his or her life into being an artist and decided to believe in what we can do at Sony Latin." **B**

AFO VERDE

QUERIDO AFO,
CONGRATULATIONS ON BEING NAMED "EXECUTIVE OF THE YEAR." I CELEBRATE WITH YOU THIS WELL
DESERVED RECOGNITION. I AM FOREVER GRATEFUL FOR YOUR CREATIVE VISION, TAKING MY DREAMS ON
AS YOURS, FOR YOUR TIRELESS PASSION FOR MUSIC, AND MOST IMPORTANTLY, I THANK YOU FOR ALL
THESE YEARS OF TRUST AND FRIENDSHIP.

FUERTE ABRAZO!

- CARLOS VIVES

AFITO,
THANK YOU FOR YOUR KNOWLEDGE, YOUR EXPERIENCE AND GUIDANCE THROUGHOUT SO MANY YEARS
BUT ABOVE ALL YOUR FRIENDSHIP!! WE CELEBRATE YOU TODAY AND ALWAYS!!
GRACIAS POR TANTO!!

TE QUIERO,

- MALUMA

QUERIDO AFO,
CONGRATULATIONS ON YOUR RECOGNITION AS EXECUTIVE OF THE YEAR. BUT BETWEEN YOU AND ME.
ON MY LIST YOU HAVE ALWAYS BEEN THE EXECUTIVE OF THE YEAR.
CON MUCHO AMOR Y SOBRETUDO RESPETO.

- WISIN

AFO,
CONGRATULATIONS ON BEING NAMED BILLBOARD'S EXECUTIVE OF THE YEAR! WE ARE GRATEFUL FOR YOU
AND ALL YOU HAVE DONE FOR US. BIEN MERECIDO!!

TE QUEREMOS,

CHRISTOPHER, ERICK, RICHARD AND ZABDIEL

- CNCO

AFO,
YOUR KNOWLEDGE, GUIDANCE AND DEDICATION ARE A BLESSING TO THOSE OF US THAT HAVE THE HONOR
TO WORK WITH YOU. CONGRATS ON THIS WELL-DESERVED RECOGNITION AS EXECUTIVE OF THE YEAR!

CON CARÍÑO,

- PRINCE ROYCE

DEAR AFO,
TODAY WE CELEBRATE YOU AS EXECUTIVE OF THE YEAR, THIS ACHIEVEMENT HIGHLIGHTS EVERYTHING
YOU'VE DONE FOR US AND THE FAMILY YOU HAVE BUILT AROUND OUR BEAUTIFUL BUSINESS.

TE QUIERO.

- EMILIA



MAJOR MUSIC GROUPS

Alejandro Duque

President, Warner Music Latin America

Roberto Andrade Dirak

Managing director, Warner Music Latina

Ruben Abraham

Senior vp of marketing and strategy,

Warner Music Latina

Hector Rivera

Senior vp/head of A&R, Latin music,

Warner Music Latina

Delia Orjuela

GM, Music Mexicana/Warner Music Latina

Marcela Vaccari

Vp of business development,

Warner Music Latina

It has been a year of change for Warner, with Duque taking over as president and bringing new members to his executive team — including Orjuela, Vaccari and Andrade Dirak — and promoting Rivera and Abraham. The musical results include Anitta becoming the first Brazilian artist to top *Billboard's* Global Excl. U.S. chart with “Envolver,” and the signing of up-and-coming talent Tiago PZK, Ovy on the Drums and Elena Rose, as well as Paulo Londra, who reached No. 2 on Spotify's Global chart with his comeback single, “Plan A.” The label also partnered with Meta, the company previously known as Facebook, to make the first music video created in the metaverse for Colombian rapper Blessd. While Warner is bullish on young, urban sounds, the label is also vested in regional Mexican, signing new stars DannyLux, Beto Vega and Jesús Mendoza, plus the iconic band Pesado.

Jesús López

Chairman/CEO, Universal Music Latin America and Iberian Peninsula

Angel Kaminsky

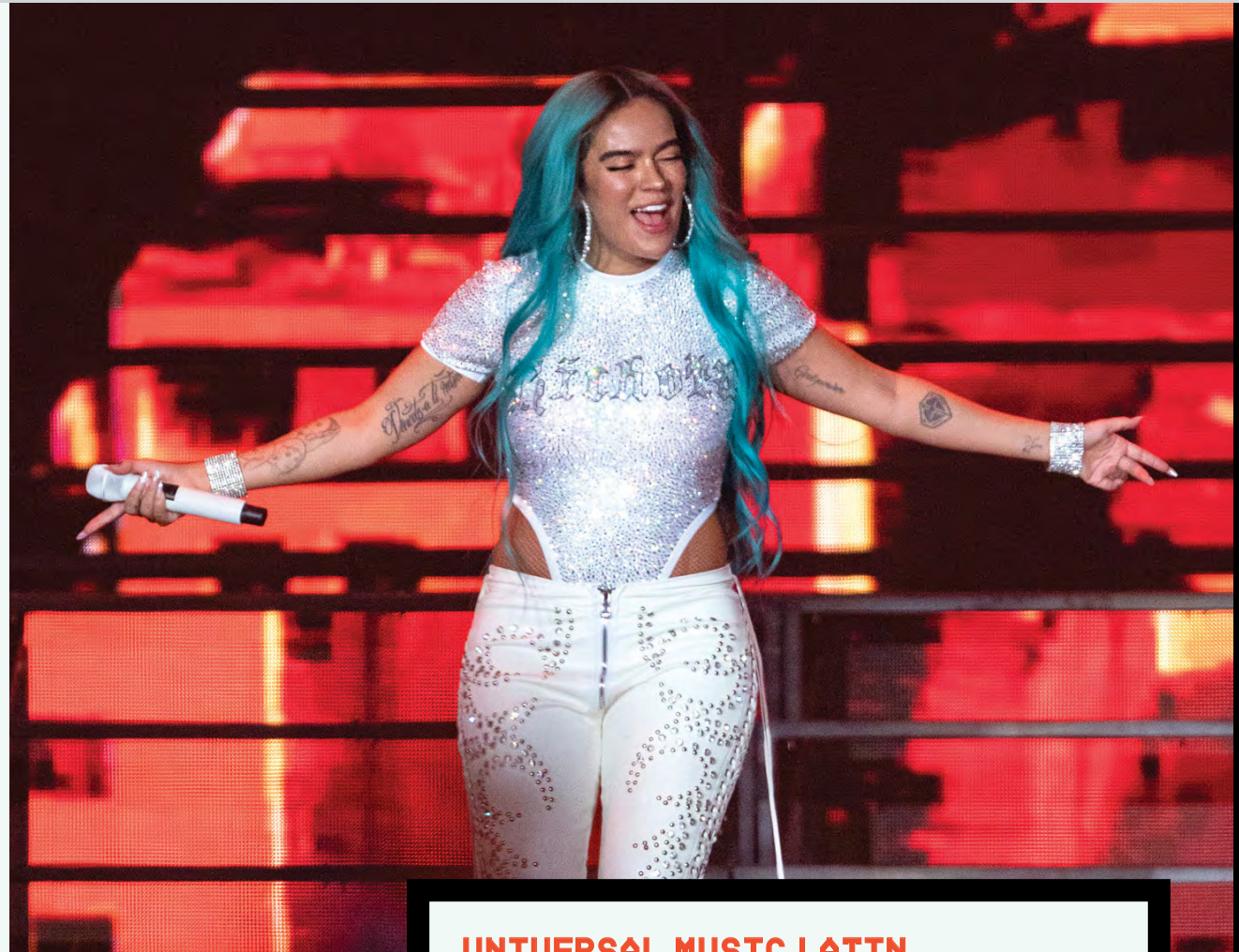
President, Universal Music Latino

Elsa Yep

CEO, Universal Music Latin America and Iberian Peninsula

Antonio Silva

Managing director, Fonovisa-Disa



UNIVERSAL MUSIC LATIN ENTERTAINMENT artist **KAROL G** is the first woman since Selena to hold Nos. 1 and 2 simultaneously on the Hot Latin Songs chart.

Aldo Gonzalez

Senior vp of A&R, Universal Music Latino

Salomon Palacios III

Senior vp of marketing and artist strategy,

Universal Music Latino

Universal Music Latin Entertainment remains focused on its global development strategy, with success across multiple countries and platforms. Sebastián Yatra (managed by Universal-owned GTS) moved into the mainstream with his Academy Award-nominated performance of “Dos Oruguitas” from *Encanto*, while his album *Dharma* started at No. 1 on Spotify's Global Debut chart. Karol G has risen to global stardom, becoming the first woman since Selena to hold Nos. 1 and 2 simultaneously on the Hot Latin Songs chart. She has also sold out her Latin America arena tour, played Coachella and will make her acting debut alongside Sofia Vergara in the upcoming Netflix series *Griselda*. Fellow

Colombian and singer-songwriter Feid is also on the rise, with 1.3 million official on-demand streams in one week, according to Luminate, for his latest album, while superstar J Balvin joined Justin Bieber as the artist with the most “billion-view” videos and had hit collaborations with Ed Sheeran and Indian artist Badshah. In Spain, pop star Aitana has been the most listened-to artist on Spotify for two years running and is prepping tours in Mexico, Argentina and the United States. As part of its commitment to artist development, UMLE has partnered with Julio Reyes Copello's Art House Academy to release music by its first five graduates.

Afo Verde

Chairman/CEO, Sony Music Latin-Iberia

Maria Fernandez

Executive vp/CFO, Sony Music Latin-Iberia

Alex Gallardo

President, Sony Music U.S. Latin

Caroline Abs

Senior vp of strategic market development, Sony Music Latin-Iberia

Esteban Geller

Senior vp of artist relations and marketing,

Sony Music U.S. Latin

Nerea Igualador

Vp of digital business, Sony Music U.S. Latin

See story, page 122.

Warner Music Latina partnered with Meta, the company previously known as Facebook, to create the first music video shot in the emerging technology of the metaverse for Colombian rapper Blessd.

LABELS & DISTRIBUTORS

Jorge Brea

CEO, Symphonic Distribution

Brea says that Symphonic Distribution secured \$37 million in new series B investments in January from NewSpring, Ballast Point Ventures and others. The technology-driven music services company has since expanded its operations to



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2022 LATIN POWER PLAYERS





JOSÉ ÁNGEL HERNÁNDEZ

CEO, Flow La Movie

Hernández, who died last December in a plane crash at 38 years old, leaves behind a legacy of reggaetón hits. Under the moniker Flow La Movie (which is also the name of his label and management company), he produced chart-toppers like the 2018 hit “Te Boté” — by his artists Nío García and Cásper Mágico, with a remix featuring Bad Bunny, Nicky Jam and Ozuna — which spent 14 weeks at No. 1 on Hot Latin Songs, as well as García’s 2019 viral hit “La Jeepeta.” J Balvin teamed up with García and Bad Bunny to record “AM Remix,” co-produced by Hernández, which went to No. 4 on Hot Latin Songs. Hernández was one of seven passengers on a private plane that crashed Dec. 15 as it sought to make

an emergency landing at Las Américas International Airport near Santo Domingo in the Dominican Republic, according to Helidosa Aviation Group, which operated the Gulfstream aircraft. Hernández’s partner, Debbie Von Marie Jiménez García, and their children were also among the victims. In the immediate wake of the crash, artists who had worked with Hernández offered their tributes. “What a tragedy!” wrote Spanish artist Juan Magán. “A man and his family conquering the world, it wasn’t their turn to go. RIP Flow.” Don Omar reacted: “So sad for your loss and your family’s. Thank you for the opportunity to collaborate. Fly high, see you later.” Balvin took to social media to say: “José Ángel, thanks for your good vibes always. Rest in peace.” GLAD Empire CEO Camille Soto Malave, who distributed Flow La Movie repertoire, described Hernández as “one of the producers with the most hits in our [Latin urban] genre and an inspiration for younger generations.” —LEILA COBO

Mexico, Argentina, Canada and Africa, plus grown further in the Caribbean and Brazil, according to Brea. The distributor’s other recent newsworthy ventures include a recent women mentorship program, spearheaded by vp of corporate marketing Janette Berrios, which will involve senior executives from Symphonic, Amazon Music, Spotify, the American Association of Independent Music, YouTube Music, Songtrust, Audiomack and Atlantic Records.

Erol Cichowski Jason Pascal

Senior vps of global artist and label partnerships, The Orchard

Laura Tesoriero Albert Torres

Senior vps of Latin, The Orchard

The Sony-owned global distribution company boasts nearly 25% of the U.S. Latin market as of July 21, according to Luminate, with artists including superstar Bad Bunny. The Orchard has contributed to the growth of Federico Lauria’s Dale Play Records, which it has represented since 2019, helping it become one of the leading independent labels in Latin America, says Tesoriero. The Orchard’s representatives

on the ground in Buenos Aires, Miami, Madrid and Barcelona were able to locally support the label’s success. Most recently, “Quevedo: Bzrp Music Sessions, Vol. 52” topped both the Global 200 and Global Excl. U.S. charts. The single is a collaboration between Spain’s Quevedo and Dale Play artist Bizarrap from Buenos Aires. Its global success is “a first for any Argentine artist,” says Tesoriero, “and we know it won’t be the last.”

Tomas Cookman

CEO, Industria Works/Nacional Records

Founded 23 years ago by Cookman, the Latin Alternative Music Conference this year included both virtual and in-person sessions, with the former taking place in April and the latter — a sold-out “industry-heavy, must-attend event,” says Cookman — staged in New York in July. Aside from the success of the conference (including a notable uptick in sponsors), Cookman says that revenue for his label and entertainment company has doubled in each of the past two years and continues to grow. (The company does not report specific revenue figures.) Case in point: Its booking division has expanded with the signings of Trueno and

“Quevedo: Bzrp Music Sessions, Vol. 52,” a collaboration between Argentine artist-producer Bizarrap and Spanish artist **QUEVEDO**, has topped both the Global 200 and Global Excl. U.S. charts.

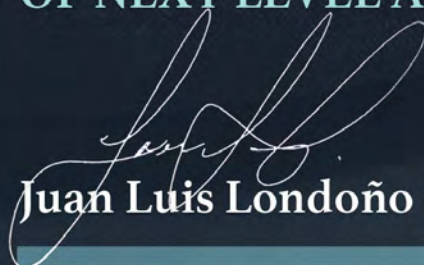


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NO ERA ANTES, NI DESPUÉS... ERA AHORA!
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ROYALTY RECORDS
LA CASA DE UNA NUEVA GENERACIÓN
DE ARTISTAS DE ALTO RENDIMIENTO.

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IT WASN'T MEANT TO HAPPEN BEFORE
OR AFTER... IT WAS MEANT FOR NOW!
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ROYALTY RECORDS
HOME TO A NEW GENERATION
OF NEXT LEVEL ARTISTS.


Juan Luis Londoño (MALUMA)

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ROYALTY
RECORDS

Villano Antillano, and Cookman says the company will soon cross the 1 billion audio streams mark.

Barry Daffurn

Co-founder/president, Cinq Music Group

"We recently raised \$100 million for investment into music catalogs and original content, primarily in the Latin industry," Daffurn says of his independent distribution, label and publishing company, Cinq Music Group. The focus will be on creating more original content and purchasing more music rights to both recordings — including masters and publishing — adding to a list that already includes the catalog of label Beluga Heights, containing works from Daddy Yankee, Janet Jackson, Jason Derulo and T.I.

Cris Falcão

Managing director, Brazil, Ingrooves Music Group

São Paulo-based Falcão, who began her career in finance and consulting before moving into music publishing, was named managing director at Universal Music Group-owned Ingrooves in January 2020. Her all-female team in Brazil has signed more than 50 deals in the past year, and she is especially proud of working with funk label GR6 founder and CEO Rodrigo Oliveira "to help put Brazilian funk on the map." The single "Bipolar," from GR6 artists MC Davi, MC Pedrinho and MC Don Juan, was the only Brazilian song to appear on TikTok's top 20 most-used songs in 2021, generating over

4 billion views, she says, and it was one of Spotify's top songs of 2021.

