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Loud *And* Live
™

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**CONGRATULATIONS
TO OUR CEO**

NELSON ALBAREDA

billboard
LATIN POWER PLAYER
**EXECUTIVE
OF THE YEAR**
2023

YOUR VISION, PASSION AND DEDICATION ARE A
TESTAMENT TO THE SUCCESS OF OUR FAMILIA!



WERHOUSE.

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SEPT. 23, 2023

VOLUME 135

NO. 12

ON THE COVER
Shakira photographed by
Ruven Afanador on Aug. 22 at the
Villa Casa Casuarina in Miami.

Styling by **Nicolas Bru**
Harris Reed headpiece
and Gaspar gloves.

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

Features

HITSDON'TLIE

When Shakira's personal life blew up, she processed her pain the only way she knew how: through her art. The result was her most successful music in years — and with a new album and a global tour coming, she's "pressing on the accelerator — hard."

LATINPOWER PLAYERS

Loud And Live CEO Nelson Albareda guides a business model blending independent concert promotion, marketing, brand partnerships and content development — and leads *Billboard's* annual list of the genre's most powerful executives.

CELEBRATING THE LIFE AND LEGACY OF JIMMY BUFFETT



*It's those changes in latitudes, changes in attitudes
nothing remains quite the same.*

*With all of our running and all of our cunning,
if we couldn't laugh, we would all go insane.*



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A copyright case claims that virtually every reggaetón song was illegally copied from a 1989 single.

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Amid Latin music's latest explosion — powered by a concoction of sounds and styles — **Carin León**, **Nicki Nicole** and **Maria Becerra** have emerged as three of the industry's vanguards.

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On the heels of his first Latin Airplay No. 1, **Marshmello** details a much bigger project on the way.

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How indie rock band **The Last Dinner Party**'s "Nothing Matters" came from an all-hands effort in the act's local scene.

From left: Georgia Davies, Lizzie Mayland, Abigail Morris, Emily Roberts and Aurora Nischevi of The Last Dinner Party photographed by Nicole Nodland on Aug. 30 in London.

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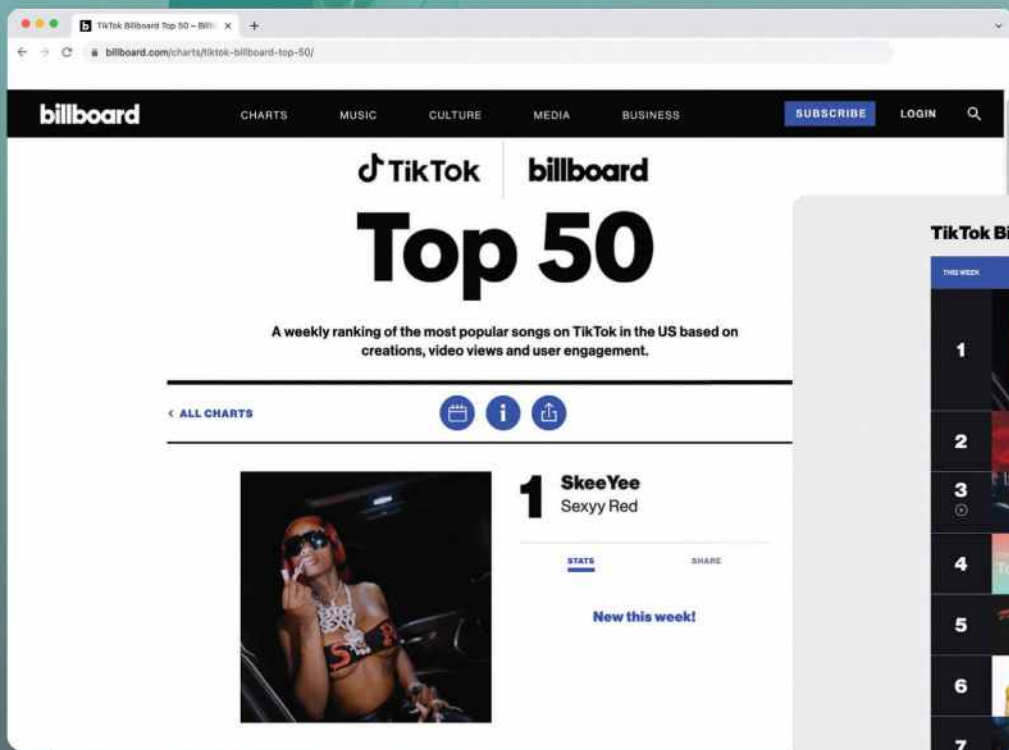
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THIS WEEK	LAST WEEK	PEAK POS.	WKS ON CHART
8	-	8	1
9	-	9	1
10	-	10	1



TikTok Billboard Top 50 WEEK OF SEPTEMBER 16, 2023

THIS WEEK	LAST WEEK	PEAK POS.	WKS ON CHART
1	-	1	1
2	-	2	1
3	-	3	1
4	-	4	1
5	-	5	1
6	-	6	1
7	-	7	1
8	-	8	1

A LETTER FROM THE EDITOR



OVER THE PAST few years, we've spent a lot of time analyzing how TikTok is changing the music business. Now, finally, we get to take a closer look at the music that's shaking up TikTok.

In this issue, we are thrilled to introduce the new TikTok Billboard Top 50, a weekly chart that will track the most popular songs on the platform in the United States. Based on a combination of creations, video views and user engagement by U.S. TikTok users, it's the first chart ever to monitor the popularity of music on the video-sharing app.

That's something to celebrate — and not just for the artists who top it. Understanding music's enormous influence and usage on fast-growing digital platforms like TikTok is essential to ensure that creators get compensated fairly for their work.

Today, while TikTok licenses music from record companies and publishers for creators to use in their videos, a viral TikTok hit doesn't necessarily translate into a windfall for the artists, songwriters and label behind the song unless fans pry themselves from that screen and jump onto a streaming service like Spotify. We hope that our new information will give artists and their teams more of the leverage they need to make the kind of deals that will sustain their businesses — and fund the hits that will drive tomorrow's viral videos.

Hannah Karp
EDITORIAL DIRECTOR

PANELA
REC

PRESENTS



MIL Y UNA NOCHES

ANSELMO RALPH FEATURING **CARLOS BAUTE** ——— **OUT NOW**

VIDEO DIRECTED BY CLÁUDIA BATALHÃO, CREATIVE BY CHACHA ZAMBRANO
MUSIC PRODUCED BY EDU MONTEIRO

**CONGRATULATIONS TO PANELA REC ON THE
LAUNCH OF ITS NEW U.S. LATIN RECORD LABEL DIVISION**

**PANELA REC LATIN // RONY PADILHA CEO
TIAGO ARAÚJO MANAGING PARTNER, DAVID GUIMARÃES MANAGING PARTNER
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CELEBRATING LATIN ARTISTS

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AND BREAKING DOWN BORDERS!

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JOAQUÍN SABINA • JUNIOR H • JUSTIN QUILES • KALI UCHIS
KANY GARCIA • KAROL G • KENIA OS • KEVIN KAARL
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LUNAY • LUPITA D'ALESSIO • MALUMA • MANÁ • MARCA MP
MARCO ANTONIO SOLÍS • MARÍA JOSÉ • MARIACHI VARGAS
MARISELA • MATUTE • MÓNICA GIRALDO • MORA
MYKE TOWERS • OMAR CHAPARRO • OV7 • PABLO ALBORÁN
PAQUITA LA DEL BARRIO • PEPE AGUILAR • PESO PLUMA
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VICENTE GARCIA • YENDRY • YURIDIA

THANK YOU, ON BEHALF OF FANS ACROSS THE GLOBE, FOR THE
UNFORGETTABLE MEMORIES YOU'VE CREATED AND FOR ALL OF THE SMILES
THE LAUGHS, AND THE TEARS SHARED TOGETHER AT YOUR SHOWS.

WE ARE HONORED TO BE
A PART OF YOUR JOURNEY

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



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NOMINATIONS

KAROL G

THE FIRST FEMALE LATIN ARTIST TO HAVE A US STADIUM TOUR

CONGRATULATIONS ON ALL
YOUR MAÑANA SERÁ BONITO TOUR SUCCESS!

SPIRIT OF HOPE
AWARD RECIPIENT

ARTIST OF THE YEAR
TOUR OF THE YEAR
GLOBAL 200 LATIN ARTIST OF THE YEAR
HOT LATIN SONG OF THE YEAR
HOT LATIN SONG OF THE YEAR, VOCAL EVENT
HOT LATIN SONGS ARTIST OF THE YEAR, FEMALE
LATIN AIRPLAY SONG OF THE YEAR
SALES SONG OF THE YEAR
TOP LATIN ALBUM OF THE YEAR
TOP LATIN ALBUMS ARTIST OF THE YEAR, FEMALE
LATIN POP SONG OF THE YEAR
LATIN RHYTHM ARTIST OF THE YEAR, SOLO
LATIN RHYTHM ALBUM OF THE YEAR

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REBEL

SOY REBELDE TOUR 2023



**CONGRATULATIONS ON BROKEN RECORDS
AND A HISTORIC, SOLD OUT, GLOBAL TOUR!**

LIVE NATION

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LATIN ARTISTS**



PESO PLUMIA

**21
NOMINATIONS**

**ARTIST OF THE YEAR
ARTIST OF THE YEAR, NEW
GLOBAL 200 LATIN ARTIST OF THE YEAR
GLOBAL 200 LATIN SONG OF THE YEAR (2)
HOT LATIN SONG OF THE YEAR (2)
HOT LATIN SONG OF THE YEAR, VOCAL EVENT (2)
HOT LATIN SONGS ARTIST OF THE YEAR, MALE
SALES SONG OF THE YEAR**

**STREAMING SONG OF THE YEAR (3)
TOP LATIN ALBUM OF THE YEAR
REGIONAL MEXICAN ARTIST OF THE YEAR, SOLO
REGIONAL MEXICAN SONG OF THE YEAR (2)
REGIONAL MEXICAN ALBUM OF THE YEAR
LATIN RHYTHM SONG OF THE YEAR
SONGWRITER OF THE YEAR**

**CONGRATULATIONS ON YOUR MASSIVE, SOLD OUT
DOBLE P TOUR!**

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MARCO ANTONIO SOLÍS

**CONGRATULATIONS ON YOUR SOLD OUT
EL BUKI WORLD TOUR 2023**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**

FEID

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NOMINATIONS

**GLOBAL 200 LATIN ARTIST OF THE YEAR
HOT LATIN SONGS ARTIST OF THE YEAR, MALE
LATIN AIRPLAY SONG OF THE YEAR**

**LATIN RHYTHM ARTIST OF THE YEAR, SOLO
LATIN RHYTHM SONG OF THE YEAR
LATIN RHYTHM ALBUM OF THE YEAR**

**CONGRATULATIONS ON YOUR SOLD-OUT
FERXXO NITRO JAM UNDERGROUND 2023 TOUR!**

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DANNY OCEAN

CONGRATULATIONS ON YOUR SOLD-OUT 2023 TOUR

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LATIN ARTISTS**



FUERZA REGIDA **12** NOMINATIONS

ARTIST OF THE YEAR
HOT LATIN SONG OF THE YEAR
HOT LATIN SONG OF THE YEAR, VOCAL EVENT
HOT LATIN SONGS ARTIST OF THE YEAR,
DUO OR GROUP
SALES SONG OF THE YEAR
STREAMING SONG OF THE YEAR

TOP LATIN ALBUM OF THE YEAR
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
REGIONAL MEXICAN ALBUM OF THE YEAR (2)

**CONGRATULATIONS ON YOUR SOLD OUT
OTRA PEDA TOUR 2023**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



JUNIOR H

SAD BOYZ TOUR 2023

**HOT LATIN SONGS ARTIST OF THE YEAR, MALE
REGIONAL MEXICAN ARTIST OF THE YEAR, SOLO**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



ALEJANDRO FERNÁNDEZ

AMOR Y PATRIA TOUR 2023

**CONGRATULATIONS ON YOUR INCREDIBLE
AMOR Y PATRIA TOUR 2023**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



MANÁ

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

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



**MYKE
TOWERS**

LA VIDA ES UNA TOUR

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



ARCÁNGEL

JUST IN TIME TOUR

LIVE NATION

CELEBRATING
LATIN ARTISTS

ENRIQUE
TIGLÉS
PITBULL
RICKY
MARTÍN



THE TRILOGY TOUR

LIVE NATION

**CELEBRATING
LATIN ARTISTS**

KALI UCHIS

RED MOON IN VENUS TOUR PT. II

TOP LATIN ALBUMS ARTIST OF THE YEAR, FEMALE

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



PEPE AGUILAR

PEPE AGUILAR 2023 TOUR

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



ÁNGELA AGUILAR

**CONGRATULATIONS ON YOUR SOLD OUT
PIENSA EN MI TOUR 2023**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



**ELADIO
CARRIÓN**

THE SAUCE USA TOUR

LATIN RHYTHM ALBUM OF THE YEAR

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



MORA

ESTELA TOUR 2023

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



DUKI

**CONGRATULATIONS ON YOUR SOLD OUT
DESDE EL FIN DEL MUNDO TOUR 2023**

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



DANNA PAOLA

XT4S1S TOUR USA

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



PABLO ALBORÁN

TOUR LA CUARTA HOJA 2024

LIVE NATION

**CELEBRATING
LATIN ARTISTS**

EL TRI

**55 ANNIVERSARIO
TODO POR EL ROCANROL**

**CAFÉ
TACVBA**

US TOUR 2023

SIDHARTHA

US TOUR 2023

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



LOS ÁNGELES AZULES

**TROPICAL ARTIST OF THE YEAR, DUO OR GROUP
LIFETIME ACHIEVEMENT AWARD**

LIVE NATION

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GERA MX & NANPA

QUÉ CHIMBA LA RAZA TOUR



EDÉN MUÑOZ

CONSEJOS GRATIS 2023



MARCA MP

BRINDO TOUR 2023



OMAR CHAPARRO

YO SOY OMAR CHAPARRO

LIVE NATION

**CELEBRATING
LATIN ARTISTS**



KANY GARCIA

USA TOUR 2023

JUSTIN QUILES

NIVELES TOUR 2023



LIVE NATION

charts

DATA FOR WEEK OF 9.23.2023



Guts & Glory: Olivia Rodrigo Debuts Atop Billboard 200



OLIVIA RODRIGO'S second album, *Guts*, launches atop the Billboard 200 (dated Sept. 23), scoring the singer-songwriter her second No. 1 set, following her 2021 debut, *Sour*. The new album enters with 302,000 equivalent album units earned in the United States in the week ending Sept. 14, according to Luminate. That marks the fourth-largest week for any album in 2023 and Rodrigo's personal best, surpassing *Sour*'s 295,000-unit start.

With both *Sour* and *Guts* having debuted at No. 1 on the Billboard 200, Rodrigo is the first woman to begin atop the chart with her two first entries since Ariana Grande achieved the feat with *Yours Truly* in 2013 and *My Everything* in 2014.

On the Billboard Hot 100, *Guts*' lead single, "Vampire," returns to the summit, from No. 9, after it debuted at No. 1 in July. Plus, follow-up "Bad Idea Right?" roars to a new No. 7 high, from No. 26. As was the case with all 11 tracks from *Sour*, all 12 songs from Rodrigo's new album appear in the top 40, making her the first act to chart every song from two career-opening albums in the region.

Rodrigo performed on NBC's *Today* (Sept. 8, the day of *Guts*' release) and at the MTV Video Music Awards (Sept. 12). She also was interviewed by Zane Lowe on Apple Music 1's *New Music Daily* (Sept. 8) and by *Today* (Sept. 10). Meanwhile, her *Guts* world tour was announced Sept. 13, with the trek set to start Feb. 23, 2024, in Palm Springs, Calif.

KEITH CAULFIELD GARY TRUST

Hot 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
		1	#1 for 2 WEEKS SAL Vampire	Olivia Rodrigo	1	11
			D.NIGRO (O.RODRIGO,D.L.NIGRO)	GEFFEN/INTERSCOPE		
3	1	2	Paint The Town Red	Doja Cat	1	6
			EARL ON THE BEAT,K.R.BRUTUS,JOHN BAPTISTE,DJ REPLAY (A.R.Z.DLAMINI,I.E.BYNUM, K.R.BRUTUS,J.B.KOUAME,R.BUENDIA,B.F.BACHARACH,H.DAVID)	KEMOSABE/RCA		
1	2	3	I Remember Everything	Zach Bryan Featuring Kacey Musgraves	1	3
			Z.L.BRYAN (Z.L.BRYAN,K.MUSGRAVES)	INTERSCOPE/BELTING BRONCO/WARNER/MCA NASHVILLE/WAR		
2	3	4	Fast Car	Luke Combs	2	25
			CHIP MATTHEWS,J.D.SINGLETON,L.COMBS (T.L.CHAPMAN)	WARNER HOUSE/COLUMBIA NASHVILLE/ COLUMBIA		
5	4	5	Cruel Summer	Taylor Swift	3	19
			J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF,A.E.CLARK)	REPUBLIC		
4	5	6	Last Night	Morgan Wallen	1	33
			J.MOI (J.BYRON,A.G.GORLEY,J.K.HINDLIN,CHARLIE HANDSON)	MONSTER/LOUD/MERCURY/REPUBLIC		
35	26	7	Bad Idea Right?	Olivia Rodrigo	7	5
			D.NIGRO (D.L.NIGRO,O.RODRIGO)	GEFFEN/INTERSCOPE		
7	7	8	Snooze	SZA	7	40
			BABYFACE,K.VAN RIDDICK-TYNES,L.THOMAS,BLK (S.I.ROWE,BABYFACE,K.VAN RIDDICK-TYNES, L.G.THOMAS III,B.FERGUSON)	TOPDAWG/RCA		
10	8	9	Fukumean	Gunna	4	13
			DUNK ROCK,FLO (S.G.KITCHENS,L.DIFABIO,F.ONGONG)	YOUNG STONER LIFE/300/3EE		
9	6	10	Dance The Night	Dua Lipa	6	16
			M.RONSON,ANDREW WYATT,THE PICARD BROTHERS (M.D.RONSON,ANDREW WYATT,D.LIPA,C.AMINY) MATEL/WATERTOWER/WARNER/ATLANTIC			
HOT	HOT	11	Get Him Back!	Olivia Rodrigo	11	1
DEBUT			D.NIGRO,ALEXANDER 23J,KIRKPATRICK (O.RODRIGO,D.L.NIGRO)	GEFFEN/INTERSCOPE		
11	10	12	Calm Down	Rema & Selena Gomez	3	54
			LONDON,ANDRE VIBEZ (M.HUNTER,ANDRE VIBEZ,A.R.IBANEZ,S.GOMEZ) JONZING WORLD/MAVIN/SMG MUSIC/VIRGIN/INTERSCOPE			
NEW		13	All-American Bitch	Olivia Rodrigo	13	1
			D.NIGRO (O.RODRIGO,D.L.NIGRO)	GEFFEN/INTERSCOPE		
NEW		14	Bongos	Cardi B & Megan Thee Stallion	14	1
			B.ISAAC,W.E.GOOD,DJ SWANQO (CARDI B,M.J.PETE,B.S.ISAAC,D.FLORES,C.KELLEY,C.LONDONO,J.B.STEED, J.THORPE)	ATLANTIC		
13	12	15	Barbie World	Nicki Minaj & Ice Spice With Aqua	7	12
			RIOTUSA (O.T.MARAJ-PETTY,N.GASTON,E.LOPEZ JR.,S.RASTED,J.PEDERSEN,C.NORREEN,K.DAHLGAARD, R.DIF,L.C.NYSTROM)	WATERTOWER/DOLO/10K PROJECTS/ATLANTIC/CAPITOL		
NEW		16	The Grudge	Olivia Rodrigo	16	1
			D.NIGRO (O.RODRIGO,D.L.NIGRO)	GEFFEN/INTERSCOPE		
15	13	17	Flowers	Miley Cyrus	1	35
			KID HARPOON,T.JOHNSON (M.CYRUS,M.R.POLLACK,G.HEIN)	SMILEY MILEY/COLUMBIA		
16	14	18	All My Life	Lil Durk Featuring J. Cole	2	18
			DR. LUKE (D.D.BANKS,J.COLE,L.S.GOTTWALD,R.J.OGREN,G.LEWIS,T.M.THOMAS,R.VANDERBILD)			
NEW		19	Making The Bed	Olivia Rodrigo	19	1
			D.NIGRO (O.RODRIGO,D.L.NIGRO)	GEFFEN/INTERSCOPE		
NEW		20	Logical	Olivia Rodrigo	20	1
			D.NIGRO (O.RODRIGO,D.L.NIGRO, JULIA MICHAELS)	GEFFEN/INTERSCOPE		

Go to the Chart Beat section of billboard.com for complete charts coverage.

Diego Millán performs as Calle 24, whose rst Hot 100 entry has also reached No. 8 on the Hot Latin Songs chart.



HOT

68

“Qué Onda”
Calle 24 x Chino Pacas
x Fuerza Regida

How was “Qué Onda” created?
CALLE 24 I think some people already know, but I was not going to participate [as a performer] in it — that song was for another project. The other

project didn’t happen, and suddenly, [Fuerza Regida lead singer JOP] told me, “We have to do it together.” We uploaded a Reelto Instagram promoting the song. That day, we added the voices; that night, it accumulated several million [streams]. It was something crazy.

When did you write the song? Who helped with the composition?

It was about a month or so ago in California. I’m a composer; Miguel Armenta, who is also a composer of [Fuerza Regida x Grupo Frontera’s] “Bebe Dame”; Cristian Humberto; and Jonathan Caro, who is a composer on “Sabor Fresa” by Fuerza Regida. JOP also participated a little bit. We are a team — they say that more heads think better than one, so we set out to do that. That’s how we come out with more quality work. We are like a family, really. It’s better when people get along well. Things come out much better with more enthusiasm.

Did you always think you would make corridos or regional Mexican music?

Never. In my childhood, I never listened to corridos. Since my mom was more into country and pop, I listened more to Luis Fonsi, Caballo Dorado, [acts] like that. One day, when I was about 8 years old, a friend came and told me, “Check out this song,” and it was a corrido. I got that little itch for that music, and from then, I never let it go. I made my first song when I was 11 with the help of my parents. They’ve always supported me to this day. The truth is that I always had that hunch — you have to believe in yourself. Now I see that it was not in vain.

ISABELA RAYGOZA

HOT •• FI-ST-TIME-S			
Artists who have recently made their initial appearances on the chart			
ARTIST	SONG	DEBUT POSITION	DEBUT DATE
The War and Treaty	“Hey Driver” with Zach Bryan	14	Sept 9
Sierra Ferrell	“Holy Roller” with Zach Bryan	37	Sept 9
Calle 24	“Qué Onda” with Chino Pacas and Fuerza Regida	61	Sept 16

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ELSA YEP

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- Attend an event

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Our Latin Power Player honorees — Ruben Abraham, Roberto Andrade, Alejandro Duque, Gustavo Menéndez, Marcela Moreira, Delia Orjuela, Adriana Sein, Marcela Vaccari — have chosen to spotlight Alliance College-Ready Public Schools and the Alliance Foundation for their dedication to furthering educational equity in Los Angeles' most marginalized communities.

HARBOURVIEW

CELEBRATES

LATIN MUSIC





ARTIST 100

9

WEEKS ON CHART

50

The singer-songwriter from Lawrence County, Ky., logs his first week in the top 10 of the Billboard Artist 100. His latest studio album, *Rustin' in the Rain*, arrives at No. 2 on Americana/Folk Albums, No. 4 on Top Country Albums and No. 10 on the Billboard 200 with 38,000 equivalent album units, according to Luminate.

JIM ASKER



NOS. 29 & 40

Cardi B & Megan Thee Stallion Drum Up Debut

Cardi B (No. 29) and Megan Thee Stallion (No. 40) (above, from right) return to the Artist 100 with their new collaboration, "Bongos." Cardi B last ranked higher on the chart dated Aug. 28, 2021 (No. 22), while Megan Thee Stallion was last in the top 40 on Sept. 3, 2022. "Bongos" debuts at No. 14 on the Billboard Hot 100 with 16.8 million official U.S. streams Sept. 8-14. It's the pair's second hit collaboration after the four-week Hot 100 No. 1 "WAP" in 2020. The new team-up also begins atop Digital Song Sales, with 20,000 sold; "WAP" led the list for two weeks.

TREVOR ANDERSON



NO. 99

New Kid On The 'Block'

Doechii (above) debuts on the Artist 100 at No. 99 as her breakthrough track, "What It Is (Block Boy)" (featuring Kodak Black), advances 10-8 on the Mainstream Top 40 chart with a 17% increase in plays during the week ending Sept. 14. The chart crossover follows the song's success at other formats earlier this summer, including a week atop the Rhythmic Airplay chart in June and a No. 9 peak on Mainstream R&B/Hip-Hop Airplay in July. The Tampa, Fla., native became the first woman rapper signed to Top Dawg Entertainment and received the Rising Star honor at *Billboard's* 2023 Women in Music event.

T.A.

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
11	10	1	#1 for 7 WEEKS Olivia Rodrigo	GEFFEN/IGA	1	122
2	1	2	Taylor Swift	REPUBLIC	1	477
		RE-ENTRY	V	BIGHT MUSIC/GEFFEN/IGA	3	3
1	2	4	Zach Bryan	BELTING BRONCO/WARNER	1	70
3	4	5	Morgan Wallen	BIG LOUD/REPUBLIC	1	236
6	5	6	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	341
10	8	7	Drake	OVOSOUND/REPUBLIC	1	481
9	7	8	SZA	TOPDAWG/RCA	1	211
46	45	9	Tyler Childers	HICKMAN HOLLER/RCA	9	50
7	9	10	Miley Cyrus	SMILEY MILEY/COLUMBIA	3	151
4	6	11	Travis Scott	CACTUS/JACK/GRAND HUSTLE/EPIC	1	376
12	12	12	Peso Pluma	PRAJIN PARLAY/PRAJIN	5	27
16	11	13	Doja Cat	KEMOSABE/RCA	1	186
-	3	14	Jimmy Buffett	MAILBOAT	2	5
24	19	15	Fleetwood Mac	WARNER/RHINO	3	232
14	15	16	Dua Lipa	WARNER	1	280
13	14	17	Jelly Roll	BAILEE & BUDDY/BROKEN BOW/BMG/BBMG	4	61
23	22	18	Chris Stapleton	MERCURY NASHVILLE/UMGN	1	412
17	18	19	The Weeknd	XO/REPUBLIC	1	427
18	20	20	Ed Sheeran	ATLANTIC/AG	1	474

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1

"SkeeYee"
Sexyy Red

THE FIRST TIKTOK BILLBOARD

chart, dated Sept. 16, features Sexyy Red's rising hit, "SkeeYee," at No. 1, while Taylor Swift scores the most entries on the list. The chart is a weekly ranking of the most popular

songs on TikTok in the United States based on creations, video views and user engagement. The inaugural chart reflects activity covering Sept. 4-10. (Activity on TikTok is not included in the *Billboard* charts except for the TikTok Billboard Top 50.)

"SkeeYee," which follows Sexyy Red's breakthrough hit, "Pound Town 2" with Tay Keith and Nicki Minaj, reigns amid its notable prominence on TikTok over the past few weeks. Released in June, the song was initially aided by a trend in which users whipped their hair during the St. Louis rapper's "skeeeyee" ad-lib, although many uploads have since utilized the song's comedic or other effect.

Sexyy Red has four tracks on the TikTok Billboard Top 50: "SkeeYee"; "Looking for the Hoes (Ain't My Fault)" at No. 19; MCVERTT's "Face Down," on which she's featured with Ferg (No. 27); and "Mad at Me" (No. 50). That's the second-most appearances of any artist; Swift leads with six songs on the chart, highlighted by her 2020 *folklore* track "August" at No. 3.

The 50-position list includes more than just newly released or contemporary songs: At No. 10 is Dazz Band's "Let It Whip" from 1982, a No. 5 *Billboard* Hot 100 hit that summer. The electro-funk track reemerges over 40 years later, driven by a dance challenge in which users try to emulate majorette-style dancing.

KEVIN RUTHERFORD

		TikTok		billboard		Top 50			
2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART			
		NEW 1	#1 for 1 WEEK SkeeYee	Sexyy Red	1	1			
		NEW 2	Paint The Town Red	Doja Cat	2	1			
		NEW 3	August	Taylor Swift	3	1			
		NEW 4	Go!	Greg Cipes, Scott Menville, Khary Payton, Tara Strong & Hynden Walch	4	1			
		NEW 5	I Remember Everything	Zach Bryan Featuring Kacey Musgraves	5	1			
		NEW 6	Deli	Ice Spice	6	1			
		NEW 7	I Love You Hoe	Odetari & 9lives	7	1			
		NEW 8	It's Getting Hot	NLE Choppa	8	1			
		NEW 9	I'm Blessed	Charlie Wilson Featuring T.I.	9	1			
		NEW 10	Let It Whip	Dazz Band	10	1			
		NEW 11	Cruel Summer	Taylor Swift	11	1			
		NEW 12	Jupiter & Mars	ARDN	12	1			
		NEW 13	Wildest Dreams (Taylor's Version)	Taylor Swift	13	1			
		NEW 14	Oh U Went	Young Thug Featuring Drake	14	1			
		NEW 15	Holy Roller	Zach Bryan Featuring Sierra Ferrell	15	1			
		NEW 16	Peaches & Eggplants	Young Nudy Featuring 21 Savage	16	1			
		NEW 17	Wop	J. Dash	17	1			
		NEW 18	Marvins Room	Drake	18	1			
		NEW 19	Looking For The Hoes (Ain't My Fault)	Sexyy Red	19	1			
		NEW 20	Dream Love	Zarnab Aslam	20	1			

DEVIN CHRISTOPHER

TIKTOK BILLBOARD TOP 50: THIS WEEK'S MOST POPULAR SONGS IN TIKTOK IN THE UNITED STATES BASED ON CREATIONS, VIDEO VIEWS AND USER ENGAGEMENT. RESEARCH & DATA BY BILLBOARD.COM FOR COMPLETE EXPLANATION. BILLBOARD IS A REGISTERED TRADEMARK.

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Luis Miguel



Bad Bunny



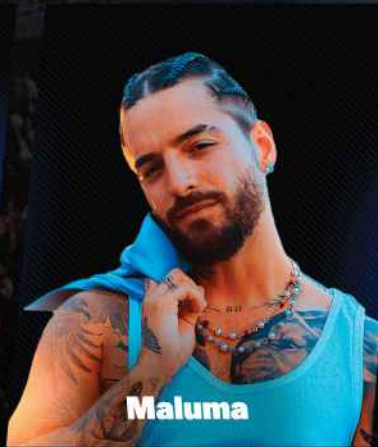
Christian Nodal



Daddy Yankee



Anuel



Maluma



J Balvin



Feid



Romeo Santos



Chayanne



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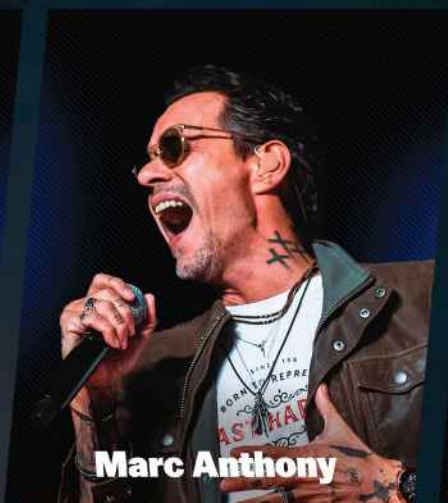


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Ana Gabriel



Marc Anthony



Nicky Jam



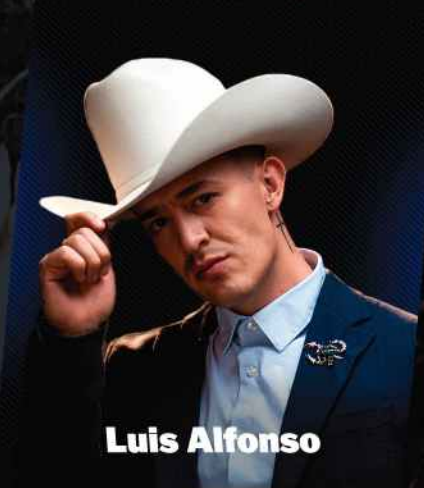
Manuel Turizo



Sech



Guaynaa



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A man with short, light brown hair, wearing a black long-sleeved shirt, is shown in profile from the chest up. He is looking towards the right of the frame with a slight smile. The background is dark and out of focus.

