

Billboard

Latin Power
Players 2018

*The execs
leading a
mainstream
revolution*

November 3, 2018 | billboard.com

*the shape of
country to come*

Kane Brown is a streaming-savvy artist of color who's unafraid to sing about gun violence. He's about to become inescapable — and shake up the genre while he's at it

THANK YOU

FOR A RECORD SETTING
5TH CONSECUTIVE SELL OUT!



BILLY JOEL

A nighttime photograph of Wrigley Field stadium, filled with a large crowd of spectators. The stadium lights are on, and the city skyline is visible in the background under a dark sky.

WRIGLEY FIELD – SEPTEMBER 7, 2018

ATTENDANCE – SOLD OUT (41,180)

GROSS SALES – \$4,763,850

**LIVE NATION
PROUDLY CONGRATULATES**

HANS SCHAFER

ON BEING A LATIN POWER PLAYER

To succeed is to give back—to honor the passion of this recipient, Live Nation has made a donation to House of Blues Music Forward foundation.



billboard HOT 100

Malone (left) joins Lee and scores his fifth top 10 single on the Hot 100.



Post Malone And Swae Lee Swing Into The Top 10

FOR THE FIRST TIME IN over 16 years, a song from the *Spider-Man* film franchise hits the top 10 of the Billboard Hot 100, as **Post Malone** and **Swae Lee** debut at No. 9 with “Sunflower (Spider-Man: Into the Spider-Verse).”

The collaboration ensnared listeners on the web in its first full tracking week, entering Digital Song Sales at No. 6 with 24,000 downloads sold and Streaming Songs at No. 8 with 24.2 million U.S. streams. It also drew 13.2 million in radio airplay audience, according to Nielsen Music.

Post Malone collects his fifth Hot 100 top 10 — and fourth to debut in the region — while Lee scores his second as a solo act, following **French Montana**’s “Unforgettable” (on

which he’s featured), which hit No. 3 in August 2017. (**Rae Sremmurd**, which consists of Lee and brother **Slim Jxmmi**, also charted in the top 10 with the seven-week No. 1 “Black Beatles,” featuring **Gucci Mane**, in 2016 and 2017.)

“Sunflower” is the first single from the *Spider-Man: Into the Spider-Verse* soundtrack, due Dec. 14, the day that the animated film — featuring the voices of **Shameik Moore**, **Hailee Steinfeld**, **Mahershala Ali**, **Jake Johnson** and **Liev Schreiber**, among others — opens nationwide.

The song is the second Hot 100 top 10 from a *Spider-Man* soundtrack after **Chad Kroeger**’s “Hero” (featuring **Josey Scott**), from *Music From and Inspired by Spider-Man* hit No. 3 in July 2002.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Girls Like You ▲	(EVIAN ORKUT) (AN LEVIN) (JIG) (GANK) (KWA) (TRUST) (HAZZARD) (G.M) (STONE) (ASH) (POPP) (ZZ) (INTERSCOPE)	Maroon 5 Feat. Cardi B	1	22
6	7	2	SG Sicko Mode ▲	(F) (D) (C) (E) (C) (A) (N) (D) (S) (H) (A) (M) (E) (S) (O) (N) (G) (W) (R) (I) (T) (E) (R) (S) (C) (O) (M) (M) (A) (S) (K) (I) (N) (G) (S) (H) (A) (M) (A) (N) (B) (R) (O) (W) (N) (C) (L) (A) (N) (G) (S)	Travis Scott	2	12
2	3	3	Lucid Dreams	(N) (M) (R) (A) ((J) (H) (G) (G) (I) (N) (E) (N) (M) (R) (A) (S) (T) (I) (N) (G) (D) (M) (I) (L) (L) (R))	Juice WRLD GRADE A/INTERSCOPE	2	24
8	6	4	AG Happier	(M) (A) (R) (S) (H) (M) (E) (L) (L) (O) (B) (A) (C) (C) (O) (T) (H) (E) (O) (N) (L) (S) (M) (I) (T) (H) (A) (M) (S) (M) (E) (L) (L) (O)	Marshmello & Bastille SOFTIME COLLECTIVE/ASTRALWORKS/CAPITOL	4	10
3	4	5	Better Now ▲	(F) (R) (A) (N) (K) (D) (U) (K) (E) (S) (L) (B) (E) (L) ((A) (R) (I) (P) (O) (S) (T) (W) (I) (W) (A) (S) (H) (A) (F) (F) (E) (N) (L) (B) (E) (L))	Post Malone REPUBLIC	3	26
-	2	6	ZEZE	(S) (A) (S) (O) (M) (A) (N) (D) (O) (C) (W) (E) (L) (D) (O) (M) (A) (N) (R) (I) (N) (G) (L) (T) (H) (O) (M) (A) (S) (G) (A) (N) (D) (P) (R) (O) (G) (R) (E) (S) (C) (O) (P) (U) (S) (T) (R) (A) (I) (S) (C) (O) (T) (E)	Kodak Black Feat. Travis Scott & Offset SOLAZ/IZ/ATLANTIC	2	2
7	9	7	Youngblood ●	(A) (I) (D) (R) (Y) (W) (A) (T) (L) (B) (E) (L) ((A) (Y) (O) (T) (M) (A) (N) (A) (D) (A) (P) (O) (S) (A) (I) (R) (V) (I) (N) (G) (H) (O) (O) (D) (H) (E) (I) (R) (I) (N) (G) (S) (I) (B) (E) (L))	5 Seconds Of Summer ONE ROCK/CAPITOL	7	21
4	8	8	Drip Too Hard	(T) (U) (R) (I) (O) (D) (J) (O) (N) (E) (S) (G) (A) (T) (I) (C) (H) (E) (N) (S) (C) (D) (U) (R) (I) (W) (A) (M) (I) (Y) (O) (U) (N) (G) (S) (T) (O) (N) (E) (R) (I) (F) (E) (Q) (U) (A) (L) (I) (T) (Y) (C) (O) (N) (T) (R) (O) (L) (M) (O) (R) (O) (H) (N) (S) (I) (B) (A) (C) (C) (A) (R) (I) (O) (L)	Lil Baby & Gunna	4	6
HOT SHOT DEBUT		9	Sunflower (Spider-Man: Into The Spider-Verse)	(L) (B) (E) (L) (C) (L) (A) (N) (G) ((A) (R) (I) (P) (O) (S) (T) (W) (I) (W) (A) (S) (H) (A) (F) (F) (E) (N) (L) (B) (E) (L) (S) (M) (E) (L) (L) (O) (B) (A) (C) (C) (O) (T) (H) (E) (O) (N) (L) (S) (M) (I) (T) (H) (A) (M) (S) (M) (E) (L) (L) (O)	Post Malone & Swae Lee REPUBLIC	9	1
12	14	10	Love Lies ▲	(C) (H) (A) (R) (L) (I) (E) (H) (A) (N) (E) (S) (M) (E) (L) (D) (I) (G) ((K) (O) (B) (I) (N) (G) (R) (U) (L) (K) (H) (A) (M) (E) (N) (O) (T) (M) (A) (N) (K) (S) (C) (H) (A) (R) (L) (I) (E) (H) (A) (N) (E) (S) (M) (E) (L) (D) (I) (G) (A) (S) (I) (M) (A) (S) (K) (I) (N) (G) (S) (H) (A) (M) (A) (N) (B) (R) (O) (W) (N) (C) (L) (A) (N) (G) (S)	Khalid & Normani FOX/RCA	9	36