Victor González

President, Virgin Music Label & Artist Services, Latin America & Iberian Peninsula

Since his appointment in early 2021 as president for Latin America and the Iberian Peninsula, reporting to UMG's Jesús López, González has opened Virgin Music operations with A&R and marketing structures in Brazil, Mexico, Spain, Chile, Argentina, Portugal, the Andean region and the U.S. Latin market. "It has been exhausting, but we did it and now we can exponentially multiply the deals we have," he says. Highlights of his work include negotiating a worldwide agreement with the estate of Juan Gabriel and deals with producer Sebastian Krysz's Rebeleon Entertainment, Bull Nene's God Willing and Sky's Black Koi. "Botella Tras Botella" by Christian Nodal and Gera MX became the first regional Mexican song to enter the Billboard Hot 100.

Jimmy Humilde

Co-owner/CEO, Rancho Humilde

Jimmy Humilde has transformed Rancho Humilde, whose roster includes chart-topper Natanael Cano and Fuerza Regida, into one of the industry's leading independent Mexican music companies. It has expanded its global reach through a distribution deal with Sony for Fuerza Regida, struck touring deals with Live Nation and formed a new partnership with Amazon for *Desde Abajo*, a TV show, "about the life of

"My goal is to take this music to every corner of the world and to break down any barrier for all the artists."

JIMMY HUMILDE, RANCHO HUMILDE

a Mexican American" that is scheduled to be released next year, he says. "My goal is to take this music to every corner of the world and to break down any barrier for all the artists."

Gustavo Lopez

CEO, Saban Music Group

Saban has propelled the career of reggaeton star Don Omar to new heights, sending him to No. 1 on the Latin Airplay chart for the first time in five years with his Nío García collaboration, "Se Menea" — and then six months later, his Wisin y Yandel collaboration, "Soy Yo," reached the same peak. Under Lopez's leadership, Saban also closed multiplatform branding deals for the singer Chesca.

Andres López Quiroga

Regional director, ONErpm

ONErpm has been transformed from a distribution company to a full-service music brand during the last year, helping artists grow through state-of-the-art technology, marketing and analytics tools, as well as full transparency with clients, says Quiroga. Additionally, the Latin Iberia market has played a major role in ONErpm's recent success with consolidation across the region. "Our tools continue to help our team of experts in each country make more informed decisions in a very competitive music industry," Quiroga says, "helping partners in every stage of their careers."

Josh Mendez

Co-founder/COO, RichMusic

RichMusic has been on a signing spree to add emerging artists to its roster. Most recently, the Miami-based company welcomed Colombian producer Animal; paopao, the label's first female signee; producer-songwriter Symon Dice; and up-and-coming Argentine singer Thyago. "The dream has gotten bigger and has become more than we ever imagined," says Mendez, who founded the label with his father, Rich Mendez, in 2007. "We dug into the company's core foundation, strengthening and growing our team." RichMusic also renewed its multimillion-dollar global recording and publishing deal with Panamanian star Sech, known for his anthemic reggaeton songs such as "Otro Trago" and "Relación."

Luis Sanchez

Founder/CEO, AfinArte Music

Over the past year, AfinArte artists reached new heights, including regional Mexican duo Los Dos Carnales, who won a Latin Grammy Award for their album *Al Estilo Rancherón*. Also home to such superstars as El Fantasma and Voz de Mando, the company expanded its genre (and geographic) reach in June with the launch of the urban label ArteFino Music. "The amount of talent out there right now is inspiring," says Sanchez, "and seeing the passion these rising artists have for their craft motivates us to find new ways to support them."



RICHMUSIC
renewed its
multimillion-
dollar global
recording and
publishing deal
with Panamanian
star **SECH**.

A close-up portrait of Horacio Rodriguez, a man with a beard and glasses, looking directly at the camera. The background is dark and out of focus.

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2022 LATIN POWER PLAYERS





Lex Borrero of NEON 16 and NTERtain negotiated an eight-figure catalog sale for hit-making producer TAINY.

Jacqueline Saturn
President, Virgin Music Label & Artist Services

As president of Virgin Music Label & Artist Services, Saturn has built out the company's U.S. Latin department, clocking 500 million streams by midyear "with our small but mighty roster," she says. That roster includes Grupo Diez 4tro (Cut Throat Music), whose May album release, *Consejos de la Vida*, landed at No. 1 on Apple Music's Regional Mexican chart; Omy de Oro (Young Boss Entertainment), whose "Mood" remix hit No. 1 on Puerto Rican radio; and Chucky73 (Sie7tr3), who scored a synch placement in the film *In the Heights* — "the only non-Lin Manuel Miranda original song in the movie," says Saturn.

Adriana Sein
Global head of artist, label and market strategy, ADA Worldwide

After signing a global deal with Quevedo, a reggaeton singer from the Spanish island of Gran Canaria, Warner Music-owned ADA Worldwide had a hit with this year's remix of "Cayó La Noche," which features multiple artists including Quevedo. He's also the featured act on "Quevedo: Bzrp Music

Sessions, Vol. 52," a collaboration with Dale Play artist Bizarrap from Argentina, which topped the Global 200 and Global Excl. U.S. charts. "We've really focused on local expertise and championing talent at an unprecedented level," says Sein, a former Columbia Records executive hired by ADA Worldwide in September 2021 to provide international, companywide support for the distributor's many artists.

Nir Seroussi
Executive vp of Latin, Interscope Geffen A&M Records

Seroussi's Latin division at Interscope has propelled the global careers of Colombian singer-songwriter DEKKO (more than 6 million monthly Spotify listeners) and ROBI from Puerto Rico (who is featured alongside Feid and Alejo on "Pantysito"); partnered last year with rapper Tokischa of the Dominican Republic and the label Paulus Music, to which she is signed; and expanded into Mexican music with singer-songwriter Xavi. Seroussi also struck deals with VPS Music and Grand Records and signed Canary Islands singer Ptazeta, a leading voice in the LGBTQ+ community. "This isn't just a focus for 2022," Seroussi says of the label's growing

diversity. "This is the blueprint for our business going forward."

Camille Marie Soto Malave
CEO, GLAD Empire

Soto Malave helps drive the success of some of Latin music's most acclaimed superstars, including Nio García, Casper Magico, Myke Towers, Ozuna and Anuel AA. She handles Ozuna's Aura Music publishing department and acts as label manager for Anuel AA's label, Real Hasta La Muerte, overseeing day-to-day operations alongside Frabian Eli Carrión. Company high points include Towers earning his fifth No. 1 on the Latin Airplay chart in June 2021 with "Bandido" (with Juhn) and expanding its Orlando, Fla., facilities to almost 20,000 square feet. GLAD Empire is using the new media space for livestreaming, private concerts, podcasts and producing content for its new video channel, GLAD TV. Earlier this year, the company also introduced a gaming facility to "create and monetize gaming content," says Soto Malave.

MULTISECTOR

Noah Assad
Co-founder/CEO, Rimas Entertainment
Assad, *Billboard's* 2021 Latin Executive of the Year, is on a record-breaking streak. His

marquee client Bad Bunny again topped the *Billboard* 200 with *Un Verano Sin Ti*, which spent nine nonconsecutive weeks at No. 1. Bad Bunny remains the only artist to place all-Spanish albums (plural) atop the all-genre chart. His tour for the album *El Último Tour del Mundo* played arenas across North America from February to April, grossing \$116.8 million and selling 575,000 tickets, according to *Billboard* Boxscore, ranking at No. 1 on the midyear 2022 Top Tours chart. And now, he has begun a global stadium tour, in addition to entering the Marvel Cinematic Universe, as the lead in the stand-alone comic film *El Muerto*, due out in January 2024. Another marquee client, Karol G, is starting an arena tour after wrapping up filming her first Netflix series. And there's a roster of Rimas acts, including Eladio Carrión and Mora, that are beginning to chart.

Lex Borrero
Co-founder/CEO, NEON16/Ntertain

After launching its producer-management division, Borrero's NEON16 took on representation of four of the top 10 Latin producers on the *Billboard* charts, negotiated an eight-figure catalog sale for Tainy and contributed nine songs on Bad Bunny's chart-topping *Un Verano Sin Ti*. Borrero also moved the company into TV with *Los Montaneros*, a new docuseries for Disney+, and *La Firma*, Netflix's first Latin music competition show, both under his new Ntertain production company.

Pablo Casals
CEO, Elite Media & Marketing/AP Global

"The company is ecstatic right now about all the tours we have been working on," says Casals, noting U.S. runs for stars Ozuna, Jay Wheeler and Rauw Alejandro. The veteran marketer-promoter says his company EMM has also been "experimenting with new genres" including regional Mexican by promoting a forthcoming Carin Leon show at Seminole Hard Rock Live in Hollywood, Fla. Meanwhile, his Sony Latin-distributed record label, AP Global, has had chart success with releases from Wheeler and emerging artists Ache ("Ya Es Tarde") and Dvila ("Quiero Fingir").

Diana Dotel
Co-founder, MTW Agency

Over the last year, Dotel has succeeded in live music, original content and brand partnerships. Dotel created, promoted, booked and financed dembow artist Chimbala's sold-out concert in March in New York, featuring iconic acts like El Alfa and Zion y Lennox, moving the genre further into the mainstream. Dotel also created and owns the Amazon-exclusive video podcast *En La Sala*, hosted by Venezuelan actress Evaluna Montaner, which has scored interviews with Camilo, Sebastián Yatra and Becky G, among others.



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2022 EXECUTIVE OF THE YEAR



Banda MS' performance at Coachella in April was a milestone in mainstream recognition for both the Sinaloan band and the regional Mexican genre overall, as well as a career highlight for manager and label owner Sergio Lizárraga.

Dotel has also worked on brand partnerships for Bad Bunny — she and business partner Matt Ferrigno started negotiations with adidas in 2018 and launched a first shoe in March 2021 — as well as Becky G and Romeo Santos.

Walter Kolm

Founder/CEO, WK Entertainment; founder/owner, WK Records/WKMX

Horacio Rodriguez

CEO, WK Records

See story, page 146.

Federico Lauria

Founder/CEO, Dale Play Records/Lauria Entertainment

Serving as the music executive behind artists including Nicki Nicole, Duki and Bizarrap, Lauria is proud that Quevedo's collaboration with Bizarrap, "Bzrp Music Sessions, Vol. 52," reached No. 1 on the Global 200 and Global Excl. U.S. charts. Dale Play Records and Lauria Entertainment reached another milestone when trap artist Duki sold out four nights at Jose Amalfitani Stadium in Buenos Aires, selling more than 180,000 tickets total. Argentine trap act Nicki Nicole made her Coachella debut and has a deal to appear as a judge on the upcoming Netflix music competition show *La Firma*.

Sergio Lizárraga

President/CEO, Lizos Music

Banda MS' performance at Coachella was a milestone in mainstream recognition for both the Sinaloan band and the regional Mexican genre overall, as well as a career highlight for Lizárraga, who had secured the performance in 2020. Adding to the wins of the year, Lizárraga's Lizos Music welcomed singer-songwriter Edén Muñoz to its roster. Muñoz, Calibre 50's former frontman and accordionist, signed with the independent label in January after leaving the *norteño* band to launch

a solo career. He has since scored two back-to-back No. 1s on the Regional Mexican Airplay chart with "Chale" and the Banda MS collaboration "Hay Que Hacer Dinero."

Andrés "Andy" Martínez

Co-founder, JAK Entertainment

In the past year, Martínez, who manages Yandel, worked alongside Walter Kolm to launch Wisin y Yandel's *La Ultima Misión* tour. He also collaborated with Tainy's manager Lex Borrero as part of the team strategizing the rollout for Tainy and Yandel's July 2021 album, *Dynasty*. At the same time, Martínez has helped to develop tropical salsa singer Luis Vázquez, book tours for Myke Towers in Europe and the United States, and is nurturing rising artists through Rapetón Approved — a partnership of Yandel's label, Y Entertainment Records, Angel "El Guru" Vera and Warner Music Latina.

Franklin Martinez

President, Carbon Fiber Music

Martínez's key client and business partner, Farruko, garnered the biggest hit of his career last year with "Pepas." The track spent 26 weeks at No. 1 on Hot Latin Songs, making it the fifth longest-running No. 1 song since the chart's inception. Now, says Martínez, he and Farruko are aiming

at making music with positive intent. "My biggest challenge is to get a record that's as big as 'Pepas' but with a positive message," says Martínez. "We can change the atmosphere and many other things if we let ourselves get used by God's power," says the executive, who, aside from managing Farruko, has eight artists and four producers signed to his label.

Alex Mizrahi

CEO, OCESA Seitrack

Luana Paganì

President, Seitrack US

"It has been a great year for us," says Paganì, highlighting Los Ángeles Azules' first Latin Grammy Award nomination in 2021 and sold-out South American tour. With Seitrack's expansion into the regional Mexican genre, Paganì is also "excited for the months ahead" with the start of Joss Favela's first U.S. tour in the fall alongside Jessi Uribe, as well as Yuridia's new album, produced by Edén Muñoz and featuring collaborations with Banda MS and Ángela Aguilar. Seitrack has also grown its roster, betting on up-and-com-

ing talents such as Michelle Maciel, The Change, Virlán García and Sofía Delfino, and recently adding Alejandro Sanz to its list of management clients.

Polo Montalvo

President/CEO, La Buena Fortuna Global/
La Buena Fortuna Music

Montalvo has consistently expanded his roster of management clients through La Buena Fortuna Global and label clients through La Buena Fortuna Music. But he says Kany García's international career takeoff has been the "most rewarding to see and be part of." For the first time in her career, the Puerto Rican singer-songwriter is selling out theaters and venues in different countries and cities, with a loyal and blossoming fan base. "For her to be able to do it as a *cantautora* — a woman in a male-dominated genre and industry — has been nothing short of greatness," he says.

Éric "Duars" Pérez

Founder/CEO, Duars Entertainment

See story, page 138.



WK ENTERTAINMENT
management client **MALUMA**
described "a need to connect with the streets as well as fans who love the urban rhythm" when he released his album *The Love & Sex Tape* in June.

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ÉRIC "DUARS" PÉREZ

FOUNDER/CEO, DUARS ENTERTAINMENT

The album *Vice Versa* by Duars Entertainment artist Rauw Alejandro debuted at No. 1 on *Billboard's* Top Latin Albums chart in July 2021 and has remained in the top 10 for 60 weeks and counting. The set contains Alejandro's biggest hit to date, "Todo de Ti," which peaked at No. 2 on Hot Latin Songs in 2021 and topped Latin Airplay for three weeks. It also became his first entry as a solo act, unaccompanied by any other artist, on the Hot 100.

"To achieve what I achieved with Rauw, you need to have an artist like Rauw," says Éric "Duars" Pérez, the artist's manager and CEO of Duars Entertainment. "Someone who's disciplined, dedicated, very responsible and a visionary in the sense that he not only brings ideas to the table but also accepts the ideas I give him."

When Pérez discovered Alejandro online in 2016, he quickly offered him a multifaceted deal. Two years later, then-

Sony Music U.S. Latin president Nir Seroussi helped Duars reach an agreement with Sony's independent distribution company, The Orchard, and in 2020, Duars signed a joint venture with Sony Music U.S. Latin, which became a label partner for Alejandro.

"I define it as an alliance where we go hand in hand and have great communication, all benefiting Rauw's project," Pérez says, calling Sony Music U.S. Latin president Alex Gallardo

someone he "highly respects and a great leader. We are negotiating to do more things together."