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SOLD OUT

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AUG 04 Buenos Aires, ARG
AUG 06 Buenos Aires, ARG
AUG 08 Buenos Aires, ARG
AUG 09 Buenos Aires, ARG
AUG 12 Buenos Aires, ARG
AUG 15 Buenos Aires, ARG
AUG 16 Buenos Aires, ARG
AUG 17 Buenos Aires, ARG
AUG 18 Buenos Aires, ARG
AUG 21 Santiago, CHI
AUG 22 Santiago, CHI
AUG 23 Santiago, CHI
AUG 25 Santiago, CHI
AUG 26 Santiago, CHI
AUG 28 Santiago, CHI
AUG 29 Santiago, CHI
SEP 04 Santiago, CHI
SEP 05 Santiago, CHI
SEP 06 Santiago, CHI
SEP 15 Las Vegas, NV
SEP 16 Las Vegas, NV
SEP 17 Las Vegas, NV
SEP 20 Anaheim, CA
SEP 21 San Diego, CA
SEP 23 Phoenix, AZ
SEP 24 Los Angeles, CA
SEP 27 Ontario, CA
SEP 30 Palm Springs, CA
OCT 04 Chicago, IL
OCT 05 Chicago, IL
OCT 06 Indianapolis, IN
OCT 08 New York, NY
OCT 11 Miami, FL
OCT 13 Miami, FL
OCT 15 Tampa, FL
OCT 18 Boston, MA
OCT 20 Washington, DC
OCT 21 Newark, NJ
OCT 22 Belmont Park, NY
OCT 26 Oklahoma City, OK
OCT 28 Hidalgo, TX
OCT 29 Dallas, TX
NOV 02 Houston, TX
NOV 03 San Antonio, TX
NOV 05 Austin, TX
NOV 15 Monterrey, MEX
NOV 16 Monterrey, MEX
NOV 20 Ciudad De México, MEX
NOV 21 Ciudad De México, MEX
NOV 22 Ciudad De México, MEX
NOV 24 Ciudad De México, MEX
NOV 25 Ciudad De México, MEX
NOV 27 Ciudad De México, MEX
NOV 28 Ciudad De México, MEX
NOV 30 Queretaro, MEX
DIC 02 Aguascalientes, MEX
DIC 04 San Luis Potosi, MEX
DIC 06 León, MEX
DIC 08 Puebla, MEX
DIC 10 Oaxaca, MEX
DIC 12 Veracruz, MEX
DIC 15 Morelia, MEX
DIC 17 Guadalajara, MEX
DIC 18 Guadalajara, MEX
DIC 27 Acapulco, MEX
DIC 28 Acapulco, MEX
DIC 31 Riviera Maya, MEX

TOUR 2024

JAN 17 Santo Domingo, RD
JAN 22 San Juan, PR
JAN 23 San Juan, PR
JAN 27 Guatemala, GTM
JAN 28 Guatemala, GTM
JAN 30 San Salvador, SLV
FEB 02 Tegucigalpa, HND
FEB 05 Managua, NIC
FEB 08 San José, CRI
FEB 12 Caracas, VEN
FEB 15 Medellín, COL
FEB 17 Bogotá, COL
FEB 21 Quito, ECU
FEB 24 Lima, PER
FEB 25 Lima, PER
MAR 02 Santiago, CHI
MAR 05 Buenos Aires, ARG
MAR 08 Buenos Aires, ARG
MAR 09 Buenos Aires, ARG
MAR 14 Córdoba, ARG
MAR 16 Montevideo, URU
MAR 20 Asunción, PAR
MAR 23 Sao Paulo, BRA
MAR 28 Santa Cruz, BOL
APR 04 Seattle, WA
APR 05 Portland, OR
APR 07 Sacramento, CA
APR 11 San Francisco, CA
APR 13 Fresno, CA
APR 14 San Jose, CA
APR 16 Los Angeles, CA
APR 17 Los Angeles, CA
APR 19 Las Vegas, NV
APR 20 Glendale, AZ
APR 25 Palm Springs, CA
APR 26 Ontario, CA
APR 28 Salt Lake City, UT
MAY 01 El Paso, TX
MAY 02 El Paso, TX
MAY 04 Laredo, TX
MAY 05 Austin, TX
MAY 08 Dallas, TX
MAY 10 Hidalgo, TX
MAY 11 San Antonio, TX
MAY 15 Houston, TX
MAY 16 Houston, TX
MAY 18 Atlanta, GA
MAY 19 Atlanta, GA
MAY 23 Toronto, CAN
MAY 24 Montreal, CAN
MAY 26 Minneapolis, MN
MAY 29 Chicago, IL
MAY 30 Chicago, IL
JUN 01 Brooklyn, NY
JUN 02 Uncasville, CT
JUN 05 Orlando, FL
JUN 06 Sunrise, FL
JUN 08 Miami, FL
JUN 09 Miami, FL
JUN 12 New Orleans, LA
JUN 14 Nashville, TN
JUN 16 Greensboro, NC

FROM YOUR FAMILY

Ana Gabriel

Congratulations on enchanting the world's grand stages with your music on the Sold Out "Por Amor A Ustedes Tour" and for being recognized by Billboard magazine as a living legend.

POR AMOR A USTEDES TOUR 2023

SOLD OUT

FEB 16	San Jose, CA	SAP Center	APR 22	Chicago, IL	Allstate Arena
FEB 19	Kennewick, WA	Toyota Center	APR 27	San Juan, PR	Coliseo de Puerto Rico
FEB 23	San Diego, CA	Pechanga Arena	APR 29	Santo Domingo, RD	Palacio de los Deportes
FEB 25	Los Angeles, CA	KIA Forum	APR 30	Santo Domingo, RD	Palacio de los Deportes
FEB 26	Los Angeles, CA	KIA Forum	MAY 02	Santo Domingo, RD	Palacio de los Deportes
MAR 02	Ontario, CA	Toyota Arena	MAY 19	Ciudad De México, MX	Arena Ciudad de Mexico
MAR 04	Palm Springs, CA	Acrisure Arena	MAY 20	Ciudad De México, MX	Arena Ciudad de Mexico
MAR 09	Bakersfield, CA	Mechanics Bank Arena	MAY 25	Monterrey, MX	Arena Monterrey
MAR 12	Sacramento, CA	Golden 1 Center	MAY 27	Guadalajara, MX	Auditorio Telmex
MAR 16	Oklahoma City, OK	Paycom Center	MAY 28	Guadalajara, MX	Auditorio Telmex
MAR 18	Austin, TX	H-E-B Center	MAY 30	Guadalajara, MX	Auditorio Telmex
MAR 23	Atlanta, GA	Gas South Arena	JUN 03	Miami, FL	Kaseya Center
MAR 25	Orlando, FL	Amway Center	JUN 23	Madrid, ES	La Cubierta de Leganés
MAR 31	Newark, NJ	Prudential Center	JUN 25	Zurich, SW	Hallenstadion
APR 01	Uncasville, CT	Mohegan Sun Arena	JUN 28	Paris, FR	Teatro Olympia
APR 14	Houston, TX	Smart Financial Center	JUN 30	Barcelona, ES	Poble Espanyol
APR 16	Hidalgo, TX	Payne Arena	JUL 02	Milan, IT	Carroponte
APR 19	Brooklyn, NY	Barclays Center	JUL 07	Londres, IN	Ovo Arena Wembley

FROM YOUR FAMILY

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CÁRDENAS MARKETING NETWORK

ANUEL

Congratulations on your successful career and the sold-out first leg of your latest tour

LEGENDS NEVER DIE USA TOUR 2023

FIRST LEG SOLD OUT

APR 28	Orlando, FL	Amway Center
APR 29	Miami, FL	Kaseya Center
APR 30	Fort Myers, FL	Hertz Arena
MAY 05	Dallas, TX	American Airlines Center
MAY 06	Houston, TX	Smart Financial Centre
MAY 07	Hidalgo, TX	Payne Arena
MAY 12	Los Angeles, CA	KIA Forum
MAY 13	Ontario, CA	Toyota Arena
MAY 14	San Jose, CA	SAP Center
MAY 18	Chicago, IL	Allstate 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

NEW DATES

NOV 22	Glendale, AZ	Desert Diamond Arena
NOV 25	Las Vegas, NV	Michelob Ultra Arena
NOV 26	Palm Springs, CA	Acrisure Arena
NOV 30	Austin, TX	H-E-B Center
DEC 02	Tampa, FL	Amalie Arena
DEC 03	Atlanta, GA	State Farm Arena
DEC 07	Brooklyn, NY	Barclays Center
DEC 08	Boston, MA	Agganis Arena
DEC 09	Uncasville, CT	Mohegan Sun Arena
DEC 10	Washington, DC	Capital One Arena

REAL HASTA
DA MUERTE

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CHANGING LIVES, BUILDING DREAMS

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Congratulations
**CAROLINA
DAZA**

BILLBOARD LATIN
Power Player

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LEADER IN LIVE LATIN ENTERTAINMENT

| CMNEVENTS.COM - @CMNEVENTS |

CHRISTIAN NODAL



**Congratulations
on your latest tour**

FORAJI2 *tour*

JUL 28 Bogotá, COL	Coliseo Medplus	OCT 07 Miami, FL	Kaseya Center
AUG 25 Anaheim, CA	Honda Center	OCT 12 Denver, CO	Bellco Theatre
AUG 26 Palm Springs, CA	Acrisure Arena	OCT 13 Salt Lake City, UT	Delta Center
AUG 27 Glendale, AZ	Desert Diamond Arena	OCT 14 Las Vegas, NV	Michelob Ultra Arena
AUG 31 New Orleans, LA	Smoothie King Center	OCT 15 Los Angeles, CA	KIA Forum
SEP 02 Chicago, IL	Allstate Arena	OCT 18 Seattle, WA	WAMU Theater
SEP 21 Houston, TX	Toyota Center	OCT 19 Portland, OR	Veterans Memorial Coliseum
SEP 22 Laredo, TX	Sames Auto Arena	OCT 21 Ontario, CA	Toyota Arena
SEP 23 Austin, TX	H-E-B Center	OCT 22 San Diego, CA	Pechanga Arena
SEP 24 Fort Worth, TX	Dickies Arena	NOV 03 Uncasville, CT	Mohegan Sun Arena
SEP 28 Bakersfield, CA	Mechanics Bank Arena	NOV 04 Fairfax, VA	EagleBank Arena
SEP 29 Fresno, CA	Save Mart Center	NOV 05 Boston, MA	Agganis Arena
SEP 30 Sacramento, CA	Golden 1 Center	NOV 10 Belmont Park, NY	UBS Arena
OCT 01 Oakland, CA	Oakland Arena	NOV 11 Newark, NJ	Prudential Center
OCT 05 Atlanta, GA	Gas South Arena	NOV 12 Reading, PA	Santander Arena
OCT 06 Tampa, FL	Amalie Arena		



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MAESTRO CARES
FOUNDATION
CHANGING LIVES, BUILDING DREAMS

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LEADER IN LIVE LATIN ENTERTAINMENT

FEID

Congratulations Ferxxo for your sold-out LATAM tour 2023. We are proud to be a part of your success

¡FELICITACIONES MOR!



SOLD OUT

FEB 16	Santiago, CHI	Movistar Arena
FEB 17	Santiago, CHI	Movistar Arena
FEB 18	Buenos Aires, ARG	Movistar Arena
FEB 19	Cochabamba, BOL	Feicobol
MAR 02	San Salvador, SLV	Parque de Pelota
MAR 03	Tegucigalpa, HND	Chochi Sosa
MAR 04	Ciudad de Guatemala, GTM	Explanada Cayala
MAR 09	Ciudad de Panamá, PAN	Plaza Amador
MAR 11	San José, CRI	Parque Viva
MAR 12	San José, CRI	Parque Viva
MAR 30	Lima, PER	Arena 1
MAR 31	Quito, ECU	Coliseo General Rumiñahi
APR 01	Guayaquil, ECU	Coliseo Voltaire



FROM YOUR FAMILY

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CÁRDENAS MARKETING NETWORK

LEADER IN LIVE LATIN ENTERTAINMENT



MALUMA

Congratulations!
So proud to be a part of
your record-breaking career
since the beginning, and
cheers to your successful
Don Juan Tour 2023

Don Juan world tour

AUG 31 Sacramento, CA	Golden 1 Center	OCT 06 New York, NY	Madison Square Garden
SEP 02 Portland, OR	Moda Center	OCT 07 Uncasville, CT	Mohegan Sun Arena
SEP 03 Seattle, WA	Climate Pledge Arena	OCT 08 Newark, NJ	Prudential Center
SEP 06 San Jose, CA	SAP Center	OCT 12 Chicago, IL	Allstate Arena
SEP 09 Los Angeles, CA	KIA Forum	OCT 14 Reading, PA	Santander Arena
SEP 10 Phoenix, AZ	Footprint Center	OCT 15 Boston, MA	Agganis Arena
SEP 13 Las Vegas, NV	MGM Grand Garden Arena	OCT 19 Washington, DC	Capital One Arena
SEP 15 Ontario, CA	Toyota Arena	OCT 21 Charlotte, NC	Spectrum Center
SEP 16 San Diego, CA	Pechanga Arena	OCT 22 Atlanta, GA	State Farm Arena
SEP 21 San Antonio, TX	AT&T Center	OCT 26 New Orleans, LA	Smoothie King Center
SEP 22 Hidalgo, TX	Payne Arena	OCT 28 Tampa, FL	Amalie Arena
SEP 24 El Paso, TX	Don Haskins Center	OCT 29 Fort Myers, FL	Hertz Arena
SEP 29 Austin, TX	H-E-B Center	NOV 3 Orlando, FL	Amway Center
SEP 30 Dallas, TX	American Airlines Center	NOV 4 Miami, FL	Kaseya Center
OCT 01 Sugar Land, TX	Smart Financial Centre	NOV 5 Miami, FL	Kaseya Center



FROM YOUR FAMILY



MANUEL TURIZO

Congratulations on a groundbreaking year and a successful Worldwide "2000 Tour"

2023 DATES

FEB 04 León, MEX	Feria De León	JUN 02 Medellín, COL	La Macarena
FEB 18 Cochabamba, BOL	Festival Nonstop The Madness	JUN 03 Bogotá, COL	Colise MedPlus
FEB 19 Santa Cruz, BOL	Festival Juventud Carnavalera	JUN 09 San Juan, PR	Coca-Cola Music Fest
FEB 20 Tarija, BOL	Megacenter	AGO 11 Rosarito, MEX	Baja Beach Festival
MAR 16 Tegucigalpa, HND	Explanada Hotel Clarion	AGO 13 Bogotá, COL	Parque Simón Bolívar
MAR 17 Guatemala, GTM	Explanada Cayala	AGO 31 Panamá, PAN	Plaza Amador
MAR 18 San Salvador, SLV	Complejo Cuscatlán	SEP 09 Napa, CA	Sabor + Ritmo Festival
MAR 23 Guadalajara, MEX	Auditorio Telmex	SEP 11 Zacatecas, MEX	Multiforo
MAR 25 Hermosillo, MEX	Centro de Usos Múltiples	SEP 25 Nuevo León, MEX	Campos DGD
MAR 28 Ciudad de México, MEX	Auditorio Nacional	SEP 28 Chicago, IL	Rosemont Theatre
MAR 30 Torreón, MEX	Coliseo Centenario	SEP 30 Toronto, CAN	Queen Elizabeth Theatre
APR 01 Querétaro, MEX	Auditorio Josefa Ortiz	OCT 06 Miami, FL	James L. Knight Center
APR 02 Monterrey, MEX	Festival Pal Norte	OCT 08 Orlando, FL	Hard Rock Live Orlando
APR 04 Cancún, MEX	Oasis Arena	OCT 12 Atlanta, GA	Coca-Cola Roxy
APR 06 Coatzacoalcos, MEX	Expo Feria Coatzacoalcos	OCT 14 New York, NY	United Palace
APR 08 Manta, ECU	Festival Latido Pilsner	OCT 15 Charlotte, NC	Ovens Auditorium
APR 29 Aguascalientes, MEX	Feria De San Marcos	OCT 18 San Antonio, TX	Boeing Center At Techport
MAY 01 Puebla, MEX	Feria De Puebla	OCT 19 Hidalgo, TX	Payne Arena
MAY 04 Buenos Aires, ARG	Movistar Arena	OCT 20 Laredo, TX	Sames Auto Arena
MAY 05 Asunción, PAR	Arena SND	OCT 22 Sugar Land, TX	Smart Financial Centre
MAY 07 Santiago, CHI	Movistar Arena	OCT 26 Los Angeles, CA	The Peacock Theater
MAY 11 Lima, PER	Explanada De La Exposicion	OCT 27 San Diego, CA	San Diego Civic Theater
MAY 20 San José, CRI	Parque Viva	OCT 29 El Paso, TX	El Paso County Coliseum
MAY 27 Montreal, CAN	Fuego Fuego Festival	OCT 29 Ciudad de México, MEX	Coca-Cola Flow Fest



MARC ANTHONY

VIVIENDO *Tour* 2023

FEB 09	New York, NY	Madison Square Garden	OCT 28	Querétaro, MX	Estadio Olímpico
FEB 11	Newark, NJ	Prudential Center	NOV 01	Monterrey, MX	Estadio Mobil Super
FEB 17	Uncasville, CT	Mohegan Sun Arena	NOV 04	Puebla, MX	Auditorio GNP
FEB 18	Atlantic City, NJ	Boardwalk Hall	NOV 08	Guadalajara, MX	Auditorio Telmex
FEB 24	Chicago, IL	Allstate Arena	NOV 10	Ciudad de México, MX	Palacio De Los Deportes
FEB 26	Indianapolis, IN	Gainbridge Fieldhouse	NOV 11	Ciudad de México, MX	Palacio De Los Deportes
MAR 02	Sacramento, CA	Golden 1 Center	NOV 17	Miami, FL	Kaseya Center
MAR 04	Glendale, AZ	Desert Diamond Arena	NOV 18	Miami, FL	Kaseya Center
MAR 10	San Francisco, CA	Chase Center	DEC 12	Lima, PER	Estadio Nacional
MAR 12	San Diego, CA	Pechanga Arena	DEC 14	Buenos Aires, ARG	Estadio Vélez
OCT 25	Veracruz, MX	World Trade Center	DEC 16	Asunción, PAR	Jockey Club
OCT 27	Cancún, MX	Estadio Beto Ávila			

Congratulations on a remarkable journey to the
TOP 3RD HIGHEST GROSSING LATIN ARTIST OF ALL TIMES
 and achieving your star in the Hollywood Hall of Fame.
 Cheers to many more accomplishments together!





BANDA MS

- | | | |
|-----------------------------------|------------------|-----------------------|
| APR 28 | Chicago, IL | Allstate Arena |
| APR 29 | Chicago, IL | Allstate Arena |
| AUG 26 | Fort Worth, TX | Dickies Arena |
| SEP 02 | New York, NY | Madison Square Garden |
| SEP 03 | Washington, DC | Capital One Arena |
| SEP 22 | Seattle, WA | WAMU Theater |
| SEP 23 | Portland, OR | Moda Center |
| NOV 18 | Indianapolis, IN | Gainbridge Fieldhouse |
| <small>2024</small> NOV 02 | Hollywood, FL | Seminole Hard Rock |
| <small>2024</small> NOV 03 | Fort Myers, FL | Hertz Arena |

PANCHO BARRAZA

- | | | |
|---------------|-----------------|----------------------|
| JUN 10 | San Jose, CA | SAP Center |
| JUN 17 | Los Angeles, CA | KIA Forum |
| OCT 21 | Chicago, IL | Allstate Arena |
| OCT 28 | Fresno, CA | Save Mart Center |
| NOV 04 | Glendale, AZ | Desert Diamond Arena |



ESLABON ARMADO

- | | | |
|---------------|-----------------|--------------------|
| MAY 05 | El Paso, TX | Don Haskins Center |
| JUL 08 | Hidalgo, TX | Payne Arena |
| JUL 15 | Los Angeles, CA | Crypto.com Arena |
| NOV 03 | San Jose, CA | San Jose Civic |
| NOV 04 | San Jose, CA | San Jose Civic |



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COLISEO
MedPlus



COLISEO MedPlus



THE MOST POWERFUL ENTERTAINMENT VENUE IN LATIN AMERICA

Celebrating the first year of operations
hosting the top artists and events in Colombia

2022

JUL 30 Los 40 Urban Fest
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
NOV 08 The Killers

NOV 17 Arctic Monkeys

NOV 27 Harry Styles

NOV 29 Nadal vs Ruud

2023

MAR 12 Imagine Dragons

APR 14 Alejandro Sanz

APR 22 Festival Vallenato

MAY 06 SuperSanar

JUN 03 Manuel Turizo

JUL 28 Christian Nodal

AUG 12 Raza de Campeones

SEP 02 Tsunami Vallenato

SEP 03 ATEEZ

SEP 27 Premios Mi Gente

OCT 03 Vitrina Empresarial Regional VER

OCT 06 Alberto Plaza

OCT 27 Swedish House Mafia

NOV 17 MatchMaker

DEC 05 Roger Waters

2024

FEB 17 Luis Miguel

CONGRATS NELSON ALBAREDA

FOR BEING HONORED AS
THE 2023
LATIN
EXECUTIVE
OF THE YEAR!



The Leading Certified Minority-Owned
Hispanic Media and Entertainment
Company in the U.S.



market

PG.70 JAWDROPPING REGGAETÓN LAWSUIT

PG.72 MUSIC SUPERVISOR RANDALL POSTER

MUSIC AND MONEY



Clockwise from left: Bang Si-hyuk, Grainge, Rapino, Bob Pittman, James Dolan and Berchtold.

Compensation Consternation

Billboard's 2022 Executive Money Makers ranking shows music's top executives were paid handsomely post-pandemic — and some shareholders are not happy

BY GLENN PEOPLES // ILLUSTRATION BY MARK HARRIS

FOR SOME MUSIC companies, 2022 was the payo for weathering the darkest days of the COVID-19 pandemic. When business returned that year — sometimes in record-setting fashion — these companies rewarded their executives handsomely, according to *Billboard's* 2022 Executive Money Makers breakdown of stock ownership and compensation. But shareholders, as well as two investment advisory groups, contend the compensation for top executives at Live Nation and Universal Music Group (UMG) is excessive.

Live Nation, the world's largest concert pro-

motion and ticketing company, rebounded from revenue of \$1.9 billion and \$6.3 billion in 2020 and 2021, respectively to a record \$16.7 billion in 2022. That performance helped make its top two executives, president/CEO Michael Rapino and president/CFO Joe Berchtold, the best paid music executives of 2022. In total, Rapino received a pay package worth \$139 million, while Berchtold earned \$52.4 million. Rapino's new employment contract includes an award of performance shares targeted at 1.1 million shares and roughly 334,000 shares of restricted stock that will fully pay o if the

company hits aggressive growth targets and the stock price doubles in five years.

Live Nation explained in its 2023 proxy statement that its compensation program took into account management's "strong leadership decisions" in 2020 and 2021 that put the company on a path to record revenue in 2022. Compared with 2019 — the last full year unacted by the COVID-19 pandemic — concert attendance was up 24%, ticketing revenue grew 45%, sponsorships and advertising revenue improved 64%, and ancillary per-fan spending was up at least 20% across all major venue types. Importantly, Live Nation reached 127% of its target adjusted operating income, to which executives' cash bonuses were tied.

The bulk of Rapino's and Berchtold's compensation came from stock awards — \$116.7 million for Rapino and \$42.4 million for Berchtold — on top of relatively modest base salaries. Both received a \$6 million signing bonus for reupping their employment contracts in 2022.

Lucian Grainge, the top-paid music executive in 2021, came in third in 2022 with total compensation of 47.3 million euros (\$49.7 million). Unlike the other executives on this year's list, he wasn't given large stock awards or stock options. Instead, Grainge, who has been CEO of UMG since 2010,

Universal Music Group and Deezer unveiled a new "artist-centric" streaming royalties model that will roll out in October.

Artémis, the investment company of the François-Henri Pinault family, bought a majority stake in CAA.

BANG: HAN MYUNG/GUI WIREIMAGE; GRAINGE: GINDY ORVIV/GETTY IMAGES; RAPINO: COURTESY OF LIVE NATION ENTERTAINMENT; PITTMAN: SHRIELLE FOLTERMAN/SHAP/IMAGES; DOLAN: ETIENNE MILLEGETTY IMAGES; BERCHTOLD: TOM WILLIAMS/GETTY IMAGES

market

Concord agreed to acquire Round Hill Music Royalty Fund in a deal that values it at nearly \$469 million.

Hipgnosis Songs Fund announced it would sell part of its catalog worth \$465 million to increase its stock price and pay down debt.

was given a performance bonus of 28.8 million euros (\$30.3 million) in addition to a salary of 15.4 million euros (\$16.2 million) — by far the largest of any music executive.

This year, shareholders have shown little appetite for some entertainment executives' pay packages — most notably Netflix — and Live Nation's compensation raised flags at two influential shareholder advisory groups, Institutional Shareholder Services and Glass Lewis, which both recommended that Live Nation shareholders vote "no" in an advisory "say on pay" vote during the company's annual meeting on June 9. Shareholders did just that, voting against executives' pay packages by a 53-to-47 margin — a rare occurrence among U.S. corporations.

ISS was concerned that the stock grants given to Rapino and Berchtold were "multiple times larger" than total CEO pay in peer group companies and were not adequately linked to achieving sustained higher stock prices. Additionally, ISS thought Live Nation did not adequately explain the rationale behind the grants.

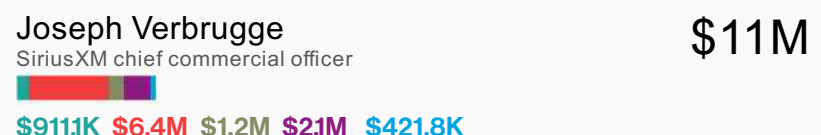
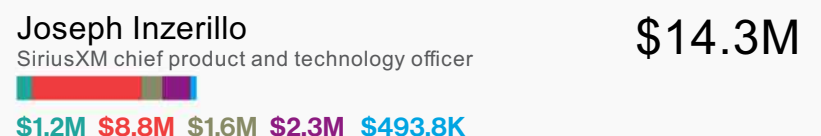
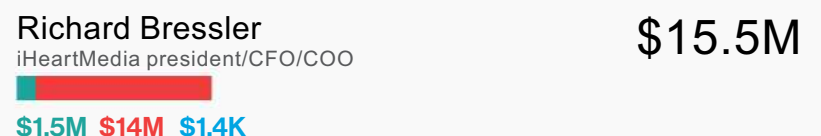
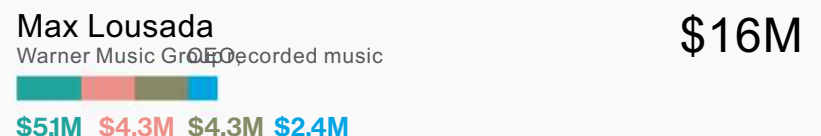
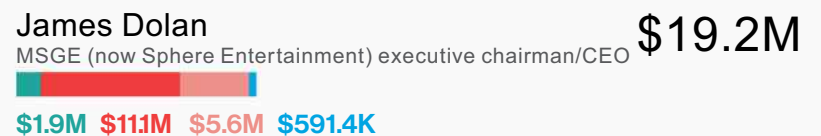
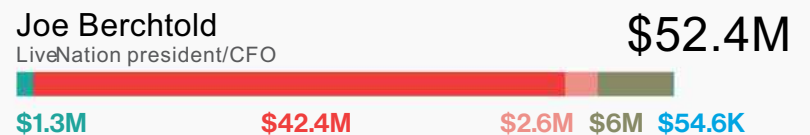
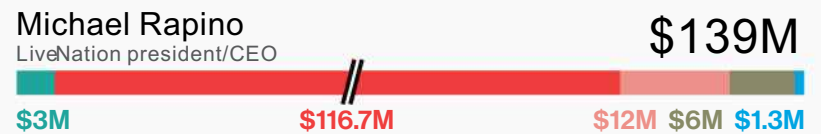
Minutes from UMG's 2023 annual general meeting in May suggest many of its shareholders also didn't approve of Grainge's compensation. UMG's

2022 compensation was approved by just 59% of shareholders, and the company's four largest shareholders own 58.1% of outstanding shares, meaning virtually no minority shareholders voted in favor.

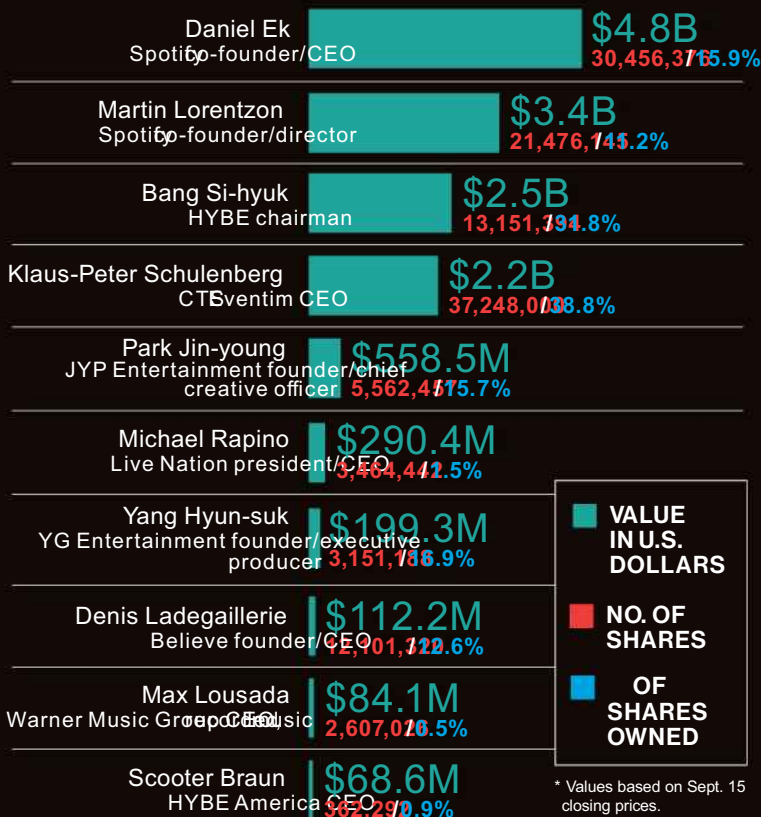
UMG shareholders' votes could be meaningfully different next year. Anna Jones, chairman of the music company's remuneration committee, said during the annual meeting that in 2024, shareholders will vote on a pay package related to Grainge's new employment agreement that takes minority shareholders' concerns from the 2022 annual meeting into consideration. Grainge's contract lowers his cash compensation, and more than half of his total compensation will come from stock and performance-based stock options.

Selling a company that one founded is another way onto the list. Scooter Braun, CEO of HYBE America, has a 0.9% stake in HYBE worth \$68.6 million. That's good for No. 10 on the list of executive stock ownership. Braun, HYBE's second-largest individual shareholder behind chairman Bang Si-hyuk, sold his company, Ithaca Holdings — including SB Projects and Big Machine Label Group — to HYBE in 2021 for \$1.1 billion.

KINGS OF COMPENSATION



THE SULTANS OF STOCK OWNERSHIP*



* Values based on Sept. 15 closing prices.

METHODOLOGY Billboard's 2022 Executive Money Makers rankings are based on publicly available financial statements and filings — such as proxy statements, annual reports and Form 4 filings that reveal employees' recent stock transactions — that publicly traded companies are required by law to file for transparency to investors. Privately held companies such as AEG Live are not included. Other major music companies are excluded because they are not stand-alone entities. Conglomerates that break out the financial performance of their music companies — such as Sony Corp., owner of Sony Music Entertainment, and Bertelsmann, owner of BMG — don't disclose compensation details for heads of record labels and music publishers. Digital platforms such as Apple Music and Amazon Music are relatively small parts of much larger corporations. The Executive Money Makers compensation list includes only the named executive officers: the CEO, CFO and the next most highly paid executives. The stock ownership list does not include former executives — such as former Warner Music Group CEO Stephen Cooper — who are no longer employed and no longer required to disclose stock transactions. Executive compensation represents the companies' estimated current values for amounts — such as performance stock awards and restricted stock — that will vest over time. The actual amount an executive receives could differ from initial estimates based on the company's financial performance and the executive's achievement of certain targets.