POST MALONE: SCOTT LEGATO/GETTY IMAGES; LEE: KEVIN WINTER/GETTY IMAGES.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC. The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Billboard Hot 100

53

FLIPP DINERO
Leave Me Alone



The 22-year-old Brooklyn native also hits a new peak on Mainstream R&B/Hip-Hop, at No. 19.

“Leave Me Alone” blew up after a boost from Odell Beckham Jr. of the NFL’s New York Giants. Why has the song connected? The topic is so relatable. It came from my soul. All the athletes are like, “Coach is on my ass today.” Or you’ve got that annoying shortie or guy that’s texting you all the time. [The girl I wrote it about] knows it’s real, so she had to respect it. I really did tell her to leave me alone.

DJ Khaled signed you to his We the Best label in August. What have you learned from him? [Khaled] is someone I’ve idolized my

whole life. Because of how positive he is and because of the positivity that he instilled in me, my whole mentality has changed. I can’t feel down anymore. I can’t bash myself. I can’t bash others. I just want to win.

How do you plan to keep your momentum going?

I have a tape wrapped up, ready to go. A lot of unreleased [songs] with Khaled. A lot of collabs. I want to work with everyone. Right now, sky’s the limit. All I know is, everything I’m doing is going straight to the top. —JOSH GLICKSMAN



4 MARSHMELLO & BASTILLE
Happier

The song is the third in 2018 to claim top Airplay Gainer honors (74.6 million in audience, up 21 percent) for five straight weeks after Maroon 5’s “Girls Like You” (featuring Cardi B) and Drake’s “In My Feelings.”

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks on Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
31	16	11	Taki Taki	DI-SNAKE	Feat. Selena Gomez, Ozuna & Cardi B	11	4
18	23	12	Without Me	DG	Halsey	12	3
-	5	13	MIA	-	Bad Bunny Feat. Drake	5	2
5	10	14	Shallow	-	Lady Gaga & Bradley Cooper	5	4
13	13	15	Natural	-	Imagine Dragons	13	14
24	21	16	Mo Bamba	●	Sheck Wes	16	9
9	12	17	I Like It	▲	Cardi B, Bad Bunny & J Balvin	1	29
16	11	18	Trip	●	Ella Mai	11	12
14	17	19	Taste	▲	Tyga Feat. Offset	8	22
20	22	20	Eastside	●	Benny Blanco, Halsey & Khalid	20	15

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks on Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
35	27	21	High Hopes	●	Panic! At The Disco	21	12
19	20	22	Nonstop	●	Drake	2	17
11	15	23	In My Feelings	●	Drake	1	17
22	19	24	God Is A Woman	●	Ariana Grande	8	15
10	18	25	FEFE	▲	6ix9ine Feat. Nicki Minaj & Murda Beatz	3	14
NEW	NEW	26	Fine China	●	Future & Juice WRLD	26	1
26	28	27	Yes Indeed	●	Lil Baby & Drake	6	24
21	24	28	Back To You	▲	Selena Gomez	18	24
27	29	29	Big Bank	▲	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	16	21
39	33	30	Broken	●	lovelytheband	30	15
47	32	31	Beautiful	●	Bazzi Feat. Camila Cabello	31	12
30	25	32	Boo'd Up	▲	Ella Mai	5	30
29	36	33	Uproar	●	Lil Wayne	7	4
76	71	34	Better	●	Khalid	34	6
17	26	35	I Love It	●	Kanye West & Lil Pump	6	7
42	37	36	I'm A Mess	●	Bebe Rexha	36	15
51	44	37	She Got The Best Of Me	●	Luke Combs	37	11
33	34	38	Delicate	▲	Taylor Swift	12	33
46	41	39	Wake Up In The Sky	●	Gucci Mane X Bruno Mars X Kodak Black	30	6
40	39	40	I Like Me Better	▲	Lauv	27	37
55	52	41	Breathin	●	Ariana Grande	22	10
28	30	42	Close Friends	●	Lil Baby	28	3
37	40	43	Sad!	▲	XXXTENTACION	1	34
38	38	44	Psycho	▲	Post Malone Feat. Ty Dolla \$ign	1	35
52	46	45	Ring	▲	Cardi B Feat. Ke\$ha	28	14
49	47	46	Tequila	▲	Dan + Shay	21	33
45	43	47	The Middle	●	Zedd, Maren Morris & Grey	5	39
25	51	48	Stoopid	●	6ix9ine Feat. Bobby Shmurda	25	3
15	35	49	Never Recover	●	Lil Baby & Gunna Feat. Drake	15	3
44	49	50	No Tears Left To Cry	▲	Ariana Grande	3	27

THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY, ALBUM SALES, AND STREAMING ACTIVITY. DATA AS COMPARED BY BILLBOARD MUSIC. SONGS THAT ARE NEW TO THE CHART ARE LISTED IN BOLD. *SEE CHART LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2018 PROMUSICSA. ALL RIGHTS RESERVED.

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- 88 In 1993, **Meat Loaf** scored his first No. 1 on the Hot 100 with "I'd Do Anything for Love (But I Won't Do That)."

ON THE COVER

Kane Brown photographed Oct. 8 in Malibu, Calif. Hear who Brown's first celebrity crush was on *First, Best, Last, Worst* at billboard.com/videos.

Teddy Geiger photographed Oct. 8 at The Friend in Los Angeles. Watch Geiger discuss her upcoming album and more at billboard.com/videos.

PERFECCIONA LA BUENA VIDA.



1. Las cifras de rendimiento son solo para comparación y se obtuvieron con vehículos prototipo con conductores profesionales que utilizan equipos y procedimientos de seguridad especiales. No lo intente. 2. Amazon, Alexa, y todos los logotipos y marcas animadas relacionadas son marcas registradas de Amazon.com, Inc. o sus afiliados. La aplicación Lexus+Alexa requiere un smartphone Android con la versión 5.0 y superior en funcionamiento. Apple iOS disponible a principios de 2019.

PRESENTANDO EL NUEVO LEXUS ES F SPORT.

Cuando estás creando la vida con la que sueñas, nada se debe pasar por alto. El nuevo Lexus ES 350 F SPORT, parte de la línea ES, está diseñado para asegurarse de que cada detalle menor reciba la mayor atención. Su diseño con estilo, refinada cabina, y sistema de seguridad líder en su clase, hacen de tu viaje una experiencia de lujosa comodidad. Con su nuevo emocionante motor V6 de 3.5L y 302 caballos de fuerza¹, Amazon Alexa² y pantalla de 12.3 pulgadas disponible, el ES F SPORT está diseñado para perfeccionar la vida que quieras.



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Topline

Shifting The Balance Of Power

The Music Modernization Act was supported by record labels and publishers alike — but there may be hidden costs to the major record companies, which own both assets

BY ED CHRISTMAN

IF THE NEWLY PASSED MUSIC Modernization Act (MMA) delivers more streaming revenue to music publishers and songwriters, who will see their slice of the pie shrink?

That's a question weighing on the minds of some record-company executives as the industry wraps up its celebration over the passage of the historic act and prepares to carry out the new law's mandates.

Even though the size of the whole pie is growing and the MMA is likely to produce more overall revenue for publishers and songwriters in a variety of ways — creating a more efficient royalty payment system, for example — the publishing sector could also amass some new revenue at the expense of record labels, due to how the law will change the way royalty rates for publishers are determined.

Apple Music has already negotiated to pay a smaller share of its revenue to labels in order to offset undetermined increases

to publishers, targeting a rate of 55 percent to labels, sources tell *Billboard*, down from the 58 percent it promised in its initial licensing deals. Publishers, which have been getting 12 percent of Apple Music's revenue, could therefore see their slice of Apple's streaming revenue grow to 15 percent.

That's a big victory for the songwriting world, which has for years lamented its relatively puny share of digital music revenue, an increasing concern as CD sales continue to tank and radio playlists narrow. Sony/ATV Music Publishing chairman/CEO **Martin Bandier** argues that music publishing should get

50 percent of all revenue because the song is just as important as the record.

But the three biggest publishers by revenue — Sony/ATV, Universal Music Publishing Group and Warner/Chappell Music — are owned by the three biggest publishers, and cannibalization of their label revenue

by their publishing arms could actually hurt such companies owning both assets. That's because the profit margin on additional label revenue resulting from rate changes is much higher than that on extra publishing revenue, in part because of the higher royalty rates publishers pay their songwriters.

"The incremental impact on the major music company model is better if the incremental money flows into recorded music [rather] than publishing," says a financial executive at a major company. Assuming the same outlay on marketing and talent, says the executive, a company will earn anywhere from 55 to 75 percent of its revenue from recorded music, versus 10 to 45 percent on publishing.

The reason publishers could start to eat at the labels' revenue share is because a provision of the MMA allows the federal judges who determine the publishing rates for programmed music in rate court to look for the first time at how much digital services are paying record labels when determining their

15%

The revenue that music publishers may soon get from streaming services

MARKET WATCH

17.67B

↓ 0.3%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 18.

11.5M

↓ 3.8%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Oct. 18.

692.3B

↑ 43.8%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2018 so far over the same period in 2017.

nirson
MUSIC

formula. Previously, judges weren't taking labels' rates into consideration because of a section of law, now eliminated by the MMA, that said fees to owners of sound recordings "shall not be taken into account to set or adjust royalties payable to copyright owners of musical works."