In 2021, Pérez co-produced (with Zamora Live and Elite Media & Marketing) Alejandro's world tour with sold-out dates in major markets like New York, Los Angeles and Miami, as well as stops in Spain, Argentina, Chile and Colombia. He notes that his role in the tour has him "going beyond artist management and record-label executive."

That tour concluded in July. However, Pérez is already planning to produce Alejandro's 2023 tour across such countries as the United States, Canada, Mexico, Spain and Latin America under his new division, Duars Live, which he created in April and will officially launch in November.

"It's an experience and understanding that the market is different for fans," he says. "Producing an event is totally different from selling it.

When you produce it, you become the promoter and you want fans to leave happy and demand to see the artist in concert again."

Pérez plans to launch various projects in the fall for his other label signees Cauty, Eix, Sie7e, Sanchez and Itzza Primera. "Every project is completely different and has its own identity. We will focus on what we like to do, which is good music and for the artist to connect with [their] audience," he says.

Additionally, Pérez helms Duars Publishing, with a roster that includes Alejandro, Eix, Eliel, Mr. NaisGai and Jey Music.

"I always see things from everyone's point of view," says Pérez. "Aside from the manager, I'm their main mentor, and if I don't get in my artist's shoes, I'm never going to give them good advice. I'm always analyzing my artists and their fans, and I believe that's what sets me apart from others."

—JESSICA ROIZ



Alejandro (left) and Pérez

EMILIA

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EMILIA

ON HER INTERNATIONAL BREAKOUT YEAR

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“INTOXICAO”

1X GOLD

“DE ENERO A DICIEMBRE”

2X PLATINUM

“CUATRO VEINTE”

2X PLATINUM

“PERREITO SALVAJE”

1X GOLD



➤ **BALVIN** became the first Latin artist to have his own Monopoly game, one of numerous deals struck by his manager, **FABIO ACOSTA** of **VIBRAS LAB**.

Michel Vega

CEO, Magnus Media

Felipe Pimiento

COO, Magnus Media

Magnus artists and songwriters peppered the charts with hits last year: Rafa Pabón co-wrote Rauw Alejandro's "Todo de Ti," which topped Latin Airplay for three weeks; Manuel Lara and Cris Chill had a hand in Kali Uchis' "Telepatía," a multiweek No. 1 on Hot Latin Songs; and Luis Figueroa scored three No. 1s on Tropical Songs. At the same time, new signee Micro TDH launched his first worldwide tour, while Marc Anthony sold over 200,000 tickets during a month-long run in Europe. Plus, Gente de Zona's collaboration "Patria y Vida" took home song of the year honors at the 2021 Latin Grammy Awards.

MANAGEMENT

Fabio Acosta

Founder, Vibras Lab/Akela Family Music

Acosta credits "consistency and persistence" for the success of his company, Vibras Lab. Acosta is the manager for J Balvin and Argentine trap artist Cazzu, and his company provides business man-

agement advice to other artists including Grupo Firme and Karol G. Vibras Lab is committed to increasing the visibility of Latin voices with a diverse range of brands, says Acosta. In addition to forging Balvin's partnerships with Fortnite, Miller Lite and Guess, the company helped make the singer the first Latin artist with his own Monopoly game. "We continuously seek multifaceted opportunities to push the envelope and engage fans in new and exciting ways," says Acosta.

Frabian Eli Carrión

President, Real Hasta La Muerte; manager (Anuel AA)

A sneaker deal with Reebok and a double play with two major sporting events — the NBA All-Star Celebrity Game and the

MLB All-Star Celebrity Softball Game — are just a few of the top placements and endorsement deals that Carrión has secured for Puerto Rican sensation Anuel AA. "Very few Latinos have been a part of that experience," says Carrión, who is also president of his label, Real Hasta La Muerte. In 2021, Capitanes de Arecibo — the Puerto Rican basketball team Carrión co-owns with Anuel AA — won the Baloncesto Superior Nacional championships, and Anuel became an official marketing partner of the UFC.

Jorge Ferradas

CEO, FPM Entertainment

Hot off four Latin Grammy wins and three awards at this year's Premios lo Nuestro, Colombian singer-songwriter and FPM

client Camilo began a 2022 tour in Spain that has already sold over 200,000 tickets, after becoming the top ticket-selling international artist in Spain last year. Camilo kicked off his first U.S. arena tour in August. Another FPM client, Argentine singer-actress Lali, wrapped filming for the Netflix series *Sky Rojo* this year, followed by sold-out dates from Argentina to Israel on her Disciplina Tour. Ferradas also manages Camilo's wife, Evaluna Montaner, and most recently signed Spanish rapper Rels B to a co-management deal with Fede Lauria.

Fernando Giaccardi

Vp of Latin entertainment/senior manager, Red Light Management

After rescheduling Enrique Iglesias and Ricky Martin's 2020 co-headlining North American tour for 2021, the 25-date outing featuring the two superstars ended up as one of the highlights of the year, despite the challenges, says Iglesias manager Giaccardi. "We were the first post-pandemic arena show in Toronto, Montreal and a few cities in the U.S.," he says. "We were playing against all the odds. It is very satisfying that it ended up being the great success it was, playing for more than 350,000 people and grossing \$36 million."

Isael Gutiérrez

Founder, Music VIP; manager (Grupo Firme)

See story, page 106.

Jorge Juarez

CEO, Westwood Entertainment

David West

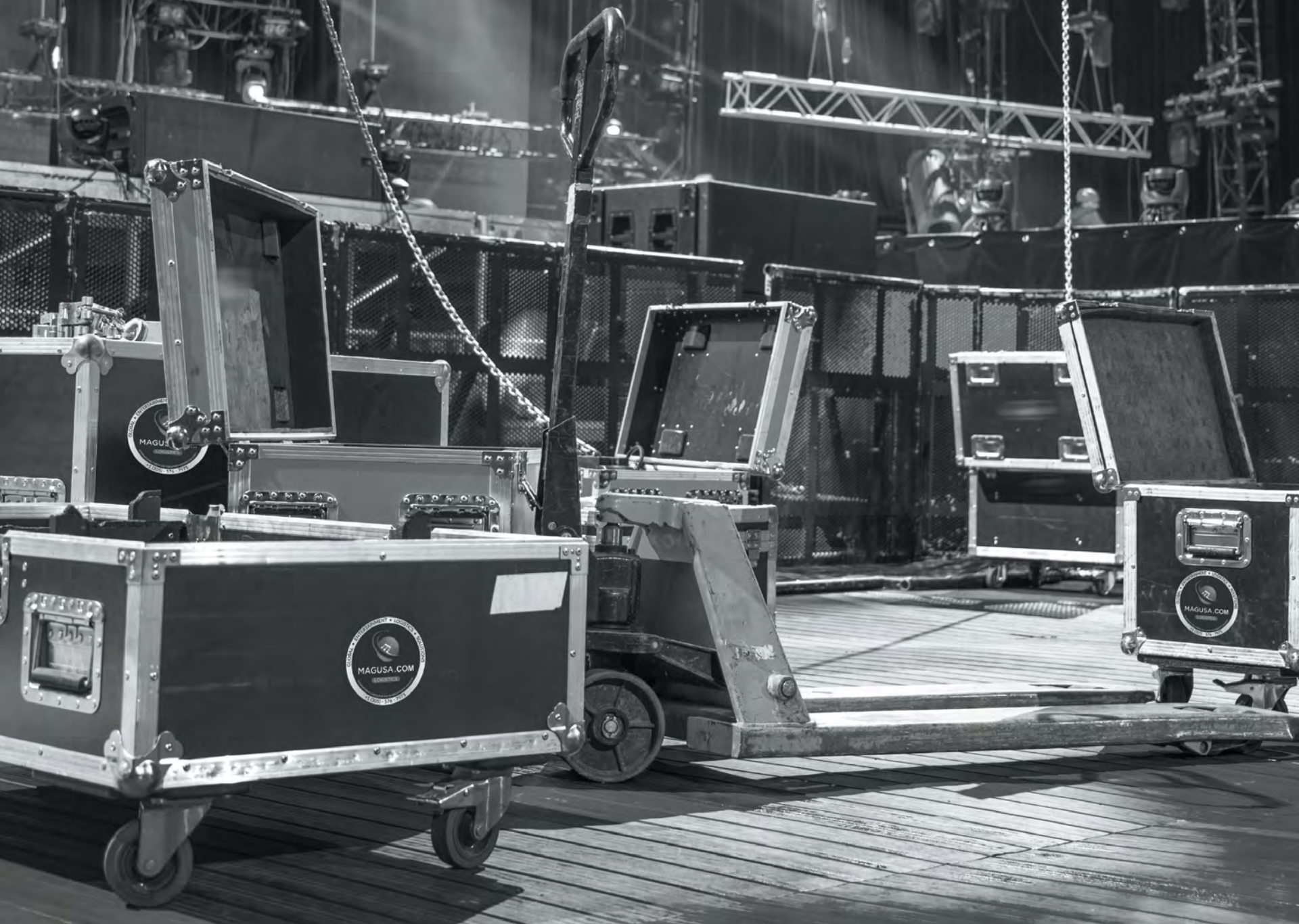
Founder/chairman, Westwood Entertainment

With the return of live performances, West-

"Enrique Iglesias and Ricky Martin played the first post-pandemic arena shows in Toronto, Montreal and a few cities in the U.S. We were playing against all the odds. It is very satisfying that the tour ended up being the great success it was."

FERNANDO GIACCARDI, RED LIGHT MANAGEMENT

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LOGISTICS

wood Entertainment has focused on getting its managed artists on the road, including Camila and Sin Bandera's successful co-headlining 4 Latidos tour. As promoters, Westwood has brought Karol G's Bichota Tour Reloaded to Mexico and consulted on Justin Quiles' summer trek in Europe. "We are focused on achieving new concerts and tours in Mexico," says Juarez, highlighting Bad Bunny's World's Hottest Tour making stops at the Azteca Stadium in Mexico City and at Estadio BBVA in Monterrey, both promoted by Westwood. As for the company's management approach, "we like to expand [an artist's] horizons by putting together flourishing collaborations with our other talents and by mixing different genres," Juarez says, naming Matisse with Carin León, Reik with Ricky Martin and Llane with Khea as examples.

Paula Kaminsky

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

In addition to releasing his third studio album, *Dharma* — which peaked at No. 2 on the Latin Pop Albums chart in February — Sebastián Yatra collected a couple of career firsts in recent months. In March, the Colombian star performed his Academy Award-nominated ballad, "Dos Oruguitas" from the *Encanto* soundtrack, during the Oscars broadcast, while also making his debut as lead actor — starring in the Netflix musical comedy series *Érase Una*

Vez. "It has been a great year for him so far," says Kaminsky, who guides the careers of Yatra and Mariah Angeliq, among other talent. "GTS continues focusing on developing talent and securing opportunities for them," she says, including Angeliq's global Coca-Cola campaign and tour and Cali y El Dandee's summer tour of Spain.

Rebeca León

Founder/CEO, Lionfish Entertainment

Lionfish founder/CEO and *Billboard's* 2020 Latin Executive of the Year León had another major year for star client Rosalía, whose *Motomami* album León calls "a labor of love for all involved," and whose combination of critical acclaim (as the top-rated 2022 album on review-aggregating site Metacritic) and commercial success (debuting at No. 1 on Latin Pop Albums) she considers "so rewarding." In addition to Rosalía's success, León was proud to have "a heavy involvement" in the principally Latino cast of the *Father of the Bride* remake, which had the biggest streaming-only debut for HBO Max.

Benny Medina

Founder, The Medina Company; partner, Nuyorican Productions

It has been a busy two years for Medina and longtime management client Jennifer Lopez, who performed at the 2021 Biden-Harris inauguration and starred in the Universal rom-com *Marry Me*, with Medina

producing. The film's soundtrack spun off the singles "Marry Me" with Maluma and "On My Way" — the latter winning best song at the 2022 MTV Movie & TV Awards, where Lopez also received the Generation Award. Medina produced Lopez's Netflix documentary, *Halftime*, and serves as executive producer of the TV shows *Good Trouble* and Peacock's *Fresh Prince* reboot, *Bel-Air*.

Juan Diego Medina

Founder/CEO, La Industria

Nicky Jam's *The Rockstar Show*, which launched in 2021, marking his debut as a talk show host, is now streaming its second season on YouTube with artists such as Nicki Nicole and Tainy as guests. "We're now preparing a third season, which will be even bigger than the first two," says Medina, the hit-maker's longtime manager. "These past years have been defiant, and we've had to reinvent ourselves." The Colombian executive is also behind the

careers of ChocQuibTown and Manuel Turizo and says upcoming plans include films produced alongside Will Smith.

Polo Molina

Founder/CEO/artist manager, Grassroots Music

With the Black Eyed Peas "in the full throes of preparing for their new album later this year," Molina says the band's current European tour is one of his "biggest highlights" of 2022. (He's also looking forward to an "exceptional remix" of BEP's Shakira and David Guetta collaboration, "Don't You Worry.") Grassroots clients also continue to score wins on the charts, with Gerardo Ortíz earning his 11th No. 1 on Regional Mexican Airplay and Adriel Favela earning a No. 2 hit on the same chart with his Carin León team-up, "Con un Botecito a Pecho."

Diana Rodriguez

Founder/CEO, Criteria Entertainment

Rodriguez's marketing and management firm has been working with Chile's Mon Laferte and Spain's Enrique Bunbury, as well as clients Draco Rosa, Francisca Valenzuela, Diamante Eléctrico and Flor de Toloache. Criteria Entertainment is also creating a new division to educate and immerse Latin artists in Web3 with metaverse initiatives beginning in November.

Brandon Silverstein

Founder/CEO, S10

"It has been incredible to be a part of the Anitta family and make history beside her," Silverstein says of his Brazilian pop star client, who achieved her highest-charting hit with the combustible single "Envolver." Thanks in part to a viral TikTok dance, the track reached No. 3 on Hot Latin Songs and No. 1 on the Global Excl. U.S. chart — the latter achievement making Anitta the first Brazilian artist to top the global tally, just ahead of her Coachella performance and the release of the album *Versions of Me*.

REBECA LEÓN
of **LIONFISH**
ENTERTAINMENT
says the album
Motomami by her star
management client
ROSALÍA was "a labor
of love for all involved."



STREAMING

Jennifer D' Cunha

Director of services, Latin America, Apple

Patricia Flores

Head of U.S. Latin,

music business partnerships, Apple Music

The most significant recent development for Apple Music has been the streaming service's introduction of high-definition Spatial Audio, which "has revolutionized how we listen to audio over the past year,"



CONGRATULATIONS TO
JOSH MENDEZ



RICHMUSIC CO-FOUNDER AND COO
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says Flores. “Apple Music has partnered with labels and the artist community to deliver thousands of current and catalog titles, including top-streaming, chart-topping releases in the format. From Bad Bunny’s *Un Verano Sin Tí* to Yahriza y Su Ensencia’s *Obsessed*, we continue to see Latin music break records and embrace Spatial Audio.” The technology is also boosting catalog streams “as fans re-discover music in the format,” adds Flores, particularly “Música Mexicana, [which is] the second fastest-growing Latin subgenre on the platform.”

Rocío Guerrero

Global head of Latin music, Amazon Music

As Latin music continues to explode worldwide and streaming services dig deeper into local scenes, Guerrero led the Amazon Music Latin team in launching two new major playlists: GEN MEX: Your Generation of Música Mexicana, with original content from artists such as Christian Nodal and Grupo Firme, and El Género: The Influence of La Cultura, launched with exclusive mu-

“There is such a wonderful diversity of Latin culture and music, and we aim to showcase this to our audiences.”