2023 BILLBOARD LATIN MUSIC AWARDS FINALISTS

ESLABON ARMADO

DEL RECORDS

GLOBAL 200 LATIN SONG OF THE YEAR
"Ella Baila Sola"

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

STREAMING SONG OF THE YEAR
"Ella Baila Sola"

SALES SONG OF THE YEAR
"Ella Baila Sola"

HOT LATIN SONG OF THE YEAR,
VOCAL EVENT
"Ella Baila Sola"

REGIONAL MEXICAN SONG OF THE YEAR
"Ella Baila Sola"

HOT LATIN SONG OF THE YEAR
"Ella Baila Sola"

REGIONAL MEXICAN ALBUM OF THE YEAR
Desvelado

GRUPO FIRME

MUSIC VIP ENTERTAINMENT INC.

TOUR OF THE YEAR

PEDRO TOVAR

ESLABON ARMADO/ DEL RECORDS

SONGWRITER OF THE YEAR

DEL RECORDS

HOT LATIN SONGS
LABEL OF THE YEAR

REGIONAL MEXICAN
ALBUMS LABEL
OF THE YEAR

TOP LATIN ALBUMS
LABEL OF THE YEAR

CONGRATULATIONS TO OUR 2023 LATIN POWER PLAYERS

CRIS FALCÃO

MANAGING DIRECTOR OF LATAM,
INGROOVES

VICTOR GONZALEZ

PRESIDENT OF LATAM & IBERIA,
VIRGIN MUSIC



YouTube launched an artificial-intelligence music incubator with input from Universal Music Group artists and executives.

Oak View Group, MSG Entertainment and Sphere Entertainment launched Crown Properties Collection to manage their global partnerships portfolio.

DEMBOW DOGFIGHT

A copyright case claims that virtually every reggaetón song was illegally copied from a 1989 single

BY BILL DONAHUE

EVEN IF YOU DON'T KNOW the backstory, you probably know the sound: boom-ch-boom-chick, boom-ch-boom-chick, boom-ch-boom-chick. Listen to pretty much any reggaetón song, and you'll hear that percussion — dubbed the dembow rhythm — playing underneath.

Now a mammoth legal battle is being waged over the origins and the ownership of that genre-defining sound. Lawyers for influential Jamaican duo Steely & Clevie (Cleveland "Clevie" Browne and the late Wyliete "Steely" Johnson) argue that dembow can be traced back to a single 1989 song called "Fish Market" and that just about every reggaetón star in the world has infringed upon the copyright to it.

"This case is jaw-dropping," says Jennifer Jenkins, a Duke University School of Law professor who has written a history of musical borrowing and regulation. "If they win, this would confer a monopoly over an entire genre, something unprecedented in music copyright litigation."

After first filing their case in 2021, the duo's lawyers are now suing over 150 defendants, including Bad Bunny, Anitta, Pitbull, Karol G, Ricky Martin, El Chombo, Daddy Yankee, Luis Fonsi and Justin Bieber, as well as units of all three major music companies. They claim that over 1,800 reggaetón songs featuring iterations of the dembow rhythm were, at root, illegally copied from "Fish Market" and that their clients deserve monetary compensation for them. (Attorneys for the plaintiffs and the defendants declined to comment.)

That's no small claim. Over the past two decades, reggaetón has grown from an underground fusion of rap, dancehall and reggae in the clubs of San Juan, Puerto, Rico, into a globally popular — and lucrative — music style. Daddy Yankee first brought international attention to reggaetón with his 2004 breakout single, "Gasolina," and in 2017, Fonsi's mega-hit "Despacito" spawned collaborations with Daddy Yankee and Bieber that vaulted the song to the top of the Billboard Hot 100, where it remained for 16 weeks, tying a then-record for most weeks spent at No. 1.



Steely & Clevie



And last year, Bad Bunny's *Un Verano Sin Ti* became the first Latin album to finish as the No. 1 Billboard 200 album of the year after ruling the chart for 13 nonconsecutive weeks. According to Billboard Boxscore, he also grossed a record-setting \$435 million across two tours — *El Último Tour del Mundo* and *World's Hottest Tour* — cementing his place as one of pop's biggest stars.

This past summer, the attorneys litigating both sides of the "Fish Market" lawsuit have traded barbs over whether the case should be tossed. In June, Bad Bunny's lawyers argued that Steely & Clevie's suit "seeks to monopolize practically the entire reggaetón musical genre for themselves" by claiming copyright over "unprotectable" musical elements. Daddy Yankee's lawyers, in their own filing, said the case was so massive and unwieldy that it was "impossible for defendants to determine what each is alleged to have done." Steely & Clevie's lawyers fired back, calling those arguments "sensationalist" and legally insufficient to dismiss the case at the outset. Those arguments will be tested before a federal judge at a key court hearing in September.

With just about every artist in one of the industry's hottest genres now facing the possibility of copyright liability over a core part of their music, Steely & Clevie's case could pose something of an existential problem for reggaetón. Artists who want to make songs in the future featuring a similar rhythm would need to ask (and pay for) permission to do so for decades to come — that is, if the case is ultimately successful.

Some copyright experts are skeptical. "This is a case that zeros in on a particular beat that characterizes an entire genre, and they're basically saying, 'You can trace it all back to our song, and a piece of everything that flows from that belongs to us,'" says Northwestern Pritzker School of Law professor Peter DiCola, who has written extensively about music sampling. "I think that's a pretty wild claim."

The case raises difficult questions about where to place the dividing line between proper credit and exclusive legal ownership. Music historians don't doubt that Steely & Clevie played a key role in reggaetón's evolution. One expert says that elements of "Fish Market" have "provided the basis for hundreds if not thousands of other tracks." But do those historical contributions allow the song's creators, decades later, to control a crucial part of an entire genre?

Recent legal battles over music have been dismissed with rulings that the accuser could not claim a monopoly on basic "building blocks" of songs. Led Zeppelin won a case involving "Stairway to Heaven" in 2020, followed by a similar decision in 2022 on Katy Perry's "Dark Horse." In May, a federal judge dismissed a lawsuit that accused Ed Sheeran's "Thinking Out Loud" of infringing Marvin Gaye's "Let's Get It On" on the same grounds.

Legal experts wonder if the claims about dembow may face similar limitations: "All credit to them for being really talented musicians," DiCola says. "But this common element that runs through as kind of the DNA of these reggaetón tracks — is that really something anyone can own? To me, it seems very much like a basic building block." **D**

Billboard Latin Power Players 2023.

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Poster photographed Aug. 9 at The National Arts Club in New York.

From The Desk Of... Randall Poster

MUSIC SUPERVISOR; CREATIVE DIRECTOR, PREMIER MUSIC

BY REBECCA MILZOFF

PHOTOGRAPHED BY NINA WESTERVELT

ENTER THE National Arts Club, a Victorian Gothic Revival brownstone on Manhattan's Gramercy Park; climb four winding flights of stairs; pass the Pastel Society of America; and there will be the offices of director Wes Anderson's longtime music supervisor, Randall Poster. And though in summer 2023 Hollywood is at a strike-induced standstill, Poster, creative director of Premier Music — the advertising-focused

music supervision agency — is as busy as ever.

Poster's film projects in the next several months include music supervision for the fall's *The Wonderful Story of Henry Sugar* (with Anderson), *Priscilla* (with Soa Coppola), *Killers of the Flower Moon* (with frequent collaborator Martin Scorsese), as well as *Joker: Folie à Deux* (with Todd Phillips) and *Hit Man* (with Richard Linklater).

And that's just his day job. Amid the pandemic, an unlikely

new passion became a calling when Poster started the Bird-song Project, enlisting his diverse group of artist friends to create music inspired by or incorporating birdsong in an effort to benefit avian life. The result: *For the Birds*, a 20-album box set containing 172 new pieces of music and 70 works of poetry (all proceeds go to the National Audubon Society) and has led to a growing global community that's still evolving under his leadership, one in which he hopes the music industry will take a real interest.

How has the strike affected your business?

There are some movies I'm working on that we can't get finished because we can't get the main actors to do [automated dialogue replacement]. And then there are movies that were meant to start in the fall that are pushing. I think everyone's unclear about how it's going to play out. I don't really talk to a lot of other music supervisors, but for people who are just scraping by in music supervision, the shutdown of

shows is brutal. In terms of music departments, there has been constriction at the streamers, but I'm not sure that was borne out of the strike, at least to this point.

But in the short term, I'm busy. And our company, in terms of doing a lot of advertising work, thankfully, that has been very active.

Even in the music industry, I think few understand very well what a music supervisor actually does. How would you explain it?

I view my work as a filmmaker, not just a person who deals with the music — using music to best tell a story, to compensate where the story needs a bit of help and having a really candid and fluid relationship with directors and producers. People always say to me, "Oh, Randy Poster's the guy who picks the music for the Wes Anderson movies" — but I don't pick the music. I don't want to be the one who does. Directors pick. I may present, we may have a conversation borne out of months of musical dialogue, but ideally, it's the director's medium.

When people come out of the movies I work on and say, "Oh, the music was the best part," that's not really a victory. When people say, "I don't really even remember the music," sometimes that's the best service you can do to the film — that it feels like the fabric of the movie.

What does a normal day of work look like for you?

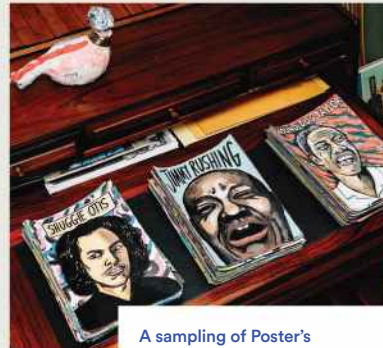
Making sure rights are coming in; working on scenes of a movie and putting different songs up to it; making calls to record companies and publishers to see if I can narrow a price differential in terms of what we have to pay and what they're asking us to pay; reaching out to artists and managers to see if people are interested in recording new music; looking at cues that are coming in from the composer on the movie; putting together a playlist for a director — like when starting a project, using the music to establish a dialogue. Describing what music is doing is very difficult, and words don't necessarily mean the same things to different people, but if you

Timothy Xu was named chairman/CEO of Universal Music Greater China .

Graham Davies was named CEO of the Digital Media Association .



From left: A painting of country artist Jim Reeves by artist Henry Miller; a ceramic bird sculpture by Joseph Dupré; a painting of Buck Owens' band, The Buckaroos, by Ashley Bressler (one of many artists Poster has discovered on Instagram).



A sampling of Poster's extensive collection of musician paintings by Dan Melchior, part of an ongoing series, alongside a ceramic bird by Ginny Sims.



A beaded African tribal hat Poster bought from a street vendor on Manhattan's Houston Street. "As we started reaching out to artists we loved to make album covers for the box set, I found myself looking at all sorts of bird-centric pieces, and I couldn't resist them."



A cardboard replica of the police car from the Blues Brothers movie by artist Richard Willis.

can relate to songs, it gives you a sense of tempo, vibe, instrumentation they like. And then getting feedback from directors and editors: "This is working. This isn't. Is there too much music in the movie? Is there not enough?" Sometimes it's my role to protect the silences.

Has the catalog sales boom affected your bottom line?

When certain catalogs were held by the artist or the artist's camp, there was a little more flexibility. If a company pays \$500 million for an asset, they can't license something at what they would say is a sort of embarrassing rate. Like, "We're only licensing this for \$10,000 a use; it's going to take us 200 years to recoup our investment." On the other hand, I always feel, especially with older catalogs, a movie use is going to

open up a new audience to that artist, whether it's "Oh, that's Rod Stewart?" or "Wow, I had an idea of what Janis Joplin was like, but I'm surprised by this."

Does it feel less personal than working with publishers and songwriters?

I wish things were more human and less corporate, but I've seen it throughout my whole career. You used to have 12 companies you'd license music from, and then two companies would merge and they'd cut half the stake. They have the catalog, but no one would know whom to talk to. A lot of times, what we have to do is convince these companies they actually own something or help them make a connection. That can also be fun — the detective work that goes into figuring out who owns the rights

to something. I just wish the music companies had more of an understanding of the process of filmmaking. Oftentimes, it's not just needing the price to be right — it's also getting a timely answer. Name the price; just give me an answer.

On the ip side of that, the synch business is so huge. Do you get pitched often?

Yeah, people are pitching non-stop. There are people whom I respect and trust, and my response is always I want to listen to anything you think is great, but I just want to find the right music. This is going to sound horrible, but I don't do anybody any favors. I'll do you a favor in life as my friend, but I will not put music in a movie because I'm connected to somebody. I certainly do the things away for the future. I

may love a song but not have the right movie for it. At the moment, I'm working on things in the '20s, the '50s — period pieces.

How do you seek out new music?

Every way — through social media, through traditional music press, recommendations. I have two daughters who are very into music. Artists lead you to artists a lot. I've been very reluctant to use an algorithm to find music. Probably at certain points I'd benefit from that, but I like to discover it myself.

Speaking of discovery, how did you get the idea for the Birdsong Project?

I'm a New York City kid; I'm not really a nature boy. But during the pandemic, we were all somewhat soothed by the way nature seemed to be doing its thing, unperturbed by the virus, and a lot of my friends were noticing there were so many birds. A friend I work with, Rebecca Reagan, who lives in California and is much more involved in nature causes, was like, "You should get all your musician friends to create music around birdsong. That would be a great way to joyfully draw people's attention not only to the beauty and variety of birds but also the crises facing birds. It would be a nonpolitical way to draw people to protect the birds." For the most part, I've found, no one wants to see birds die. It's a way to bring together people in community, which seems to be so difficult otherwise. The response from artists was very positive, and it just kept going.

What do you get out of it that you don't from your day job?

I'm usually the person who has to be a very strong editorial hand in getting what we need for a movie. Here, I just said [to artists], "Thank you." It was very much a broad invitation to do what they feel. I didn't really give notes, other than maybe, "Hey, this is beautiful. Can it be nine minutes versus 23 minutes?" It was liberating. I had to allow a certain kind of randomness versus how you sequence music for a movie.

What are your ambitions for the project with respect to the music industry?

I would like to see us adopted by the music community like they have the TJ Martell Foundation. But that may be a longer road. So we're just working away. The label Erase Tapes has 10 artists on the compilation, so in 2024, they're going to do a Birdsong album by taking their artists and remixing them, and I'd like to do collaborations with other labels so it spreads. That way I'm not the record company — we work with your artists, we curate with you. I think we'll be ready in 2025 to hopefully do a big Birdsong concert maybe in Central Park.

At this point in your career, you're a bit of a music supervision legend. How do you advise young people who want to do what you do?

I encourage them to find their contemporaries who want to make movies and throw in. It has never been easier to make movies. I wanted to work on movies where that one kid in the movie theater thinks, "I want to do this" — Wes and I were that kid. Do whatever you need to do to create and be creative. When people ask me the difference between how I work now and how I worked 25 years ago — well, I probably cry a little bit less, in the sense that when a director does not choose a song I feel is so right, I have more of a balanced [reaction]. I still am up for battles, though. And hopefully, people want to work with me because I'm not just a rubber stamp. We have to fight for every cue. 📺

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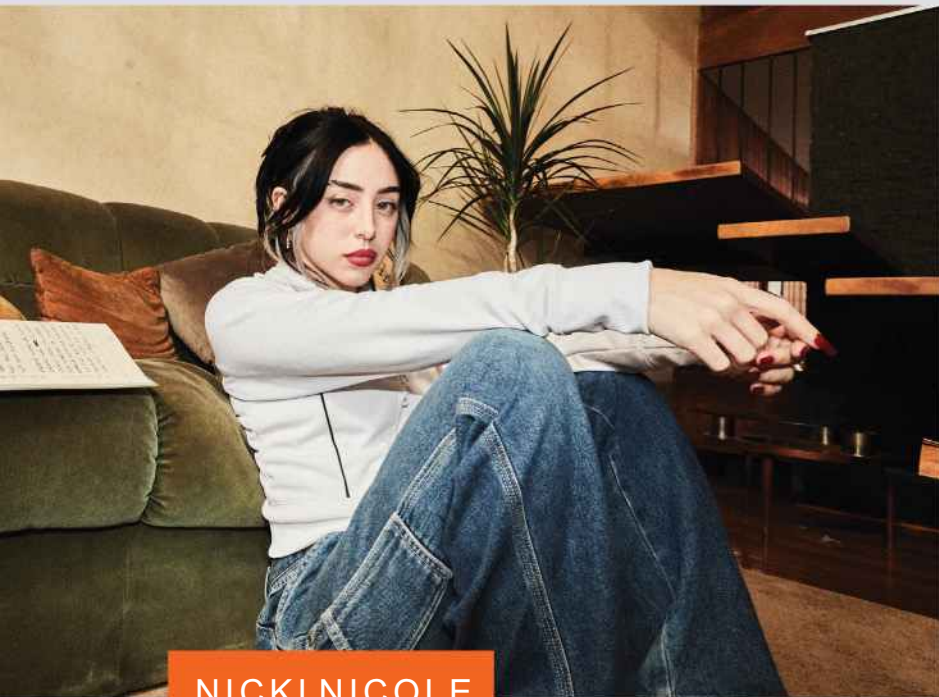
From left: Nicole, Becerra and León.



Undeniable Forces

Amid Latin music's latest explosion — powered by a concoction of sounds and styles — **Carin León**, **Nicki Nicole** and **Maria Becerra** have emerged as three of the industry's vanguards. Over the last few years, these artists have risen to the top of their respective genres, becoming Billboard chart staples and achieving global success. With León leading música Mexicana, Nicole Argentine trap and Becerra urban pop, all have taken new, more experimental paths while staying true to their essence. And now, they are ending the year at the top of their game — and setting the stage for the next crop of stars to follow.

BY GRISELDA FLORES AND ISABELA RAYGOZA // ILLUSTRATION BY MARA OCEJO



NICKI NICOLE

With an undeniable swagger and a knack for penning hard-hitting rap verses, Nicole shines brightly in the crowded trap scene of her native Argentina. The 23-year-old wordsmith launched her career as a teenager, performing at freestyle rap competitions in her hometown. The exposure led her to sign with Argentine label Dale Play Records, an indie home to local hero turned global phenomenon Bizarrap. Nicole recorded a freestyle session with the producer in 2019, which has earned over 200 million YouTube views. “That collaboration was key in my career,” Nicole says. “I’ve had many moments that have been pivotal — but I still think the best is yet to come.”

A few years ago, fresh off her debut album, *Recuerdos*, Nicole was still considered an emerging MC;

today, she’s a bona fide hit-maker. She now boasts a number of star-studded collaborations, including the blockbuster hit “Pa’ Mis Muchachas” with Christina Aguilera, Becky G and Nathy Peluso, which scored record and song of the year nods at the 2022 Latin Grammys. While Nicole is a leading force in the trap genre, her last two albums, *Parte de Mí* (2021) and this year’s *Alma*, have showcased a more evolved and wide-ranging sound, including reggaetón, disco-pop and cumbia. “My next big goal is to keep connecting with my fans the way I was able to connect with them with *Alma*,” she says. “The way the fans embraced how open I was on that album and that I was able to represent myself authentically will always be a core memory for me.”

CARIN LEÓN

León has established himself as one of Mexican music’s most versatile and eclectic artists today — and most in demand, too, even outside of música Mexicana, working with Maluma, Kany García and Camilo. The artist launched his solo career in 2018 following a stint as lead singer of Grupo Arranke. Since, he has helped to redefine what it means to be a regional Mexican act, singing over both R&B beats and a norteño accordion.

With two career entries on the Billboard Hot 100 and 12 on Hot Latin Songs, León has already seen the fruits of his labor. But it was *Colmillo de Leche* — his breakup album that arrived in May and chronicled a period of personal and professional change, including a split from his longtime manager — that proved particularly pivotal.

“I was able to express musically what I was going through and see the connection it has had on people’s

lives; I feel like the record can hold its own among music’s most sacred albums,” says León, 34. The set — which finds him dabbling in pop, bluegrass and Yámenco — scored him his first top 10 on the Top Latin Albums chart. It was the first studio album released on the singer-songwriter’s own label, *Socios Music*, which he launched late last year in an effort to help develop new talent from his hometown of Hermosillo in Sonora, Mexico.



MARIA BECERRA

In the dynamic realm of Latin pop, Becerra’s musical fusion has resonated with an ever-expanding audience — and helped her earn the title of Visionary at Billboard’s inaugural Latin Women in Music gala in May. Whether crooning about the complexities of human relationships or celebrating self-condence, she effortlessly genre-hops from pop to cumbia villera to bachata to reggaetón. Bestowed with the nickname “La Nena de Argentina” after her 2021 collaboration with Argentine trap star Cazzu, Becerra has also worked with prominent figures like Duki, J Balvín, Prince Royce and Los Ángeles Azules.

Hailing from Buenos Aires, the 23-year-old singer-songwriter burst onto the global Latin pop scene in 2019 with her EP *222* and released its

follow-up, *La Nena de Argentina*, late last year. She has scored three entries on the Hot Latin Songs chart, including her Balvín collaboration “Qué Más Pues?,” and has also claimed two top 10 spots on Latin Airplay, with the No. 1 hit “Te Espero,” featuring Prince Royce, and “Éxtasis,” with Manuel Turizo. Most notably, she holds the record for the most entries by a woman on the Billboard Argentina Hot 100, with 43.

In August, Becerra signed a publishing deal with Warner Chappell Music. And now, she says she is focused on “surpassing myself all the time — being a person who is always willing to learn, who innovates and delivers quality productions. For me, it is nonnegotiable to leave a mark in the world of music and to be a reference for future generations.”



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Marshmello's Sweet Surprise

ALTHOUGH MARSHMELLO HAS his cross-genre appeal by topping *Billboard's* Hot Dance/Electronic Songs, Hot Rock & Alternative Songs and Mainstream Top 40 charts during his career, the producer scored an unexpected first in 2023: a No. 1 single on the Latin Airplay chart for his hit with Manuel Turizo, "El Merengue." This year, Marshmello will release a larger Latin project through Sony Music Latin.

"I waited so long for the right moment and the right situation to jump into Latin music and have my try at it," Marshmello says. "Sony Latin reached out to me, and the stars aligned with where I was musically — open for a new take or a new project or a new avenue for myself. So I just went with it."

The forthcoming project is filled with Latin legends and rising stars, with current singles featuring artists such as Farruko and Young Miko. And while most songs are rooted in Latin rap, trap and reggaetón, nothing was off-limits in the studio, with Marshmello setting up sessions in Miami to meet with each artist. "We did pre-intros when I got to Miami to write, and I got a sense of, 'I think electronic is really going to work with a lot of these songs,'" he explains. "Every chance that it made sense, I was trying to incorporate that."

Why was the timing right for a Latin music project? It just happened organically. I've always been so drawn [to Latin music] because I grew up speaking Spanish for a long, long time. I am a little shaky on it now, but still, I grew up around the language and the culture, and I went over to Spain for a little bit, so it was in my blood somewhere, in my bones.

How did you decide who was the right fit?

I wasn't releasing Latin music for the longest time, but I

was aware. I had some help and some conversations with my friends in the Latin world to be put on to younger, newer generations. I obviously knew the legendary artists, but when Young Miko came to the studio, it was like, "Let's just see how we vibe." It's a mix of how we feel just being around each other, but also my knowledge of them as well.

What was different about this recording process?

A lot of these songs were done with the artist that same day ... written from scratch. I remember being in the studio, and one of the first songs that we nished in that [writing] camp was the Farruko song ["Esta Vida"]. We wrote that song very early, but we worked on it till about 4 a.m. that night. And then we realized, "OK, we have something here," and that's when the ball started rolling for me. Just that surge of confidence from getting somewhere on a song, and especially a Latin song for me, it was like, "Woah, OK. We're here and it's happening."

Your single with Manuel Turizo, "El Merengue," went to No. 1 on Latin Airplay. Did you sense that song would be a chart-topper?

I feel like you can never [predict] a No. 1 nowadays. But I know, "Oh, I really like that song." That's what it really has to come down to. And I loved "Merengue."

Was there a lot of leftover material?

We were making so much music. There's something in the water there, I don't know what. When me and Young Miko were in the studio, we did two other ideas that were like rave, trance-house stuff — like old '90s house.

Would you continue releasing Latin music projects, like you do with your Joytime projects?

Even if I did have a definitive answer, I wouldn't want to say right now. But who knows. Possibly. I had such a fun time, and all the artists were so nice and accepting, so I wouldn't be surprised. But we'll see.

LYNDSEY HAVENS



BEHIND THE HIT

Myke Towers' 'LALA'

MYKE TOWERS' LATEST is born "in one of those magical moments that when I hear a rhythm I like, I can't switch it out until I get something out of it," recalls the Puerto Rican artist. Since chasing down that rhythm, Towers' "LALA" has become an unlikely hit, with its arresting reggaetón thump and bewitching vocal sample rising to No. 1 on the *Billboard* Global Excl. U.S. chart.

"LALA" started nearly three years ago, when Puerto Rican producers YannC of Full Harmony and Chalko were looking for an attention-grabbing vocal. The song begins with a woman repeatedly chanting the titular sound as if in a trance. YannC and Chalko combined that hypnotic hook — which the former discovered in his "library of vocal shouts" — with a mid-2010s reggaetón beat and added a vintage synth. It wasn't until last year, when Towers was en route to his tour of Spain, that he received the beat within a pack of eight options sent by YannC. "I knew I had something special," Towers recalls of hearing the vocal sample for the first time. "I knew my fans would like it." The "irritating song follows a dance floor" — as Towers admits, "After all, women are always a strong inspiration for my music."

"LALA" was one of the last songs to be added to the tracklist of the singer-rapper's third studio album, *La Vida es Una*, which arrived in March. The música urbana single notched a fifth week atop the *Argentina* Hot 100 on the Sept. 9 chart. "I didn't expect it at all," Towers says of the track's global success. "The chemistry I have with YannC surprises me more and more."

"It has a catchy beat, and Myke knew how to play with it," YannC says. Adds Chalko: "I feel like that was the key to Myke's success: The lyrics he added further propelled the instrumental. The song has its own identity."

ISABELA RAYGOZA

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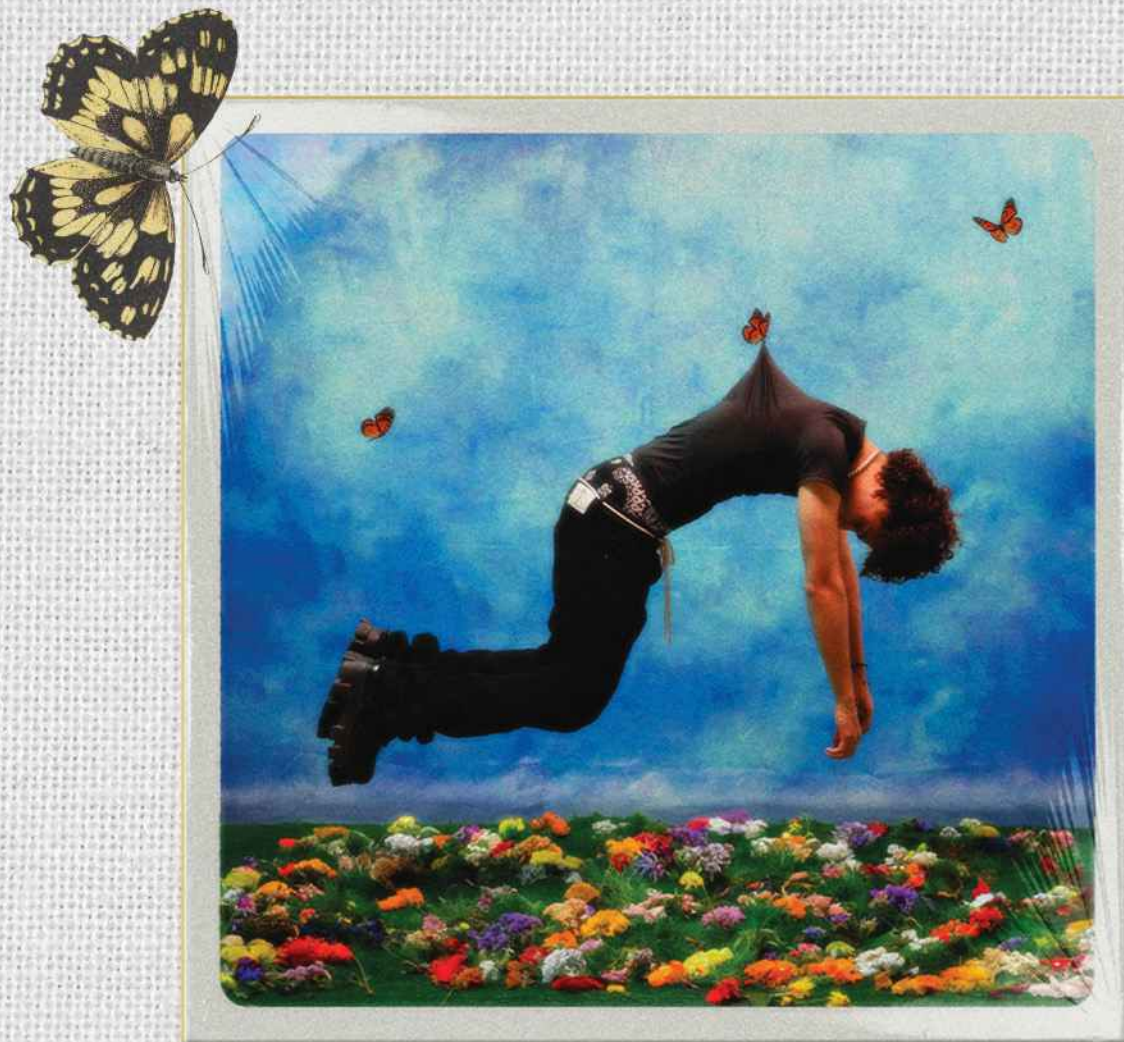
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NETWORK



SPANISH BROADCASTING SYSTEM

Hits Don't Lie

When SHAKIRA's personal life blew up, she processed her pain the only way she knew how: through her art. The result was her most successful music in years — and with a new album and a global tour coming, she's "pressing on the accelerator — hard"

BY LEILACOCO PHOTOGRAPHED BY RUVÉNA FANADOR

Shakira photographed Aug. 22 at the Villa Casa Casuarina in Miami. Styling by Nicolas Bru Gaurav Gupta dress.



SHAKIR WALKS INTO a luxurious upstairs suite at Miami Beach's Versace mansion wearing high-waisted jeans, a loose T-shirt and a baseball cap pushed low over her forehead, her hair pulled back in a tangle of dirty-blonde braids. Far from cameras, her face is practically devoid of makeup save for mascara, and her eyes are wide over prominent cheekbones. Clear-skinned, barely over 5 feet tall in her sneakers, she looks young and almost fragile — a far cry from the powerful, wrathful woman she has played in her recent, hugely successful songs and music videos.

"I'm still in a reflective period," she says pensively. "I'm still exorcising some demons. The last I have left," she adds with a hearty laugh.

One of the most recognizable and celebrated stars on the planet, Shakira is also notoriously meticulous, a perfectionist known for leaving little to chance. But in the past 14 months, the 46-year-old has thrown convention, expectations and her own personal brand of allure-driven celebrity to the wind following her infamous split from Spanish soccer star Gerard Piqué, her partner of over a decade and the father of her two children, Milán, 10, and Sasha. Covered ruthlessly by Spanish tabloids, the separation amid allegations of infidelity on Piqué's part was immortalized when Shakira recorded "Bzrp Music Sessions, Vol. 53" with Argentine DJ Bizarrap, an incendiary track in which she made a proclamation that became a global feminist mantra: "Women don't cry; we make money." The song hit No. 2 on the Billboard Global 200.

But lost amid the tabloid coverage, the four Guinness World Records that "Sessions" set and multiple *Billboard* milestones (including becoming the first female vocalist to debut in the top 10 of the Billboard Hot 100 with a Spanish-language track) was the fact that between motherhood and marital bliss in Barcelona, it had been nearly a decade since Shakira had achieved anywhere near the success she has had in the past year; her first No. 1 on the Hot Latin Songs chart was "Chantaje," with Maluma, back in 2016.