Going forward, rate courts will try to replicate a market rate for music rights based on a "willing buyer/willing seller" standard, a shift that could tip the balance from labels toward publishers. Also in the publishers' favor: While the major record companies have direct deals with Spotify and Apple, the publishing portions of those deals often use the statutory rate formula determined by the U.S. Copyright Royalty Board as a starting point. Previously, the going rate to publishers was 10.5 percent of revenue, or 21 percent of what Spotify pays the labels. Now, the formula escalates the rate each year until publishers get 15.1 percent of revenue, or 26.2 percent of the label payout, in 2022, pending regulatory approval. If money-losing streaming services like Spotify are forced

to pay higher rates for publishing licenses, they may try to shrink the share of revenue they pay to labels even more. Spotify already drove down the share it pays labels in its 2016 licensing deals: It distributed 53.85 percent of revenue to labels and 12.8 percent to publishers in 2017,

The pie discussion "denigrates the benefits of the bill."

—A music executive

compared with the 57.9 percent of revenue it shared with labels and 12.5 percent it paid to publishers before 2016, *Billboard* calculates.

Optimists note that growth is widely forecast to continue for at least the next year or two, and they see no point in questioning whose slice is shrinking as long as the overall pie gets larger. But as long as the major on-demand streaming services like Spotify are unprofitable, it will put pressure on the way the pie is divided, says a financial executive.

The MMA's financial impact will be

broader than its repositioning of the pie: It will ensure that publishers and songwriters get the checks they're already owed, and faster. The law calls for a new blanket mechanical license, a collective to administer it and a comprehensive database that matches compositions and songs. "That is the core of the advantages being delivered to music publishers," says a major-label executive.

The MMA also mandates that unmatched royalties be divvied up after three years to publishers according to their market share, which could produce close to \$100 million in new annual revenue, *Billboard* calculates.

"These benefits are real," says another music executive, adding that talk of how the pie is divided "denigrates the benefits of the bill."

But at the majors, a shift of revenue from label to publishing could have real impact as well. While publishers have much lower marketing costs than labels, music publishing pays higher royalties, with at least 50 percent of revenue going to the songwriter. Recorded music, by

contrast, generally pays acts royalties of 16 to 22 percent of revenue, with only some stars landing 50 percent of revenue from streaming. Labels also have more contractual provisions that allow them to claw back some expenses and pay out less.

At Warner Music Group, for example, operating income before depreciation and amortization amounted to 25.9 percent of publishing revenue versus 14.9 percent of label revenue in fiscal year 2017. But A&R costs for WMG's music publishing arm hover at 62.1 percent of revenue — twice as high as its A&R costs for recorded music, which account for 31.9 percent of revenue. So while publishing can make a greater return than recorded music for each dollar it takes in during the course of normal business, that doesn't apply with an incremental revenue increase driven solely by rate changes.

As another financial executive at a major label puts it: "If you assume that the aggregate marketing costs will stay the same, then the variable flow-through on recorded music is greater than [that on] publishing." ●

PUBLISHERS QUARTERLY

Sony/ATV, Kobalt Stay On Top

The world's largest publisher increases its lead with the biggest market share of the third quarter, while its three closest competitors lose ground

BY ED CHRISTMAN

For the fourth quarter in a row, Sony/ATV Music Publishing is No. 1 in *Billboard*'s publisher rankings of the top 100 radio songs during the third quarter of 2018. The company placed 57 titles in the top 100, down one from the 58 it had in the second quarter. It also held a share in the quarter's top song, **Maroon 5's** "Girls Like You," as did Kobalt Music Group, Universal Music Publishing Group, Warner/Chappell Music, BMG and Pulse Music.

Kobalt retained the No. 2 spot for a second quarter in a row, placing 36 songs in the top 100 (17.53 percent), down from the share of 40 tracks (19.06 percent) that it had in

the previous quarter. UMPG held on to No. 3, with a share in 53 of the third quarter's top 100 songs, one more than last quarter even as its market share fell from 17.21 percent to 16.16 percent. UMPG's share has dipped five quarters in a row, as has that of Warner/Chappell, which, at No. 4, also had a share in one more title (52) than last time and was the top publisher of country songs, with 25.23 percent.

At No. 5, BMG improved its market share from last quarter (6.54 percent) and added a song to its tally, finishing with a stake in 26 titles in the third quarter. Round Hill Music had 1.93 percent and eight songs

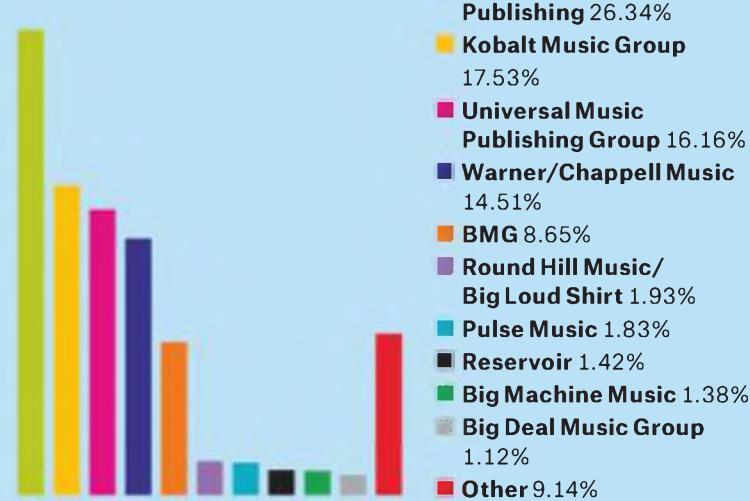
in the top 100, while Pulse claimed 1.83 percent and five songs in the top 100.