AZUCENA OLVERA VIDAURRI, SIRIUSXM/PANDORA

sic from Argentine urbano superstar Paulo Londra. Says Guerrero: “Both brands are meant to support the importance of the local voices and genres that truly make Latin music a global phenomenon with exclusive music, videos, playlists and more.”

Sandra Jimenez

Director of music partnerships, Latin America, YouTube

Mauricio Ojeda

Manager of music label partnerships, U.S. Latin, YouTube

AJ Ramos

Artist relations manager, YouTube Music
Latin artists are making inroads on Tik-

Tok competitor YouTube Shorts, which launched globally in July 2021 and reaches 1.5 billion logged-in users each month (as of April, according to YouTube). “I am so proud of Latin America’s contribution to that success since the global launch of YouTube Shorts,” says Jimenez. In addition, YouTube created original programming such as *Abre Alas*, a six-episode series by Brazilian singer Agnes Nunes (it has over

ANITTA was the first Brazilian artist to top the Billboard Global Excl. U.S. chart.

4 million views) and *30 Days With: Anuel*, with Puerto Rican rapper Anuel AA (4.5 million).

Marcos Juárez

Director of Latin music, Pandora

Leticia Ramirez

Senior Latin curator/programmer, Pandora

Azucena Olvera

Vidaurri

Director of Latin talent and industry relations, SiriusXM/Pandora

“There is such a wonderful diversity of Latin culture and music, and we aim to showcase this to our audiences,” says Olvera Vidaurri, adding that live performances and unique experiences for both emerging talent and superstars are a priority. Out of 50.5 million monthly active users (in the second quarter of 2022), 10 million listeners access Pandora’s Latin stations each month, including the genre-bending Pop Latino (5.1 million followers), top current music on El Pulso (over 3.5 million) and two decade-old stations, Cumbia Sonidera (over 16 million) and Reggaeton (14 million).

Mia Nygren

GM, Latin America, Spotify

Maykol Sanchez

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

“Latin music is living through a golden era,” says Nygren. In Latin America, Spotify claims a 60% market share of all streaming music subscribers and 100 million active users. That presence has helped the platform spread Latin music around the world. This year, Nygren says, Brazil’s Anitta and Argentina’s Bizarrap (in partnership with Spain’s Quevedo) have topped Spotify’s global charts. Puerto Rico’s Bad Bunny repeated as Spotify’s global top-streamed artist in 2021 while his album *Un Verano Sin Tí* set a one-week streaming record in May.

PUBLISHING

Néstor Casonú

President, Kobalt Latin America

Casonú oversaw the contract renewal for chart-topper Karol G, coinciding with the Colombian artist’s recent back-to-back hits, “Provenza” and “MAMIII” (with Becky G) — both of which peaked at No. 1 on the Hot Latin Songs chart. The renewal follows the Kobalt signings of singer-songwriter Justin Quiles, as well as Ovy on the Drums (Karol G’s go-to producer) in a deal that includes creative, synch and administration for his catalog and future works.



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EXECUTIVE OF THE YEAR

"WE DO NOT SELL DREAMS, WE CREATE REALITIES" - JAK ENTERTAINMENT

WALTER KOLM

FOUNDER/CEO, WK ENTERTAINMENT;
FOUNDER/OWNER, WK RECORDS/WKMX

HORACIO RODRIGUEZ

CEO, WK RECORDS



Kolm

Kolm, one of Latin music's most prominent managers — with a client list that includes Maluma, Carlos Vives, Wisin, CNCO, Prince Royce and Emilia — has ambitiously expanded beyond his entertainment and management company. WK Records, launched in July 2020, with Rodriguez at the helm, is a “content company where we develop new careers,” says Kolm, delineating the difference between it and the established WK Entertainment roster.

The label has signed nearly 30 up-and-coming acts and has already placed two No. 1s on *Billboard's* Latin Airplay chart: “Mi Niña” by Wisin and Myke Towers and “Fiel” by Wisin and Jhay Cortez. WK Records, which includes the regional Mexican music imprint WKMX, also provides services to Wisin's label, La Base Records, and to Royalty Records, Maluma's newly

launched imprint. Beyond the label expansion, and in a bid for increasing global market share, WK Entertainment opened an office in Madrid to serve the European and Asian markets, while WK Records opened outposts in Mexico and most recently Brazil.

“In a globalized touring market, coupled with the expansion of Latin music worldwide,” Kolm says, “we felt there was an important opportunity to grow our business.”

WK Entertainment's artists are signed to Sony Music, and WK Records' artists are distributed by The Orchard. Beyond that, what is the difference between the two? WK Entertainment is a 360 company that provides services to artists in management, booking and all commercial areas, including sponsorships and endorsements. WK Records is a content company where we

develop careers and provide services to the labels that belong to Wisin and Maluma. We're partners. They do their own A&R, sign their own artists and own their labels in full, but we provide essential marketing and administrative services.

What makes your business different from that of other Latin managers or managers overall who have launched their own labels? We have complete independence in terms of our business management. We don't outsource anything. From Madrid, for example, we handle booking for Asia and Miami. And from Miami, we handle everything in Latin America. Although we do business with agencies, 95% of our bookings and our sponsorship deals are generated and handled in-house. This gives the artist a structure where there is a single company that oversees everything from within. From a

management standpoint, it goes hand in hand with bookings and endorsement. The best offer is not necessarily the best business; the best business has to do with the artist's growth and long-term development.

You opened offices in Madrid, with Pascual Egea in charge. Can you share an example of what that means for your business? We opened a shop in Madrid mid-2017, and since then our business in Europe has grown fivefold. We have an office there whose sole role is to find and book concerts and generate partnerships with local promoters in every country. It's the same formula we had executed for Latin America from our Miami office, partnering with the likes of OCESA in Mexico and Bizarro in Chile. This year, for example, Maluma played 31 concerts in 16 European cities and sold 320,000 tickets.

What were your biggest accomplishments in the past 12 months? Maluma's Medellín concert [in Colombia] for more than 50,000 people was very big for us. It was also a livestream for the world on Amazon Prime, which was seen by over 1.5 million people. Wisin & Yandel's tour, which we booked in partnership with Yandel's management, has been truly sensational; we had to extend the tour through 2023. On the label side, our biggest accomplishment is the expansion of WK into Brazil. We felt language is no longer a barrier. A lot of Latin music truly has a connection with Brazil.

What is your business philosophy? We work for the artist as a brand to ensure that he or she is always current, regardless of whether there is a hit on the charts. That has been the key to our success.

—LEILA COBO



From left: Sony Music Publishing's Jon Platt, Maluma co-manager Miguel Lua, Kolm, Sony Music Publishing's Jorge Mejia and Maluma in 2019.

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Alexandra Lioutikoff**President of Latin America and U.S. Latin, Universal Music Publishing Group**

With a commitment to “help their writers reach global success,” Lioutikoff and her UMPG Latin America and U.S. Latin teams have spent the past year extending deals with heavyweights like the Juan Gabriel estate, Romeo Santos, Espinosa Paz, Horacio Palencia and Luisa Sonza. Lioutikoff also oversaw this year’s landmark deals with Univision and Pineapple (the biggest rap channel in Brazil), both of which created new opportunities across their roster. For its efforts, UMPG Latin earned the title of BMI’s Latin publisher of the year for the second time in a row in March, something Lioutikoff attributes to the company’s “songwriters’ and artists’ much-deserved success.”

Jorge Mejia**President/CEO of Latin America and U.S. Latin, Sony Music Publishing**

For the 18th time in the last 20 years, Sony Music Publishing clinched the ASCAP Latin publisher of the year title; Mejia’s team also won the Latin publishing corporation of the year award at *Billboard’s* Latin Music Awards and

SESAC’s Latin publisher of the year award for the seventh year in a row. Apart from the accolades, Mejia — who leads the publishing company’s Latin America and U.S. Latin divisions — says he’s most proud of signing Brazilian global superstar Anitta and helping her become the first Brazilian artist to reach No. 1 on the Global Excl. U.S. chart and the renewal of its deal with hitmaking producer Tainy, who has been with the company since 2005.

Gustavo Menéndez**President of Latin America and U.S. Latin, Warner Chappell Music**

At the helm of Warner Chappell’s Latin America and U.S. Latin music teams, Menéndez is no stranger to signing hit-makers. Whether it’s recent signees such as superstar Paulo Londra of Argentina or regional Mexican music icon Gerardo Ortiz, Menéndez is “proud of the incredible talent” his team works with at Warner Chappell and says he’s excited about the “explosive growth” in the sector over the last year. Beyond the hits, Menéndez notes the recent philanthropic work his Warner Chappell team and Warner Music Group have done, which includes partnerships with MusiCares, Outright Action

“Our focus is always on bringing in writers and artists with specific points of view on music and the culture that surrounds it.”

**JEREMY YOHAI,
CONCORD MUSIC PUBLISHING**

International and Project HOPE. He has also partnered with his signees to further their own charitable pursuits. “In Colombia, our office is supporting the Mi Sangre Foundation, founded by our writer and peace ambassador Juanes in response to Colombia’s need for treatment for land mine victims.”

Jeremy Yohai**Senior vp of A&R, Concord Music Publishing**

Yohai has worked closely with director of A&R Pablo Ahogado to develop Concord Music Publishing’s global roster. “Our focus

is always on bringing in writers and artists with specific points of view on music and the culture that surrounds it,” Yohai says. The expansion of Concord’s Miami office, where Ahogado is based, was key to tapping new talent from Mexico and South America. The team focused on alternative Latin music, signing artists and writers such as Omar Apollo and Silvana Estrada, and the growing genre of Latin rap and drill, signing Chucky73. Other highlights from the past year include Noah Goldstein serving as a writer and/or producer on 11 songs on Rosalía’s *Motomami* album and Bia going platinum with “Whole Lotta Money,” with a remix featuring Nicki Minaj.

MEDIA**Trinity Colón****Vp of music programming, SiriusXM****Bryant Pino****Director of music programming, SiriusXM**

SiriusXM boasts a lineup of 17 Latin music channels, including Latin urban (Flow Nation), classic salsa (Rumbón) and Latin jazz (Luna). “We are focused on developing engaging content that celebrates the richness and depth of Latin music through our limited engagement channels, like J Balvin Radio hosted by J Balvin; from specials featuring the reunion of [the] founding members of Irakere, hosted by Chucho Valdés, to honoring the legacy of

WARNER CHAPPELL MUSIC has supported the Mi Sangre Foundation, founded by **UNIVERSAL MUSIC** artist **JUANES** to help victims of land mines in his native Colombia.



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- Oct 23 Straz Center **Tampa, FL**
- Oct 28 Silver Spurs Arena **Kissimmee, FL**
- Oct 29 Jacksonville Center **Jacksonville, FL**
- Oct 30 Hertz Arena **Fort Myers, FL**
- Nov 04 Majestic Theatre **San Antonio, TX**
- Nov 05 Arena Theatre **Houston, TX**
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Last year, **KIMBERLY LOAIZA**'s song "Mejor Sola" became the No. 1 TikTok Live for peak concurrent viewers with over 470,000 fans streaming the track, according to TikTok.

Vicente Fernández with a tribute channel," says Colón.

Adrian Harley

Head of music label partnerships, Latin America and U.S. Latin, Meta

Alvaro de Torres Zabala

International music publishing manager, Meta

Meta's Facebook played a major role at the Latin Grammy Awards this past year, partnering with the Latin Recording Academy, Univision and record labels to host videos of Grammy performances by Bad Bunny, Juanes and Camilo, generating over 300 million views, according to Harley. "More and more the music industry will rely on tech solutions to expand their universe," de Torres Zabala says, "and Meta is second to none in providing these new tools and becoming an essential piece of the future of the music industry."

Jesus Lara

President, Univision Radio, TelevisaUnivision

Ismar Santa Cruz

Senior vp of radio content, TelevisaUnivision

Ignacio Meyer

Executive vp of music and nonscripted entertainment, TelevisaUnivision U.S.

TelevisaUnivision has reaffirmed its role as a vital partner to the Latin music industry through its TV network programming, radio properties, events and digital platforms. Highlights of its activity include its own Premios Juventud awards show in July and its broadcast of the Latin Grammy Awards in November; the Uforia Concierto de Campeones, a celebration of music and soccer, broadcast on Univision; the growth of its Uforia audio footprint, with programming such as the new *Levántate con Ysaac Alvarez* morning

show on KLVE (K-Love 107.5) Los Angeles; and live events in the Uforia Music Series, with performances in major markets by Latin stars including Grupo Firme, Don Omar, Maluma and Azules.

Albert Rodriguez

President/COO, Spanish Broadcasting System

Alessandra Alarcón

President of SBS Entertainment, Spanish Broadcasting System

Jesús Salas

Executive vp of programming, Spanish Broadcasting System

Coming out of the pandemic, SBS' radio revenue rose 60% in 2022, leading to the opening of new stations in Florida markets Orlando and Tampa and the continued success of New York's WSKQ-FM (La Mega 97.9), the most listened-to Spanish-language station in the United States, according to Nielsen. The company also returned to live events, includ-

ing the Guaya Guaya and El Día Nacional de La Zalsa festivals in Orlando. Plus, SBS' iconic Calibash urban festival expanded to three dates in Los Angeles and one in Las Vegas.

Rob Ruiz

Head of music operations, TikTok Latin America and Mexico

TikTok and Latin music are both exploding in popularity, and Ruiz is right in the center of that explosion with the platform's TikTok Live, noting that the initiative "reshapes the concept of single- and album-release activities." So far, these include a release party for Kimberly Loaiza's "Mejor Sola," the No. 1 TikTok Live for peak concurrent viewers with over 470,000; Rosalía's release of her *Motomami* album, which racked up a total audience of 4 million; and the *SuenaEnTikTok* music festival, the first live festival broadcast on the platform in Latin America, which was seen by over 6 million people across its three days.

"More and more the music industry will rely on tech solutions to expand their universe."

ALVARO DE TORRES ZABALA, META



2022 BILLBOARD'S LATIN POWER PLAYERS



NELSON ALBAREDA

ONE
TEAM



EDGAR MARTINEZ

ONE
DREAM

CONGRATULATIONS & PA'LANTE!

PHIL RODRIGUEZ & THE MOVE CONCERTS FAMILY

MOVE
CONCERTS



Albareda

NELSON ALBAREDA

CEO, LOUD AND LIVE

EDGAR MARTINEZ

SENIOR VP OF ENTERTAINMENT,
LOUD AND LIVE

The Miami-based entertainment, sports and marketing company Loud and Live was quick to rebound after the pandemic shut down concerts. The firm returned to venues in early 2021 with more than 400 shows and tours for clients including Carlos Vives, Ruben Blades, Camilo and Prince Royce. Its studio division, launched last year, also enjoyed a major victory: Its Juan Luis Guerra musical special, *Entre Mar y Palmeras*, premiered on HBO and went on to win a Latin Grammy Award in November. On top of that, the company continues “to create unique consumer experiences,” says Albareda, by connecting prominent

brands with top Latin artists, notably pairing Nicky Jam, Manuel Turizo and Lunay with McDonald’s on a campaign called Ritmo y Color.

What were some of the biggest challenges Loud and Live faced when the pandemic hit? Loud and Live is a relatively new player on the scene. We started in July of 2017. We were growing very fast, but when we got hit by COVID-19, we really only had a two-and-a-half-year-old start under our belt. Because of that entrepreneurial, startup mentality, we never closed. We kept on going. I think we were one of the first promoters in the country to do shows during COVID.

Our first show was in February 2021 with reduced capacities. The obstacle that we faced is that the cost of doing shows has significantly gone up after COVID, from labor to trucking to a lot of expenses. Everything is really abnormal in our business. You never know what’s going to come next.