This year, she has already landed two No. 1s on the ranking: "Sessions" and "TQG," with Karol G. (Both also reached the Hot 100's top 10, and

"TQG" topped the Billboard Global 200.) And in the past 12 months, she has placed six hits on the chart, all of them alluding to her separation and the range of emotions it has generated, from intense reggaeton deep sorrow to faint hope.

However torturous the process of setting those emotions to music has been, the result is that the now-single mother of two is once again one of the world's hottest artists in any language, with 2024 plans for a new album and a global tour, respectively her first since 2017's *El Dorado* and its corresponding 2018 trek.

The irony of the most tumultuous period of her personal life fueling a mid-career renaissance isn't lost on Shakira.

"I feel like a cat with more than nine lives; whenever I think I can't get any better, I suddenly get a second wind," she says. "I've gone through several stages: denial, anger, pain, frustration, anger again, pain again. Now I'm in a survival stage. Like, just get your head above water. And it's a reflection stage. And a stage of working very hard and when I have time with my children, really spend it with them."

Shakira has always been remarkably eloquent, both in her native Spanish and in the English she learned as an adult when she crossed over into mainstream pop. In conversation, she bounces between languages almost reflexively as she searches for just the right word, bilingually expressing a wicked, sometimes self-deprecating sense of humor — and a sincerity that's startling for such a scrutinized artist.

At the Versace mansion, she settles cross-legged into a big, blue armchair. She asks for black coffee; it has been a long night at the studio, followed by an early morning getting the kids ready for school. She has a craving for chocolates, and soon, a tray is delivered loaded with a variety of bars and bonbons. She goes for the latter and eats one with relish, then another. She chats freely about children, life and loss, laughing often and pausing to take a call from Sasha, who is in his first week of school after the summer break and at a friend's house.

"My love, remember to pick up your plate, wash your hands and say thank you after eating," Shakira reminds him. She sounds like a regular mom — highlighting the earthiness that has won the oft-barefoot per-

former so many fans.

"Attaining success is of course complicated, but far more complex is maintaining it through time. Shakira has demonstrated in a thousand ways that she belongs to this very select group. Everytime she releases a song or an album, her shadow is again gigantic," says Sony Music Latin Iberia chairman/CEO Afo Verde, a confidante who has worked very closely with Shakira through the years, particularly since May, when the Colombian star relocated from Barcelona to Miami.

Since then, she has been spending most days at 5020, Sony's state-of-the-art recording studios and rehearsal space in Miami, working with a steady flow of creatives that includes top producer-songwriter Edgar Barrera, who has collaborated with Maluma, Peso Pluma and Grupo Frontera, among others.

"Of all the artists I've worked with, she's the most perfectionist, the most meticulous," says Barrera, who worked on several songs with her, including "Clandestino," with Maluma. "She knows exactly what she wants and what she doesn't want. She'll request things like a change of frequency in a kick. After working with her, I understand why she's where she's at and why she has been at No. 1 so many times."

For Verde, Shakira's proximity has helped him support her creative process in a way that has hugely accelerated her output. "She's one of those few cases in the world who, despite the passage of time, continues to work with the same excitement, quality, respect and attention to detail as she did in the beginning. She works with whoever makes sense for her artistic pursuit. She doesn't care if they're established or up and coming. For her, art comes first."

Case in point: Fuerza Regida, the Southern California Mexican quintet that has scored five Hot 100 entries in the past year with its brash, homegrown take on *norteño* music but remains far from a household name. When Shakira's team reached out to lead singer JOP in July to ask if he was interested in collaborating on the recently released "El Jefe" with her, the 26-year-old got on a flight to Miami the next day without having heard a note of the proposed track.

"It's Shakira! Doyou understand what I mean?" JOP says. "There isn't anything else to say. I grew up

listening to Shakira, and after all the challenges to reach where I am now, to collaborate with one of the greatest artists in the world... It's crazy! It had me mind-blown."

In May, *Billboard* honored Shakira as its first ever Latin Woman of the Year; in July, Premios Juventud gave her its Agent of Change Award; and on Sept. 12, she received the Michael Jackson Video Vanguard Award at the MTV Video Music Awards, where she also performed a dazzling, 10-minute medley of hits.

Still, she admits, for the past seven years, she has been sidetracked by family matters and life in Barcelona, far from music industry action. That changed a little over a year ago, when she split with Piqué and began cathartically pouring her heart into her songs. Several milestones followed in quick succession. "Te Felicito," with Rauw Alejandro, reached No. 10 on Hot Latin Songs and No. 67 on the Hot 100 in July 2022; in November, "Monotonía," with Ozuna (its video shows Shakira's heart literally torn from her body and squished by a shoe on the sidewalk), climbed to No. 3 on Hot Latin Songs; and earlier this year, "Sessions" and "TQG" surged in popularity.

Suddenly, Shakira was no longer a distant celebrity, but one of the most streamed stars on the planet. (At press time, she was Spotify's most streamed Latin woman artist ever.)

Simultaneously, Shakira — who essentially pioneered the concept of global touring in the Latin realm and made history when she co-headlined the 2020 Super Bowl halftime show with Jennifer Lopez — revived conversations about hitting the road. While details remain under wraps, her upcoming tour, says WME music partner Keith Sarkisian, will include arena and stadium shows in nearly two dozen countries across Latin America, North America, the United Kingdom, Europe and the Middle East.

"Shakira has established herself as a remarkable and influential artist over the past 20-plus years," says Live Nation Entertainment CEO/president Michael Rapino, whose relationship with the singer dates back to her 2007 *Oral Fixation* tour. "She has grown a massive global fan base through her captivating performances and unique blend of pop, rock, Latin and world influences. We can't wait to see her on stages around the world for her biggest tour yet."

Versace dress and
gloves, Giuseppe
Zanotti boots.





Iris van Herpen dress
and headpiece.



Shakira agrees. "I think this will be the tour of my life. I'm very excited. Just think, I had my foot on the brakes. Now I'm pressing on the accelerator — hard."

First order of the day: Are the kids happy in school?

They're doing very well. They love it. In Barcelona, they carried the weight of being "the children of..." and the media situation was hard on them. We had paparazzi at our doorstep every single day. Here, they're normal children who enjoy normalcy, which is what school should be: a safe haven where they can be themselves. And because they're sociable and pretty open, it was easy for them to adapt.

Have you adapted?

I'm still in the process! (Laughs) I've lost a bit of my mental plasticity with time. The last time I lived here, I was 21 or so. Miami has changed. There wasn't as much traffic before.

Do you still enjoy driving?

Yes. I still drive myself. I drive a total soccer mom car: a Toyota Sienna. Not sexy at all. There are no sexy cars in my house. The only sexy thing in my house is me. (Laughs)

I've seen you going out a lot. I didn't know you were such a social butter.

Me either! I didn't know it because I really was lazy about going out [before]. My favorite outfit is my PJs. But my kids are big Miami Heat fans. Milán is a fan of all sports. So I have to take him to all the baseball games, all the basketball games, all the hockey games. Never in my life have I gone to so many sporting events. And then, when they're with their dad, I work from morning to night, and then I have a margarita with my friends.

Did your lifestyle change dramatically over the last year?

Dramatically. Aside from the fact that it's been a drama, the time I have with my children, [I] really spend it with them. For example, this summer, the time they spent with me, I devoted entirely to them. I didn't work, and they didn't go to camp. They went to Camp Shakira. If I can only have them half the time, I'm going to make the most out of my half.

How does this affect your music?

Now that I spent a week in Los Ange-

les, for example, I put in everything: studio, work, meetings, work, work, work, work until late, then meet up with my girlfriends that I haven't seen in a while and go out at night like in the old days. (Laughs) I put everything, leisure and pleasure, in the same week but very compacted because then I have to come back and be a mom again, the head of the household, and then I can't do anything because I have the children with me all the time. As far as the music, it still comes from a very reflective place.

But the upside to all you've been through seems to be that you've produced some of your most successful music in years. Would you agree?

Well, the thing is, I was dedicated to him. To the family, to him. It was very difficult for me to attend to my professional career while in Barcelona. It was complicated logistically to get a collaborator there. I had to wait for an agenda to coincide or for someone to design to come. I couldn't leave my children and just go somewhere to make music outside my house. It was hard to maintain the rhythm. Sometimes I had ideas I couldn't lock down. Right now, I have an idea and I can immediately collaborate with whomever I want to. Something inescapable about Miami, Los Angeles, the U.S. in general is I have the logistical and technical support, the resources, the tools, the people. Living in Spain, all that was on hold.

I hadn't thought about it that way...

That's why my career was a third priority. The last time I released an album was six years ago. Now I can release music at a faster clip, although sometimes I think being a single mom and the rhythm of a pop star aren't compatible. I have to put my kids to bed, go to the recording studio; everything is uphill. When you don't have a husband who can stay home with the kids, it's constant juggling because I like to be a present mom and I need to be there every moment with my children: take them to school, have breakfast with them, take them to play dates. And aside from that, I have to make money.

It's so complicated to be a working mom — we're taught we can do everything, but something always suffers. What do you think?

I haven't been to the gym in a year.

Well, I've gone a couple of times. I don't know how long it's been since I got a massage. I have torticollis! Something's got to give. My neck. My traps. That's what gives. It's hard to do everything.

Before all this happened, were you concerned about releasing new music, or were you happy in your Barcelona state of mind?

My priority was my home, my family. I believed in "till death do us part." I believed that dream, and I had that dream for myself, for my children. My parents have been together, I don't know, 50 years, and they love each other like the first day, with a love that's unique and unrepeatable. So I know it's possible. My mom doesn't leave my [sick] father's side. They still kiss on the mouth. And it has always been my example. It's what I wanted for myself and my children, but it didn't happen. If life gives you lemons, you have to make lemonade. That's what I'm doing: making lemonade.

Tell me about your upcoming singles. You've been collaborating with all Latin artists lately. Is that a calculated decision?

It has all been very organic. I'm coming out with something in September and maybe in November. The new single is a collab with Fuerza Regida. It's a Mexican ska, and it sounds very fresh, very original, very punk in a way. It has tons of energy. The song is called "El Jefe" ["The Boss"], and it's about abuse of power. We had the song and thought, "Oy, who could we get for this?," and we thought of Fuerza Regida. JOP's voice is very special. We wrote him, and he'll win the following day from Los Angeles and we recorded it in three days.

[Regarding "TQG" with Karol G], Karol is going through a good moment, plus we were both going through [public breakups] that have a common denominator. That inspired the song, which we both worked on. It was a project I believed in from the onset, and that's why I invested so much time in it.

This was a highly anticipated and very successful collaboration. Would you say you devoted more time and resources to "TQG" than other recent singles?

Well, the Ozuna video [for "Monotonía"] was also my idea. Most videos I end up co-directing, co-

writing, even designing the objects with the art department. I really get involved all the way because I feel the audiovisual world [also] expresses a very oneiric side and connects with the song from the subconscious. It allows the subconscious to speak. When I'm making a video, I close my eyes and dream.

With that in mind, why have a siren in your new music video for "Copa Vacía" with Manuel Turizo?

Because the siren is a symbol that represents that part of me that was abducted and taken from a world where she belongs to a world where she doesn't belong. A world she had to make enormous sacrifice to be in. A world where perhaps she lacked oxygen. But in the end, she returned to the sea because it's her destiny, just like I returned to Miami. (Laughs) This siren was first abducted and then, for love, is next to this man, captive and locked up in a way. Sacrificing her own well-being and what is natural for her for love. And then she ends up thrown in the trash and surrounded by rats.

That's intense.

Right? And I don't know if you knew this, but there are real rats around me in the video. Because believe me, I'm still surrounded by rats. But every time less and less. That has been a big part of what I've been doing this past year: cleaning the house, exterminating the rats.

But your music returned. That's the silver lining.

There's always a silver lining. Life always manages to compensate somehow. In one year, I lost what I loved most, the person I most trusted, my best friend: my father. He has lost many of his neurological functions as a result of the accident he had in Barcelona [a fall in June 2022]. And he went to Barcelona precisely to console me, to support me at the time of my separation. I thought, "How can so many things happen to me in a year?" But that's life.

From there, my music has also taken new light, and I suppose that's the way life compensates. You subtract on one end and add on the other. It's pure mathematics. In my ninth life, I'll tell you what the total is. Sometimes I think happiness isn't for everyone. Happiness is a luxury, a commodity. Some people are born to be happy, and some people are

Iris van Herpen headpiece.



born to do things, serve the community. I don't know.

Are you happy now?

It's a very short question for a very long answer. I don't think everyone has access to happiness. It's reserved for a very select number of people, and I can't say I'm part of the club at this moment. There are moments of happiness, distraction, moments of reaction. There are also still moments of nostalgia, and my music right now feeds off that cocktail.

You obviously didn't plan any of this. You weren't looking for a No. 1, but for a creative outlet, correct?

Exactly. I was trying to work out and understand my emotions in search of a catharsis.

In 2021, you sold the music publishing rights to your catalog of 145 songs at the time to Hipgnosis. Why?

I'm very friendly with Merck [Mercuriadis]. He's a musicology expert who knows my catalog intimately from the very first song I wrote when I was 8 years old. I know my compositions are in the best hands with him as the custodian for them, and I'm very happy. They're doing a really good job. If you sell your catalog, you want to know it's to someone who values your music and knows about music.

Are you at all worried about artificial intelligence?

I was shown how I sound with AI. But I don't think they got it right yet. I don't hear myself there. The letter E, for example, sounds like my voice, but not the other four vowels. I think it's going to be hard for AI to imitate me. And I have bigger stuff to fry right now. My biggest concern is figuring out how Milán can practice American football, soccer and baseball in the same week.

I know you're planning to tour next year, and I saw photos of you at Beyoncé's tour. It looked like you were having fun.

Oh, no. I was working! (Laughs) I definitely can't tour with as many trucks as Beyoncé, but I was taking notes.

Something I've always loved about your tours is that they are prettymuch all you. That you don't need...

So much stuff? In any, I wanted to

prove to myself that I could support the entire weight of a show. In fact, many of my tours had no dancers and a limited production. In the [2002-03] Tour of the Mongoose, which was one of my most successful tours, with the biggest production, I traveled with that serpent that rose at the beginning of the show, remember? That serpent cost \$1 million and, transporting the serpent, several million more. When the tour ended, my manager asked for his commission, and I said, "Aha, and how much did I make from the tour?" He said, "No, you lost \$6 million. Didn't you want to travel with that cobra?" You live and learn.

Putting a tour together is fun, but it's a great effort and you have to put everything on the balance and decide what the fans really want to hear, what songs you want to hear and how much production you want. In the end, the more production you have, the higher the ticket price. I want the tickets to be affordable. But to me, the most important thing is the repertoire. That's why I think [my next tour] will be the tour of a lifetime, because I have so many songs.

Do you think that in 10 years, when you look back, you'll see this moment in a more positive light?

Like a blessing in disguise? I think that nothing can compensate for the pain of destroying a family. Of course, I have to keep going for my children's sake; that's my greatest motivation. But my biggest dream, more than collecting platinum albums and Grammys, was to raise my sons with their father. Overcome obstacles and grow old together. I know I'm not getting that now.

What did you learn about yourself in this process that surprised you?

My strength. I thought I was much weaker. I used to crumble before the stupidest problems. I'd create a drama because I chipped my tooth or that kind of stuff. But maturing, going through truly difficult things, gives you a sense of perspective and empathy. You learn how to value the good moments and how not to amplify the bad ones.

Before, when I didn't have real problems, I was a true drama queen. I remember one time, Gerard bought me a diamond ring because I chipped a tooth on *The Voice* and I was crying so much. I was inconsolable. I was also pregnant, so I was highly hormonal. Now I chip a tooth, and

it doesn't go beyond being a little inconvenience that you x with a visit to the dentist. I wouldn't cry over it for two days in a row like I used to back in the day when I used to be happy.

At a time when there seems to be no taboos left in Latin music in terms of content and image, do you think a lot about what you want to say or portray in your music?

I've always been very conscious of the fact that what a public person expresses or says has an echo and an impact over others. And I am convinced that we have to serve the community through our work and help the world become a better place. As a woman, I feel I have a responsibility. I also think music is a tool, a platform for validation as a woman and to validate my own ideas, but there isn't a calculated intent behind what I do. But I do understand the responsibility that comes with what I have and with being a public person and being able to do music for such a

"I'm not a diplomat in the United Nations. I'm an artist, and I have the right to work on my emotions through my music. It's my catharsis and my therapy, but it's also the therapy of many people."

long time and reach several generations. I know little girls see me, go to my concerts, listen to my music. That's always in the back of my head.

"Bzrp Music Sessions, Vol. 53" generated a lot of controversy. People were divided over whether you should have spoken out. Was that a difficult decision?

When I did that session, people on my team were saying, "Please change this. Don't even think about coming out with those lyrics." And I said, "Why not?" I'm not a diplomat in the United Nations. I'm an artist, and I have the right to work on my emotions through my music. It's my catharsis and my therapy, but it's also the therapy of many people. I know I'm the voice of many people, and I'm not being pretentious, just realistic. I lend my voice to many women who maybe also

wanted to say the same things I said and perhaps haven't had the validation to do so. I think songs like the Bizarrap session or like the one I did with Karol have given many women strength, self-empowerment, self-confidence and also the backing to express and say what they need to say.

And without the need to be vulgar or graphic?

No, but going straight to the jugular. I don't know how to go anywhere else.

Michelle Yeoh, who is 61 years old, won the Academy Award for best actress this year. In her speech, she said, "Ladies, don't let anybody tell you you are ever past your prime." Ours is a very ageist industry. What do you think of those words?

When the year started and I got that first No. 1, then the other, back-to-back, I thought, "This can't be happening to me at 46 years old." It was so exciting to break the mold

or reinvent the paradigms, and also, because that's how you change things. I feel I have more energy now than at many other times in my life. Now the studio is one of my happy places. In the past, it wasn't so much like that. There were moments where I had a love/hate relationship. There was a bit of a fear factor in the studio, at the prospect of being before a blank canvas. But now, when I'm about to start a song, my feelings are more of anticipation. Maybe because I'm not such a control freak as I used to be?

Really?

I've let go a lot! I still control, but I'm not a freak. Who doesn't like control in a way? You want to realize your vision. But I've let go a lot. If I were to chip my tooth now, I'd probably spill a tear or two, but I wouldn't cry the whole day. 📺

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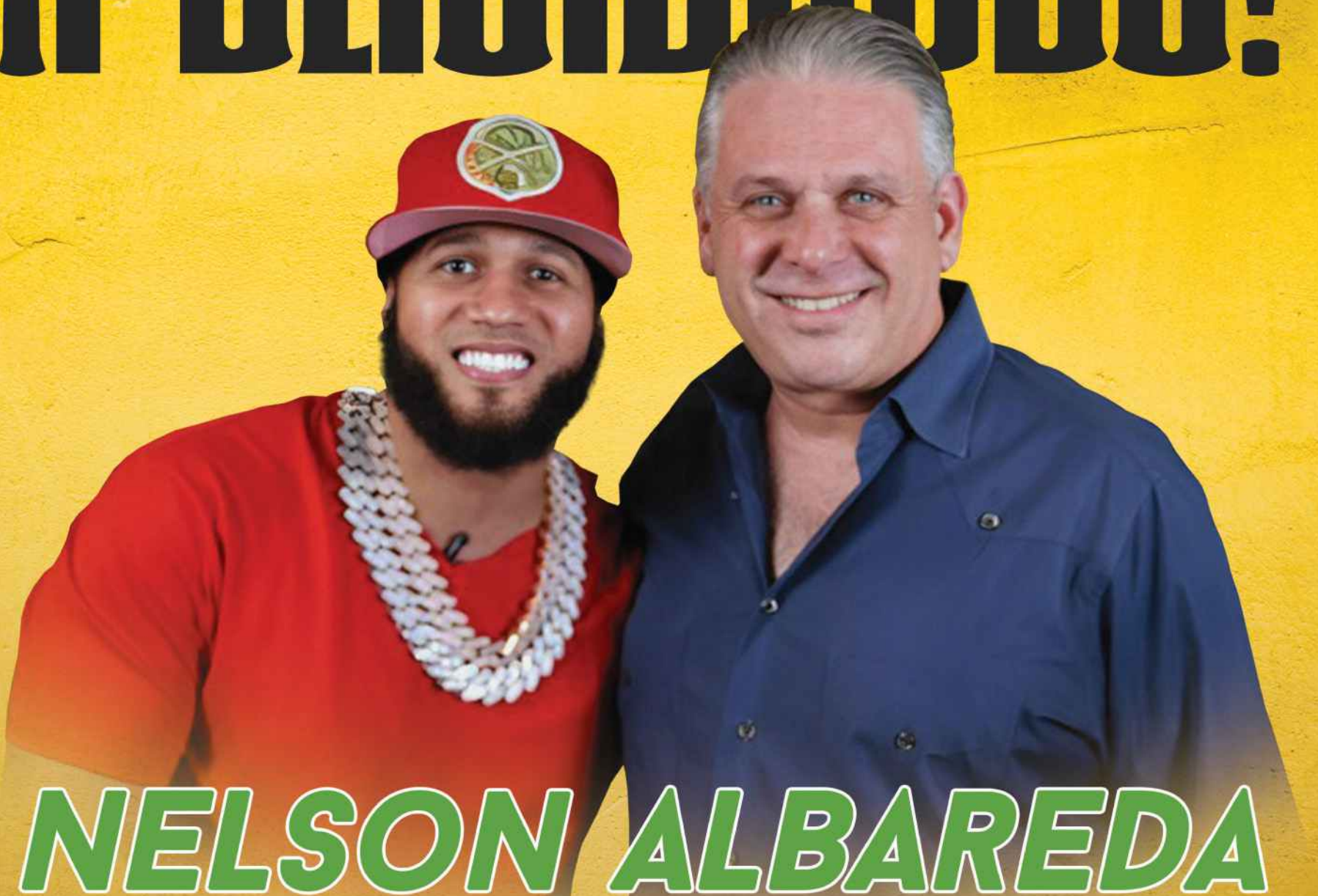
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Friday, July 22
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Hard Rock Live Orlando

Saturday, July 23
New York, NY
United Palace

Sunday, July 24
Boston, MA
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Friday, July 29
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SILVESTRE
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2022 TOUR

Loud Live

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Saturday, July 30
Chicago, IL
Copernicus Center

Friday, October 14
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The Complex

Thursday, October 20
Dallas, TX
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Friday, October 28
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Nelson hace que nos sintamos muy orgullosos de esta industria. Para el importa mucho la carrera, el crecimiento y buen nombre de los artistas, por eso pasan cosas maravillosas! Su calidad humana ha hecho que no lo vea solamente como un gran promotor sino como mi amigo.

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Who would say the young man I had the pleasure to work with back in 1994,
as a radio promoter for RMM Record Label in Miami, will become the CEO of one of the most successful companies
in the marketing and entertainment industry, Loud And Live.

I congratulate you on all your accomplishments and what you have done for the music industry.
Your success speaks for itself as it reflects your exemplary values, humility, and the honest family man you are.



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NELSON ALBAREDA
2023 Billboard Latin Power Player - Executive of the Year



Congratulations my friend, on receiving this monumental honor. The road traveled together has been long, but incredibly rewarding for both. I have a great deal of respect for the professional, and a great deal of love for the human being. Here's to many more adventures together!

Willy



From left: El Alfa, Albareda and Silvestre Dangond photographed Sept. 5 at Loud And Live in Doral, Fla.



EXECUTIVE OF THE YEAR

NELSON ALBAREDA

CEO, LOUD AND LIVE

His wide-ranging experience across the music industry helped him build a multipronged business that now goes way beyond promotion

BY ERIC RENNER BROWN

PHOTOGRAPHED BY MELODY TIMOTHEE

THE FIRST TIME

T Nelson Albareda promoted a show at the Madison Square Garden complex in New York — not at the arena proper, but at the 5,600-capacity theater beneath it — everyone told him, “You’re going to lose your ass.” Albareda, a Miami-born Cuban, had assembled what to him was a dream lineup: a 50th-anniversary celebration of groundbreaking salsa artist and Fania Records co-founder Johnny Pacheco, featuring Pacheco and the Fania All-Stars. Still, his detractors were right: Albareda lost \$200,000 on the 2006 show.

But after the music ended, the promoter was still buzzing. At midnight, he took his parents, who had attended, to a nearby deli, where his father asked, “How are you laughing? You lost 200 grand!”

“Well, it’s part of the business,” Albareda told him. “We keep moving on.”

Seventeen years later, Albareda, now 47, stands by that take. “In this business, you lose money, and it’s not how quickly you fall but how quickly you come back,” he says.

That fearlessness has helped Albareda become one of today’s most successful music executives. After nearly two decades working at labels and in radio, marketing and concert promotion, including as the leader of his formidable company Eventus, Albareda founded Loud And Live in 2017. The forward-thinking outlet’s cōywheel-style model combines independent concert promotion — in 2022, it ranked at No. 14 on Billboard Boxscore’s year-end promoters chart with \$96.5 million grossed, propelled by major tours including arena runs by Camilo and Ricardo Arjona — with marketing, brand partnerships and a content development studio. Loud And Live’s breadth reflects Albareda’s own guiding ethos, which emphasizes a broader culture and how disparate revenue streams fit into it, rather than focusing on just one or two of those streams.

“I was very proud of my culture and my heritage, and I wanted to give back,” Albareda says. “I got into music because of culture and because of pride, not necessarily because of the business — even though I ended up being in the business.”

For Albareda, who grew up in Miami during a “golden age” for music in the city in the 1980s, running Loud And

Live is a natural fit. As a kid, he would listen to any cassettes or CDs he could get his hands on — he cites Cuban salsa singer Willie Chirino as a childhood favorite and inspiration — and he fondly recalls attending the Calle Ocho festival, where he saw Gloria Estefan & Miami Sound Machine perform.

“I grew up in a moment where Miami defined different sounds within the music business and always wanted to be part of that, primarily because of culture and the heritage of my parents,” he says.

Albareda’s entrée into the industry, while circuitous, laid the foundation for his interdisciplinary career. As a Miami Dade College freshman, he scored a meeting with Bacardi executives and successfully pitched “a branded entertainment concept ... mixing music and cigars and the whole lifestyle around a big band.” As the project of “creating a 1950s, 1960s tropical salsa band” commenced, the team enlisted Celia Cruz — and when executives from her label, RMM, got to know Albareda, they offered him a publicity job in-house. RMM was distributed by Universal, then affiliated with the Bronfman family, which owned beverage conglomerate Seagrams; Albareda shared office space with the spirits division and began consulting for the likes of Absolut and Chivas Regal. The experience was formative, and after leaving RMM, he logged time at advertising agency Sanchez and Levitan before landing in radio at Hispanic Broadcasting Corp., where he deployed his passions for music and marketing.

“I saw an opportunity to make money on everything but the radio,” Albareda says. “I started a team that would do events, concerts, festivals — and then we also would go to the brands and say, ‘Hey, you’re Procter & Gamble. How do I help you?’”

Albareda understood the deep bond between radio audiences, particularly Hispanic listeners, and their favorite stations — and how it could be harnessed to deliver returns to brand partners. “You listened to that morning show, and you trusted that morning show,” he says. “You trusted the conviction that those are your friends. You wake up every day with them; you

drive home with them. That’s what I built: You had the relationship with the artists, you had the relationship with the brands, you have the relationship with the listeners.”

As the company underwent changes, culminating in its absorption into Univision, Albareda realized, “Hey, I can do this without radio. Let me go on my own and really focus on this.” His first, short-lived attempt, a company called Unipro Group, failed when the 26-year-old Albareda misjudged the viability of a Christmas event and lost \$3 million. “It was a decisive moment in my life,” he says now. “You realize when you’re at the bottom, you don’t have that many friends.”

After regrouping, in early 2005, he founded Eventus, which would focus on marketing and brands — not just because he knew the area well, but because he now lacked the capital to put on events. Eventus’ first client was the Latin Recording Academy,

then still relatively new and looking to grow its footprint. Albareda helped it do just that, particularly through the sponsorship-driven event property Latin Grammy Street Parties, which staged open-air festivals in major cities nationwide. Brands took notice.

“We became the go-to guys for corporate America to connect anything that was culture with brands, specifically in the multicultural market,” Albareda says. “Our core was Hispanic. One by one, we started growing, and we built a company that worked with 60 brands. McDonald’s, Walmart, Dr Pepper, Verizon ... those were all clients of ours.”

With 40% growth year over year, Eventus also had runway to enter concert promotion, and Albareda focused on the South Florida market. After selling Eventus, now one of America’s biggest multicultural marketing players, to Advantage Solutions in 2013, Albareda remained as CEO until 2016,





when he struck out on his own (on May 20, Cuban Independence Day, he observes) with a noncompete clause and free time to boat, fish and develop the kernel of the idea that would become Loud And Live.

"We are marketers turned promoters — versus a lot of the entertainment companies out there, and a lot of the promoters out there want to become marketers," Albareda says of launching his current company in 2017. Because he understood "what brands want," he could facilitate the types of partnerships that help make tours profitable. But his decision to focus on touring at Loud And Live before branching out into agency work — effectively reversing his Eventus path — was also borne of necessity: His noncompete around live entertainment expired first.

"When we started, artists would pick up our calls because of brands, but they didn't necessarily trust us with touring," Albareda says. To build Loud

And Live's reputation, he deviated from the industry trend — "Everybody was going after urban," he recalls — and decided to pursue "five or six iconic artists that we can make an impact [with] and that other artists look up to." He began with Juan Luis Guerra and later added Arjona, Carlos Vives, Franco De Vita and Ricardo Montaner, who all then spread the gospel of Loud And Live. And once Albareda was able to reenter the agency space with Loud And Live, what the company could offer clients clarified.

"The businesses here are all synergistic," he says. "The way that we treat artists, we are their partner when they're touring and when they're not touring. We're not that promoter that signs a deal, puts a touch on and says, 'See ya.'"

Loud And Live's attentiveness to its clients runs "from the manager to the engineer all the way up to the manager to the artist," Albareda explains, and

while he's emphatic that "in this business anybody can write a check; we can write a check," it has helped the company compete with deeper-pocketed, more established competitors.

"They've bet a lot on me and will continue to do so," says Colombian vallenato artist Silvestre Dangond, who will embark on his fifth Loud And Live-promoted tour in 2024. "We have a lot of love for each other. I feel like he's not even my promoter because of the way he talks to me. He has created a team that's a hybrid of who he is, with his personality, his positivity, good energy. He's very decent and very human."

Adds WK Entertainment founder/CEO Walter Kolm, who manages Dangond and other Loud And Live clients like Vives and Prince Royce: "Nelson is a promoter, but his advantage is that he also thinks like a manager. On top of being a hard worker and great at his job, Nelson is such a kind human, and [that] makes working with him the greatest pleasure."

The pandemic interrupted Loud And Live's growth, but now the company is firing on all cylinders. After orchestrating a partnership between McDonald's and J Balvin in 2020, Loud And Live has continued connecting the

restaurant chain with artists including Prince Royce, Nicky Jam and Manuel Turizo. The company's brand portfolio now includes Pepsi, Walmart, Mattel and Michael Kors. When Becky G embarked on her first headlining tour on Sept. 14, she did it with Loud And Live as her promoter — and with a fresh Vita Coco partnership facilitated by the company. Other fall tours for the promoter include U.S. runs by Vives, El Alfa and Diego El Cigala.

With in-person concerts on pause during the COVID-19 lockdowns, Loud And Live was able to grow its content division more quickly than anticipated, and it won a Latin Grammy for its 2021 Juan Luis Guerra concert special. When Lionel Messi signed with Inter Miami CF, the soccer team (already a Loud And Live client) turned to Albareda to help roll out the superstar's arrival — and Loud And Live assembled La Presentación, a concert featuring Camilo, Tiago PZK

and more. ("All music artists look up to athletes; all athletes look up to artists," Albareda says.)

And philanthropically, in keeping with his MO that his work place the culture, not business, first, Albareda announced a \$1 million donation to the Latin Grammy Cultural Foundation late last year; the funds, to be disbursed over five years, will go toward college scholarships, grants and educational programs.