Meanwhile, Reservoir and Big Machine Music return to the top 10, the former from a one-quarter absence while the latter missed two in a row. **Max Martin** was the top songwriter for the quarter, co-writing four of the top 100: **Taylor Swift's** "Delicate" (No. 4), **Ariana Grande's** "No Tears Left to Cry" (No. 6) and "God Is a Woman" (No. 47), and **Justin Timberlake's** "Can't Stop the Feeling!" (No. 93). ●



Cardi B

TOP 10 PUBLISHERS



TOP 10 SONGS

	SONG	ARTIST
1	"Girls Like You"	Maroon 5 feat. Cardi B
2	"I Like It"	Cardi B, Bad Bunny & J Balvin
3	"Better Now"	Post Malone
4	"Delicate"	Taylor Swift
5	"Love Lies"	Khalid & Normani
6	"No Tears Left to Cry"	Ariana Grande
7	"In My Feelings"	Drake
8	"The Middle"	Zedd, Maren Morris & Grey
9	"Back to You"	Selena Gomez
10	"Psycho"	Post Malone feat. Ty Dolla \$ign

Percentage calculations based upon the overall top 100 detecting songs from 1,914 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1, 2018, to Sept. 30, 2018, while the country publisher ranking was based on monitoring 298 U.S. country stations. Publisher information for musical works has been identified by The Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

SONY MUSIC LATIN CONGRATULATES

WALTER KOLM

2018 LATIN POWER PLAYERS

EXECUTIVE OF THE YEAR



Vying For Music's Vote

Which congressional candidates will fight for the industry's interests? *Billboard* looks at the country's key battleground states

BY CHERIE HU

As the midterm elections approach on Nov. 6, the music industry's interests are at stake in races nationwide, with candidates campaigning on issues ranging from copyright reform to arts funding, net neutrality and immigration. Groups like Copyright Alliance offer more insight on how the contenders stack up.

CALIFORNIA

Co-sponsors of the 2018 Music Modernization Act running for re-election include Reps. **Ted Lieu** (D-33), **Karen Bass** (D-37), **Adam Schiff** (D-28), **Eric Swalwell** (D-15), **Brad Sherman** (D-10) and **Judy Chu** (D-27), who was honored at the Grammys on the Hill Awards in April. Rep. **Kevin McCarthy** (R-23) co-chairs the Recording Arts and Sciences Congressional Caucus, while Rep. **Ken Calvert** (R-42) has rallied arts support in the face of President **Donald Trump's** threats to eliminate funding. Sen. **Dianne Feinstein** (D) has also fought for music reform over the years.



FLORIDA

Five co-sponsors of the MMA are running for re-election in Florida: Sen. **Bill Nelson** (D) and Reps. **Val Demings** (D-10), **Theodore Deutch** (D-22), **Ted Yoho** (R-3) and **John Rutherford** (R-4). Nelson, who has served in the Senate since 2000, is up against Gov. **Rick Scott** (R), who previously chaired the pro-Trump Rebuilding America Now Super PAC.



MARYLAND

Reps. **Steny Hoyer** (D-5) and **Jamie Raskin** (D-8) both co-sponsored the MMA. Hoyer, co-chairman of the Recording Arts and Sciences Congressional Caucus, hosts an annual luncheon in March with fellow Congress members and arts leaders on Arts Advocacy Day.



MICHIGAN

Rep. **Debbie Dingell** (D-12) has advocated for arts education and creators' rights, introducing the Comprehensive Resources for Entrepreneurs in the Arts to Transform the Economy Act in 2017.



NEW YORK

Reps. **Jerrod Nadler** (D-10) and **Hakeem Jeffries** (D-8) have been among the most active music champions in Washington, D.C., while in June Rep. **Nydia Velazquez** (D-7) introduced the Guarantee Access to Arts and Music Education Act for disadvantaged and low-income students in local schools.



PENNSYLVANIA

MMA co-sponsor Rep. **Tom Marino** (R-12) helped introduce the CASE Act in the House. In the Senate, **Bob Casey Jr.** (D) received the 2017 SupportMusic Champion Award from the NAMM Foundation. **o**

CD MANUFACTURING MOVES SOUTH OF THE BORDER

Demand for recently issued CDs is far outstripping supply, but with discs now made in Mexico, it's harder for labels to catch up

BY ED CHRISTMAN

Newbury Comics head of purchasing **Carl Mello** says that his Northeast-based chain has been having a strange problem lately: It can't keep in stock "those CD things that supposedly nobody wants anymore."

During the last month, four hit titles issued by Universal Music Group (UMG) – **Eminem's Kamikaze**, **Lil Wayne's Tha Carter V**, **Lady Gaga and Bradley Cooper's A Star Is Born** soundtrack and **Greta Van Fleet's Anthem of the Peaceful Army** – have been swept off the shelves and put on back order, or, in some cases, weren't even in stores on their release dates.

The shortages are due to many trends, from record labels pulling back on CDs to artists issuing "surprise" releases. But another factor delaying deliveries has been the recent shift in CD manufacturing: moving operations to Mexico.

In 2015, entertainment-goods maker Technicolor bought Cinram, which made discs for Warner Music Group, and in 2017 announced it would shift CD production to its plants in Guadalajara. Sony Music and UMG, meanwhile, had their CDs manufactured by Sony's DADC division until Technicolor took on UMG's inventory, prompting Sony to close its U.S. operation and give its CD business to Bertelsmann's Sonopress, which also makes CDs in Mexico. The Mexican plants place music on the discs, which are then shipped on spindles to the United States and packaged.

Sources say that CDs weren't directly affected by the recent tariff war between the United States and Mexico – which has ended in a trade deal – but it's unclear if clearing customs is one of the issues clogging the CD pipeline. Regardless, relying mainly on Mexican manufacturing plants means that additional lead time is required.

When Mexican plants are at capacity, the major labels can utilize the 10 or so independent U.S.-based CD manufacturers. But stateside, the low unemployment rate is making it hard to find experienced workers, which then adds to delays.