What has allowed you to get so big so quickly? We’re marketers-turned-promoters. Most promoters are promoters-turned-marketers. If you look at our roster,

we’ve really changed the grosses for artists we work with for the better. We bring sponsors, we bring content. I think the main difference, the Loud and Live difference, is being there for artists for the long term.

What led you to launch the studio division, which you originally planned to do in 2023?

It was COVID. We didn’t have much to do. So we thought, “Let’s accelerate that project.”

It must have been vindicating to win the Latin

Grammy Award for the Juan Luis Guerra special. Not bad for a new outfit.

Do you have other expansion plans?

We are expanding into Latin America; we started doing shows there late last year. We have shows with Camilo, Carlos Vives and others. We continue to grow our joint venture with Move Concerts, the largest independent promoter in Latin America. We have our eyes set on Europe. We just launched in Spain.

Are you seeing an increased interest from consumer companies in reaching the Latin market?

More brands are now considering Latin music to be mainstream and global. Obviously the J Balvin partnership we did with McDonald’s was ground-breaking. It put a Latin artist at the same level as a Travis Scott or a K-pop band. Brands are starting to see Latin music as mainstream. Another thing is that we are expanding into other genres outside of Latin. Our marketing and sports divisions work in both the general market and the Latin market. The biggest obstacle we face is having the agents and managers of non-Latin acts trust us. Agents are stuck between the Live Nations and AEGs. But I do see a resurgence in independent promoters. And I think we’re a testament to the fact that, if you put the right resources in and do what’s right for the business, there’s an opportunity there.

—ELIAS LEIGHT



Camilo (left) and Albareda with an oversized ticket celebrating his sold-out *Mis Manos* tour in 2021.

PHIL RODRIGUEZ LATIN POWER PLAYER

PHIL SE PUEDE DESCRIBIR EN TRES PALABRAS

TRANSPARENCIA, TRABAJO Y EXPERIENCIA

UN TIPO QUE A MI DÍA A DÍA ME ENSEÑA ALGO NUEVO, ES UN LIBRO ABIERTO LLENO DE HISTÓRIAS DE MÚSICA, QUE ME HACEN QUERER HABER NACIDO EN LOS AÑOS DONDE EMPEZÓ A TRABAJAR, LA PERSONA QUE MÁS INVIRTÓ TIEMPO EN MÍ Y MI CARRERA, TANTO EN CRECIMIENTO ARTÍSTICO COMO MADURACIÓN PERSONAL, UN VERDADERO POWER PLAYER QUE APORTÓ TANTO A ESTA INDUSTRIA, UN TIPO QUE UNIÓ LO ANGLÓ CON LO LATINO, UNA PIEZA CLAVE PARA LA INDUSTRIA DE LA MÚSICA MUNDIAL

TE QUIERO

TIAGO

TIAGO
PZK





The co-headlining U.S. tour by **ALEJANDRA GUZMÁN** and **PAULINA RUBIO** was one of the highlights of the past year for the Latin team at CAA.

Enrique Santos
President/chief creative officer/on-air talent, iHeartLatino/iHeartRadio

Pedro Javier González
Senior vp of programming, iHeartLatino
Santos and González continue to boost Latin music's presence on iHeartMedia's many platforms, most notably the newly created My Cultura Podcast Network. Dedicated to "celebrating and elevating Latin voices," the network is home to many Latin favorites, including *The Enrique Santos Morning Show*, which expanded into new syndicated markets and broke ratings and sales records, according to iHeart. Through González and Santos, the Spanish-language music reach grew with two new rumba stations in Boston and Philadelphia.

Francisco "Cisco" Suárez
Executive vp of primetime unscripted and specials, NBCUniversal Telemundo Enterprises

Under Suárez's watch, Telemundo once again produced the Latin American Music Awards and *Billboard's* Latin Music Awards. Specializing in events that highlight the range and diversity of Latin music, Telemundo added another show to its portfolio: Premios Tu Música Urbano, which aired live for the first time from Puerto Rico

in June. "Live events bring us together to celebrate the power of music and the ever-expanding reach of our culture," says Suárez, who joined Telemundo in 2018. "There is no denying the influence of Latin music; we're taking the music industry and pop culture by storm."

AGENCIES

Bruno del Granado
Head of global Latin music touring group, Creative Artists Agency

Rudy Lopez Negrete
Agent, Creative Artists Agency
"In the past year our team has worked tirelessly with our clients to achieve a number of successes that we're really proud of," says del Granado. Such accomplishments include Ricky Martin and Enrique Iglesias' joint U.S. tour. According to figures reported to *Billboard* Boxscore, the tour grossed \$35.1 million and sold 312,000 tickets. Following that success, Alejandra Guzmán and Paulina Rubio embarked on their own U.S. tour; Anthony Ramos secured a global campaign with bag brand Tumi; and the CAA team spearheaded negotiations for

clients Gloria Estefan and Andy Garcia to co-star in the Plan B-Warner Bros. remake of *Father of the Bride*.

Jbeau Lewis
Partner/music agent, UTA
Melissa Newhart
Executive of music brand partnerships, UTA
Carlos Abreu
Music agent, UTA

With a roster that includes Bad Bunny, Karol G, Anitta, Romeo Santos, Rosalía and other superstars, UTA's clients are helping to boost Latin music — and making history in the process. Earlier this year, Bad Bunny's *El Último Tour del Mundo* tour became the highest-grossing trek by a Latin artist in *Billboard* Boxscore history, grossing \$116.8 million and selling 575,000 tickets across 35 shows in February and March. Says Lewis: "Witnessing our Spanish-speaking stars evolve into bona fide global household names is truly gratifying and such a well-deserved result of their hard work and true cultural impact."

Richard Lom
Partner/agent, WME
Ashley Gonzalez
Agent, WME
Gonzalez notes that WME's major Latin music highlights of the year include

Farruko's ascent to "festival headliner across the globe," the signing of urbano sensation Nathy Peluso and next-gen regional Mexican act Yahritza y Su Esencia. Reggaetón star Ozuna joined the agency's Latin roster in June. The WME team also organized global tours for clients including Agudelo888, Bomba Estereo, Café Tacvba, Jessie Reyez and Kali Uchis. According to WME, its Latin talent accounted for over 40% of headliner bookings at North American festivals in 2022.

LIVE

Nelson Albareda
CEO, Loud and Live
Edgar Martinez
Senior vp of entertainment, Loud and Live
See story, page 152.

Aaron Ampudia
Chris Den Uijl
Co-founders, Baja Beach Fest, Sueños and Coca Cola Flow Fest

Since launching in 2018, Baja Beach Fest has become a reggaetón and Latin music powerhouse on the West Coast, turning the once sleepy beach town of Rosarito, Mexico, into an annual destination for tens of thousands of fans. "As the world continues to discover the limitless talent of Latinos through their music, we as a team are excited to continue creating opportunities for the culture to shine in unique locations around the world." (This year's festival went forward without incident despite U.S. Department of State advisories to "reconsider travel" to the region due to violence between crime cartels.) Co-founders Ampudia and Uijl also staged Chicago's Sueños festival on May 28-29 and will present the Mexico-based Coca Cola Flow Fest in Monterrey, Guadalajara and Mexico City in November.

Jacqueline Beato
COO of U.S. concerts, Live Nation
Hans Schafer
Senior vp of global touring, Live Nation
Emily Simonitsch
Senior vp of booking, Live Nation
Manuel Moran
Vp of Latin touring, Live Nation

With her rise within Live Nation to the role of COO of U.S. concerts, Beato became the first woman and the first Hispanic to hold the position at the world's largest concert promoter. She has supported the company's involvement in Latin live events, from Maná's residency at The Forum in Los Angeles to a Mexican Independence Day celebration in Las Vegas. Schafer has promoted this year's milestone 21-date stadium tour by Bad Bunny,

CONGRATULATIONS
KAROL G

SOLD OUT

Strip Love
TOUR



Live Nation's team has boosted the touring presence of Latin artists from clubs and theaters to arenas and stadiums, including MANÁ's ongoing residency at The Forum in Los Angeles.

which has set records for venues in Atlanta, Miami, Chicago, Boston, New York, Houston and Orlando, Fla. During 2021, Schafer promoted Los Bukis' stadium tour, which included back-to-back sellouts at SoFi Stadium in Inglewood, Calif., and the first show by a Latin act at stadiums in Chicago, Los Angeles, Dallas, Houston and Oakland, Calif. Simonitsch helped open the YouTube Theater in Inglewood with sold-out shows by Caifanes, Bronco, Los Ángeles Azules, Christian Nodal and Cristian Castro y Mijares. She also has worked on tours and residencies by Ana Gabriel, Alejandro Fernández, Pepe Aguilar, Jaripeo Sin Fronteras, Angela Aguilar and Marco Antonio Solís, among others. Moran is one of Live Nation's key bookers for Latin artists in clubs, theaters, arenas and other venues, working with breakout artists like Santa Fe Klan and established acts like Hombres G, Cafe Tacvba and Angela Aguilar to expand the company's portfolio of Latin tours.

Henry Cárdenas

Founder/CEO, Cárdenas Marketing Network

Producing multiple Bad Bunny tours is more than enough to make 2022 a banner year for CMN: The superstar's *El Último Tour del Mundo* outing and two stand-alone shows in Puerto Rico

grossed \$123.2 million across 37 concerts, according to Billboard Boxscore, and was followed by his World's Hottest Tour stadium run in August. CMN also scored with Daddy Yankee's farewell tour, which kicked off in July, and Ana Gabriel's 20 U.S. dates, her biggest tour so far.

Francisco "Paco" López

Founder/CEO, No Limit Entertainment

López says he knew he wanted to be a concert producer since he was young,

telling friends and family in Puerto Rico that his path was preordained. "I had no idea how I was going to do it, but I knew I was going to do it," he says. By establishing relationships with artists who were shaping the island's musical legacy, and getting to know them early in their careers, he worked his way up to bigger and bigger shows. Current clients include Jennifer Lopez, Marc Anthony, Gloria Trevi, Rosalía and Wisin & Yandel, who sold out 14 shows at the Coliseo de Puerto Rico in San Juan.

Phil Rodriguez

CEO, Move Concerts

As CEO of Move Concerts, one of the biggest independent promoters in Latin America, Rodriguez feels "blessed" to report that after two pandemic-stricken years, the company's "concert business is back in full swing." He's even more excited about Move's independent label, Grand Move Records, and the success of its breakout artist, Argentine singer-rapper Tiago PZK, who is signed to Warner and whose single "Entre Nosotros" spent 16 weeks at No. 1 on the Billboard Argentina Hot 100. "It is crazy when we think we released 'Entre Nosotros' on July 8, 2021," Rodriguez says. "And his debut album finally dropped on July 21."

BUSINESS & ASSOCIATIONS

Manuel Abud

CEO, Latin Recording Academy

"A year into my role as CEO, I remain incredibly honored to serve the Latin music community and lead this organization into a new era of evolution," says Abud, the first new CEO the organization has had in 20 years. "When I look back over the year, there are two important accomplishments I'm very proud of: We have strengthened our team to best position the organization for growth. Secondly, we have made a very conscious effort to further diversify our membership body to best reflect the communities we serve. Our main objective is that every segment of the Latin music industry is well represented."

Javier Asensio

Regional director of Latin America, IFPI

Recorded-music revenue in Latin America increased by 31.2% to \$1 billion last year, with revenue from performance rights for recordings rising 23%, according to IFPI's Global Music Report. "The growth reflects not only the resilience and hard work of

"Our main objective at the Latin Recording Academy is that every segment of the Latin music industry is well represented."

**MANUEL ABUD,
LATIN RECORDING ACADEMY**



¡Bravo! 2022 BILLBOARD LATIN POWER PLAYERS

The Orchard congratulates our partners, colleagues and friends for your well-deserved recognition.

ALEX MIZRAHI, CEO, OCESA SEITRACK

ANDRÉS MARTÍNEZ, CEO, JAK ENTERTAINMENT, LA LEYENDA ENTERTAINMENT

CAMILLE SOTO MALAVÉ, CEO, GLAD EMPIRE

FEDERICO LAURÍA, CEO, DALE PLAY RECORDS / LAURÍA ENTERTAINMENT

FRABIAN ELI CARRION, CEO, REAL HASTA LA MUERTA

HORACIO RODRÍGUEZ, CEO, WK RECORDS/ HEAD OF MUSIC FOR WK ENTERTAINMENT

JOSÉ ÁNGEL HERNÁNDEZ, CEO, FLOW LA MOVIE (POSTHUMOUS HONOR)

LUANA PAGANI, PRESIDENT, OCESA SEITRACK

NOAH ASSAD, CO-FOUNDER/CEO, RIMAS ENTERTAINMENT

SERGIO LIZÁRRAGA, CEO & DIRECTOR OF LIZOS MUSIC AND BANDA MS LIZOS MUSIC

TOMAS COOKMAN, CEO/FOUNDER, INDUSTRIA WORKS

WALTER KOLM, FOUNDER/CEO, WK ENTERTAINMENT & FOUNDER/OWNER, WK RECORDS/WKMX

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the music licensing companies but also the central role music plays in almost all aspects of our lives,” says Asensio, who is responsible for coordinating the activities of IFPI’s affiliated record-industry trade groups in the region. In the past 12 months, his office signed cooperation agreements with intellectual property offices in Paraguay and Peru, further strengthening the protection of music rights in Latin America.

Rodrigo Nieto

Vp/head of Miami entertainment banking, City National Bank

Ana Ybarra-Perez

Vp/senior relationship manager of entertainment banking, City National Bank
For City National Bank, one of the music industry’s key financial partners across all genres, Latin entertainment is especially important. Having been involved in the industry for almost 70 years, CNB helped clients through the pandemic by working with them to strengthen their finances and access loans from the U.S. Paycheck Protection Program. “As the pandemic wanes, we at City National have been busy helping clients get back to touring, which allows them to do what they do best: write and perform new music for fans eager to attend live shows,” says Ybarra-Perez.

RIGHTS GROUPS

Gabriela Gonzalez

Vp of U.S. Latin & Latin America, ASCAP

With an impressive tenure at ASCAP that dates back to 1999, Gonzalez has been instrumental in the performing rights organization’s presence in Latin music. But in her role as vp of the Latin division, she’s most proud of her team’s push for inclusivity and philanthropy. Those efforts have included a monthly “On the Spot” series — which highlights music creators on social media who are having a positive impact on the music industry — in addition to scholarships and programs made in collaboration with the ASCAP Foundation. In May, the PRO streamed an online conversation between ASCAP Latin songwriter and artist of the year Camilo and Jorge Mejia, president/CEO of Sony Music Publishing Latin America and U.S. Latin.

Jesus Gonzalez

Vp of creative Latin, BMI

In his first 15 months in his vp role, Gonzalez secured BMI’s sponsorship of



CAMILO, who is managed by Jorge Ferradas of FPM Entertainment, was named ASCAP Latin songwriter and artist of the year in May.

the Los Angeles Latino International Film Festival while also developing initiatives for Hispanic Heritage Month such as BMI’s Música y Más. Creating events that connect industry leaders — and retaining Dímelo Flow, Súbelo Neo and Hide Miyabi on BMI’s roster — was also a priority. Gonzalez’s initiatives to highlight Latin songwriters include Sonidos, BMI’s official South by Southwest showcase.

Celeste Zendejas

Vp of creative, SESAC Latina

In 2021, SESAC Latina songwriter affiliates

earned 23 No. 1 songs on the *Billboard* charts, according to the PRO. During this year’s SESAC Latina Music Awards in June, writers including Edén Muñoz, Nicky Jam and Christian Nodal were honored in the regional Mexican and pop/Latin rhythm categories, while SESAC also announced the signing of regional Mexican trio Yahritza y Su Esencia. “Their debut single premiered at No. 1 on the Hot Latin Songs chart, and they are growing into a cultural phenomenon in the Mexican genre,” Zendejas says. “We are honored to be part of their continued success.”