"Throughout his career, Nelson has been an avid supporter of the Latin Recording Academy and our sister organization, the Latin Grammy Cultural Foundation, donating time and resources to our events as well as engaging as an advocate to share our mission and vision with artists," says Latin Recording Academy CEO Manuel Abud. "Among [his] greatest professional strengths are the intangible qualities that are from the heart, particularly his passion for Latin music."

But despite Loud And Live's success, Albareda still possesses the scrappy drive that fueled him at his Garden debut nearly 20 years ago. The father of three says he works 18-hour days, adding that his "aspiration is to be the leading Latin promoter and entertainment company in the world." Immediately before the pandemic, Loud And Live partnered with Move Concerts, a major Latin American promoter that works across genres, to increase its presence in Central and South America, and Albareda is now eyeing expansion into Europe.

And his vision isn't restricted to Latin music: In November, Thomas Rhett and Sam Hunt will headline the inaugural Country Bay Music Festival, Loud And Live's first foray into the country market and an attempt to introduce a major country festival in Miami. "Country is a genre that is very similar in culture to Latin," Albareda observes. "It's a tight-knit community of family, core values, every song is a story — and we also know that Hispanics overindex in country music. Over 30% of country music fans in the U.S. today identify of Latino origin ... My great-great-grandfather came here in 1876. Why is it that I can't do country music?"

As he navigates a turbulent industry and the attendant pivots, Albareda returns to essential traits like perseverance, determination and trustworthiness. "We don't sell widgets," he says. "We sell relationships."

Additional reporting by Griselda Flores.

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NELSON ALBARADA

CEO OF LOUD AND LIVE

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NELSON ALBAREDA

Loud and Live CEO

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MAJOR MUSIC GROUPS

ALEJANDRO DUQUE
President, Warner Music Latin America
ROBERTO ANDRADE DIRAK
Managing director, Warner Music Latin America
RUBEN ABRAHAM
Senior vp of marketing and artist strategy, Warner Music Latin America
DELIA ORJUELA
GM of Mexican music, Warner Music Latin America
MARCELA VACCARI
Senior vp of commercial services, Warner Music Latin America
MARCELA MOREIRA
Vp of marketing, Latin America, Warner Music Latin America

Warner Music's U.S. Latin distribution market share rose to 8.1% (as of Aug. 10), up from 5.6% a year earlier, according to Luminate. The numbers reflect big successes from young acts like Myke Towers, with his global No. 1 "LALA," and Yng Lvcas, whose "La Bebé (Remix)" with Peso Pluma reached No. 2 on the Billboard Global 200. Through its Mexican music division based in Los Angeles, Warner signed such acts as DannyLux and Codiciado and maintained chart activity with Junior H and Natanael Cano through a partnership with Rancho Humilde. In the past year, the company also signed established acts Yandel and Mau y Ricky, as well as rising female stars Maria Becerra from Argentina and Elena Rose from Venezuela. "What we're really most proud of is the diversity of artists, styles, genres and regions we've helped amplify on the global stage," Duque says. "Our roster today stands as a true reflection of the rich tapestry that makes up Latin music."

JESÚS LÓPEZ
Chairman/CEO, Universal Music Latin America and Iberian Peninsula
ELSA YEP
COO, Universal Music Latin America and Iberian Peninsula
ANGEL KAMINSKY
President, Universal Music Latino
ANTONIO SILVA
Managing director, Fonovisa/Disa U.S. and Mexico, Universal Music Latin America
SKANDER GOUCHA
Executive vp of e-commerce, business development and digital, Universal Music Latin America and Iberian Peninsula

SALOMON PALACIOS
Senior vp of marketing and artist strategy, Universal Music Latin America and Iberian Peninsula

Universal started the year with a bang in March, when Karol G became the first woman to place a Spanish-language album at No. 1 on the Billboard 200 with *Mañana Será Bonito*. "Her success story and achievements are one of many that affirm the skill and ability of Universal Music Latin America to break new artists to global stardom," López says. Other triumphs included breakout star Feid, who this year placed three songs on the Hot 100 and eight on the Billboard Global 200. The label's global success stories for 2023 include female pop stars Lola Índigo and Aitana in Spain and Danna Paola in Mexico, while Colombian pop trio Morat wrapped its world tour with over 120,000 tickets sold, López says. Stateside, Universal Latino signed global star Anitta in partnership with Republic and, Kaminsky says, extended the recording contracts of rising Puerto Rican urban act Álvaro Díaz and Colombian icon Juanes, in addition to signing a multiyear strategic partnership with international soccer league Concacaf.

AFO VERDE
Chairman/CEO, Sony Music Latin-Iberia
MARIA FERNÁNDEZ
COO, executive vp, Sony Music Latin-Iberia
ALEX GALLARDO
President, Sony Music U.S. Latin
ESTEBAN GELLER
GM, Sony Music U.S. Latin
RAFA ARCAUTE
BRUNO DUARTE
Co-presidents, 5020 Records

"It has been an extraordinary year for Sony Music Latin-Iberia, highlighted by unparalleled records and remarkable accomplishments," Verde says. The Latin music powerhouse. Sony Music had a U.S. Latin distribution market share of 44.2% as of Aug. 10. Successes include Shakira amassing 14 Guinness World Records with singles "Te Felicito," "Monotonía" and "Acróstico," as well as her collaborations with Bizarrap and Karol G. She now holds the record for most No. 1s on the Latin Airplay chart by a female artist (19). Manuel Turizo scored three Billboard Global 200 hits this year, including "El Merengue" with Marshmello, exemplifying "the magic



Universal Music Latin America breakout star FEID placed three songs on the Billboard Hot 100 and eight on the Billboard Global 200.

that our artists can create when they collaborate, producing music that breaks barriers and resonates worldwide," Gallardo says. Rauw Alejandro's *Playa Saturno* became his sixth consecutive top 10 entry on Top Latin Albums, and Romeo Santos, Rauw and Maluma stood out for their global touring. Beyond the charts, Verde takes great pride in Residente's "This Is Not America," which won the Grand Prix for Music Video Excellence at the Cannes Lions Festival of Creativity, and new Sony imprint 5020 Records is now home to Residente, Kany García and TINI, whose album *Cupido* has scored over 157 million streams in the United States.

LABELS & DISTRIBUTORS

EROL CICHOWSKI
JASON PASCAL
Executives of global artist and label partnerships, The Orchard
LAURA TESORIERO
ALBERT TORRES
Senior vp of Latin, The Orchard
The Orchard had the leading U.S. Latin distribution market share, as of Aug. 10, at more than 21%, contributing to the 44.2% share of its owner, Sony Music Entertainment. Torres relocated from Barcelona to open The Orchard's

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new Miami scene amid the rise of regional Mexican music. “Through our partners at Prajin Parlay/Double P Records, The Orchard helped fuel Peso Pluma’s meteoric rise to become the leading voice of Mexican music’s global awakening,” Torres says. “In the last year, we have also seen unrivaled success with artists like Bizarrap [Argentina], Gloria Groove [Brazil] and our partners Rimas Entertainment and Bad Bunny [Puerto Rico].” Adds Torres: “The rest of the industry is finally catching up with what The Orchard has always known: Great music is universal and will always break language and cultural barriers when given a platform to do so.”

BARRY DAFFURN

Co-founder/president, Cinq Music

Earlier this year, Cinq Music signed a worldwide deal with Street Mob Records. Founded by Fuerza Regida frontman Jesús Ortiz Paz, the West Coast-based independent label has already co-released several Hot 100-charting titles in partnership with Rancho Humilde, including Fuerza Regida’s “Bebe Dame” (with Grupo Frontera), “Ch y la Pizza” (with

Natanael Cano) and “Igualito a Mi Apá” (with Peso Pluma). The new Cinq partnership plan to accelerate the label’s growth and will include, Dažurn says, “ambitious plans around supporting Street Mob’s roster exposure, new talent discovery, catalog growth and upcoming new music.”

ÁNGEL DEL VILLAR

Founder/CEO, DEL Records

Del Villar celebrates the continued success of Eslabon Armado, the California-based group led by singer-songwriter Pedro Tovar that he discovered and later signed to DEL Records. This year, the regional Mexican act’s “Ella Baila Sola” with Peso Pluma hit No. 1 on the Hot Latin Songs chart, where it spent over 19 weeks. The *sierrero* track also made history as the first regional Mexican song to reach No. 1 on the Billboard Global 200. “We have one of the most important groups today,” del Villar says, “and I think that for the last 14

“ Great music is universal and will always break language and cultural barriers when given a platform to do so.”

ALBERT TORRES, THE ORCHARD

years, we have always been current, renewed and in touch with what our people want.”

CRIS FALCÃO

Managing director, Latin America, Ingrooves

“I can’t remember a more exciting time to be in our business,” Falcão says. Her excitement is understandable, given Ingrooves’ inroads in the exploding regional Mexican movement. “Eslabon Armado had a particularly incredible year, with *Desvelado* reaching No. 6

on the Billboard 200, and their single with Peso Pluma, ‘Ella Baila Sola,’ became the first regional Mexican song to reach the top 10” of the Hot 100 in April, she says of the act that Ingrooves markets in partnership with DEL Records. “We continue to work with labels around the world to sign and develop the next generation of stars.”

VÍCTOR GONZÁLEZ

President of Latin America and Iberia, Virgin Music

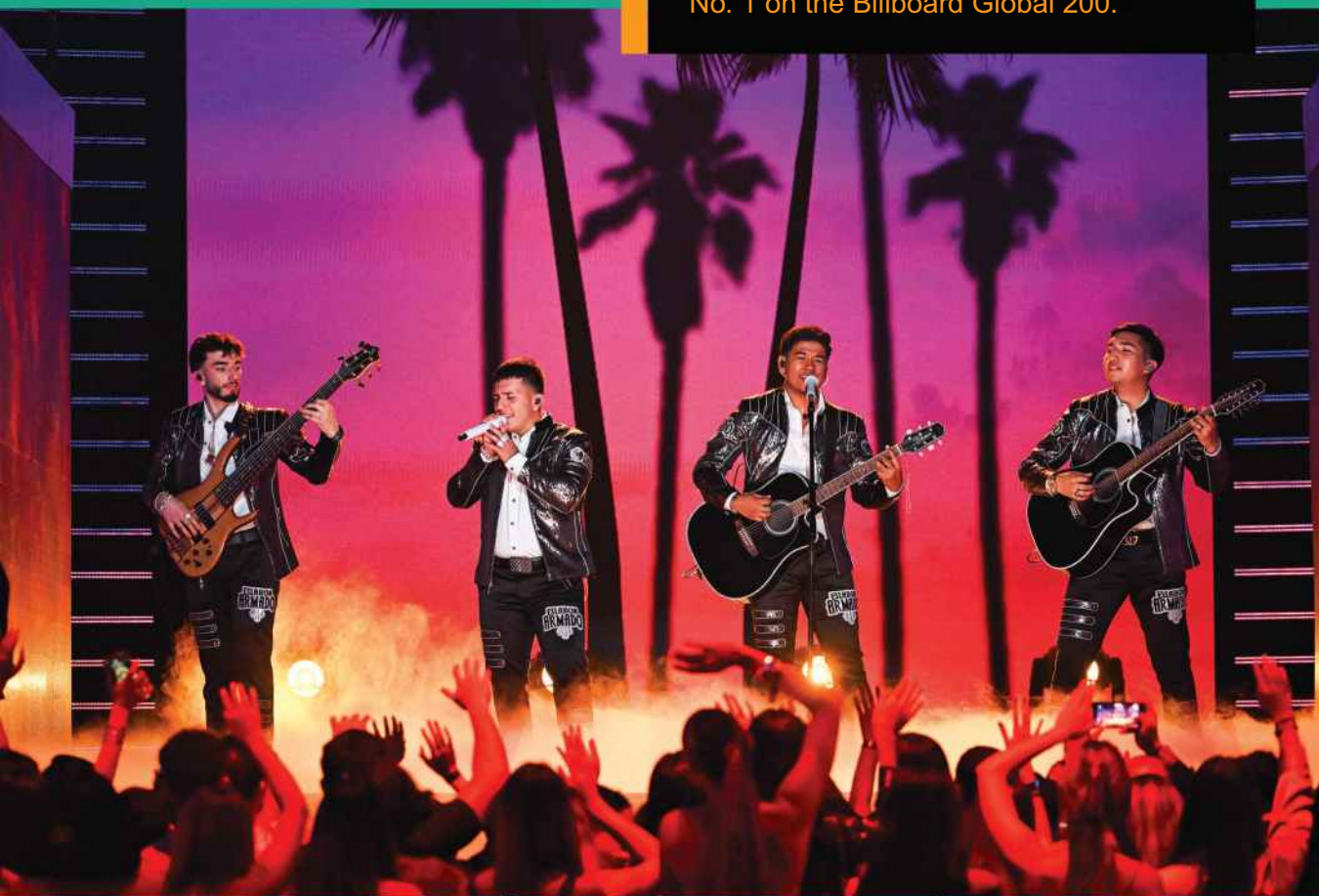
Virgin Music’s U.S. Latin operation “continues growing,” González says, and two recent signings — regional Mexican band La Receta and Cuban American singer-songwriter-producer Gonzy — “were major contributors” to that growth, he adds. He also cites Virgin’s recent deals with Grupo Firme’s label, Music VIP, and with Machin Records/Equinoccio Records — home to Pepe Aguilar, Ángela Aguilar and Leonardo Aguilar — as helping drive that success. González reports to Nat Pastor and JT Myers, who were named co-CEOs of Virgin Music Group in September 2022.

ESLABON ARMADO collaborated with Peso Pluma on “Ella Baila Sola,” the first regional Mexican song to reach No. 1 on the Billboard Global 200.

JIMMY HUMILDE

CEO, Rancho Humilde

The founder of pioneering Mexican music indie label Rancho Humilde takes pride in “shaping and challenging traditional notions of Mexican music” and taking the genre “to uncharted territories.” One of his “landmark accomplishments” this year, Humilde says, was Fuerza Regida selling out Los Angeles’ BMO Stadium during the band’s first U.S. arena tour. Another Rancho Humilde star, Junior H, is also on the road, where he recently played to 250,000 people in Mexico, and *corrido tumbado* pioneer Natanael Cano is preparing for his upcoming



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DANIEL MERINO

ENTERTAINMENT MANAGER

tour in Mexico. Beyond their success on the Latin charts, Rancho Humilde artists have placed multiple hits on the Hot 100, including tracks by Cano ("AMG," with Gabito Ballesteros and Peso Pluma, and "PRC," with Peso Pluma), Junior H ("Fin de Semana," with Oscar Maydon) and Fuerza Regida ("Bebe Dame," with Grupo Frontera, and "Ch y la Pizza," with Cano).

GUSTAVO LOPEZ

CEO, Saban Music Latin

Under Lopez's leadership, the newly formed Saban Music Latin (previously Saban Music Group) has contributed to the global expansion of Latin music through artists like Don Omar, Chesca, Yubelli and Loyal Lobos, among others. To wrap up 2022, Saban Music Latin helped Don Omar, one of its biggest global stars, team up with Pandora for the Pandora El Pulso Latin private concert before the rollout of his new album, *Forever King*, in June. Chesca also continues to expand her global reach, with collaborations with Villano Antillano, Corina Smith and Alex.

ANDRES LOPEZ QUIROGA

Vp of business development, Latin Iberia, ONErpm

As Latin artists continue to enter the global mainstream, ONErpm works to give its talents the tools they need, including promotion, marketing and transparency with technology and analytics. As a result, artists from countries like Chile have become fast-growing successes on both radio and streaming playlists. In 2022, the distribution service launched ONE Publishing, which simplifies registering and managing compositions. Lopez commends his team for helping artists "grow and become not just famous, but also — more importantly — successful doing what they love to do: music."

ALEJANDRA OLEA

Managing director of Americas, Believe

BRUNO DUQUE

Head of Brazil and Latin America, TuneCore

For the digital company Believe, Olea, Duque and their teams have grown revenue by 31% in fiscal year 2022 versus 2021, according to the company. As a native of Mexico, she's particularly proud of her involvement in regional



Saban Music Latin helped DON OMAR team up with Pandora for the Pandora El Pulso Latin private concert in 2022, prior to the rollout of his album *Forever King* in June.

Mexican music, including Believe's representation of A-nArte Music (home to El Fantasma, among others). At Believe subsidiary TuneCore, Duque says that the number of Latin American artists generating income through the platform has risen 23% over 2021, with a 37% increase in Brazil. Among the artists represented by TuneCore, Sophia won the 2022 Latin Grammy Award for best Latin children's album, and Gonzalo Rubalcaba took home the 2022 Latin Grammys for best traditional tropical album and best instrumental jazz album.

MARYLU RAMOS

CEO, Oplai

In the past year, Oplai's revenue

increased by 70% thanks to the impact of regional Mexican artists like Carin León, who is one of the most streamed artists on Spotify and has surpassed 2 billion views on YouTube, Ramos says. She also mentions recent signings to the Los Angeles-based company like Cuatro de Oro (which includes former members of Marca MP), Grupo Arriego and Chuy Lizárraga, as well as the launch of Oplai Publishing in November. "We are signing songwriters," Ramos says, "and doing full administration for writers and publishing."

RAMÓN RUIZ

Co-founder/CEO, Lumbre Music

In the last 18 months, Lumbre Music

has achieved milestones including signing talents like Yahritza y Su Esencia, which charted on the Billboard Global 200 with its song "Frágil" (with Grupo Frontera). The Lumbre roster also boasts artists such as Omar Rodríguez, Nivel Codiciado and Christian Lara. "We are doing some really cool things with these guys, and we feel strongly about providing the resources necessary to develop and educate the future stars in this ever-changing industry," Ruiz says. Yahritza y Su Esencia, now a two-time Latin Grammy nominee and American Music Award winner, exemplifies the "artist-driven core values" at the label, says Ruiz, who is "looking forward to presenting our new projects and getting their music out there this year," noting that Yahritza y Su Esencia is on U.S. tour this summer.

LUIS SANCHEZ

Co-founder/CEO, AfinArte Music

Sanchez says that A-nArte's marquee artist, El Fantasma — who topped the Regional Mexican Airplay chart in September 2022 with "Soldado Caído" — gained 1 million listeners on Spotify over the last year. In February, another of the label's superstars, *porteño* group Voz de Mando, released rerecorded versions of 11 of its hits and increased its Spotify streams by 23%. Elsewhere, Sanchez says the company's official YouTube channel added 1 million subscribers in the past year, bringing its total count to over 5 million.

ADRIANA SEIN

Global head of artist and market development, ADA Worldwide

Sein praises the Latin division of ADA, the independent label and artist services division of Warner Music Group, for "multiple local and global chart success stories fueled by strong multimarket collaboration between teams." Among those success stories is "Novidade na Área," MC Livinho's collaboration with DJ Matt D that reached No. 2 on the Brazil Songs chart in July, and "Columbia," the Quevedo hit for Taste the Floor Records that ruled Spain Songs for eight weeks. These tracks, distributed by ADA Worldwide, have been expanding to territories including France, Italy and parts of the Middle East and North Africa, Sein says.

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Jason Pascal · Erol Cichowski**

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NIR SEROUSSI

Executive/Interscope Geen A&M

Four years ago, Seroussi and his staff launched a structure that would give Latin artists access to not only experts in Latin music but also the Interscope Geen A&M teams that helped build the careers of global stars like Lady Gaga, Eminem and Olivia Rodrigo. “Karol G’s decision to partner with Interscope for the next phase in her career serves as a validation of our vision,” says Seroussi, who signed the Colombian star after her *Mañana Será Bonito* became the first Spanish-language album by a female artist to top the Billboard 200 in March, when she was still at Universal Music Latino. “We’re empowering her to break new ground by providing all the necessary tools to enhance her success on a global scale.”

CAMILLE SOTO MALAVÉ

CEO/GLAD Empire

It has been a year of expansion for GLAD Empire. The company has opened new gaming facilities in Orlando, Fla., and expanded audio and recording facilities to “provide more services and tools to artists and content creators,” says Soto Malavé, who also assists in the day-to-day operations for Puerto Rican star Anuel AA. Additionally, the company signed reggaeton hit-makers Nio García and Casper Mágico, who are now exclusive recording artists of GLAD Empire. Both were previously signed to indie label Flow la Movie founded by José Angel Hernández, who died in 2021.

MULTISECTOR

NOAH ASSAD

Founder/CEO, Rimas Entertainment

Assad revels in setting records and has continued to do so since he was named *Billboard’s* 2023 Power 100 Executive of the Year in January. After boasting the highest calendar-year touring gross for an artist since *Billboard* Boxscore launched in the late 1980s, Assad’s client Bad Bunny also became the first Latin artist to headline Coachella. Client Karol G became the first Latin woman to top the *Billboard* 200 with a Spanish-language album, signed a new record deal with

Interscope, became the first Latino headline Lollapalooza and kicked off her stadium tour. Rimas’ publishing division, RSM, was No. 1 on *Billboard’s* year-end Hot Latin Songs Publishers recap, and in April, Assad launched Rimas Sports. The stand-alone sports management company boasts clients like Francisco Alvarez of the New York Mets. “We cross-collaborate with a lot of people very well,” Assad has said previously, underscoring his deals with multiple industry players. “We can coexist.”

LEX BORRERO

CEO/NEON16/Netertain

In June, NEON16 celebrated the release of producer-songwriter Tainy’s first solo album, *Data*, which landed at No. 1 on the Latin Rhythm Albums chart and No. 11 on the *Billboard* 200 in July. In addition, Borrero says the debut of the first urban Latin music competition, Netfix’s *La Firma (The Signing)*, was another high point; he and Tainy served as judges on the show he created and produced, along with Rauw Alejandro and Nicki Nicole. Borrero also cites the success of his recent signing, Ecuadorian singer Alex Ponce, and his breakthrough single, “El Plan.”

TOMAS COOKMAN

Founder/CEO, Industria Works/Nacional Records

Under the guidance of Latin indie-label entrepreneur Cookman, the Latin Alternative Music Conference continued its hot streak, registering a 50% increase in attendees at its New York edition in July, according to the LAMC. “It was one of the most energized [conferences] we have ever had, with a strong showing of the industry and the creative community,” says Cookman, who co-founded the LAMC 24 years ago. In addition, his company Industria Works reports that it doubled its revenue and is projected to cross the 2 billion streams mark this year. On the label side, Nacional Records act *El Mató a un Policía Motorizado* won the Latin Grammy for best rock album for *Unas Vacaciones Raras*. Cookman says these successes are “all reasons to celebrate and keep us focused for the rest of the year and into 2024 and beyond.”



In March, *Mañana Será Bonito* from Colombian superstar KAROL G became the first Spanish-language album by a female artist to top the *Billboard* 200, ahead of her move from Universal Music Latino to Interscope Records.

“ Karol G’s decision to partner with Interscope for the next phase in her career serves as a validation of our vision.”

NIR SEROUSSI, INTERSCOPE GEEN A&M

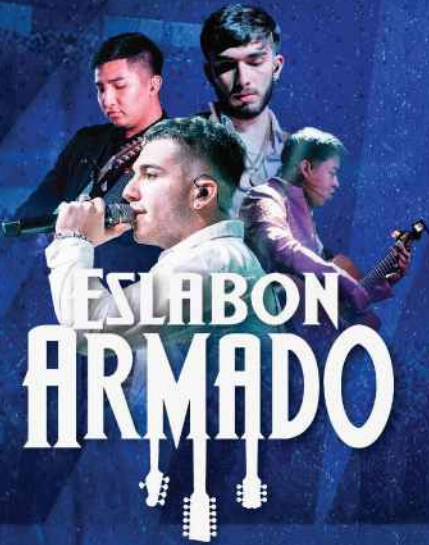
QUEREMOS AGRADECER A NUESTROS ARTISTAS POR OTRO AÑO DE ÉXITOS.



FRANK Reyes



EL FANTASMA



LESLBON ARMADO

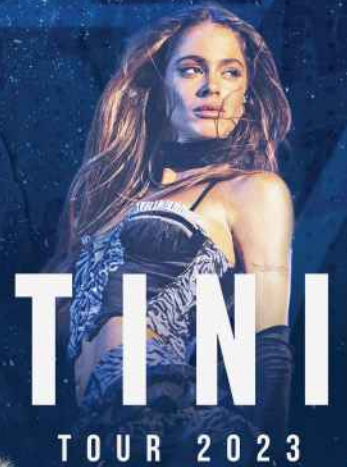


JOE VERAS

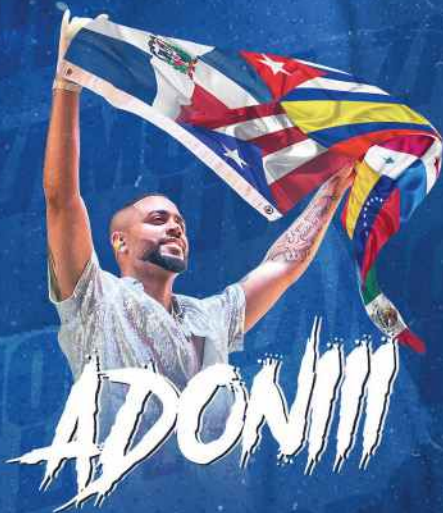
ZAMORA LIVE



JAY WHEELER

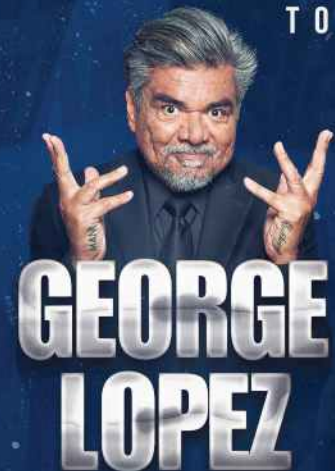


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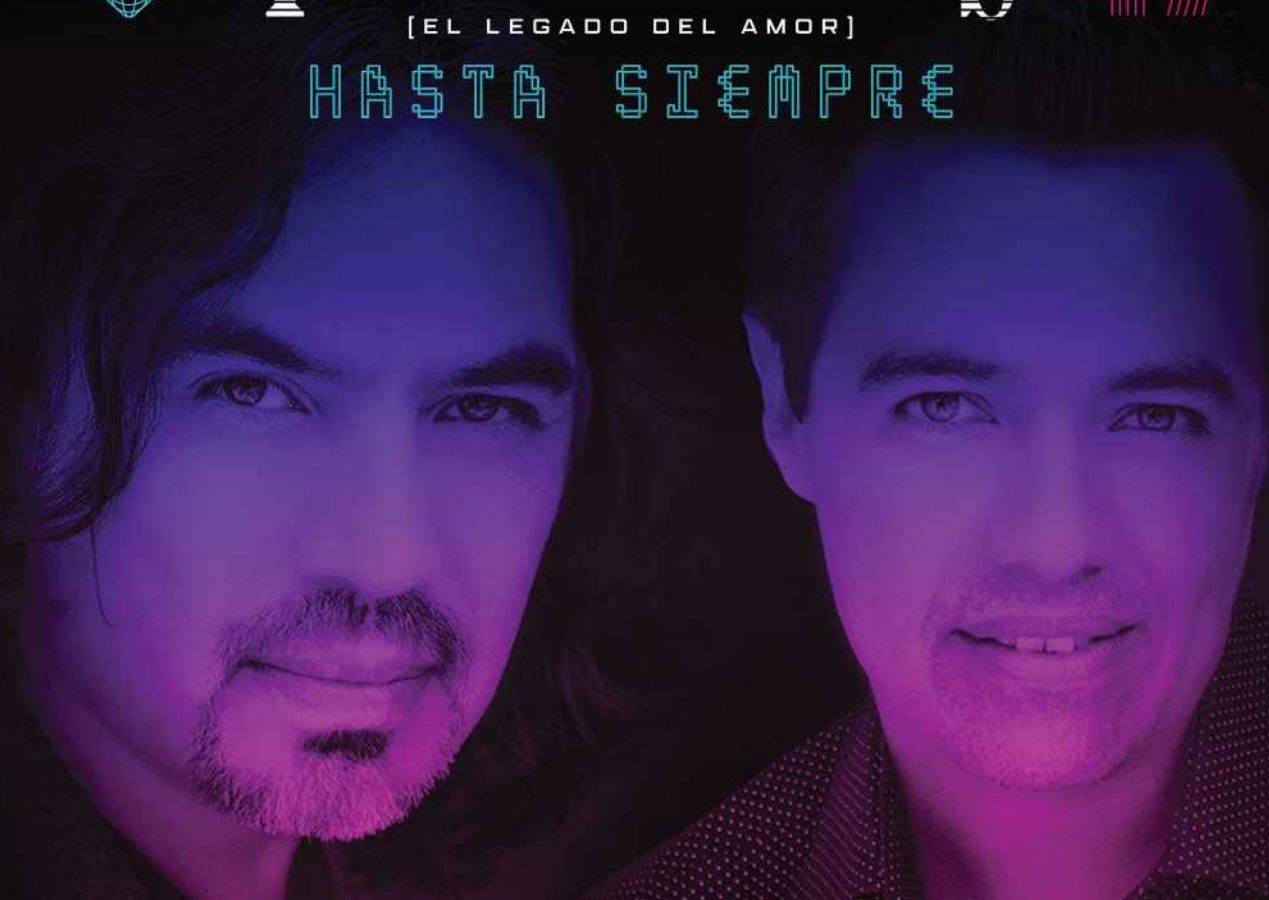
2023	6 OCT	TOLUCA, EDOMEX	3 NOV	DENVER, CO	19 APR	GREENSBORO	23 MAR	BAKERSFIELD, CA
	7 OCT	CUERNAVACA, MOR	4 NOV	ALBUQUERQUE, NM	20 APR	DULUTH	30 MAR	EL PASO, TX
	13 OCT	CÓRDOBA, VER	11 NOV	PHOENIX, AZ	02 FEB	LOS ANGELES, CA.	05 ABR	KENT, WA
	14 OCT	OAXACA, OAX	02 FEB	LOS ANGELES, CA	03 FEB	LAS VEGAS NV.	06 ABR	KENNEWICK, WA
	20 OCT	MONTERREY, N.L.	03 FEB	LAS VEGAS, NV	09 FEB	CHICAGO, IL	12 ABR	SALT LAKE CITY, UT
	21 OCT	MONTERREY, N.L.	10 FEB	ROSEMONT	10 FEB	CHICAGO, IL	13 ABR	NAMPTA, ID
	27 OCT	VILLAHERMOSA, TAB	16 FEB	FAIRFAX	16 FEB	WASHINGTON, DC	19 ABR	GREENSBORO, NC
	28 OCT	XALAPA, VER	17 FEB	NEWARK	17 FEB	NEWARK, NJ	20 ABR	ATLANTA, GA
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 10/08/23 MIAMI, FL MIAMI-DADE ARENA
 10/13/23 NEW YORK, NY UBS ARENA
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 11/04/23 ANAHEIM, CA HONDA CENTER
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 04/27/24 QUERETARO ESTADIO CORREGIDORA
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2024

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 02/23/24 SAN LUIS POTOSI ESTADIO BESIBOL
 02/24/24 TORREON ESTADIO BESIBOL REVOLUCION
 02/29/24 MONTERREY ARENA MONTERREY
 03/08/24 SAN SALVADOR ESTADIO CUSCATLAN
 03/09/24 TEGUCIGALPA ESTADIO CHOCHI SOSA
 03/10/24 GUATEMALA EXPLANADA CAYALA

08/08/24 PHOENIX, AZ FOOTPRINT CENTER
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Young Miko
photographed Sept. 11
in New York.

ROOKIE OF THE YEAR

YOUNG MIKO

From the tattoo parlor to SoundCloud to the *Billboard* charts, the rapper has blasted from Puerto Rico's underground to global stages

BY ISABEL ARAYGOZA

PHOTOGRAPHED BY LIACLAY MILLER

AT HOUSTON'S NRG STADIUM, Karol G invited a special guest to join her onstage: her international tour's opening act, the Puerto Rican rapper Young Miko. Clad in a vibrant pink crop top and matching baggy pants, Young Miko took Karol by the hand as the two sang their collaborative hit, "Dispo," moving in perfect harmony in an undulating perreo-style dance.

Amid the ecstatic cheers of fans, it was Karol, not the newcomer, who betrayed a rare glimpse of nerves as she admitted, "Ahora soy yo la que me puse nerviosa" ("Now it's me who has gotten nervous!")