"A year ago, you could order CDs to be manufactured and get them delivered in two or three weeks, and if you had a hot title, you could get a quick [turnaround] within one week," says a sales executive. "Today, CD manufacturing now requires four to eight weeks of lead time, while the quick turnaround on a hot title now takes at least 10 days."



From top: Album art for *Anthem of the Peaceful Army*, *A Star Is Born* and *Kamikaze*.



Calling all music publishers: The Music Modernization Act is now law.

Want to serve on the Mechanical Licensing Collective (MLC) Board or one of its Committees?

Here's how.

The NMPA will be submitting for designation to the Copyright Office a new entity to serve as the MLC and is seeking publishers to serve on the Board and Committees.

The MLC Board shall have 14 voting seats comprised of 10 music publishers and four self-published songwriters.

Writer representatives will be chosen by U.S. songwriter organizations

MLC Board and Committee Application Process

Please email apply@mechanicallicensingcollective.org with the following:

1. Submit one representative from your publishing company.
2. Include whether you are applying for a seat on the MLC Board or one of the MLC Committees:
 - I. Unclaimed Royalties Oversight Committee
 - II. Dispute Resolution Committee
 - III. Operations Advisory Committee
3. Applicants should have extensive experience in music publishing, mechanical licensing administration and copyright ownership identification and matching technology.
4. Include a brief submission about your interest in the position and your qualifications.

Submit all information by November 15, 2018.

The board and committee members must be chosen prior to and submitted with the public filing made with the Copyright Office to designate the MLC.

THE MLC IS AN ENTITY CREATED BY THE MUSIC MODERNIZATION ACT (MMA) TO ADMINISTER MECHANICAL LICENSES UNDER SECTION 115 OF THE COPYRIGHT ACT. FOR MORE INFORMATION ON THE MLC BOARD AND ITS COMMITTEES, PLEASE VISIT NMPA.ORG

FROM THE DESK OF

MANAGING DIRECTOR OF
LATIN AMERICA, SPOTIFY

Mia Nygren

The Spanish-speaking Swede on wooing users without credit cards in streaming's fastest-growing market

BY LEILA COBO

PHOTOGRAPHED BY SONYA REVELL

MIA NYGREN HAS A CLEAR mandate: "I'm responsible for the monthly active users we have in the Latin American region and how fast we grow," she says with her trademark no-nonsense style.

It's no small task: 21 percent of Spotify's 180 million global users are Latin American, a number that doesn't include U.S. Latin users or users in Spain. And the video-obsessed market has presented Nygren, 45, with an array of unique challenges, from figuring out how to price streaming subscriptions in high-inflation economies to finding ways for the region's "unbanked" population — those without bank accounts — to subscribe without a credit card. (See page 58 for more.)

So far, so good. "Latin America is outpacing the growth of all other regions in the world," says the Swede, who has lived in Spain and Brazil and speaks in slightly accented, though grammatically perfect, Spanish — and fluent Portuguese.

Nygren moved to Spain from Spotify's motherland, Sweden, when she founded Mobile Hits, a company that sold music content for mobile phones. After a stint at Universal Music, she took a job in 2011 as Spotify's head of business development in Europe, and transitioned into Latin America in 2013. Married to a Spaniard, the mother of two stepped into her current role in 2015 and moved to Miami in 2016, growing the office from five staffers to nearly 30, which required them to move from their original Coral Gables location to a hip WeWork space in Miami's upscale Brickell City Center while they wait for new offices to open in a to-be-announced location. "I came with huge self-confidence, but I didn't expect it to grow so fast and the adoption to be so quick," says Nygren, who also grew her total staff

in Mexico, São Paulo, Rio de Janeiro and Buenos Aires from 60 to 85, including eight playlist editors across the region.

You have grown by huge margins. How did this happen?

We have to acknowledge that this part of the world is enjoying a very fast smartphone adoption. So we came from low numbers. There is also an increase in what we call the "financial inclusion." There are more people in the region that can access and pay for Spotify because we've developed a lot of payment options, [even though] Latin America is pretty unbanked. We have different payment options, such as credit cards, debit cards, cash options through vouchers or gift cards. For example, in Mexico, we have partnered with [convenience store chain] Oxxo for prepaid options. We announced

the possibility of paying with debit cards in Brazil. It is very important for Spotify to democratize access to music and, through a wide offer of payment methods, to allow access to a larger quantity of people.

Also, the Latin American population is very young. More than 50 percent is under 30, where we have our core audience.

Even so, the last 12 months have been especially explosive.

When we started out, there were other favorable things for us, and there has been a domino effect. When we launched in Latin America, we already had the mobile version of Spotify available, and Latin America is very mobile-driven.

What makes the Latin American user different from other Spotify users?

The Latin American user is highly

"I go to Sweden and I probably speak a little louder, eat at different times," says Nygren, photographed Oct. 22 on top of the office refrigerator at Spotify's hub at WeWork in Miami. "I've been so deep into this Spanish culture for more than half my life."



*Congratulations to all of
the Latin Power Players.*

*With special acknowledgment to
The Latin Power Executive of the Year
Walter Kolm.*

From your friends at



engaged, and the region is tremendously diverse [in terms of music]. The sound and talent has always been incredible. This is not new. What is new is a platform like ours allows the region to be completely borderless in its consumption.

global charts. We do part of the work. If the story is working on a local level, if the user is accepting [the track], it will move up and be part of more and more playlists. But obviously, the labels [and] the promoters are doing their part.

natural and so tremendously important that I cannot understand why there is any kind of differentiation. That said, we have to make an effort if we want to have women on the staff side and on the platform. In leadership positions in Latin America, 57 percent of those are women, which is higher than the global average. We've done a super cool initiative in Brazil called Escutas Minhas, or Listen to Her. It's a social-initiative campaign where we have female artists talking about women in music.