CONTRIBUTORS

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METHODOLOGY Nominations for *Billboard*’s executive lists open no less than 120 days in advance of publication. (For a contact for our editorial calendar, please email thom.duffy@billboard.com.) The online nomination link is sent to press representatives who send a request for notification before the nomination period to thom.duffy@billboard.com. *Billboard*’s 2022 Latin Power Players were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors. In addition to information requested with nominations, editors consider industry impact as measured by metrics including, but not limited to, chart, sales and streaming performance as measured by *Billboard*, Luminate and social media impressions using data available as of July 12.



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A GLOBAL GOLDEN AGE

Amid unprecedented growth and streaming of the genre both domestically and worldwide, **LATIN MUSIC WEEK** returns to Miami for its 32nd edition. Six days of programming include concerts, showcases and over 30 star-packed panels (like the highlights below) — plus the **Billboard Latin Music Awards**, airing live Sept. 29 on Telemundo

“The Children Of Jenni Rivera”

December marks the 10-year anniversary of **Jenni Rivera**'s untimely death in a plane crash, but her legacy still looms large. For the first time since the accident, her children — Chiquis, Jacqie, Michael, Jenicka and Johnny, who this year took over the management of her estate — will sit down to discuss her legacy and upcoming plans around it, including new, previously unreleased tracks by Jenni, with a possible premiere during Latin Music Week.



years, the Colombian singer-songwriter has released three albums, won five Latin Grammy Awards and scored 18 hits on *Billboard*'s Hot Latin Songs chart.

Following the recent release of his self-titled album, the artist who will be featured on *Billboard Español*'s forthcoming inaugural cover breaks down his creative process, with help from pals and collaborators **Edgar Barrera** and **Eduin Caz**.

“Sony Music Publishing Icon Q&A”

The last year has brought new awareness to Latin producers, who are increasingly branching out, launching record labels and releasing their own music as recording artists. Fresh from topping *Billboard*'s Global Excl. U.S. chart, Argentine DJ **Bizarrap** sits down for this perennial conference highlight, dissecting his hits in his first interview in the United States.

“Latin Touring Goes International”

All over the world, the touring success of Latin artists has grown enormously. Last year, Colombian pop star **Camilo** was the top international act in Spain, with over 200,000 tickets sold for his return this year; in the United States, **Bad Bunny** leads ticket sales for all artists; and **Wisin y Yandel** are playing 14 shows at the Coliseo de Puerto Rico José Miguel Agrelot in December, a record for the venue. In this session, representatives from Live Nation, OCESA and Live Tour in Spain join Wisin y Yandel to discuss how these talents are crossing borders singing in Spanish. Superstar manager **Rebeca León** moderates.



“How To Choose An Indie Distributor”

The globalization of Latin music has ignited a growing industry of distributors offering a dizzying array of options for both established and emerging artists, with many focusing on different territories and countries. Representatives from **Ingrooves**, **OneRPM**, **Cinq Music** and more will offer a look at those opportunities, such as hybrid deals that include label services, marketing and production budgets.

“Ivy Queen, The Original OG”

When **Ivy Queen** began writing reggaetón hits in the late 1990s, she was the only woman doing so in the genre. More than two decades later, the “Queen of Reggaetón” sits down for an intimate Q&A to discuss her career and ongoing impact. “It’s extremely gratifying to see how my songs have been anthems for Generation X, millennials and now Generation Z. And I still have a lot to share,” says the artist, a force of nature who unabashedly embraces her regal moniker. “I worked hard enough for it. I gave visibility to women, and that’s huge for me.”



“The Power Players”

The signature panel returns with a focus on management. **Jorge “Pepo” Ferradas** (Camilo), **Eric “Duars” Pérez** (Rauw Alejandro) and **Isael Gutiérrez** (Grupo Firme), three powerhouses representing distinct genres of Latin music, will speak candidly about their individual strategies for developing their upstart talents who have not only topped the charts but also sold out arenas in the past year.

“Creating With Camilo: A Q&A And Collaborative Conversation”

Like the Ted Lasso of Latin pop, **Camilo** infuses his beautifully melodic songs with contagious positivity, defying reggaetón’s dominance and selling out arenas in the process. In three short

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For event dates and more on the conference, go to billboardlatinmusicweek.com.



CHAYANNE, UP CLOSE

Before sharing his new music with the world, the Puerto Rican pop legend opens up — and picks up a big honor — at Latin Music Week

One would be hard-pressed to find a Latin music fan whose life hasn’t been touched by the songs of Chayanne. Over three decades, the charismatic Puerto Rican pop star and actor has delivered 25 No. 1s on the *Billboard* charts — including nine No. 1s and 29 top 10s on Hot Latin Songs, the third-most hits for a male pop artist in the chart’s history. Chayanne’s heart-wrenching ballads and energetic, danceable fare, coupled with his approachable persona and dynamic stage presence (he’s one of the top Latin touring artists in the world) have made him a pillar of contemporary Latin music. On Sept. 29, he’ll receive the Icon honor at the Billboard Latin Music Awards. He will also sit for an exclusive Q&A during Billboard Latin Music Week — his first extended interview in over five years — to discuss his upcoming tour and new album.

What does receiving this award mean to you?

This award is the most definitive confirmation that my career is as valuable as the love and respect I feel for my fans. That they still support me after so many years is incredible, and of course, *Billboard* has always been at the side of us artists who are part of this wonderful music industry. It’s an honor.

In three words, describe your career.

Only three? Love. You must love what you do. Devotion. Perseverance.

What achievement are you most proud of?

On the personal side, my children. Being a father changed my life forever. Professionally, that my career remains relevant. It’s not easy to stay on top in an industry where every day new talented artists are born.

Your latest single, “Te Amo y Punto” (“I Love You, Period”), reached No. 11 on the Latin Pop Airplay chart. What’s next?

Finish my new album, which will be released in the first quarter of 2023. I’ve been working on that all year with wonderful people. I’m also preparing for my new tour, which is a long process. And just keep going until the fans tell me to [stop]. They’re in command, and I just obey them. —LEILA COBO



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RE.Sinfónico TOUR 2022

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TOUR 2022

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STATION

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**LATIN POWER PLAYERS
2022**



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**“THANKS FOR LEADING THE *NEO16* TEAM
WITH ALL YOU HAVE TO GIVE, CONGRATS ON BEING
NAMED A LATIN POWER PLAYER MY BROTHER” -**

TAINY



LEX BORRERO

**BILLBOARD'S 2022
LATIN POWER PLAYER**

“TALENT WINS GAMES, BUT TEAMWORK AND INTELLIGENCE WIN CHAMPIONSHIPS”- MICHAEL JORDAN

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DEL RECORDS

HOT LATIN SONGS ARTIST OF THE YEAR, DUO OR GROUP

TOP LATIN ALBUMS ARTIST OF THE YEAR, DUO OR GROUP

REGIONAL MEXICAN ARTIST OF THE YEAR, DUO OR GROUP

REGIONAL MEXICAN SONG OF THE YEAR

"Jugaste y Sufrí" (featuring DannyLux)

REGIONAL MEXICAN ALBUMS OF THE YEAR

Nostalgia

Tu Veneno Mortal, Vol. 2



LOS LARA

SERCA

NEW ARTIST OF THE YEAR



DEL RECORDS

TOP LATIN ALBUMS LABEL OF THE YEAR

TOP LATIN ALBUMS IMPRINT OF THE YEAR

REGIONAL MEXICAN ALBUMS LABEL OF THE YEAR

REGIONAL MEXICAN ALBUMS IMPRINT OF THE YEAR



CARBON FIBER MUSIC

HOT LATIN SONGS IMPRINT OF THE YEAR

LATIN RHYTHM AIRPLAY IMPRINT OF THE YEAR

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Hot Latin Songs Artist
of the Year, Duo or Group





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E-NEWSLETTER

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This special issue will highlight the artists, producers and other creative professionals whose work is in contention this year, including for Record Of The Year, Album Of The Year, Song Of The Year, and Best New Artist.

Take this opportunity to remind the industry of the accomplished work that was released between June 1, 2021 - May 31, 2022, as the members of the Latin Recording Academy® prepare to cast their ballots for Latin's Music's Biggest Night®.

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LATIN POWER PLAYERS
2022

ROLLING

SIXTY

“Sixty years on the Stones are loose, fresh and utterly alive as ever”

—*Daily Telegraph*

“A leopardprint-clad Keith thrust his low-slung telecaster with the vigour of a 28-year-old”

—*The Sun*

“An energetic Jagger swivelled his hips, punched the air and strutted his stuff like it was 1962 all over again”

—*The Mirror*

“The Rolling Stones set the King Baudouin Stadium on fire”

—*La Libre Brussels*

“A thrilling, life-affirming celebration”

—*Metro*

“World’s greatest rockers are still a gas, gas, gas”

—*The Guardian*

“FIVE STARS”

—*NME*

“Guitarist Ronnie beamed widely and skipped into the air at times as he drove out the band’s iconic riffs”

—*The Sun*

“Still worthy of the title Greatest Rock and Roll Band in the World”

—*The Guardian*



STONES

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712,541 FANS

\$120,755,554 GROSS

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6.05 Munich *Olympic Stadium*
6.09 Liverpool *Anfield Stadium*
6.21 Milan *San Siro Stadium*
6.25 London *American Express Presents BST Hyde Park*
7.03 London *American Express Presents BST Hyde Park*
7.07 Amsterdam *Johan Crujff Arena*
7.11 Brussels *King Baudouin Stadium*
7.15 Vienna *Ernst Happel Stadium*
7.19 Lyon *Groupama Stadium*
7.23 Paris *Hippodrome ParisLongchamp*
7.27 Gelsenkirchen *Veltins-Arena*
7.31 Stockholm *Friends Arena*
8.03 Berlin *Waldbühne*

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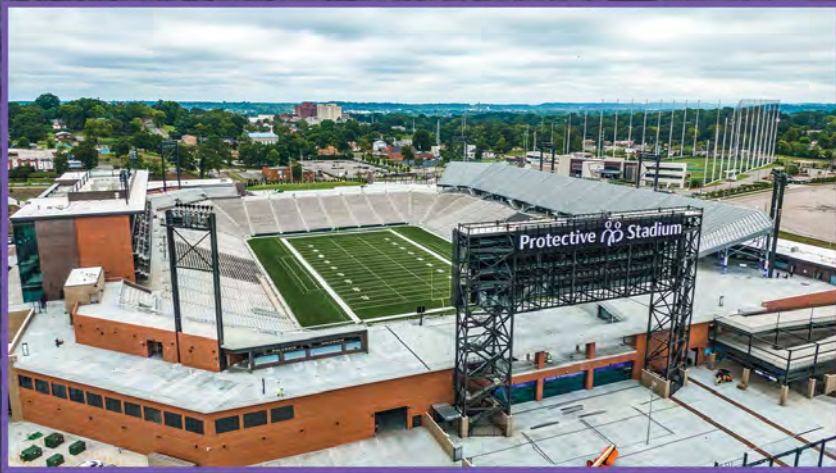
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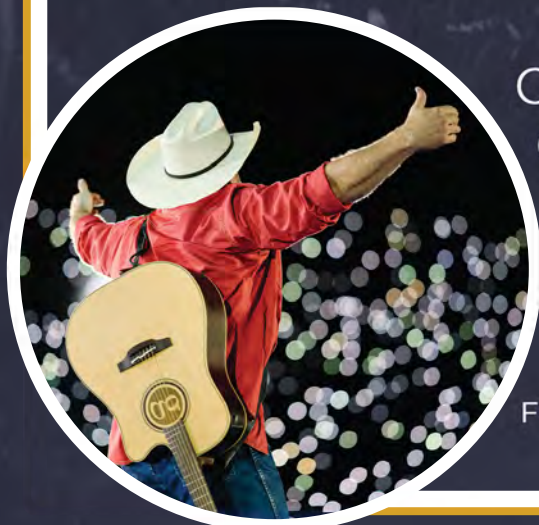
- **\$125M renovation** completed November 2021
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CELEBRATING MUSIC'S MOVERS

The exterior of the new Moody Center in Austin.



2022 NEW AND RENOVATED VENUES TO WATCH

Two years after touring and construction halted, companies are betting big on innovative spaces to bring fans back to live events

IF THERE'S ONE LESSON to glean from *Billboard's* 2022 New and Renovated Venues list, it's that thanks to their size and adaptability, arenas remain the concert industry's top money makers.

According to *Billboard's* midyear 2022 Boxscore report, arenas accounted for 11 of the 15 highest-grossing venues so far this year, bringing in over \$536 million in revenue. And when it comes to 2022 arena development, no individual matches the reach and impact of Oak View Group chairman/CEO Tim Leiweke, the seasoned live-entertainment executive who, as AEG president/CEO from 1996 to 2013, played a key role in the company's construction of Los Angeles' Staples Center (now Crypto.com Arena).

Nine venues affiliated with Oak View Group, which has become a key player in the venues business since forming in 2015, appear on this year's list, including three arenas that have opened in the past

12 months — the Moody Center at the University of Texas in Austin; the New York Islanders' UBS Arena in Elmont, N.Y.; and Enmarket Arena in Savannah, Ga. — and a fourth, Acrisure Arena in Palm Springs, Calif., that will debut soon. Those complement another Oak View Group project, Seattle's Climate Pledge Arena, which opened in 2021.

It's an incredible accomplishment for the relatively young company, which has leaped ahead of competitors. With interest rates rising, other developers will likely struggle to close the impressive gap Leiweke has secured for Oak View Group.

But while arenas continue to secure the biggest talent — and most substantial paydays — developers also continue to invest heavily in the next generation of amphitheaters and indoor venues, with capacities ranging from 5,000 to 7,000 and providing the artists and fans who frequent clubs and theaters coast to coast with cutting-edge production. And, more than ever, the industry is

opening high-caliber facilities in secondary and tertiary markets, expanding the live reach beyond its most frequented markets. —DAVE BROOKS

713 Music Hall

Houston

Concert capacity: 5,000

Situated at POST, an entertainment and shopping complex in downtown Houston that was previously a U.S. Postal Service headquarters, the 5,000-capacity 713 Music Hall features an expansive general-admission floor and multiple tiers of seating surrounding the stage. The venue, which takes its name from its area code and maintains the industrial aesthetic of the building's previous occupant, also has a series of bars, lounges and VIP areas that rival nightclubs, such as the Kashmere Lounge, a velvet-coated luxury space that can be utilized for private events. In November, Rūfūs Du Sol opened the Live Nation-managed venue, which has since booked artists such as Olivia Rodrigo, HAIM, Summer Walker, Rosalía and Death Cab for Cutie.

Acrisure Arena

Palm Springs, Calif.

Concert capacity: 11,000

Acrisure Arena is slated to open in December in the sunny desert of the Coachella Valley, roughly two hours outside of Los Angeles. The 300,000-plus-square-foot facility will host 150 events annually,

 **UBS Arena**

OPENED
NOVEMBER 2021

Belmont Park, NY

Over 1 million fans hosted. Sold-out shows include Harry Styles, Eagles, Sebastian Maniscalco, and more. Home of the New York Islanders.



 **MOODY CENTER**

OPENED
APRIL 2022

Austin, TX

Hosted over 50 events within the first 5 months of opening, including 29 sold-out shows, over \$58 million in ticket sales and over 450,000 tickets sold, plus a 6-run Harry Styles residency in Sept./ Oct. 2022.



ENTERTAINMENT VENUES

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enmarket
arena



OPENED
FEBRUARY 2022

Savannah, GA

Hosted a sold-out Eagles 'Hotel California Tour', Jimmy Buffett, The Lumineers. Home of the ECHL Ghost Pirates-- beginning their season this fall.