Miko's meteoric rise from nascent local sensation to captivating performer capable of holding her own beside a global superstar is a testament to her undeniable talent. In just over one year, the 24-year-old has broken out of her native Puerto Rico's *música urbana* scene, performing with heavyweights like Karol and Bad Bunny as well as headlining her own Trap Kitty world tour of nearly 50 cities across the Americas and Spain.

"I feel incredible — a world tour! At least this early in my career," Miko says, still sounding awestruck.

She has also been ascending the *Billboard* charts. "Dispo" peaked at No. 22 on Hot Latin Songs, and she made her *Billboard* Hot 100 debut in July with "Classy 101," a smooth reggaetón number with Colombian star Feid. "It was definitely a shocker," Miko told *Billboard* in June. "Usually one sees Beyoncé, Taylor Swift or The Weeknd on the Hot 100. To see my name is very surreal, a reminder that this is really happening and that people are consuming [my music]."

While her name now shares the charts with music's biggest stars, not long ago, the artist born María Victoria Ramírez de Arellano Cardona was leveraging another form of artistic expression — tattooing — to advance her music. "The goal was always to start tattooing so I could afford my music dreams and eventually let go of the machine," she says. "Thanks to tattoos, I was able to start paying for studio time."

Since arriving on the global Latin pop scene, Miko has both played into and inverted male-centric Latin tropes with bold and raunchy lyrics that draw on her experience as a queer woman while boosting the LGBTQ+ community. "When I started writing music, I was like, 'Fuck it. People already know I'm gay, and why would I sing to men?' Respectfully," she adds with a chuckle, "if I don't like men, I'm not going to dedicate a song to one."

Her commitment to authenticity allowed her to carve out a place as a singular, hyper-femme queer rapper in *música urbana* with an unmatched, unhurried flow that has captivated a growing fan base that she calls Mikosexuals.

"For a lot of people, I came out of nowhere and caught a drastic boom — but in reality, we've been doing this for a really long time," she explains. "SoundCloud played a big role in letting me test these waters that I had never explored before. We didn't have any other resources. We had the talent, the idea, the vision, the work ethic."

That drive paid off when Angelo Torres, co-founder and head of Puerto Rican indie label Wave Music Group, came across Miko while scrolling through Twitter on a flight in 2020. "This SoundCloud link popped up of this girl with pink hair and tattoos," Torres remembers. "I was instantly captivated when I heard her tracks. There was something undeniably intriguing about her sound. [I thought,] 'I really need to meet this person.'"

Torres and producer Caleb Calloway established Wave in 2021 and signed Miko several months after. Calloway, who would become pivotal to her rise, first collaborated with her on "Puerto Rican Mami" when she only had a couple of songs released on SoundCloud. That track arrived in December 2021. By July 2022, Miko was onstage at Coliseo de Puerto Rico José Miguel Agrelot in San Juan with Bad Bunny, performing her viral trap song "Riri."

To Calloway, Miko's sincerity remains the key to her success. "She has always maintained her originality, never letting fame alter her essence," he says. "Miko was that artist that was able to naturally fit in exactly to where my sound was and then take it to another level with her Y2K flow, with her singing and then rapping, and me doing the beat. It just sounds like we've been together our whole lives, and we've only been working for three years."

Alongside Calloway and her longtime producer Mauro, Miko has crafted hits like "Riri" and this year's "Wiggy" and "Lisa." Her debut album, *Trap Kitty*, and the singles that have followed showcase her laid-back approach to trap, rap and reggaetón — a refreshing blend of boldness and nonchalance.

"We sensed tremendous excitement around Young Miko," says Jeremy Vuernick, president of A&R at Capitol Music Group, which locked in a long-term distribution deal with Wave in April. "One of the most exciting things about Young Miko, aside from her incredible ability as a songwriter and storyteller, is the way that she's able to connect with her audience." And her unwavering authenticity and fiery passion have struck a chord with fans across the globe.

"It has been a year filled with a lot of learning, both professionally and as a person. It all happened so fast, but I'm surrounded by people who just want the best for me — people who have been with me since day one," Miko says. "There are many new things that seem unreal, but I'm grateful. I'm growing, I'm learning, I'm evolving. I just know that the best is yet to come."

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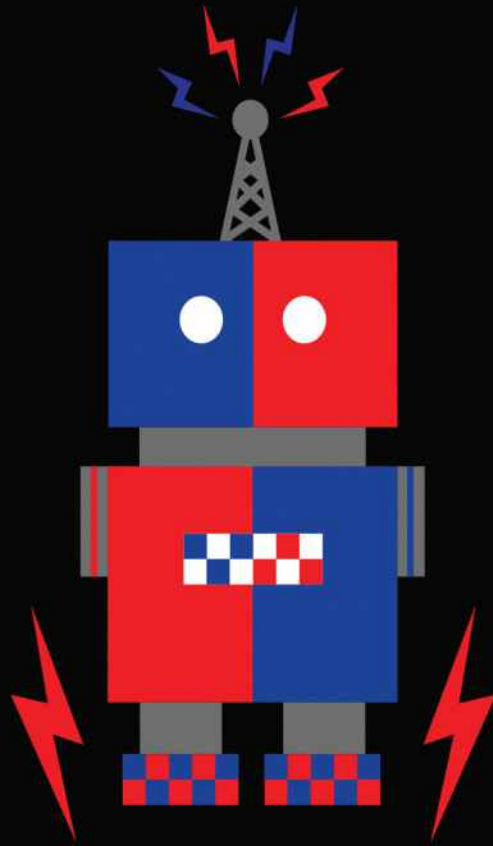
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JUAN LUIS MORERA "WISIN"
FOUNDER & CEO LA BASE MUSIC GROUP



JORGE FERRADAS
CEO, FPM Entertainment

Camilo's *De Adentro Pa Afuera* tour — which was the subject of a recent HBO Max documentary — covered “150 shows throughout all of Latin America, the U.S. and Europe,” Ferradas says, “including a show for over 100,000 people in La Puerta de Alcalá, Madrid.” Camilo also joined Jon Batiste, J.I.D., Cat Burns and NewJeans in an original Coke Studio song for a global Coca-Cola campaign. Argentine

singer-actress Lali, another FPM client, “became the first woman artist to sell out soccer stadium Vélez Sarsfield for a show on her *Disciplina* tour in March in Argentina. It was for over 50,000 people,” he says, adding that she’s also appearing in a new TV series with Amazon. Meanwhile, Spanish rapper Rels B, who’s part of a co-management deal with Fede Lauria, began his *AfroLOVA* ’23 tour with a sold-out show for more than 65,000 in Mexico. He’ll wrap the trek with more sellouts in Madrid and Barcelona.

WALTER KOLM

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

HORACIO RODRIGUEZ
CEO, WK Records; head of music, WK Entertainment

Artist management company WK Entertainment represents some of the biggest names in Latin music, including Maluma, Wisin, Prince Royce, Carlos Vives and, as of 2023, Ludmilla, who scored her first hit on *Billboard*’s Global Excl. U.S. chart this year with the Emilia collaboration “No_se_ve.mp3.” Other big wins for Kolm and Rodriguez include Vives launching his *El Tour de Los 30* anni-

versary trek and Maluma becoming the new face of Hugo Boss x Porsche. Bringing their artists to a global stage has always been the goal for Kolm and Rodriguez, who both say they’re proud as a company to continue pushing the limits and promise more partnerships to be announced soon.

FEDERICO “FEDE” LAURIA

Founder/CEO, Dale Play

In the last year, Dale Play continued to “grow exponentially” as a 360 company with a record label, live production and management, Lauria says, developing artists like Bizarrap, Duki, Nicki Nicole and Rels B. Argentine trap star Duki sold out two stadium shows in Buenos Aires, “with over 150,000 tickets sold in a couple of hours,” setting a record as the youngest Argentine artist to do so. Viral sensation Bizarrap topped Spotify’s global charts three times in a year. Dale Play, with offices in Buenos Aires, Miami, Madrid and Mexico City, has established itself as one of the leading entertainment companies in the Spanish-speaking world. In the live sector, the company sold over 1.5 million tickets throughout Latin America, producing tour stops for artists such as Bad Bunny, Daddy Yankee, Karol G and Maluma.

ISAAC LEE

CEO, Exile Content Studio

JEREMY NORKIN

President, Exile Music

Since its 2022 launch, Exile Music, the music division of Exile Content Studio, has produced the original series *Vgly* for HBO Max, featuring Latin stars Natanael Cano and Benny Emmanuel, and co-executive-produced, licensed and marketed the *Vgly* soundtrack, which reached 30 million streams on Spotify in less than three months. Exile’s agency division had three of its clients — Quevedo, Monsieur Periné and KHEA — appear on *Billboard*’s 23 Best Latin Albums of 2023 list. Quevedo also reached 1 billion streams for the Bizarrap collaboration “Quevedo: Bzrp Music Sessions, Vol. 52,” and his debut, *Donde Quiero Estar*, reached No. 9 on Latin Rhythm Albums, his first top 10 on a *Billboard* albums chart. “If you are going to invest” in Latin intellectual property, Lee says, “music is a must.”

CAMILO’s *De Adentro Pa Afuera* tour played 150 shows throughout Latin America, the United States and Europe, including a performance for 100,000 fans in Madrid.



CONGRATULATIONS



ROCÍO GUERRERO

GLOBAL HEAD OF LATIN MUSIC

JOSÉ NOVA

URBAN LATIN LEAD OF AMAZON MUSIC

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ANDRÉS "ANDY" MARTÍNEZ
Co-founder, **Entertainment**

"The industry has had a great [post-pandemic] boost," Martínez says, and his clients' accomplishments are proof. This year, Yandel's collaboration with Feid, "Yandel 150," topped the Latin Rhythm Airplay chart for five weeks and reached No. 71 on the Hot 100 — higher than any song by the duo Wisin & Yandel so far. Working with Wisin's manager, Walter Kolm, he expanded the act's *La Última Misión* tour "into territories that we had to return to by popular request." In the last 18 months, tropical singer Luis Vazquez scored his seventh hit on Latin Tropical Airplay and has been nominated for several Premio Juventud Awards — "something super important for a boy only 17 years old," Martínez adds. "The goal is to continue working hard to contribute our grain of sand in this Latin music industry that has unstoppable growth."

JUAN DIEGO MEDINA
Founder/CEO, **La Industria**

Medina's client Manuel Turizo has been on a hot streak this past year. Following the success of "La Bachata," which peaked at No. 5 on Hot Latin Songs, the Colombian star scored two major collaborations with Marshmello ("El Merengue") and Shakira ("Copa Vacía"). In addition, Turizo's *2000* debuted and peaked at No. 11 on Top Latin Albums in April. "Manuel Turizo's major success has been our biggest satisfaction," Medina says, adding that a song like "La Bachata" is listened to in markets "where people don't speak Spanish." Turizo's success comes on top of Nicky Jam's string of hits and the growth of clients like Goyo and Sky Rompiendo, as well as Medina's roster of up-and-coming young acts.

ALEX MIZRAHI
CEO, **OCESA Seitrack**

LUANA PAGANI
President, **SeitrackUS**

OCESA Seitrack and its partner, SeitrackUS, had a busy year between two of Latin music's top stars: Alejandro Sanz and Ha*Ash. Sanz had a triumphant return to Mexico with his sold-out 15-date tour, followed by 14 dates in Latin America and an 18-date sold-out tour in Spain, which will be followed by U.S. dates this fall. The multicontinent tour included a stadium show in Lima, Peru, and five sold-out nights at Movistar Arena in Buenos Aires, according to the company. Ha*Ash returned after a four-year hiatus from touring the United States to promote the duo's new album, *Haashtag*, playing a 19-date U.S. tour and 16 shows in Latin America.

NELSON RENÉ MONTALVO
CANCEL

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

La Buena Fortuna Global stays faithful to its eclectic roster of singer-

songwriters who "triumph in the midst of such a strong *urbano* hold in the Latin music industry," according to Montalvo. Notable acts include Puerto Rican crooner Kany García, who was named a "leading lady" by the Latin Recording Academy in 2022 and made her NPR *Tiny Desk* debut this year, and Uruguayan artist Jorge Drexler, who won seven Latin Grammys last year. "All of our artists keep making us proud to be a part of their respective projects," Montalvo says. While La Buena Fortuna Global has a roster that includes Kany García, Residente, Pedro Capó, Jorge Drexler, PJ Sin Suela and CIRCO, the company's label, La Buena Fortuna Music, releases the work of CIRCO, Villano Antillano, Enyel C, Fiel a la Vega, Black Guayaba and El Show de los Mocosos. "We keep working harder each day," Montalvo says, "to further and nurture their careers and conquer new markets."

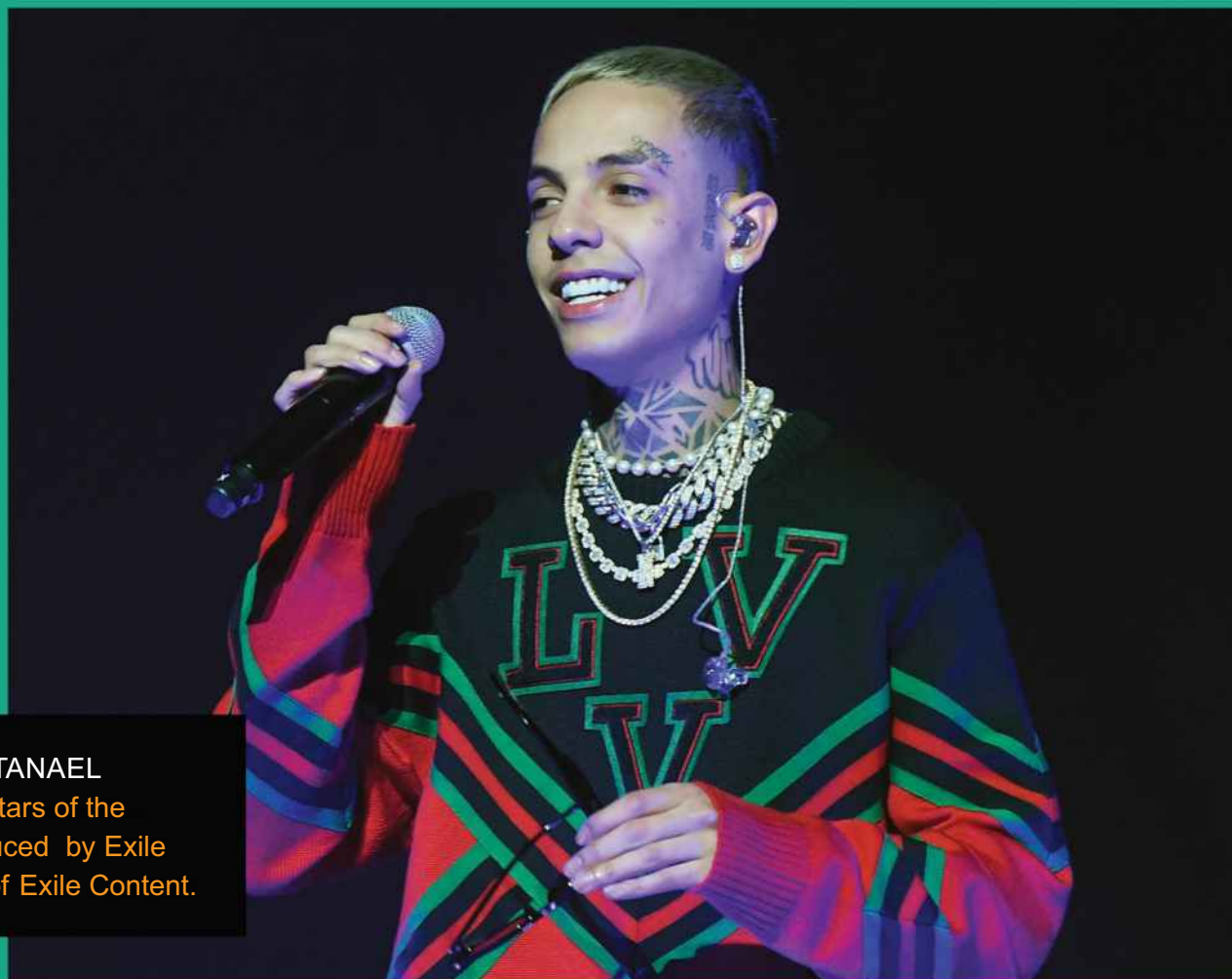
ERIC "DUARS" PEREZ
Founder/CEO, **Duars Entertainment**

Earlier this year, Duars Entertainment

officially launched its new division, Duars Live, producing Rauw Alejandro's *Saturno* tour, De la Ghetto's two back-to-back shows at the Coliseo de Puerto Rico and Ivy Queen's first concert in Puerto Rico in over 15 years. Duars Entertainment also released two Rauw albums: *Saturno* and *Playa Saturno*. The former debuted and peaked at No. 2 on the Top Latin Albums chart and the latter at No. 4. On the management side, Perez signed veteran reggaeton duo Baby Rastay Gringo, adding that "the past 12 months have been a big game-changer for Duars Entertainment."

GEORGE PRAJIN
CEO, **rajin Records**; partner, **Double P Records**

Regional Mexican music's biggest star is Peso Pluma, and behind him is Prajin, an attorney and veteran music executive whose guidance has helped catapult the 24-year-old singer to global success. "As Peso Pluma's manager and Peso's partner in his record label, Double P Records, we are excited to be at the forefront of the Mexican



Rancho Humilde artist **NATANAEL CANO** is one of the Latin stars of the HBO Max series *Vgly* produced by Exile Music, the music division of Exile Content.

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NELSON RENÉ MONTALVO CANCEL,
LA BUENA FORTUNA GLOBAL BUENA
FORTUNA MUSIC

music explosion,” the West Coast-based Prajin says. Peso, who broke out earlier this year thanks to collaborations with Eslabon Armado on “Ella Baila Sola” and with Yng Lvcas on “La Bebé (Remix),” has charted 21 songs on the Hot 100 this year. His album *Génesis* released in June, made history when it debuted at No. 3 on the Billboard 200, the highest-ever ranking for a regional Mexican album on the chart.

PHIL RODRIGUEZ
CEO, Move Concerts/Move Management

Move Concerts worked on a number of top-tier tours this year for acts including Rauw Alejandro, Los Fabulosos Cadillacs, Quevedo, Grupo Firme, Camilo, Kany García, Eladio Carrión, CNCO, TITÁS, Karol G, Álvaro Díaz, Arcángel and Carlos Rivera. Rodriguez says his concert and management company has been guiding the career of Argentine rapper Tiago PZK, whose second, still-untitled album will be the follow-up to last year’s *Portales*. “The writing/recording camps for this album have taken him to Stockholm, Milan, Madrid, Medellín [Colombia], Miami, Buenos Aires and Agustura” in the south of Argentina, Rodriguez says. “It’s going to be a strong album.”

MICHEL VEGA
CEO, Magnus Media
FELIPE PIMIENTO
COO, Magnus Media

Magnus Media’s roster continued to expand its reach on tour: Fonseca played 44 dates across North America, South America and Europe, while Mau y Ricky and Micro TDH performed their first European shows. On top of that, Luis Figueroa scored six top 10 hits on Tropical Airplay, including the one-week champ

“Hasta el Sol de Hoy” in 2021, while the No. 4-peaking “Fiesta Contigo” marked his highest-charting hit in 2023. Marc Anthony launched a watch collection last fall with Bulova — a partnership that Vega calls “a first of its kind in the Latin music industry” and, according to Magnus, Marc Anthony is the first singer to partner with the brand since Frank Sinatra.

MANAGEMENT

FERNANDO GIACCARDI
Senior VP of Latin Entertainment,
Red Light Management

As a senior VP at Red Light Management, Giaccardi played an integral role in several major Latin tour launches last year. Most notably, he worked on the Trilogy Tour, co-starring crossover bilingual hit-makers Pitbull, Ricky Martin and Enrique Iglesias (whom he has managed for decades), which is scheduled to play 25 North American arenas starting in October. Giaccardi also worked on bringing Iglesias to even wider audiences with concerts in Romania and Albania this year. “I continue championing Latin music on the global stage,” Giaccardi says.

ISABEL GUTIÉRREZ
Founder, Music VIP; artist manager,
Grupo Firme

Gutiérrez’s company, Music VIP, has been home to regional Mexican superstars Grupo Firme since 2018. The group has scored 21 hits on the Regional Mexican Airplay chart since 2019, including eight No. 1s, most recently with its collaboration with Gerardo Coronel (which was his first No. 1). But Grupo Firme’s achievements as a live act confirm its stature



MARC ANTHONY launched a watch collection last fall with Bulova — believed to be the first singer to do so since Frank Sinatra.

within the genre. With Music VIP as its promoter, in the 12 months ending July 31, Grupo Firme played 31 shows for 538,000 fans and grossed over \$67 million, according to Billboard Boxscore. That gross includes \$7.6 million from a single night in May at SoFi Stadium in Inglewood, Calif., for over 50,000 fans, as well as the group’s stadium tour of Central

America. “We’ve been touring for three years,” Gutiérrez says. “We haven’t stopped. We closed the 2023 tour with shows in South and Central America in stadiums. We made sure to visit Guatemala; El Salvador; Honduras, where we did two shows; and we closed in Medellín, Colombia. The audiences that we’ve reached this year have been spectacular.”



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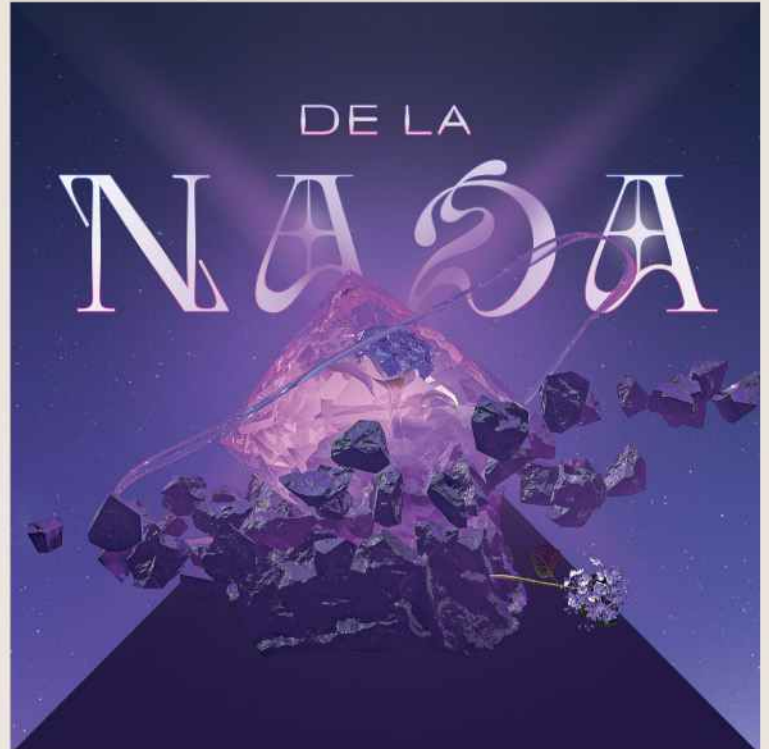
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Barrera photographed
Sept. 6 in Miami.

GROUNDBREAKER

EDGAR BARRERA

The Mexican American songwriter-producer's versatility has made him one of the most in-demand hit-makers in Latin — and beyond

BY GRISELDA FLORES

PHOTOGRAPHED BY NATALIA AGUILERA

WHEN EDGAR BARRERA thought of bringing Bad Bunny and Grupo Frontera together for a collaboration, he thought to himself, "Wait, what am I even saying? That could never happen." But like so many of the Mexican American songwriter-producer's genre-bending ideas, this one didn't just work out — it became a smash. The cumbia-norteña track "un x100to" peaked at No. 5 on the Billboard Hot 100 in May.

"To have the biggest artist, whom I had been wanting to work with, collaborate with a group from my hometown and record a cumbia, which is the music I grew up listening to with my dad, it was crazy and a full-circle moment in my career," Barrera says today. "Sometimes I sound delusional, but the crazy thing is that the impossible happened."

Ten years into Barrera's career, his ability to effortlessly move across genres has made him one of the most sought-after songwriters in Latin music, with collaborators including Maluma ("Hawái"), Christian Nodal ("No Te Contaron Mal"), Grupo Firme ("Ya Supérame"), Camilo ("Vida de Rico"), Becky G ("Chanel") and Marc Anthony ("De Vuelta Pa' la Vuelta"), in addition to non-Latin stars such as Ariana Grande ("Boyfriend," with Social House) and Shawn Mendes (his "KESI" remix with Camilo). In January 2021, he topped four genre charts — pop, rhythm, tropical and regional Mexican airplay — with four different songs, something no other Latin songwriter had done before. "That moment was really special," says Barrera, 33, who also won the 2021 Latin Grammy for producer of the year. "I remember when I heard about it, I kept calling people in the industry asking, 'Is this normal?'"

Extraordinary moments have defined the career of this year's Groundbreaker honoree, who grew up near the border between Roma, Texas, and Ciudad Miguel Alemán in Tamaulipas, Mexico. At 6 years old, he created a rock band with his brother, cousins and a friend, who were all around his age. "I swear there are photos of me playing a guitar that was bigger than me," he says with a laugh. "And I would write songs too. The first ones were really bad — they were about teddy bears — but come on, I was a little kid."

It was around that time that he also started joining his father, a cumbia artist, at the studio or watching him rehearse with his band. Later, as a teen, Barrera handed out business cards and CDs with songs he had written to artists leaving lo-

cal radio stations after their interviews. He still has one of those old business cards, which he proudly shows off. "I would go home and just keep hitting refresh on my Hotmail in case someone wrote, but no one ever did," he says with a shrug.

Still, his hustle landed him an internship across the country in Miami with songwriter-producer Andrés Castro. "It was the best decision I could've ever made," he says. "I started off as an engineer, [but] I remember when artists would come to the studio, I'd make sure to tell them, 'Hey, I'm not really an engineer. I'm a songwriter and producer.' And I'd show them my music. I got into a lot of problems because you're not really supposed to talk to them directly. But I preferred to ask for forgiveness later than to ask for permission. And it worked: I got what I wanted." Later, Castro would take Barrera to Sony Music Publishing Latin America, where he was signed by president/CEO Jorge Mejía.

Now, Barrera is laser focused on BorderKid Records, an imprint he launched in February 2022, with emerging acts Alex Luna and Neeus along with marquee client Grupo Frontera on his roster. When Barrera signed the six-piece last October, it was already a popular local band in McAllen, Texas, and had just landed its first big hit, "No Se Va," which peaked at No. 3 on the Hot Latin Songs chart.

"We're from the same place, so we all know each other, and one day, my compadre, who had hired them to perform at his tire shop opening, kept sending me videos telling me that they wanted to meet me," Barrera explains. Their partnership began with a meet-up at a local Starbucks. "He believed in us from the start," says vocalist-accordionist Juan Javier Cantú. "When we first met, he asked us where we saw the group going and we told him, but he told us that we were thinking too small and that we could go so much further. He pushed us to dream big."

And now, Grupo Frontera is the latest Barrera success story. In August, its debut album, *El Comienzo*, bowed and peaked at No. 3 on the Top Latin Albums chart, and in the past year alone, the group — a 15-time finalist at the 2023 Billboard Latin Music Awards — has placed eight songs on the Hot 100.

"I promised myself that, from now on, I would work only on projects that I feel really passionate about and make me feel something," Barrera says. "With BorderKid, it's that. I want to be that bridge between new artists, songwriters and producers and their goals."

PAULA KAMINSKY

Managing director, Global Talent Services U.S.

In the past year, Kaminsky and her team at the Universal Music Group-owned Global Talent Services U.S. scored major coups for management client Sebastián Yatra of Colombia, who brought his *Dharma* world tour to the United States early last year. The singer performed the *Encanto* soundtrack hit “Dos Oruguitas” at the 2022 Academy Awards (the song reached No. 36 on the Hot 100) and co-headlined the *Billboard*-Samsung Galaxy-sponsored The Stage at South by Southwest in March. Yatra also won his first two Latin Grammys and this summer participated for the second time as a coach for *La Voz Kids* (*The Voice Kids*) in Spain, where he led his team to a win. Aside from Yatra’s success, GTS has also expanded its brand partnerships. “We have extended our relationships with Pandora, Flor de Caña and DIRECTV for another year as we continue to add others,” Kaminsky says.

REBECA LEÓN

Founder/CEO, Lionfish Entertainment

Although Rosalía and León amicably ended their artist-manager partnership in February, the latter’s Lionfish Entertainment has stayed busy with recent signings — including Anitta, Danny Ocean (in collaboration with Rodrigo Noriega of Ardent), Est. Pedro and BRESH — all of whom, León says, “are perfectly positioned to continue spreading Latin cultural gifts globally.” Meanwhile, to support Rosalía’s acclaimed 2022 album, *Motomami*, which León set up, the artist gave a visually arresting performance at Lollapalooza Paris in July, capping off a world tour that spanned 21 countries.

JAIME LEVINE

CEO, Seven Mantels

Levine had a stand-out year with Shakira. Following the success of “Te Felicito” and “Monotonía” — both top 10 hits on the Hot Latin Songs chart — Shakira’s “Bzrp Music Sessions, Vol. 53” broke all sorts of records after its release in January. It debuted at No. 9 on the Hot 100, making her the first woman to reach the top 10 on the chart with a song in Spanish. It also made history as Spotify’s most streamed Latin track in 24 hours and

YouTube’s most viewed Latin song in 24 hours (with over 63 million views). Levine recently transitioned to a senior adviser role for Shakira while taking on the management of Rosalía, according to sources.

GUILLERMO ROSAS

Founder/CEO, T6H

Among its biggest achievements of the last year, T6H is co-producing RBD’s highly anticipated comeback tour, #SoyRebeldeTour, which will play 54 arena and stadium dates through the end of 2023 in Mexico, Colombia, Brazil and the United States. “We are accomplishing a massive and evolving dream for every single person that was able to get a hold of a ticket — including us six,” Rosas says about himself and the five returning members of the band. T6H is also working on Colombian rapper Nanpa Básico’s first U.S. tour, Edith Márquez’s first extensive U.S. run including festival appearances and Esteman’s current Mexico tour that includes a show at Mexico City’s Auditorio Nacional.

VICTOR HUGO RUIZ II

CEO/HR, Music

Ruiz founded VHR Music to promote his band, Grupo Zaaz, and “extend a helping hand to other talented artists in their quest for recognition and exposure,” he says. The most notable act on the roster is Grupo Frontera, the Texas-based norteño group that he also manages on a global scale. In a span of one year, the band charted eight songs on the Hot 100 including the Bad Bunny-assisted “un x100to,” which peaked at No. 5. The group has also hit the road with the *El Comienzo* tour across North, Central and South America. “The impact of this endeavor has been far-reaching,” Ruiz says, “significantly influencing the music industry on a worldwide scale.”

LUIS VILLAMIZAR

Artist manager, Feid

After Feid’s fifth album, *Feliz Cumpleaños Ferxxo Te Pirateamos el Álbum*, leaked in 2022 three months earlier than its planned release date, Villamizar is proud of how quickly his team was able to react. “The plan of action was a complete

team effort, including recording, artistic, label and administrative to turn around the completed album in 24 hours,” he recalls. The album officially debuted Sept. 14, 2022, and reached No. 8 on the Top Latin Albums chart — leading to the rebooking of a subsequent U.S. tour by the Colombian singer-songwriter into larger venues. Among his performances, Feid co-headlined the *Billboard*-Samsung Galaxy-

sponsored The Stage at South by Southwest in March.

DAVID WEST

Founder, Westwood Entertainment

JORGE JUÁREZ

CEO, Westwood Entertainment

Westwood Entertainment promoted Bad Bunny’s December 2022 stadium shows and Karol G’s tour in

On its highly anticipated comeback tour, RBD has already sold out 23 stadiums in Mexico, Colombia and Brazil.



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Executive
of the Year
Claudia Arcay
& Edgar Martínez
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Mexico. The company also worked sold-out shows for Rauw Alejandro in the spring and for Camilo, “with massive sellouts in venues with a capacity of over 15,000,” on a continuing tour that began last year, Juárez says. Westwood also presented 11 sold-out dates for Carin León in the United States last summer and will be promoting Carlos Rivera on an upcoming U.S. tour with more than 18 confirmed dates.