“Latin music is not a genre. Latin music is music in the Spanish language.”

Banda MS, a regional Mexican music band, is the most-streamed Mexican act ever on Spotify in Mexico. How did this happen?

We're always looking to find audiences that are not yet on the platform, from a user perspective and from a creative perspective. Last year in Mexico, we saw that the regional Mexican consumer was slightly underrepresented. So we did a huge amount of work to change that, with artists like Banda MS [and other regional Mexican acts]. We worked with them to make sure they understood the platform. We taught them how to use Spotify for Artists so they can leverage the decisions they take in making music. We've also been doing a lot of interesting campaigns in an effort to communicate off-platform, like digital campaigns and billboards. In Brazil we're doing an enormous campaign right now with **Pablo Vittar**.

Another big story this year is J Balvin, a Colombian, becoming the most-streamed artist on Spotify worldwide.

Part of this story is this borderless consumption and the fact that you have so many users in Latin America. If you have more than 20 percent of the monthly users in the region, and consumption is happening here, that is a muscle that can propel any talent from Colombia, from Brazil, from Mexico, from wherever they sit, to the

At one point, I heard talk about a renewed focus on video. Is that still a priority?

It will always be part of what we want to do. But we also do a lot of development and original production when it comes to podcasts. We think that's a very interesting part for us to lean into. We launched our first Spotify Original podcast around the World Cup. [Others include a podcast on] the student massacre in Mexico in 1968 and its effect on culture; *Una a la Semana*, which is about music anecdotes; and *Eleição Na Chapa*, about the Brazilian elections, in partnership with [local newspaper] *Folha de São Paulo*. *El Chapo*, a Vice News production in English and Spanish about the Mexican drug lord, launches Nov. 1.

What is your approach to inclusion?

There is a “Swedishness” to what we do in the sense that, equal pay, for example, is a cultural and legal norm since generations back. For me, this piece is so

How do you deal with pricing in the region, especially with fluctuating currencies and devaluations?

In order to meet market demands and conditions, we continuously review our pricing in each market while looking at many variables. We charge in local currency, and we have a local price point that we adjust to local markets. We are [now] increasing our price in Argentina, for example.

What Latin music trends do you see on the horizon?

We're going deeper into trap. That genre is being consumed a lot, and what's happening in Argentina, in particular, is very important. In Mexico, we see more things going into pop. And then, also, the fusions of different genres. Latin music is not a genre. Latin music is music in the Spanish language. 🎧



1 A framed *Billboard* article sent by Universal Music to thank Spotify's Latin America team for supporting “Despacito.”
2 Nygren's laptop portfolio: “We live the brand.” **3** Mug for Trapperz, Spotify's trap-dedicated playlist across the region.
4 Balvin's certification, awarded in June, for amassing 48 million monthly listeners on Spotify.





**POWERING
LATIN
INTO THE
MAINSTREAM.**

Martin Bandier and everyone at Sony/ATV Music Publishing congratulate **Jorge Mejia** on being named one of Billboard's Latin Power Players.



Sony/ATV
MUSIC PUBLISHING

SOUNDS OF HOLLYWOOD

A New Scoring Feat

Amazon's *Homecoming* features one of the most ambitious soundtracks ever. Why its music-obsessed director advised his team: "Let's not freak out"

BY MELINDA NEWMAN

AS SAM ESMAIL BEGAN CREATING the visual tone for his new Amazon series, *Homecoming*, he harked back to old-school thrillers. "The kind that don't get made anymore," he says. "You take your pick with [Alfred] Hitchcock, [Alan] Pakula, *Three Days of the Condor*, *Marathon Man*, the paranoid thrillers of the '70s."

As shooting progressed on the half-hour drama starring **Julia Roberts**, which premieres Nov. 2, Esmail provided his editors soundtracks from such like-minded films to patch in as a temporary score until a composer could replicate the mood. "Then I realized it's a little unfair to ask any composer to ape these brilliant scores," says Esmail. Instead, the *Mr. Robot* showrunner made the unorthodox decision to use only pre-existing scores for the program's musical accompaniment.

That's when things got complicated.

Using existing scores from movies such as *The French Connection*, *Body Heat*, *Capricorn One*, *The Eiger Sanction* and *All the President's Men* involved clearing the music with all the original rights holders and figuring out a fair licensing price. Since these scores were mainly recorded by union musicians, it also meant working with the American Federation of Musicians to find the performers who played on the sessions to ensure they got paid.

"About a week into production, the editors are cutting, I'm directing on set, I get this rather urgent call from a postproduction supervisor saying, 'The editors need to have a conference call with you. They're very concerned. They think they should add a music composer to the mix [for] additional music for certain scenes that they can't find tracks for,'" recalls Esmail. He advised everyone: "'Let's not freak out. Let's just dig deep and give it at least a month, and if we still have the problem, we'll revisit.' I think they firmly believed that they weren't going to be able to pull off some of the scenes."



Esmail (left) and *Homecoming* actor Bobby Cannavale.

Music supervisor **Maggie Phillips** says assembling only pre-existing scores was the "most time-consuming" project she had ever tackled, with her team trying an average of 25-30 scores for each scene. Up to six scores were used per episode, sometimes with multiple cues taken from each score. "It wasn't just finding a score that works," she says. "We had to keep a budget in mind."

The initial plan was to use only orchestral music from '70s films, but the playlist expanded with scores from movies as recent as 2015, as well as the addition of synth-based scores, including **John Carpenter's** *The Fog* and *Escape From New York*. "There was one piece that we had to lose because the film studio didn't own it and couldn't tell us who did," says Phillips. "We called the composer. He said, 'I did it 40 years ago. I have no clue who owns it.' We had a lot of that."