Snapdragon
stadium



OPENED
SEPTEMBER 2022

San Diego, CA

Home of the San Diego State Aztecs, the National Women's Soccer League's San Diego Wave FC, and Major League Rugby's San Diego Legion. Welcoming Jimmy Buffett & The Coral Reefer Band with special guest Jason Mraz for its first concert in October.



MULLETT
ARENA

OPENING
OCTOBER 2022

Tempe, AZ

Home of the ASU Sun Devil Men's Hockey Team
and the NHL's Arizona Coyotes!

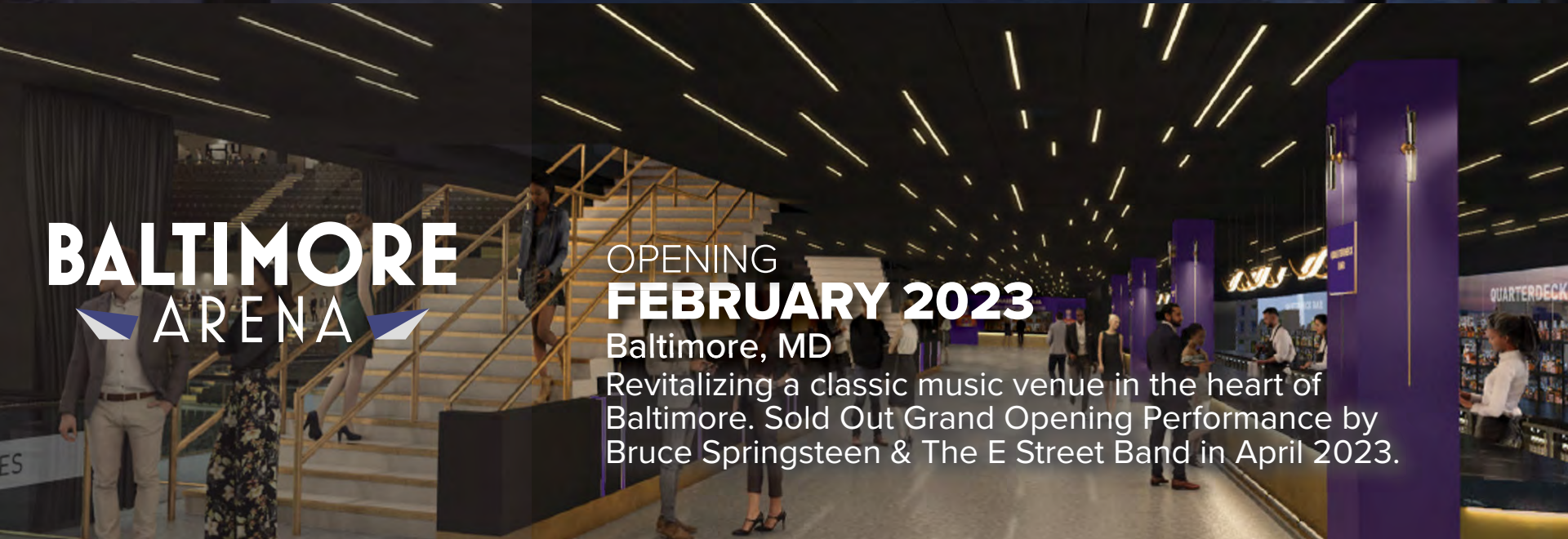


ACRISURE
ARENA

OPENING
DECEMBER 2022

Palm Springs, CA

Southern California's Greatest Concert Destination
and Home of the AHL Coachella Valley Firebirds!



BALTIMORE
ARENA

OPENING
FEBRUARY 2023

Baltimore, MD

Revitalizing a classic music venue in the heart of
Baltimore. Sold Out Grand Opening Performance by
Bruce Springsteen & The E Street Band in April 2023.



according to owner and operator Oak View Group, including the home games of the Coachella Valley Firebirds, Acrisure Arena's sports tenant and the American Hockey League affiliate of the NHL's Seattle Kraken. In addition to sports and entertainment, the venue can host conventions, awards shows and exhibitions. The arena has emphasized sustainability with solar-covered parking canopies providing power, a commitment to distributing excess food to local food banks after events and a goal of achieving total carbon neutrality by 2025.

Baltimore Arena (naming rights TBD)

Baltimore

Concert capacity: 15,000

Opened in 1961 as the Baltimore Civic Center, this storied Maryland venue — which has hosted acts from The Beatles to Prince — will reopen its doors in February 2023 following a \$200 million-plus renovation project by owner-operator Oak View Group in partnership with Thirty Five Ventures, NBA star Kevin Durant's investment firm, and Pharrell Williams. The soon-to-be-15,000-capacity venue, most recently known as Royal Farms Arena from 2014 to 2022, will sport a new name, along with modernized acoustics, redeveloped suites, exclusive club levels, reimagined concourses and high-end concessions. Bruce Springsteen & The E Street Band are already booked to play the arena in April.

Budweiser Stage At Ontario Place

Toronto

Concert capacity: 20,000 (outdoor), 9,000 (indoor)

For the last quarter-century, the partnership between Live Nation and Ontario's Ministry of Tourism, Culture and Sport has garnered over 8 million tickets sold by bringing acts such as Drake, The Tragically Hip and David Bowie to Toronto's Budweiser Stage at Ontario Place. And the relationship will continue to bear fruit in the years ahead, as Live

Nation Canada turns the 16,000-seat amphitheater into a year-round venue that can alternate between outdoor and indoor formats with capacities of 20,000 and 9,000, respectively. Fans and artists will have to wait, though: The renovation isn't expected to be complete until 2030.

Capital One Hall

Tysons, Va.

Concert capacity: 1,600

The new 1,600-seat performance hall in the Arlington suburbs just outside of Washington, D.C., is designed for Broadway productions, comedy shows and concerts. The Capital One Hall complex also includes a 225-seat black-box theater and The Perch, a rooftop green space 11 stories high with a beer garden, courtesy of local brewers Starr Hill, and the mini golf course Perch Putt. The venue features access to an extensive walkable ceiling grid, an adjustable proscenium stage and a multipurpose hydraulic lift for its house grand piano, which is stored in a chamber with controlled temperature and humidity when not in use.

The Center At The Del Mar Fairgrounds

Del Mar, Calif.

Concert capacity: 1,900

In April, the board managing the Del Mar Fairgrounds, situated north of San Diego, approved a contract valued at over \$16 million to allow Southern California venue Belly Up to manage The Center, a 90,000-square-foot concert venue that will be housed in a building on the campus once reserved for satellite horse-race wagering. The \$13 million venue is expected to hold nearly 1,900 and host approximately 60 shows from touring bands per year. The contract between Del Mar Fairgrounds and Belly Up begins in April 2023, with options for renewals on a three-year period at the discretion of the fairgrounds.

The Orion Amphitheater in Huntsville, Ala.

Echo Lounge & Music Hall

Dallas

Concert capacity: 1,000

The pandemic delayed the planned May 2020 launch of Echo Lounge & Music Hall, which Live Nation developed in partnership with the NBA's Dallas Mavericks and team owner Mark Cuban, but the 1,000-capacity club finally opened its doors in November 2021. In the city's burgeoning Design District neighborhood, located just south of the team's practice facility on land purchased by Cuban, the former warehouse and furniture store consists of a main music hall, a lounge and an outdoor patio and resides just across Interstate 35 from the American Airlines Center, where the Mavericks play.

Enmarket Arena

Savannah, Ga.

Concert capacity: 9,500

Savannah's new Enmarket Arena is the product of a \$165 million investment by the city for a venue in its underdeveloped Canal District. Managed and operated by Oak View Group and booked in partnership with Live Nation, the arena opened in February with a performance by country artist Riley Green and has already attracted big names to the tertiary Georgia market, including Jason Aldean, Keith Urban, Wide-spread Panic, Andrea Bocelli, the Eagles and Bon Jovi. Between sets, patrons can enjoy the weather thanks to the arena's expansive terraces.

Epstein Family Amphitheater

San Diego

Concert capacity: 2,650

The state-of-the-art amphitheater on the campus of the University of California, San Diego will open with a San Diego Symphony performance on Oct. 21, followed by a concert with Death Cab for Cutie and Yo La Tengo the following night. Designed as part of the university's effort "to create a grand entrance to the campus," the 2,650-seat amphitheater will showcase performing arts, featuring local and international talent, as well as student, campus and community events. The space will serve as an informal gathering place and open park when it is not hosting events.

FirstOntario Centre

Hamilton, Ontario

Concert capacity: 19,000

Oak View Group's deal to renovate Hamilton's FirstOntario Centre marked the company's entry into Canada. Under a 49-year agreement with the city, Oak View Group and the private consortium Hamilton Urban Precinct Entertainment Group will operate and maintain the FirstOntario Concert Hall, Hamilton Convention Centre and FirstOntario Centre. The lattermost venue will undergo upgrades to its exterior facade and video board, a comprehensive transformation of the lower bowl, an expanded concourse level and a new flexible curtaining system for the upper-bowl balcony.

Hard Rock Live Sacramento At Fire Mountain

Sacramento, Calif.

Concert capacity: 3,000

The Hard Rock Live brand continued its growth in June when Maroon 5 performed at the grand

opening of Hard Rock Live Sacramento at Fire Mountain, the company's new venue in the state capital and its first in Northern California. Despite a large general-admission capacity of 3,000 — 2,500 for seated audiences — the venue's design ensures that no fan is farther than 140 feet from the stage. The club also offers a second-level mezzanine with VIP skyboxes and balcony seating for premium experiences and, in keeping with the Hard Rock's M.O., has more than 40 pieces of rock'n'roll memorabilia displayed on its premises.

History

Toronto

Concert capacity: 2,553

Drake deepened his connection with his Toronto hometown when he partnered with Live Nation to open History, a club with a sleek, wood-paneled exterior lit with LED lights and an adjustable capacity for seated and general-admission events that tops out at 2,553. With lyrics by Canadian artists such as Avril Lavigne and The Tragically Hip adorning the building, the venue — as its name suggests — pays homage to the country's musical lineage. (Likewise, one History staircase bears Drake's iconic line, "Started from the bottom now we're here.") Since opening in November 2021 with a show from Bleachers, History has booked major touring acts including Jack Harlow, Wizkid, Lil Nas X, Sebastián Yatra and Muse.

Las Vegas Sports Arena & Concert Venue

Las Vegas

Concert capacity: 20,000

Earlier this year, Oak View Group announced plans to develop a \$3 billion entertainment district south of the Las Vegas Strip. To meet the city's steep venue competition — AEG's T-Mobile Arena and the NFL's Allegiant Stadium opened in 2016 and 2020, respectively — Oak View Group plans to overhaul 25 acres with an 850,000-square-foot arena, a new casino, a hotel and an additional amphitheater. Marc Badain, former president of the NFL's Las Vegas Raiders, has partnered with Oak View Group to work on the location, which is scheduled to open in 2026.

Legacy Arena At BJCC

Birmingham, Ala.

Concert capacity: 15,000

Thanks to a \$125 million face-lift, the city-managed Legacy Arena has been reimagined as a distinct, retro-style public area with brighter spaces and a more contemporary interior design. Originally opened in 1976, the venue reopened in December following a 20-month renovation with 15,000 replacement seats and major updates to its main entrance, lighting rig, audio and video systems, concessions, bathrooms and loading dock. The revamped facility also features a new club level and new suites for audiences and artists alike. Legacy Arena is booked by the BJCC staff.

Live Oak Bank Pavilion

Wilmington, N.C.

Concert capacity: 7,200

Located in downtown Wilmington alongside the Cape Fear River, Live Oak Bank Pavilion



A rendering of the upcoming Baltimore Arena.

at Riverfront Park marks Live Nation's first waterfront venue in the Carolinas. With one-third of its 7,200-capacity seating on its lawn, the Live Nation-managed facility is part of a multimillion-dollar, 6.6-acre city park consisting of green space, boardwalks, fountains and river views. The amphitheater also features private event spaces for conferences, corporate gatherings, fundraisers, concerts and graduations. Since opening in July 2021, the venue has hosted such acts as Glass Animals, Trey Anastasio and Widespread Panic.

Milwaukee Venues (name TBD)

Milwaukee

Concert capacity: 4,000 (indoor), 800 (outdoor)

Wisconsin's largest concert promoter, FPC Live, alongside parent company Frank Productions and partner Live Nation, is slated to open two music venues in Milwaukee's Deer District in 2023. The development of the venues — one is planned to hold 4,000 and the other 800 — is a joint venture with the NBA's Milwaukee Bucks and is estimated to cost \$50 million, according to FPC Live. The venues will also serve as the promoter's headquarters.

Moody Center

Austin

Concert capacity: 15,000

Austin's Moody Center burst onto the Texas scene with two nights from John Mayer, followed by Bon Jovi, Justin Bieber and a show-stopping opening night featuring George Strait and Willie Nelson in April. The 17,000-seat arena is a joint venture among Oak View Group, Live Nation and the University of Texas that replaced the 45-year-old Frank Erwin Center, the former home of the University of Texas' men's and women's basketball teams. The arena, situated on UT's campus, will continue to serve the Texas Longhorns basketball programs while also hosting shows from major touring artists.

MSG Sphere Las Vegas

Las Vegas

Concert capacity: 20,000

U2 will open the MSG Sphere at The Venetian in Las Vegas with a multnight residency when the \$1.8 billion facility opens in November 2023, finally bringing to life the high-tech venue built by Madison Square Garden Entertainment chairman James Dolan. The multisensory experience of sound and light can hold 20,000 standing spectators or 17,500 seated guests. It will include 23 VIP suites, 160,000 square feet of immersive video viewing space, state-of-the-art spatial audio and an exosphere that changes the building's exterior look with fully programmable LED technology.

MSG Sphere London

London

Concert capacity: 17,500

If London Mayor Sadiq Khan approves the project later this year, construction could soon begin on the European counterpart to James Dolan's Las Vegas Sphere, creating two bedrocks of the model that the Madison Square Garden Entertainment chairman hopes will eventually upend how venues shape touring. Recently given the green light by the London City Council following an extended, controversial approval process, the MSG Sphere's iconic exterior will serve as a digital showcase for the venue, artists and partners. Inside, an adaptive acoustics system will deliver crystal-clear audio to guests, while a haptic sensory system allows the audience to physically feel the experience.

Mullett Arena

Tempe, Ariz.

Concert capacity: 5,000

Arizona State University and Sun Devil Athletics received the required approvals for this multipurpose arena earlier this year that will host community events, concerts and educational opportunities and serve as the future home for Sun Devil men's

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ice hockey, wrestling and women's gymnastics. SCI Architects designed the arena, and Mortenson Construction will serve as the design builder. The arena includes 20 luxury suites, two group suites and a large club lounge that runs along center ice and can host up to 500 fans. Construction began in January 2021 and is expected to be completed by the end of the year.

Music Farm

Charleston, S.C.

Concert capacity: 650

This year, Live Nation and subsidiaries NS2 and FPC Live reopened the famed Music Farm venue in downtown Charleston for the first time since it closed in 2020 due to the pandemic. Renovations to the 30-year-old venue, which has hosted Run-DM.C., Wilco, Alison Krauss and Phish in its history, included upgrading the bar, floors and sound system, as well as its food and beverage options. The partnership with NS2 and FPC Live adds to Live Nation's growing portfolio of owned-and-operated venues around the globe and the company's roster of exclusively booked venues in the Carolinas. (FPC Live and NS2 also operate the storied Charleston Music Hall.)

Orion Amphitheater

Huntsville, Ala.