STREAMING

ROCÍO GUERRERO

Global head of Latin music, Amazon Music

JOSE NOVA

Senior manager of industry relations, Latin global, Amazon Music

Amazon Music’s Latin team has leaned into its video-streaming platform, Twitch, to bring fans in touch

with artists such as Myke Towers through the interview talk series *La Semanal*. The team also celebrated the 50th anniversary of hip-hop this year with the *HipHopxSiempre* documentary series, which featured exclusive music from artists like Eladio Carrión. And it centered Latin artists in one of Amazon’s biggest recent music initiatives — artist merchandise — where Amazon became, Guerrero says, “the exclusive tour merch partners for worldwide superstars such as Rauw Alejandro and Romeo Santos.”

MARCOS JUÁREZ

Director of Latin music and content, Pandora

LETICIA RAMIREZ

Associate director of Latin programming, Pandora

Pandora Latin is focusing on its core audience, Ramirez says, by continuing to support Mexican music and its various genres. “In 2023, we’ve expanded our station offerings to include El Ambiente: Corridos de Hoy, as well as the expansion of our marquee flagship station, RMX, with the production of its first live event featuring artist Eden Muñoz,” she says, “further cementing Pandora’s status as a leader in *música Mexicana*.”

MIA NYGREN

GM, Latin America, Spotify

MAYKOL SANCHEZ

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

ANTONIO VAZQUEZ

Head of U.S. Latin editorial, Spotify

JUAN MANUEL RÓTULO

Head of shows and editorial for Latin America, Spotify

Not only are 21% of Spotify’s monthly average users (about 116 million of its total 551 million monthly active users as of June 30) from Latin America — one of the company’s fastest-growing regions — but as of this year, through July, seven of the 13 tracks to reach No. 1 globally on the platform were from Latin acts. “We’ve created long-lasting relationships with artists and their fans,” Nygren says, “so it is no

ROSALÍA’s performance at Lollapalooza Paris in July capped off a world tour that spanned 21 countries.



Maluma (left) and Kolm

Billboard’s First Latin Power Players Choice Award Goes To Walter Kolm

The WK Entertainment founder and CEO wins the peer-voted honor

For 2023, *Billboard* introduces the Latin Power Players Choice Award, a peer-voted accolade chosen by *Billboard* Pro members to honor the executive they believe has made the most impact across the Latin music business over the past year. After three rounds of voting, *Billboard* Pro members have chosen Walter Kolm, founder and CEO of WK Entertainment, to receive the inaugural award.

Launched over a decade ago, WK Entertainment represents Latin heavyweights Maluma, Wisin, Carlos Vives, Prince Royce, Emilia and Ludmilla. Last year, Sony Music Entertainment Latin-Iberia acquired a stake in WK Records, which Kolm inaugurated in 2020 with distribution by The Orchard. The independent label has a roster that includes Alex Rose, Zabdiel de Jesús and Daaz and is home to Maluma’s and Wisin’s respective imprints. **GRISelda FLORES**

“I am truly honored to receive this award. To know that people who fight the same fight with me on behalf of our artists can recognize and appreciate the work that I’m doing is a special thing. I want to acknowledge the artists that I represent, most of which have been at WK for many years. Thank you for your partnership and trust in me and my team to help build your vision and take it to a global level.”

—WALTER KOLM

L A T I N
POWER
PLAYER 2023



Eric Duars



TOWER
ENTERTAINMENT



coincidence that Spotify is the platform where the biggest Latin music artists year after year find global success and connect with millions of [listeners] across the world.”

JUAN PAZ

Global head of Latin music business, Apple Music

PATTY FLORES

Head of U.S. Latin, music business partnerships, Apple Music

In the past year, Latin music has been one of the fastest-growing genres on Apple Music worldwide, “and more and more we are seeing and feeling Latin artists’ presence on the Apple Music charts,” Paz says. In the past six months, the number of Latin songs on the Global Daily Top 100 has grown by 71%, the number of songs to reach No. 1 has doubled, and Karol G became the first Latin female artist to reach No. 1 on Apple’s U.S. albums chart. In addition, “Música Mexicana specifically has had an impactful

presence on the Apple Music charts,” Flores says, noting that Grupo Frontera and Bad Bunny’s “un x100to” reached No. 1 on Apple’s global chart.

AJ RAMOS

Head of artist partnership, Latin music and culture, YouTube

MAURICIO OJEDA

Head of U.S. and Spanish Latin American label relations, YouTube

WALTER VENICIO

Music partner manager, YouTube

As of mid-July, 27 regional Mexican tracks have landed on the Hot 100 this year — and have increased consumption by 42% yearover year — largely due to strong streaming numbers. “In the past year, the YouTube Latin American music team has played an instrumental role in the development of regional Mexican artists and the growth of the genre worldwide,” Ojeda says. YouTube also planned and executed several artist campaigns, including a YouTube Shorts partnership

“ [Mexican artists] are not only dominating the charts in Mexico, but around the world.”

MAURICIO OJEDA, YOUTUBE

with Grammy nominee Camilo that featured a historic live concert from Puerta de Alcalá in Madrid. Artists such as Grupo Frontera, Carin León, Peso Pluma and El Fantasma “are not only dominating the charts in Mexico,” he says, “but around the world.”

PUBLISHING

NESTOR CASONÚ

President, Latin America, Kobalt Music
Kobalt Music scored a No. 1 on Hot

Latin Songs in March with “TQG,” a collaboration between Shakira and Kobalt songwriter and global star Karol G. All told, in 2022, Kobalt writers won 14 Billboard Latin Music Awards, including Karol G for Hot Latin Songs artist of the year, female. The publisher also says it scored 1 billion Spotify streams for Manuel Turizo’s “La Bachata,” co-written by Kobalt’s Andres Jael Correa Rios, and landed four No. 1 songs on the Latin Airplay chart, by Bad Bunny, Karol G, Ozuna and others. “We are very proud to support and help our Latin songwriters make their mark on the global music landscape,” says Casonú, who also re-signed Anuel AA.

ALEXANDRA LIOUTIKOFF

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

As regional Mexican music surges in the United States, Lioutikoff and the Universal Music Publishing Group Latin team have been behind some of its biggest breakouts. This year, the company signed Mexican stars like Grupo Firme and Yahritza y Su Esencia, as well as other Latin music artists like Ivan Cornejo, Abel Pintos, Veigh and the estate of Jenni Rivera. “We continue strengthening [our] commitment to our global strategy,” Lioutikoff says. To do this, the major is continuing to invest in unique projects like its recent songwriting camp for Afro-Latin beats in Portugal. All of this has resulted in awards such as ASCAP’s Latin publisher of the year and BMI’s regional Mexican publisher of the year. “It has been a record-breaking year,” she says. “UMPG is honored.”

MYKE TOWERS has been among the artists participating in the interview talk series *La Semanal* from Amazon Music.





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THE COMEBACK KINGS

As a fresh generation of artists elevates *música urbana* to new heights, two influential genre legends are reasserting their dominance

BY GRISELDA FLORES

ILLUSTRATION BY ANDREI COJOCARU

AFTER MORE THAN A DECADE AWAY, VICO C RETURNED WITH NEW MUSIC BUT THE SAME STRONG ETHOS

■ To a casual fan, it may have looked like Latin hip-hop legend Vico C completely fell off the map for the past 14 years. But he never stopped writing songs during that time, even if he couldn't release new music due to business-related legal issues.

"Having faith that those issues would soon resolve, I just kept writing so that I would be prepared for when I could finally release something again," says the 52-year-old artist, known as the Rap Philosopher. "I couldn't visualize what that 'comeback' would be like, but I just knew that I couldn't die without releasing new music ever again."

The socially conscious lyricist, born Luis Armando Lozada Cruz in Brooklyn, gained fame in the 1990s thanks to his vivid, thought-provoking storytelling that addressed topics such as faith and societal values. His sound, a melodic take on rap that fused reggaetón and hip-hop, was similarly bold.

Vico C returned in May with *Pánico*, a 13-track set released by his new label, Nain Music (a subdivision of Rimas Entertainment), and his first album since 2009's *Babilla*. But he's still reluctant to describe this stage in his career as a comeback. "It's hard for people to follow a weird career like mine that isn't super consistent. There have been controversies," he explains, nodding to a turbulent past — which includes a near-fatal motorcycle accident in 1990 that led to drug addiction and six months in jail for drug possession —

that precipitated a spiritual journey to recovery. "But I never stopped creating music or performing. It was just not being able to release a new album, and for many, no new albums means no career, period."

His resurgence comes as *música urbana* has taken over the global charts thanks to a new generation of acts — many of whom have credited the wordsmith as a foundational influence. In the crowded field of *urbano* artists, Vico C has stuck to his values, sharply criticizing oversexualized, violent and materialistic lyrics.

That industry outlier status drew Nain Music to sign him earlier this year. "He's fresh air to the genre," says Nain CEO Fidel Hernández, calling Vico C the label's "flagship" artist. "From an audience perspective, he represents that option to hear deep lyrics that transcend simple entertainment, with impeccable interpretation paired with contagious and creatively unlimited urban rhythms."

And as Vico C sees it, his unique perspective explains his staying power. "My lyrics aren't the type that typically sell in my genre. And I don't want people to think that because I don't have that sexual element in my music means that it will be out of place. That's why I'm working hard to polish my lyrics, make them shine thanks to all I've learned as a producer. I feel calm and prepared. I'm not reinventing myself here. It's a matter of just commercializing what I want to give to people."



Vico C (top) and Chencho

ON THE HEELS OF MEGA COLLABS, CHENCHO CORLEONE ARRIVES AS 'A NEW ARTIST'

■ After nearly 20 years as half of the reggaetón duo Plan B, Chencho Corleone will release his first solo album through his new label, Sony Music Latin, by the end of 2023. The highly anticipated set — Chencho's first since going solo in 2018 — follows several big collaborations for the Puerto Rican hit-maker, including the blockbuster "Me Porto Bonito" with Bad Bunny, which peaked at No. 6 on the Billboard Hot 100.

"Once I started collaborating with all these artists, I saw that people wanted more from me," says Chencho, 44. "There came a moment, after teaming up with Bad Bunny, Rauw Alejandro and they were all becoming hits, when I said, 'OK, it's time to give fans a more complete project.' God's timing is always perfect, and I'm ready to give it my all."

Chencho laid the foundation for his solo career with Plan B. Alongside partner Maldy, the iconic two-piece rose to fame in the 2000s with reggaetón anthems such as "Mi Vecinita," "Frikitona" and "Fanática Sensual," ultimately placing 11 songs on *Billboard's* Latin Airplay chart and

10 on Hot Latin Songs. Plan B's highest-peaking album was also its last: 2014's *Love and Sex*, which landed at No. 3 on Top Latin Albums.

But Chencho prefers to enter this new era with a clean slate. "When I started this journey alone, I didn't want to live in the past. I never want to enter a space and say, 'I'm Chencho, and this is everything I was able to do with Plan B,'" he explains. "I have no ego when I go into a studio with someone else. I consider myself a new artist, and I'm here to prove that just how I was there before, I am here today."

Since going solo, he has scored two No. 1s on Latin Airplay: "Desesperados," with Rauw, and "Me Porto Bonito," which ruled Hot Latin Songs for 20 weeks. But Chencho's collaborations hint at what fans can expect from his new album, which he promises will stay true to his reggaetón roots. "It's what my fans know me for," he says. "My style is singing songs that people can identify with but still dance along to and be transported to a specific time in their lives. The album is everything Chencho Corleone is known for, but amplified."

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ANDY MARTINEZ

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NELSON ALBAREDA

CEO, LOUD AND LIVE

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Alex Gallardo . Alex Mizrahi . Alexandra Lioutikoff . Alfredo Alonso . Ali Alarcon . Ana Ybarra-Perez . Andres Lopez Quiroga . Ángel del Villar Angel Kaminsky
Antonio Silva . Antonio Vazquez . Ashley Gonzalez . Azucena Olvera . Barry Daffurn . Bruno Del Granado . Bruno Duarte . Bruno Duque
Bryant Pino . Camille Soto Malave . Carlos Abreu . Carolina Daza . Celeste Zendejas . Chris Den Uijl . Cindy Hill . Cisco Suarez . Claudia Arcay . Cris Falcao
Daniel Merino . David West . Delia Orjuela . Diana Montes . Eddie Leon . Edgar Martinez . Elsa Yep . Emilio Morales . Emily Simonitsch . Enrique Santos
Eric "Duars" Perez . Erol Cichowski . Esteban Geller . Fabi Kulick . Federico Lauria . Felipe Pimiento . Fernando Giaccardi . Gabriel LLano . Gabriela Gonzalez

Gary Gersh . George Prajin Gisselle Bances . Guillermo Rosas . Gustavo Lopez . Gustavo Menéndez . Hans Schafer . Henry Cardenas . Horacio Rodriguez
Ignacio Meyer . Isaac Lee . Isael Gutierrez . Jamie Levine . Jason Pascal . Jbeau Lewis . Jeremy Norkin . Jesus Gonzalez . Jesus Lara . Jesus Lopez . Jesus Salas
Jimmy Humilde . Jorge Ferradas . Jorge Juarez . Jorge Mejia . Jose Nova . Juan Diego Medina-Velez . Juan Manuel Rotulo . Juan Paz . Laura Tesoriero
Leticia Ramirez . Lex Borrero . Luana Pagani . Luis Villamizar . Luis Sanchez . Manuel Abud . Manuel Moran . Marcela Vaccari . Marcos Juárez . Maria
Fernandez Marylu Ramos . Mauricio Ojeda . Maykol Sanchez . Mia Nygren . Michel Vega . Nelson Rene Montalvo Cancel . Nestor Casonú Nigél Meiojas Nir
Seroussi . Noah Assad . Patricia Flores . Paula Kaminsky . Pedro Javier Gonzalez . Pepe Garza . Phil Rodriguez . Rocío Guerrero Colomo
Rafa Arcaute . Ramon Ruiz . Rebeca Leon . Rich Schaefer . Richard Lom . Richard Vega . Roberta Guimarães . Roberto Andrade Dirak . Rodrigo Nieto
Ronald Day . Ruben Abraham . Rudy Lopez Negrete . Salomon Palacios . Skander Goucha . Tomas Cookman . Toni Wallace . Trinity Colón . Ulises Chang
Victor Gonzalez Victor Hugo Ruiz II . Walter Kolm . Walter Venicio

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

JORGE MEJIA

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

Sony Music Publishing has had a banner year. So far, Mejia says SMP has had a controlling interest in the No. 1 song on the Latin Airplay chart for the majority of the year to date, including the four-week champ “Shakira: Bzrp Music Sessions, Vol. 53” by Bizarrap and Shakira. The company was named Latin publishing corporation of the year at the Billboard Latin Music Awards, and its roster scored songwriter of the year honors from three performing rights organizations this year (Keityn at ASCAP, Edgar Barrera and Tainy at BMI and Lenny Tavárez at SESAC). Also home to Farruko, Camilo, Residente and other stars, SMP was BMI’s contemporary Latin publisher of the year and

SESAC’s pop/Latin rhythm publisher of the year.

GUSTAVO MENÉNDEZ

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

With signings like Danna Paola, Maria Becerra, Chencho Corleone, Duki and Yng Lvcas in the last year, Menéndez and his U.S. Latin and Latin America teams have a lot to celebrate, but the executive says he’s most proud of their work signing Warner Chappell’s talented Latin writers cross-cultural opportunities. “Earlier this year, we hosted a first-of-its-kind camp in Nashville with some of our top Latin and country acts, including Piso 21, Shay [Mooney] from Dan + Shay and Pedro Capó, to cultivate a hybrid of

both worlds,” he says. His team also hosted a *sertanejo* country music camp in Brazil last year, bringing together the publisher’s top talents in Nashville and São Paulo.

EMILIO MORALES

Managing director, Rimas Publishing

For Morales, “music publishing is a world of opportunities,” and he’s exploring all of them. Although Rimas Publishing has been operating for less than five years, the company won publisher of the year in 2021 and 2022 at the Billboard Latin Music Awards and ranked No. 1 on *Billboard*’s year-end Hot Latin Songs Publisher recap. Under Morales’ leadership, Rimas achieved “multimillion, year-over-year growth of 160%,” while the company’s

assets grew by 50% and the roster by 30%. Morales administers over 25 songs with over 1 billion streams, of which five are from star client Bad Bunny’s *Un Verano Sin Ti*. Rimas also boasts Eladio Carrión and Arcángel — and is focused on diversity. This year, the publisher signed its first female music producer, SoFire; saxophone virtuoso Janice Maisonet; and Latin trap star Anonimus, among many others.

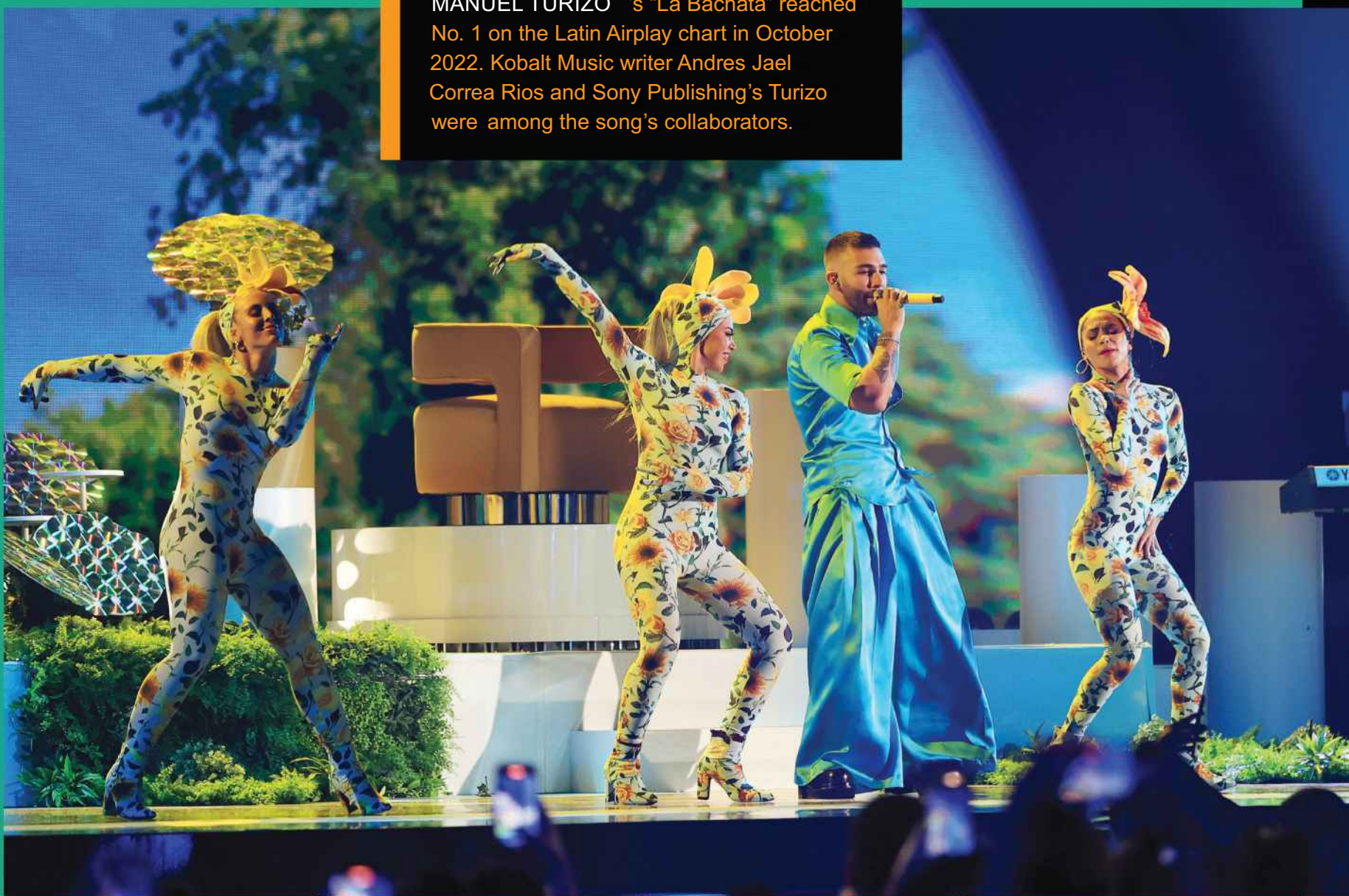
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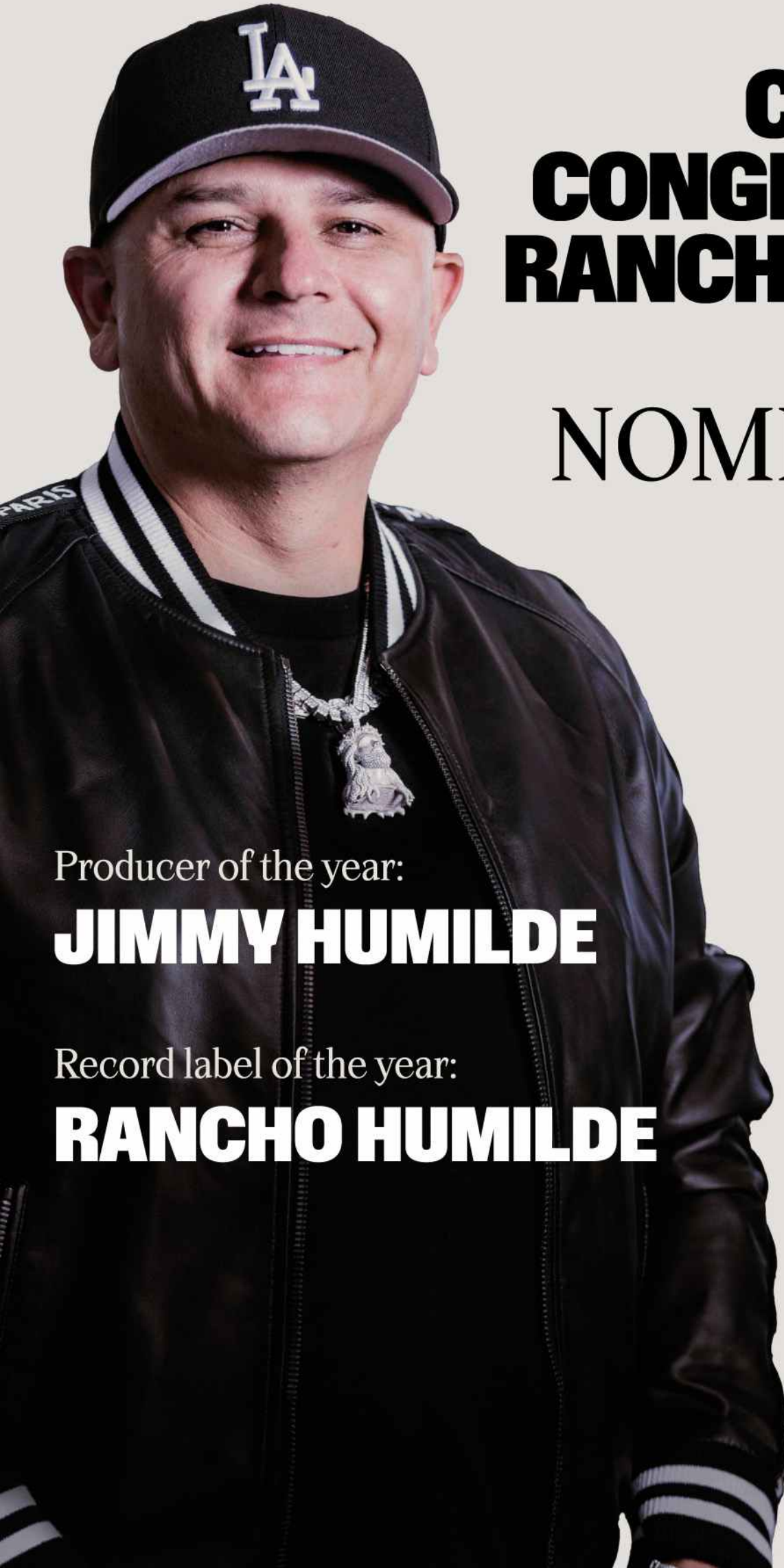
TRINITY COLÓN

Vp of Latin music programming, SiriusXM AZUCENA OLVERA

Senior director of Latin talent and industry relations, SiriusXM

MANUEL TURIZO’s “La Bachata” reached No. 1 on the Latin Airplay chart in October 2022. Kobalt Music writer Andres Jael Correa Rios and Sony Publishing’s Turizo were among the song’s collaborators.





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JIMMY HUMILDE

Record label of the year:

RANCHO HUMILDE



BRYANT PINO

Director of Latin music programming, SiriusXM
For Olvera, SiriusXM's new "state-of-the-art broadcast complex" in Miami has been a point of pride. "It has quickly become a home for all Latin talent and their teams of executives, with a hugely successful grand opening that showcased some of the biggest names in Latin music like Anitta, Becky G, Carlos Vives, Pitbull and Prince Royce stopping by for special appearances and performances," she says of the space, which Howard Stern christened with his show in May. Olvera adds that SiriusXM simultaneously launched a new Latin pop channel, Hits Uno, and hosted an "incredibly intimate Maluma concert" for 200 fans at the Miami Grand Prix.

DONALD DAY

President of entertainment and content strategy, NBCUniversal Telemundo Enterprises
CISCO SUAREZ
Executive of primetime programming, unscripted and specials, NBCUniversal Telemundo Enterprises

In February, *Billboard* and Telemundo announced an expanded partnership to produce the inaugural Latin Women in Music event, which took place in May at Miami's Watsco Center, celebrating Shakira, Ana Gabriel, Emilia, Maria Becerra, Evaluna Montaner, Goyo, Thalia and other powerful women in the Latin music industry. "It was an honor to partner with *Billboard* to shine a spotlight on the power, grace and

soul-stirring artistry of Latina women in music that echoes through generations, inspiring hearts, bridging cultures and further elevating Latin music globally," Day says of the "historic night in music." Telemundo also continues to produce the *Billboard Latin Music Awards*, which are scheduled for Oct. 5 in Miami.

ADY HARLEY

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

Harley has led the push to get the Latin music industry on Instagram and Facebook's short-form video format, Reels, which Harley says "has really exploded among the community of Latin music fans and artists over the past year." Highlights include a partnership with Bad Bunny and Rimas for which the artist created a template summing up his year that fans could then use to create their own videos recapping their own year, which Harley says broke records. Additionally, Meta struck a deal with Karol G for a series of Reels announcing her album *Mañana Será Bonito*, which hit No. 1 on the *Billboard* 200, and the company just launched its Instagram Reels charts on Spotify in Brazil and Mexico. Says Harley: "Latin America is a very important engine for Reels creation and consumption globally."

EDDIE LEÓN

Executive of radio programming and events, Estrella Media

PEPE GARZA

Head of content development and A&R, Estrella Media Music Entertainment; executive producer of digital audio, Estrella Media

As regional Mexican music grows in popularity, the importance of Estrella Media is palpable. The company's KBUE (Que Buena) radio station in Los Angeles has become the No. 1 station in L.A. and the No. 1 regional Mexican outlet. León attributes the milestone to a rebrand that "superserved" its L.A., Riverside and Southern California au-

diences, as well as to global streaming audiences and the company's strategic work programming to listeners. "We connect with the genre, not just play it," he says proudly, adding that listeners are "the soul and spirit of L.A. and regional Mexican music."

GABO (GABRIEL) LLANO

Music partnership lead, TikTok Latin America (Spanish language)

ROBERTA GUIMARÃES

Music partnership lead, TikTok Brazil

As Latin music has exploded around the globe, the TikTok Latin America team has moved to support it through various events: The company was the main event sponsor of Rock in Rio, had a major presence at the Latin Grammys and curated festivals such as #SuenáEnTikTok, which brought in 7.1 million viewers. The social platform also held its TikTok Awards in Mexico and Brazil, as it works on Latin genre campaigns for Brazilian funk, vallenato, sertanejo, salsa, rap en Español, Brazilian trap, indie Latino, rock Argentino and more. "TikTok has transformed the way people discover music in Latin America," Llano says, "putting the power to set trends and determine success in the audience's hands."

IGNACIO MEYER

President, Univision Television Networks Group, U.S., TelevisaUnivision

JESUS LARA

President of local media, U.S., TelevisaUnivision

CINDY HILL

Vp of content and industry relations for U.S., TelevisaUnivision

ULISES CHANG

Vp/executive producer of live event tentpole, Univision Television Networks Group, U.S., TelevisaUnivision

With holdings such as 39 U.S. radio stations, the digital audio platform Uforia and 38 cable networks, TelevisaUnivision continues to dominate Spanish-language media. It has the top-rated morning radio show, *El Bueno, la Mala y el Feo*, and the top-rated afternoon program, *El Free Guey*. Uforia offered both large-scale and intimate live shows across markets and genres, featuring acts from Rosalído Ricky Martin in addition to producing its Uforia Music Showcase for emerging artists for the 10th year. On TV, the



Latin trap star **ARCÁNGEL** opened his 14-date Just in Time Tour on Aug. 26 at Allstate Arena in Rosemont, Ill.

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Ana Y. Perez
Vice President,
Sr. Relationship Manager
Entertainment Banking



Rodrigo Nieto-Galvis
Vice President,
Head of Miami
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network broadcast the Latin American Music Awards for the first time in April, drawing 5.1 million viewers. It now produces four top-rated awards shows from four different cities, including the Latin Grammys from Sevilla, Spain. “The portfolio of shows we offer,” Meyer says, “allows us to be relevant and attract a multigenerational and bilingual audience.”

DIANA MONTES
Founder/executive director, Premios Heat

Premios Heat has become a key awards show for Latin music with eight editions held to date. The fact that it’s held in the Dominican Republic “with the majestic Caribbean Sea as a backdrop” gives it global appeal, Montes says. “This unique combination creates a magical and memorable atmosphere for the artists and the audience.” Since its launch two years ago, the company’s talent application on LosHeat.tv has also become a “reference point” for Latin music lovers, while the awards show reached record ratings in countries like Colombia and Ecuador. “Our television broadcast ... reached millions of people, demonstrating the growing interest and enthusiasm for Latin music around the world.”

ALBERT RODRIGUEZ
President/COO, Spanish Broadcasting System

JESÚS SALAS
Executive of programming and multiplatform coordinator, Spanish Broadcasting System

ALESSANDRA ALARCÓN
President of entertainment, Spanish Broadcasting System

With a legacy spanning over four decades, Spanish Broadcasting System is an industry leader that has served as a springboard for some of Latin music’s biggest artists through its influential radio stations. The company is also expanding its footprint with live music in U.S. markets, from the Mega Summer Spotlight Series at the Recording Academy’s Grammy Museum in Los Angeles, to programming Spanish top 40 radio on recently acquired stations WSUN (El Zol 97.1) Tampa, Fla., and WPYO (El Zol 95.3) Orlando, Fla., to its new global podcasts division. “It has been a busy 12 months for us at SBS,” Rodriguez says, “but as the leading minority-owned Hispanic multimedia

company in the country, it’s our mission to do our part in propelling the movement of Latin music forward.”

ENRIQUE SANTOS
President/Chief Creative Officer, iHeartLatino

PEDRO JAVIER GONZALEZ
Senior VP of programming, iHeartLatino

GISSELLE BANCES
Senior VP/Head of MyCultura podcast network, iHeartLatino

Expanding its reach across U.S. markets has been the pivotal focus for iHeartLatino, and it has met that goal through curated programming and strategic acquisitions. The MyCultura podcast network celebrated its two-year anniversary with more than 32 million downloads and 38 shows launched, while new additions to its radio station lineup, including KMMA (Mega 97.1) Tucson, Ariz., and WBZW (El Patrón) Atlanta, played Latin pop hits. In addition, music festival iHeartRadio Fiesta Latina will return to Miami for its ninth edition on Oct. 21, hosting Latin stars like Enrique Iglesias and Nicky Jam and, Santos says, “marking a new chapter of unforgettable events.”

AGENCIES

ARUNO DEL GRANADO
Head of global Latin music touring group, CAA

RUDY LOPEZ NEGRETE
Music agent, CAA

Del Granado and Lopez Negrete report that the agency “recently launched CAA Latino, a cross-agency collaboration formed to maximize revenue and business opportunities for Latin and Hispanic clients across music, film, TV, endorsements, brands and beyond.” CAA’s roster includes Ricky Martin, Anuel AA, Maluma, Gloria Estefan, Becky G, Luis Fonsi, Danna Paola, Jencarlos Canela and Isabela Merced. During the past year, CAA’s Latin music touring team signed superstar regional Mexican band Grupo Firme, Mexican Latin pop group RBD, Latin urban/pop icon Rauw Alejandro and Grammy-winning singer-songwriter Elena Rose. Del Granado also spearheaded the negotiation for superstar Estefan to co-star opposite client Andy Garcia in the Plan B-Warner Bros. remake of *Father of the Bride*.



The inaugural Latin Women in Music event in Miami in May, produced by *Billboard* and Telemundo, honored THALIA, Shakira, Ana Gabriel, Emilia, Maria Becerra, Evaluna Montaner, Goyo and other powerful women in the Latin music industry.

“It’s our mission to do our part in propelling the movement of Latin music forward.”

ALBERT RODRIGUEZ,
 SPANISH BROADCASTING SYSTEM

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A Billion And Beyond

Over the past 12 months, Latin music's growth has only accelerated. U.S. revenue surpassed the \$1 billion mark for the first time ever — driven in large part by regional Mexican music, now the dominant Latin presence on the charts — indicating that the appetite for music in Spanish worldwide is vast and diverse. The 33rd edition of Billboard Latin Music Week, taking place Oct. 2-6 in Miami and including the Billboard Latin Music Awards, delves into the diversity of sounds and revenue sources fueling the genre, with events including these highlights.

“The Art of the Festival”

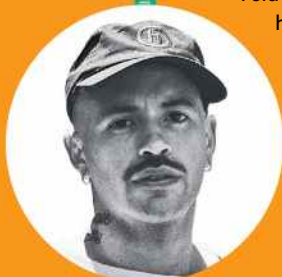
Over the past few years, the presence of Latin artists at major, multigenre U.S. festivals like Coachella and Lollapalooza has grown — but there has also been a boom in Latin music-focused festivals domestically and abroad. What exactly goes into crafting and sustaining a successful one? Presented by Viña del Mar, this panel will have representatives from Baja Beach Fest, Bésame Mucho and Primavera Sound offering a look behind the scenes of these events.

“The Power Players: The Indie Edition”

As the heads of three of the most successful Latin indies, Rancho Humilde's Jimmy Humilde (Fuerza Regida, Natanael Cano), Dale Play Records' Federico Lauría (Duki, Bizarrap) and Prajin Music Group's George Prajin (Peso Pluma) are a triple threat in the sector. In Billboard's signature Latin Music Week panel discussion, they'll offer insights into how their individual strategies have launched some of this generation's most important Latin stars.

“The New Mexican Revolution”

The globalization of Mexican music has taken over the Billboard charts as a young and fearless new generation of artists scores major hits and goes viral. Moderated by BMI vp of creative and Latin Jesús González, this panel will take a closer look at this recent explosion, as norteño cumbia troupe Grupo Frontera, corridos tumbados pioneer Natanael Cano, genre-spanning star Peso Pluma, Mexican rapper Santa Fe Klan and Mexican reggaeton artist Yng Lvcas convene for a conversation about the genre's diverse sounds and configurations.



Feid

“El Marketing Del Ferxxo”

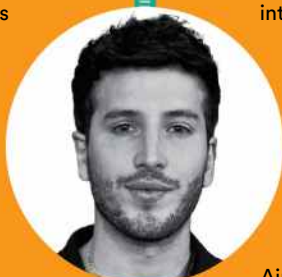
Feid's seemingly overnight success belies how the Colombian superstar hustled his way to the top. After becoming an in-demand collaborator and writing for artists such as J Balvin, Thalia and Reykon, the singer-songwriter embraced his roots: “I opened the coolest door that I've ever opened, which was finding my identity and introducing El Ferxxo,” the hit-maker told Billboard in March. Along with members of his inner circle — including his manager and creative director — Feid will explain the nuts and bolts behind his success.



Los Ángeles Azules

Los Ángeles Azules

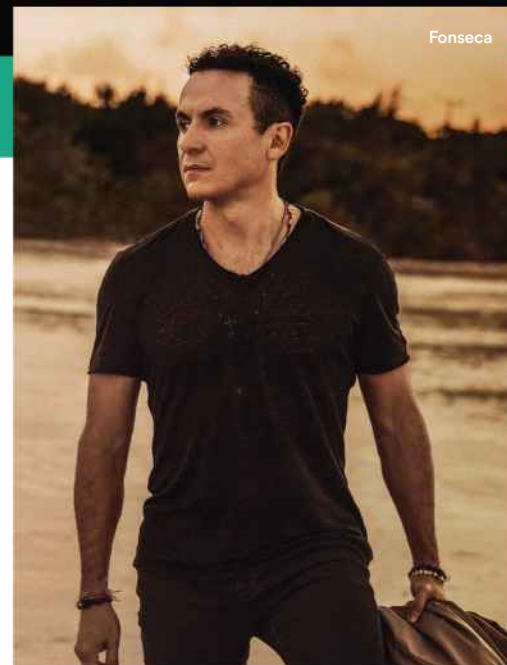
Since emerging in the mid-1970s, this beloved Mexico City band has been rewriting the Mexican cumbia playbook. Continuously modernizing the storied regional Mexican subgenre for the next generation, the group of siblings has extended its reach drastically by revamping its hits and writing new ones alongside an exhilarating all-star cast of Latin artists from all corners of the map. In recognition of its enduring influence in Latin music, Los Ángeles Azules will receive the lifetime achievement award, as well as perform at Billboard's Latin Music Awards.



Yatra

“The Multimarket Pop King”

Sebastián Yatra has both endured and flourished as a core pop artist who invites urban acts into his orbit and also lends his voice to a plethora of projects, from *Im (Encanto)* to TV (*Érase Una Vez ... Pero Ya No*) to music competitions (*The Voice*). Strategically collaborating outside genres isn't new, but Yatra's mastery of the practice (his recent “Vagabundo” with Beéle and Manuel Turizo went to No. 1 on the Latin Airplay chart) and his ability to navigate two languages and cultures set him apart.



Fonseca

UP CLOSE WITH FONSECA

Before sharing his new music with the world, the Colombian singer-songwriter opens up — and takes the *En Vivo* concert series stage — during Latin Music Week

OVER THE LAST TWO DECADES, Fonseca has been a force in the Latin music industry with tropi-pop and vallenato hits that have made listeners dance and fall in love. The Colombian singer-songwriter, who rose to stardom in 2005 with the hit “Te Mando Flores,” has navigated changing industry trends and an often fickle market with his piercing, pathos-laden tenor voice and iconic sound intact. In an exclusive Q&A during Latin Music Week, Fonseca will celebrate his 20-year career before closing the *En Vivo* concert series on Oct. 6.

In no more than five words, describe your career.
Heart, gratitude, obsession, connection and roots.

What do you consider to be your greatest achievement to date?

Being able to put my music at the service of the people and accompany the lives of so many people in love, in heartbreak, melancholy, partying and — very important — carrying a message of gratitude.

You recently released the first single from your upcoming album, “Si Tú Me Quieres,” with Juan Luis Guerra. How was it working with him?

Singing alongside maestro Juan Luis Guerra is something that I had always dreamed of. I grew up with his music; his songs were part of my first loves, of my first parties. Not only has his music been a huge influence on me, but his way of leading his career. It has always struck me that Juan Luis' career has been built 100% from his music. That is his way of being present, current, and I can relate a lot with that.

Tell us about your new album.

I'm very happy with the songwriting process. Somehow, I feel that I am returning to that sound with which I started my career, and I like that. Although it's a work in progress, I feel that the sound is very organic, very “woody.” “Si Tú Me Quieres” is undoubtedly a sample of what I want it to taste like.

Where do you see yourself in another 20 years?

I want to continue writing, singing. I have never seen music as a sprint or endurance race. For me, it is a way of life and I carry it like that, so it will always be present.

SIGAL RATNERARIAS

HONORING KAROL G'S HEART

Billboard's Spirit of Hope Award, created over two decades ago in honor of the late Selena, honors artists' philanthropy. This year, it goes to Colombian superstar Karol G, who with her Con Cora foundation works to support women in vulnerable situations through scholarships (including education for imprisoned women and teen mothers) and support for the arts and educational institutions. Amid her current global tour, Karol G spoke about the organization's significance to her.

Why did you create Con Cora?

Many times, especially when I'm on a flight, I think: "God, it's impossible for someone to receive as many blessings as I have, simply to be successful or rich. Please give me the wisdom to understand what is that thing I need to accomplish." I feel my mission is through Con Cora and my amazing team of women, who are working together to transmit this message of empowerment and motivation, so we all fulfill our goals by promoting positive behaviors and generate opportunities for a more beautiful tomorrow.

What is the change you want to see?

This project is for women in all aspects and situations of vulnerability: Women who have no resources for education; women who are denied their liberty or are close to finishing their [prison] sentences, and we give them a second chance and prepare them and help them in their reintegration; women who are an inspiration because they've overcome difficult situations and we give them resources to improve their quality of life; abused women; heads of families; women in the arts.

What is one accomplishment you're particularly proud of?

Our work with women who are heads of families because this way, we benefit the entire family. Also, the many people who want to join us. Every time we do a project, more people come forward to give us a hand. It has made us see just how many people work tirelessly to empower women.

As a successful Colombian artist, do you feel it's your responsibility to give back?

As a Colombian, I feel it's my responsibility to give back to my country, and to society in general. I feel 100% that what goes around comes around, and everyone who receives blessings has to extend them. I feel my real purpose is there: in inspiring other people, inspiring women and helping and supporting them to achieve their dreams. **L.C.**



Karol G at a Con Cora event for young Colombian women at the NASA Space Center.

Yatra will discuss his multitiered approach and what's next for him.

"The Latin Swing: The Intersection of Music and Sports"

Since launching in January, Rimas Sports, a division of Noah Assad's Rimas Entertainment, has signed 50 baseball players. The move expands Rimas' interest in athletics; Assad and Rimas Sports president Jonathan Miranda already own Puerto Rican basketball team Los Cangrejeros de Santurce with Bad Bunny. Rimas Sports clients Francisco Alvarez (of the New York Mets) and Everson Pereira (of the New York Yankees) will participate in this conversation moderated by executive and radio personality Angel "El Guru" Vera. They will be joined by Eladio



Alvarez



Towers

Carrión and Arcángel, two Rimas artists who actively participate in philanthropy through sports.

Cheetos Block Party Featuring Myke Towers

"The biggest risk I've taken in my career musically is on this album," Myke Towers told Billboard in April about his 2023 album, *La Vida Es Una*. The Puerto Rican singer-rapper will rock the Wynwood Marketplace stage at the Cheetos Block Party, where he'll showcase songs from the album. The "LALA" chart-topper will also participate in the "Deja Tu Huella" panel presented by Cheetos, where he'll share the stage with fellow creatives who have achieved success in conjunction with social responsibility.

LEILA COBO, GRISELDA FLORES ISABELA RAYGOZA

THE SHOW GOES ON

With COVID-19 restrictions now lifted entirely, the 2023 edition of the Billboard Latin Music Awards promises to be more celebratory than ever when it airs live on Telemundo from Miami's Watsco Center on Oct. 5. "We are all ready to party," says Mary Black-Suárez, who produces the show through her MBS Entertainment. Here are five highlights to watch for.

- In his first-ever awards show appearance, Mexican star Peso Pluma, who leads the list of this year's finalists, will perform his hit "La Bebé" (with Yng Lvcas); the evocative "Nueva Vida" from his new album, *Génesis*; and a third song with a surprise guest.
- To commemorate the 10th anniversary of the death of banda diva Jenni Rivera (who died in December 2012), her daughter Chiquis Rivera will pay homage in a medley of essential hits like "Basta Ya," "Inolvidable" and "Ya lo Sé" with assistance from norteño group Calibre 50 and Banda Cañaveral.



Chiquis Rivera



- After topping Billboard's Global Excl. U.S. chart with the irresistible "LALA," Myke Towers will perform his hit live for the first time on TV. As a bonus, he'll also premiere his new song with Yandel, "Borracho y Loco."

- Every year, Billboard and Telemundo recognize standout achievements that go beyond chart performance with special awards. Recipients in 2023 include reggae-

tón superstar Ivy Queen, who will receive the Icon award for her pioneering work in the genre that opened the door to women in urban music.

- Premieres at this year's event will include Marc Anthony performing his new single with ranchera star Pepe Aguilar, as well as Marshmello making his first appearance at a Latin music awards show, performing "El Merengue" with Manuel Turizo. (The song is a finalist in the tropical song of the year category.) **L.C.**



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*The LAMC celebrates Billboard's 2023
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Nelson Albareda

Loud And Live CEO

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*Tomas Cookman and
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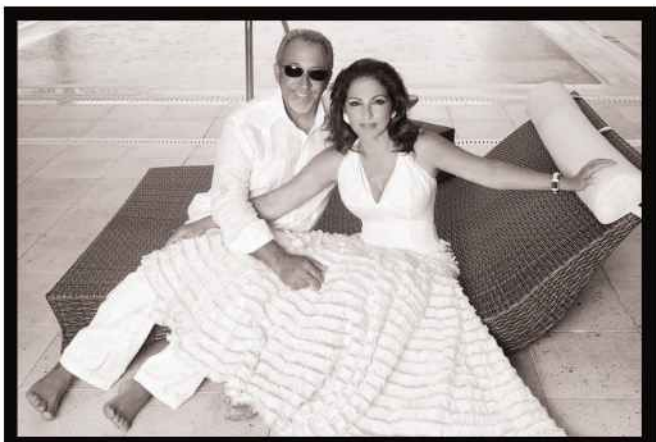


Congratulations Nelson!



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-Emilio & Gloria Estefan



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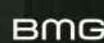
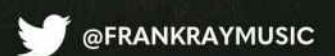
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Nelson Albareda

as the 2023 *Billboard* Latin Power Players Executive of the Year .

Nelson,

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May you continue to bring the house down and hit them out of the park!

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one

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Sandy Tabacinic



DJ Dever

De la colaboración entre **DJ Dever** -destacado artista de la *Música Urbana Latina* en la costa de Colombia, y **Sandy Tabacinic** -exitosa empresaria colombiana, se ha creado la formación del **Movimiento Passa Passa Sound System** y el sello **SNDY Music**. La producción de **DJ Dever** fusiona elementos de *Dance Hall, Afro y Champeta*, mientras que la pasión de **Sandy** por colaboraciones musicales únicas coincide perfectamente con su visión. Juntos, buscan derribar barreras y presentar un sonido innovador que mezcla influencias afro y latinas. Su trabajo con artistas internacionales abrirá nuevas puertas al intercambio creativo a nivel global, uniendo los sonidos afrocaribeños de América del Sur con nuevas sonoridades y producciones para un público internacional.

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JBEAU LEWIS

Partner/music agent, **UTA**

TONI WALLACE

Partner/head of global music brand partnership, **UTA**

CARLOS ABREU

Music agent, **UTA**

NIGEL MEIOJAS

Talent agent, **UTA**

UTA clients Bad Bunny and Karol G have risen to stadium act status, with Bad Bunny's 2022 tours grossing a record-breaking \$435 million,

marking the highest calendar-year gross in Billboard Boxscore history. This summer, Karol G embarked on her first U.S. stadium tour, with stops at the Rose Bowl in California, MetLife Stadium in New Jersey and Hard Rock Stadium in Florida. Altogether, Lewis says, the success of these superstars "validates their hard work and the influential role Latin artists play in shaping pop culture. We are honored to work with them and all our clients in all aspects of their business."

RICHARD LOM

Partner/agent, **WME**

ASHLEY GONZALEZ

RICHARD VEGA

Agents, **WME**

"As global consumption of Latin music across genres continues to evolve, WME's Latin division has been at the forefront," Vega says. One example: Ivan Cornejo, the 2022 Billboard Latin Music Award winner for new artist of the year who sold over 150,000 tickets during the presale for his 40-date Terapia Tour, which included stops at festivals Lollapalooza and Austin City Limits. Snow Tha Product sold over 50,000 tickets for 32 sold-out shows during the biggest domestic tour of her career thus far. Superstar J Balvin played summer festivals across Europe, had a residency at Pacha Ibiza and was the first Latin urban artist at Australia's Splendour in the Grass, a festival Balvin followed with a pair of sold-out arena shows in Sydney and Melbourne, Australia. Aside from its stable of superstars like Juanes, Shakira and (most recently) Pitbull, the agency also signed rising stars Yahritza y Su Esencia, while Luis Miguel has announced 121 shows globally going into 2024. The WME brands team also secured a Santander Bank presale deal in Mexico.

LIVE

NELSON ALBAREDA

CEO, **Loud And Live**

CLAUDIA ARCAJ

EDGAR MARTINEZ

Senior ops of entertainment, **Loud And Live**

See story, page 100.

ALFREDO ALONSO

Entertainment director, **Bizarro Live Entertainment**

DANIEL MERINO

Entertainment manager/regional promoter, **Bizarro Live Entertainment**

Bizarro has established itself as one of the most important live-entertainment

companies in Latin music. It's a leader in the field, selling "the most tickets for Latin artists in the last 18 months in Chile," as well as promoting "three of the most successful Latin tours in that country: Bad Bunny, Daddy Yankee and Karol G," says Alonso, who also credits the work of Merino for the company's accomplishments. In addition, Bizarro manages the careers of international artists like Jesse & Joy, Polimá Westcoast, Denise Rosenthal and Kudai. This year, the company continued to oversee the production and promotion of Chile's Viña del Mar, the longest-running Latin music festival in the world.

AARON AMPUDIA

Co-founder/partner/president, **La Familia Presenta**

CHRIS DEN UIJL

Co-founder/partner/lead talent buyer, **La Familia Presenta**

The founders of the Baja Beach Fest on Mexico's Rosarito Beach rebranded their festival company this year and launched La Familia Presenta, "which is the home to all of our festivals, concerts and tours we promote and produce," Ampudia says. "Our goal is to build a truly 360-degree approach to strategically support talent through music festivals, touring and marketing initiatives in Mexico." In the last year, Ampudia and Den Uijl have sold nearly 550,000 tickets in Mexico across their four festival brands along with shows from Wisin y Yandel, Fuerza Regida, Rau Alejandro, Jhayco and Myke Towers. They also partnered with Live Nation-owned OCESA on a Mexican tour for Colombian singer-songwriter Ryan Castro.

HENRY CÁRDENAS

Founder/CEO, **Cárdenas Marketing Network**

CAROLINA DAZA

Head of entertainment, **Cárdenas Marketing Network**

After Bad Bunny finished 2022 by rewriting his own record for the highest-grossing Latin tour in Billboard Boxscore history, another ambitious trek produced by Cárdenas Marketing Network launched this summer, when Luis Miguel kicked off his long-awaited world tour in Buenos Aires in August. "We are thrilled to showcase his extraordinary voice and his unmatched style," Cárdenas says of Miguel,



LUIS MIGUEL has announced 121 shows globally going into 2024.

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MUSIC MOVES
OUR WORLD

Along with promoting tours by superstars like Karol G, AEG Presents has been working with rising Latin acts such as SANTA FE KLAN

who is set to play arena dates across South America, the United States and Mexico through the end of 2023, with additional dates slotted for 2024. Dada nods to Daddy Yankee's farewell tour and live runs by Ana Gabriel, Romeo Santos and Feid as recent wins.

GARY GERSH

President of global touring and talent, AEG Presents

RICH SCHAEFER

Senior vp of global touring and talent, AEG Presents

Gersh says AEG Presents spent the 18 months following the pandemic "looking at how we could continue to strengthen our commitment to Latin music, but more importantly, create greater opportunities for the artists we work with," including Karol G on her sold-out 2021 theater tour and her *Žrst*, record-setting arena tour, *\$trip Love*. "For 2023, we're excited to work with Carin León, Santa Fe Klan and their respective teams to expose them to new audiences while superserving their bases," Gersh says. "It's an incredible time for Latin music — an overdue one — and we're honored to be a part of it."

HANS SCHAFFER

Senior vp of global touring, Live Nation

EMILY SIMONITSCH

Senior vp of West Coast booking, Live Nation

MANUEL MORAN

Vp of Latin touring, Live Nation

FABI KULICK

Head of Latin touring marketing, Live Nation

The growing Latin team "had an incredible year at Live Nation, with many breakthroughs and successes in Latin touring," Schaffer says. From reunited pop group RBD's "unexpected iconic global reunion run," which reportedly sold over 1.5 million tickets for more than 40 shows in 24 hours to "Karol G's highly anticipated stadium run, Feid's record-breaking second sold-out U.S. tour and Kali Uchis'



awe-inspiring return to live stages, we are proud to be a part of the growth of numerous artists we work with that are making an impact worldwide."

BUSINESSES & ASSOCIATIONS

MANUEL ABUD

CEO, Latin Recording Academy

Much like the Latin genre itself, Abud watched the profile of the Latin Recording Academy rise during the last year. Along with its cross-promotional work with She Is the Music and the Latin Grammy Cultural Foundation's \$9.3 million in donations toward educational programs and research grants, Abud says one of the organization's biggest wins came in May, when the academy announced that the 2023 Latin Grammys would take place outside of the United States for the *Žrst* time in Seville, Spain. "Our

cross-functional efforts outside of the U.S.," Abud says, are "focused on building bridges across genres, gender, generations and geography."

RODRIGO NIETO GALVIS

Vp/head of Miami entertainment banking, City National Bank

ANA Y. PEREZ

Vp/senior relationship manager of entertainment banking, City National Bank

Nieto is a co-founder and board member of the Miami Entertainment Chamber of Commerce, which helps develop and foster the arts, film, education, TV, video content and more. Perez has advised California State University's Entertainment Alliance while continuing to provide banking services to an array of artists, whether they are preparing for their *Žrst* tour or their 10th. "City National is deeply committed to serving Latin artists, producers, their families and communities," Perez says.

ADRIANA RESTREPO

Latin America and Caribbean regional director, IFPI

As the regional director for Latin America and the Caribbean, Restrepo, the *Žrst* woman to occupy the post, is responsible for promoting the value of recorded music and campaigning for labels' and creators' rights, as well as looking for expanded commercial use opportunities. Leading that charge from IFPI's Miami office since February, Restrepo highlights the work of the companies and organizations involved in the collection of performing rights throughout Latin America and the Caribbean on behalf of artists and record companies worldwide. Revenue collections for performing rights in the Latin American region increased by 44.2% in 2022, surpassing pre-pandemic levels. Restrepo also notes the continued growth of the Latin market, which

YANDEL & Y ENTERTAINMENT CONGRATULATES ANDY MARTINEZ ON HIS SELECTION AS BILLBOARD LATIN POWER PLAYER 2023



ANDY, UNA VEZ MÁS TU LABOR Y TUS CONTRIBUCIONES SON RECONOCIDAS. NO SÓLO ERES POWER PLAYER, HAS SIDO MI GUÍA Y MI MEJOR "PLAYER" DESDE UN PRINCIPIO. AUN NOS FALTA MUCHO POR RECORRER. GRACIAS POR TU DEDICACIÓN Y APOYO INCONDICIONAL. HACEMOS EL MEJOR EQUIPO!

- YANDEL

grew by 25.9% in 2022, according to IFPI's Global Music Report.

RIGHTS GROUPS

GABY GONZALEZ

Senior VP of Latin membership and international affairs, ASCAP

Gonzalez and her team have been working to support Latin songwriting, including up-and-coming writers in the genre. They launched Tu Música, the organization's music scholarship program for Latin students, and The Latin Beat, their campaign to help connect new and established songwriters. In addition, they hosted an event billed as "Buchanan's Studio

Powered by ASCAP Latino" in Puerto Rico, bringing together emerging urban music creators including Yann-C, Rios, Linares and Joantony to create songs for songwriter-rapper Bray. New signings this year include Descemer Bueno, and Gonzalez says it has been "incredible" to watch the talent at ASCAP "continue to achieve overwhelming success."

JESUS GONZALEZ

VP of creative, Latin, BMI

Alongside BMI's continued work in "amplifying Latin music ... by curating festival stages, showcases, panels and workshops" with its allied artists including superstars like Peso Pluma and Bizarrap, Gonzalez points to the 2023 BMI Latin Awards as a particular point of pride. "My team

and I had the pleasure of celebrating BMI's top Latin songwriters at the annual event," Gonzalez says, including Edgar Barrera, Horacio Palencia, Tainy and DannyLux, and delivered the annual Icon Award to Mexican singer Ana Bárbara. In addition, "un x100to," the global record-breaking collaboration between songwriters Barrera and MAG that is performed by Bad Bunny and Grupo Frontera, was the result of the two writers connecting at last year's BMI Latin Awards.

CELESTE ZENDEJAS

VP of creative, SESAC Latina

SESAC Latina joined Rimas Publishing to bring the Music 101 seminar to Puerto Rico, uniting songwriters, producers and other

music industry professionals to further educate the next generation of music business leaders. The free event offered insights into creative, legal and financial issues. Previous seminar iterations have been held in Mexico, Colombia and Miami. "We are excited to bring this opportunity to Puerto Rico," Zendejas says, "as we recognize the abundant talent that resides on the island."

CONTRIBUTORS

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METHODOLOGY

Nominations for *Billboard*'s executive lists open no less than 150 days in advance of publication, and a link is sent to press representatives by request before the nomination period. (Please email thom.duffy@billboard.com for inclusion on the email list for nomination links and for how to obtain an editorial calendar.) *Billboard*'s Latin Power Players for 2023 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors, as well as music industry impact. That impact is measured by metrics including, but not limited to, chart, sales and streaming performance as measured by Luminate and social media impressions using data available as of July 18.



The hit collaboration "un x100to," written by Edgar Barrera, MAG and others and performed by Bad Bunny and GRUPO FRONTERA, resulted from the two songwriters connecting at the 2022 BMI Latin Awards.

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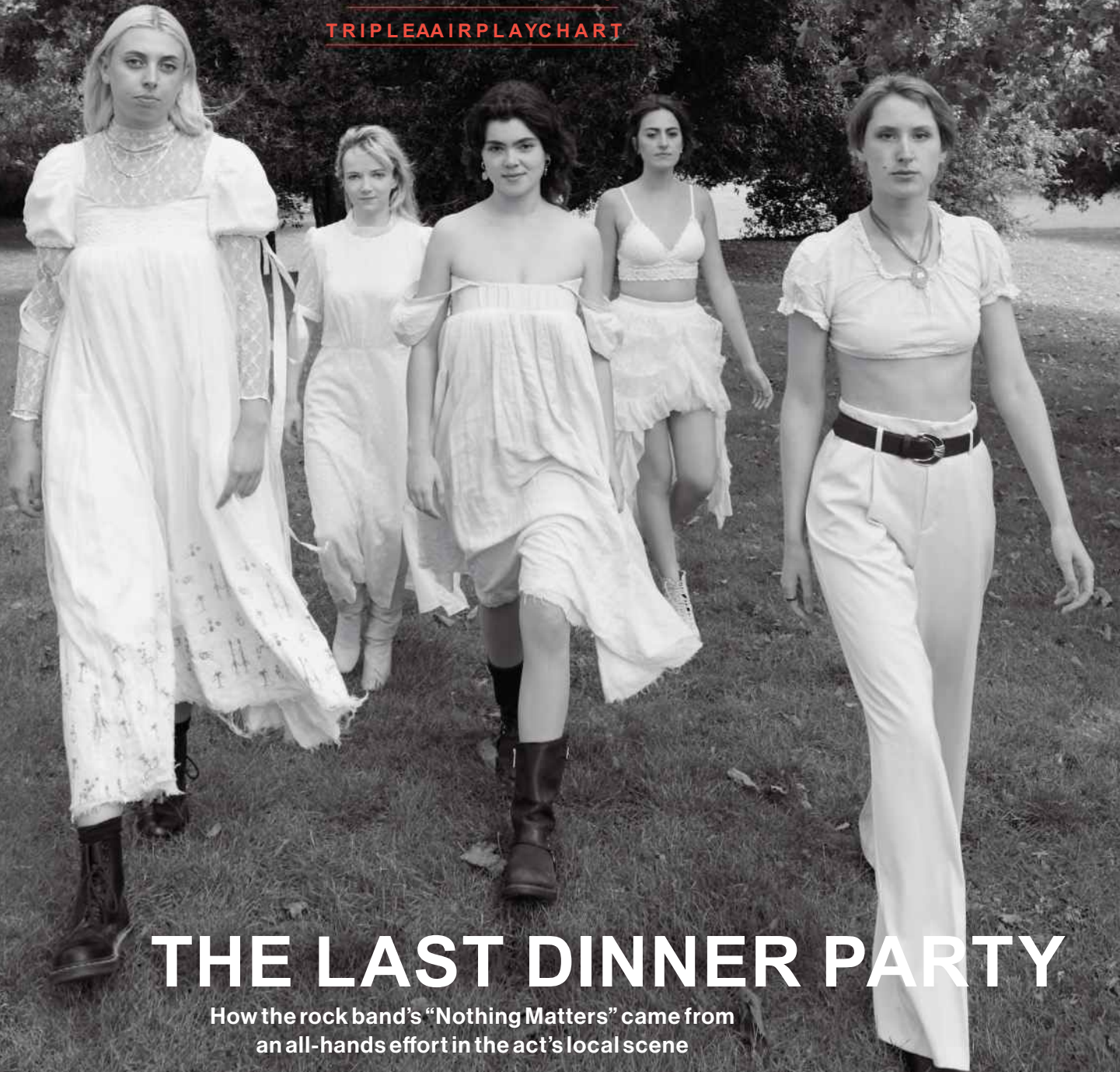
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From left: Davies, Roberts, Morris, Nischevi and Mayland of The Last Dinner Party photographed Aug. 30 in London.



THE LAST DINNER PARTY

How the rock band's "Nothing Matters" came from an all-hands effort in the act's local scene

BY RANIA ANIFOTOS // PHOTOGRAPHED BY NICOLE NODLAND

Although British indie rock band The Last Dinner Party scored a top 10 hit with its debut single, the ve women that make up the group have been preparing for this moment for years. Just before beginning university in 2020, lead singer Abigail Morris, bassist Georgia Davies and vocalist/guitarist Lizzie Mayland crossed paths and became fast friends, bonding over musical interests. They soon recruited lead guitarist Emily Roberts and vocalist/keyboardist Aurora Nischevi, both of whom were involved in the local music circuit. The ve began writing music together at the height of the COVID-19 pandemic, though their rst release wouldn't come for nearly three years — but the wait paid o'. "Nothing Matters," the cinematic alt-rock debut single that arrived in April, has become a staple at adult alternative radio, reaching a new No. 8 high on Billboard's Triple A Airplay chart dated Sept. 23.

While feshing out their sound, the band members built a fan base by testing material in pubs and small venues around London. "In the age of TikTok, people thought unless you have a song go viral, there's no way

of generating a following," Morris says. "Ours felt like a more natural thing. We had more of a jumping-o' point from playing to seven people who don't give a fuck to playing much larger shows."

As the band's stature in the local scene grew, it wasn't long before the act gained traction in the industry, too: Q Prime's Tara Richardson signed the group to the management rm almost immediately after seeing it live in early 2022. By that May, the band had scored a record deal with Island. "It's so refreshing to see young, strong women," Richardson says. "They're not out to prove themselves. They're just doing what they do, and if you don't like it, they're ne with it."

With a team in place, the band prepared for its ocial launch this spring with "Nothing Matters." "We built a reputation around the London live circuit and had a bit of buzz," Davies says. "This wasn't a dress rehearsal." Adds Morris: "You only get one debut."

The nished product — with a swelling bridge and a cheeky hook — began as a "slow, sad ballad" that Morris

wrote about a romantic relationship. But once they all met in the studio, Davies recalls her bandmates "throwing everything" at the soft piano track, experimenting with guitar solos, horn sections and vocal tones. "It was a song that became itself once it was in the hands of the band," she says. "It needed to be played live and have everyone's input."

"Nothing Matters" arrived April 19, paired with a Pride & Prejudice-themed music video. Since, the group has grown its touring platform well beyond pubs, supporting Florence + The Machine and Hozier on separate runs and performing at festivals including Glastonbury and Reading & Leeds. The band will soon embark on a 10-date U.K. headlining tour, followed by ve U.S. dates. The act will also have two new singles in tow: The bouncy pop-rock "Sinner" dropped in late June, and its next release, which the band calls a "left turn," is due to arrive by the end of September. With a debut album expected in 2024, "we advise them, but they know what they're doing," Richardson says. "Excuse the French, but they're not fucking around." ▀



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