Concert capacity: 8,000

Within two months of its May opening, Alabama's 8,000-capacity Orion Amphitheater had already welcomed 100,000 fans. The brainchild of Mumford & Sons' Ben Lovett (who also serves as CEO of Orion developer The Venue Group), the outdoor venue opened with The First Waltz, a two-day extravaganza that featured Jason Isbell, Brittany Howard, Mavis Staples, Emmylou Harris and others, and has since hosted Jack White and Dave Matthews Band. Outside the amphitheater is Apollo Park, an outdoor space that will be open to the public year-round, excluding event days.

Snapdragon Stadium

San Diego

Concert capacity: 35,000

Built for San Diego State University's new Mission Valley campus, Snapdragon Stadium is a flexible venue able to host Aztec football games, the National Women's Soccer League's SD Wave and concerts. The 35,000-seat football stadium will feature large outdoor concourses to provide spacious and exciting experiences for fans, and its design features a variety of premium seating options and signature social decks with coveted field views. The stadium opened in September with a calendar including Aztec football, the SD Wave home opener and a Jimmy Buffett concert in October.

Steelhouse Omaha

Omaha, Neb.

Concert capacity: 3,000

Omaha Performing Arts is opening its third venue, the flexible, 1,500- to 3,000-capacity Steelhouse Omaha, in May 2023. The all-genre concert space will join OPA's entertainment campus that includes

The Orpheum Theater and the Holland Performing Arts Center. The \$104.1 million venue has been funded with private support and \$1.1 million from the City of Omaha, and Live Nation will serve as its exclusive promoter.

The Sunset

Colorado Springs, Colo.

Concert capacity: 8,000

The Sunset is the first in a series of a half-dozen open-air amphitheaters being built throughout the United States by Notes Live, the Colorado Springs-based developer founded by businessman J.W. Roth, that will soon add venues in Murfreesboro, Tenn., and Gainesville, Ga., to its portfolio. Upon The Sunset's planned opening in 2023, the \$40 million space will host touring acts near the company's current midsize music venue Boot Barn Hall, offering an unparalleled view of the sun setting over Pikes Peak and the Colorado Rockies behind the stage as concerts begin.

Sunset Music Colosseum

Murfreesboro, Tenn.

Concert capacity: 4,500

In 2023, Notes Live will open an 18-acre complex near downtown Murfreesboro on a parcel of city-owned land. Already dubbed Bucket City, the property will be home to The Sunset Music Colosseum on the River, an outdoor venue with room for 4,500 people. Notes Live's plans for the campus also include a 1,400-capacity indoor venue — which, like the company's midsize Colorado Springs club, will be named Boot Barn Hall — and the upscale casual dining spot Bourbon Brothers Smokehouse and Tavern.

The interior of Capital One Hall in Tysons, Va.

Tech Port Arena

San Antonio

Concert capacity: 3,100

The \$70 million esports and music venue opened in May and serves as an educational campus with a state-of-the-art technology infrastructure being built for the Port of San Antonio, a new hub for over 80 private and public companies on the former Kelly Air Force Base. The 3,100-capacity space can be configured as an auditorium or conference center for large meetings and training programs in cybersecurity, virtual and augmented reality, as well as other technologies. When not hosting lectures or concerts by acts such as Beach House, Halestorm and Julieta Venegas, Tech Port Arena will also serve as an electronic gaming arena.

UBS Arena

Elmont, N.Y.

Concert capacity: 19,000

In November, Harry Styles closed his 2021 tour with the first-ever concert at UBS Arena in Elmont, N.Y., the Long Island enclave that sits on Queens' eastern border. Since then, the joint venture among Oak View Group, Sterling Equities and the NHL's New York Islanders has hosted Tool, Journey, John Mayer, Roger Waters and others. In addition to putting an emphasis on touring acts — the arena's slogan is "Made for music, built for hockey" — the 19,000-capacity venue's design invokes art deco architecture and was inspired by Big Apple destinations like Central Park, Ebbets Field and Grand Central Terminal. [B](#)

Additional reporting by Taylor Mims.



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NICKY YOURE

How the singer-songwriter's breakout hit went through the "roof" on TikTok and the radio

▷ Last spring, while enjoying his senior year at the University of California San Diego, Nicky Youre, 23, had a rough night — but it ended up leading to his biggest success. "I was sick, and I was like, 'I want to feel like how I've been feeling lately,'" he says. "So I wrote this song... and 30 minutes into writing, I was [singing], 'I got my head out the sunroof!'" He later sought the help of producer-artist Dazy (they connected through Instagram DMs) to bring the song to life, sending him the lyrics and melody, along with a list of musical touchstones. Dazy nailed the slick, upbeat production on his first try, and since its release last Thanksgiving, "Sunroof" has grown into one of the year's biggest radio hits — subsequently crossing over to a No. 4 peak so far on the Billboard Hot 100.

"We encouraged Nicky to come up with engaging ideas for content [on TikTok] that would create hyper-movement leading into the release," says Peter Rugo, co-founder of Keel Management, which signed the artist last October. "Sunroof" took off on the platform, soundtracking 8 million videos to date. Youre's team kept pushing the song, focusing on markets where it was performing notably well — Southeast Asia, Australia — and partnering with TikTok's all-in-one music distribution and marketing program, SoundOn, by opting into the service's Commercial Music Library (which preclears tracks for royalty-free commercial use) to increase the song's global exposure. "Our main goal for it was, 'Let's extend the campaign for this song as long as possible to try to get to the warmer months in North America,'" Rugo says.

In April, the team shifted focus to U.S. radio, and while Youre was already signed to Keel's sister label, Thirty Knots, they added the muscle of a major-label partner in Columbia. "Sunroof" entered *Billboard's* Mainstream Top 40 chart in May and reached No. 1 by the end of August. With the song climbing into the top 10 of the Hot 100, Youre and his team kept up momentum by releasing an EP of remixes on Aug. 12 featuring artists from different genres: EDM (Loud Luxury), hip-hop (24kGoldn), Latin pop (Manuel Turizo) and country (Thomas Rhett). "[We asked ourselves], 'How can we really maximize this moment in growing the song?'" says Keel's Mathew Hyun.

Youre and his team hope to book an opening slot on a 2023 tour with an established act and expand his song catalog. He says he has been "living in the studio the past three months" trying to create a signature sound and give fans more of the good vibes he has cultivated with "Sunroof." "I have some angsty teen energy in me as well — it's definitely not *all* summer stuff," he says. "But I know that that's working right now. I got to give the people what they like. That's what I'm aiming to do."

—ANDREW UNTERBERGER

Youre photographed by Yuri Hasegawa on Aug. 19 at Nostalgia in Santa Monica, Calif.

No. 1

PEAK ON BILLBOARD'S
MAINSTREAM TOP 40 CHART

— BMI —

R & B

HIP-HOP

AWARDS 2022

ASTRONAUT IN THE OCEAN

TYRON HAPI (APRA)
MASKED WOLF (APRA)
BMG Platinum Songs US
Warner-Tamerlane Publishing Corp.

B.S.

JHENÉ AIKO
H.E.R.
MAC ROBINSON
Lil Bastards / Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.

BACK IN BLOOD

CHRISTOPHER "YC" PEARSON
MaeEvelyn Publishing
Warner-Tamerlane Publishing Corp.

BEST FRIEND

DOJA CAT
RANDALL "KAINE" HAMMERS
SAWEETIE
ASIA TICHUN RU SMITH
ROCCO "ROCCO DID IT AGAIN!" VALDES
All I Want Is Pub Pub LLC
Doja Cat Music / Raw Pop Publishing
Songs of Kobalt Music Publishing
Supakaine Publishing
Warner-Tamerlane Publishing Corp.
Where Da Kasz At?

BODY

JULIAN "LILJUMADEDABEAT" MASON
MEGAN THEE STALLION
CHRISTOPHE PETREL
CD Baby Beta / Hot Girl Music
Lil Ju Publishing / Songs of Universal, Inc.
Sony/ATV Songs LLC

CALLING MY PHONE

LUIS BORDEAUX
RYAN "G. RY" MARTINEZ
TJONE "LIL TJAY" MERRITT
HENOCK "LILH" SIYOU
RICARDO "GLACK" VALENTINE
Glack Publishing / LVRN Repertoire
Songs of Universal, Inc. / Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

CRY BABY

MEGAN THEE STALLION
KATIE LAUREN SMITH
Hot Girl Music / Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.

DAMAGE

ANT CLEMONS
H.E.R.
CARL E. "CARDIAK" MCCORMICK
TIARA THOMAS
Songs by A Blessing / Songs of Universal, Inc.
Tiara Thomas Music

ESSENCE

RICHARD P2J ISONG
TEMILADE OPENIYI (TEMS)
WIZKID (PRS)
BMG Platinum Songs US / Sony/ATV Songs LLC

EVERY CHANCE I GET

BRYTAVIOUS "TAY KEITH" CHAMBERS
DJ KHALED
BMG Platinum Songs US
Give Thanks Publishing / Lakeith Legacy Publishing
Warner-Tamerlane Publishing Corp.

GIRLS WANT GIRLS

AMBEZZA
Sony/ATV Songs LLC

GOOD DAYS

CARTER LANG
SZA
Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.

HEARTBREAK ANNIVERSARY

MANEESH BIDAYE (SOCAN)
GIVEON
Sony/ATV Songs LLC

HELLO

JASON AVALOS (L.3.G.L.O.N)
CASHMONEYAP
RICARDO "RICO BEATS" LAMARRE
POP SMOKE
L3G10N Publishing Global
Songs of Universal, Inc. / Sony/ATV Ballad
Sony/ATV Songs LLC / Victor Victor Music
Warner-Tamerlane Publishing Corp.

INDUSTRY BABY

DENZEL BAPTISTE "TAKE A DAYTRIP"
DAVID BIRAL "TAKE A DAYTRIP"
RAUL CUBINA
ROY LENZO
LIL NAS X
KANYE WEST
MARK WILLIAMS
EMI-Blackwood Music, Inc.
Please Gimme My Publishing, Inc.
R.I.C. Volta Publishing
Songs of Kobalt Music Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC / Superreal Publishing
Warner-Tamerlane Publishing Corp.

LATE AT NIGHT

RODDY RICCH
Songs of Kobalt Music Publishing

LEAVE THE DOOR OPEN

DERNST "D'MILE" EMILE II
BMG Platinum Songs US
DII Music LLC Global Publishing
Tailored4U Music

LEMONADE

DANIEL "BIRDMAN ZOE" DESIR
JOCELYN DONALD
GUNNA
ELIAS "E-TROU BEATS" IATROU
NICK MIRA
JOHN LATHROP MITCHELL
HENRY NICHOLS
TAZ TAYLOR
DON TOLIVER
300 Rainwater Music / Artist 101 Publishing Group
Electric Feel Music / EMI-Blackwood Music, Inc.
Etrou Publishing / Gunna Music
Nick Mira Publishing / Pharaoh Vice Publishing
Reservoir 416 / Songs of Kobalt Music Publishing
Songs of TME Publishing / Songs of Universal, Inc.
Stellar Songs Limited / Taz Taylor Beats
Ultra Empire Music
Young Stoner Life Publishing LLC

ICON AWARD

BUSTA RHYMES

SONG OF THE YEAR

PEACHES

Daniel Caesar (SOCAN)

GIVEON

Bernard "HARV" Harvey

Luis Manuel Martinez Jr. (Shndō)

Andrew Watt

Avex USA Hits / peermusic III, Ltd.

Songs of Kobalt Music Publishing / Songs of Patriot Games

Songs of S10 Publishing / Sony/ATV Songs LLC

Visual Muziq Works / Warner-Tamerlane Publishing Corp.

SONGWRITERS OF THE YEAR

MEGAN THEE STALLION

Body / Cry Baby / Thot Shit

CHRISTOPHER "YC" PEARSON

Back in Blood / Time Today / Wockesha

PRODUCER OF THE YEAR

DERNST "D'MILE" EMILE II

PUBLISHER OF THE YEAR

SONY MUSIC PUBLISHING

TOP PRODUCERS

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ROGÉ CHAHAYED

ISAAC "ZAC" DE BONI

CHARLIE HANDSOME

MICHAEL "FINATIK" MULÉ

KANYE WEST

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RICHARD FAIRBRASS (PRS)
FUTURE

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LESIDNEY "TOODOPE" RAGLAND
BRYAN LAMAR "TM88" SIMMONS
YOUNG THUG

300 Rainwater Music / Artist 101 Publishing Group
Atlantic Songs / Irving Music
Nayvadius Maximus Music
Songs of Kobalt Music Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC / Spirit One Music
Warner-Tamerlane Publishing Corp.
Young Stoner Life Publishing LLC

WE PAID

SECTION 8

Warner-Tamerlane Publishing Corp.

WHAT YOU KNOW BOUT LOVE

POP SMOKE

MALACHI "MALIWORLD" WILLIAMS
TASHIM "IAM TASH" ZENE
Concord / IAm Tash Publishing
These Are Pulse Songs
Warner-Tamerlane Publishing Corp.

WHAT'S NEXT

MANEESH BIDAYE (SOCAN)
JONATHAN DEMARIO PRIESTER
Sony/ATV Songs LLC

WHOOPY

CHARALAMPOS ANTONIOU
CJ
Beatstars Publishing Worldwide
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

WILD SIDE

DAVE CAPPA
JONAH CHRISTIAN
KEYNON "KC" MOORE
NORMANI

JORDEN "PARDISON FONTAINE" THORPE

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Concord Road / EMI-Blackwood Music, Inc.
Jonah Christian Music / Purple Archives Music
Songs of NKH / Sony/ATV Ballad
Starrak, Inc. / Stellar Songs Limited
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WOCKESHA

DERRICK CARRINGTON GRAY
ETTERLENE JORDAN
MONEYBAGG YO

JORRES "REALRED" NELSON

CHRISTOPHER "YC" PEARSON

JAVAR ROCKAMORE
Artist 101 Publishing Group / Beatroot Bravo Songs
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Warner-Tamerlane Publishing Corp.

YOU RIGHT

DOJA CAT
Doja Cat Music / Songs of Kobalt Music Publishing
Where Da Kasz At?

YOU'RE MINES STILL (REMIX)

BLEU
Empire Strikes First

ON ME

CHIDI "CHICHI" OSONDU
Songs of Universal, Inc.

PEACHES

DANIEL CAESAR (SOCAN)
GIVEON

BERNARD "HARV" HARVEY
LUIS MANUEL MARTINEZ JR. (SHNDÓ)

ANDREW WATT

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Sony/ATV Songs LLC / Visual Muziq Works
Warner-Tamerlane Publishing Corp.

QUICKSAND

HAGAN LANGE

MORRAY

Morray Music International / Songtrust Blvd.

RAPSTAR

EINER BANKZ
CHARLIE HANDSOME

ALEXANDER TSARNG-SHUEN WU
Annuity Songs / Create Digital Music
Music By Synco Productions Publishing
Sony/ATV Songs LLC

TAP IN

LUNCHMONEY LEWIS

LIL JON

CRAIG D. LOVE

SAWEETIE

TOO SHORT

C'Amore Music / EMI-Blackwood Music, Inc.
Food Fight Music / Reservoir 416
Songs of Kobalt Music Publishing / Strand Music
Swizole Music / Universal Music-Z Songs
Where Da Kasz At?

THE BIGGER PICTURE

NOAH PETTIGREW

SECTION 8

Sony/ATV Songs LLC / Warner-Tamerlane Publishing Corp.

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SHAWN "SOURCE" JARRETT
JULIAN "LILJUMADEDABEAT" MASON
MEGAN THEE STALLION
Hot Girl Music / Lil Ju Publishing
Songs of Universal, Inc. / Sony/ATV Songs LLC

TIME TODAY

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JORRES "REALRED" NELSON

CHRISTOPHER "YC" PEARSON

Beatroot Bravo Songs / MaeEvelyn Publishing
RealRed Publishing Worldwide / Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

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Mooski By Mooski

UP

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