Music budgets range widely, from \$25,000 to \$150,000 per episode for most shows, according to music supervisors surveyed by *Billboard*, but *Homecoming* started near the top range and then tacked on another 25 percent as the season progressed, according to sources.

"That's my production value," says Esmail. "I don't have dragons, I don't have period outfits. What I think is important is to spend it on music. It's the heart and soul of the show." ■



Roberts (right) and Stephan James in *Homecoming*.



ASCAP's all-female songwriting camp at Faircraft Studio in Nashville on Oct. 17. From left: Ingrid Burley, Jillian Jaqueline and Blige.

NOTED Oct. 19 - 29

New Deals

K-pop group **Blackpink** signed with Interscope Records in global partnership with YG Entertainment.

Rostrum Records signed rapper **Rockie Fresh**.

Pitbull left WME and signed with United Talent Agency for worldwide representation.

DJ **Oliver Heldens** signed with RCA.

Theophilus London inked a publishing deal with Downtown.

Executive Turntable Gibson appointed **James Curleigh** president/CEO.

Universal Music Group named **Giles Martin** its first head of audio and sound, and **Jaime Weston** executive vp consumer marketing.

Doug Ford left his role as Spotify's head of music culture and editorial.

Alex Hill was named successor to the retiring **Tom**

Miserendino as AEG Europe president.

Pandora named **Brad Minor** vp/head of brand marketing and communications.

Columbia Records promoted **Jay Schumer** to senior vp marketing.

Media Alert Deezer launched in the Middle East and North Africa.

Drake and **Scouter Braun** became co-owners of esports company 100 Thieves.

ASCAP hosted its first all-female songwriting camp with **Mary J. Blige**.

Obits Baltimore rapper **Nick Breed** was fatally shot at 24.

Electric Picnic founder **John Reynolds** died at 52.

Country singer **Freddie Hart** died at 91.

New Orleans rapper **Young Greatness** was shot and killed. He was 34.

**DEAR WALTER,
CONGRATULATIONS ON
THIS WELL DESERVED HONOR.**

**BEST WISHES,
SIMON
AND YOUR FRIENDS AT**





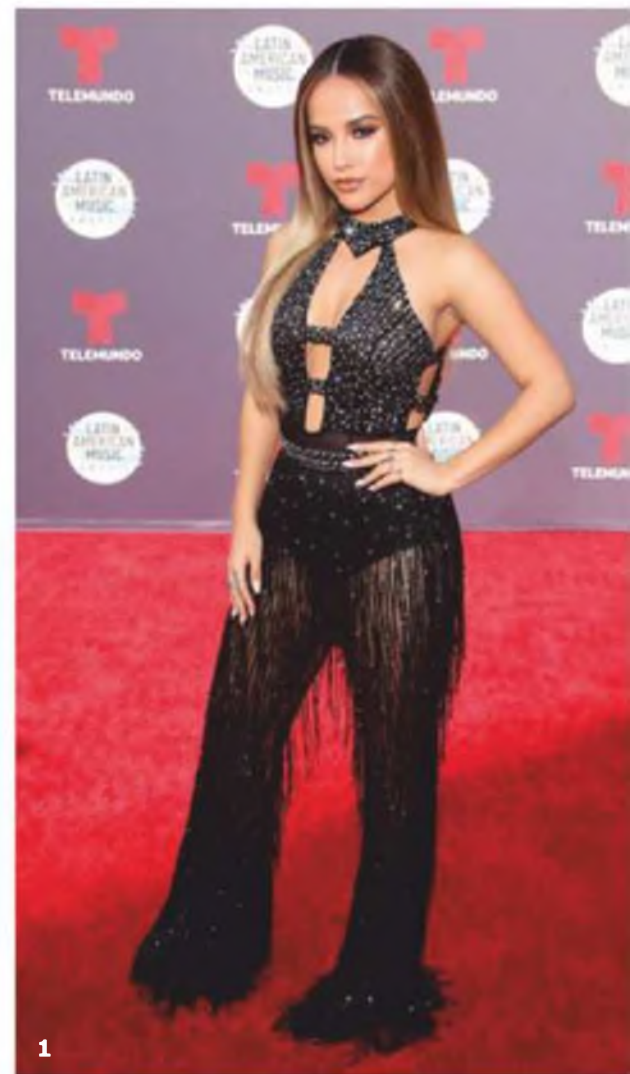
Brazilian singer Anitta gave a vibrant rendition of her latest single, "Medicina," which won favorite video of the year at the Latin American Music Awards.

7
DAYS
on the
SCENE

Latin American Music Awards

LOS ANGELES, OCT. 25

THE HOTTEST LATIN MUSIC ARTISTS TOOK OVER the stage of Hollywood's Dolby Theatre for the fourth annual Latin American Music Awards. **CNCO** and **Ozuna** were the big winners of the night, taking home three awards apiece, including favorite duo or group for the former and album of the year for the latter's *Odisea*. But despite the male victors, the ceremony showcased female empowerment throughout the evening: A quintet of women — **Aracely Arámbula**, **Becky G**, **Gloria Trevi**, **Leslie Grace** and **Roselyn Sanchez** — hosted the proceedings. **Daddy Yankee**, accompanied by an orchestra, honored breast cancer survivors with his performance of “Yo Contra Ti” (“Me Against You”), and Trevi delivered a powerful and personal speech about the #MeToo movement before live-debuting her anthemic “Ella Soy Yo” (“I Am Her”) that stands with victims of abuse. —BILLBOARD STAFF



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1 Latin AMAs co-host Becky G won two awards: favorite female artist and favorite urban song for her “Mayores” (“Older”) collaboration with Bad Bunny. 2 Maluma accepted the Extraordinary Evolution Award onstage. 3 Prince Royce and Ludacris joined Pitbull (center) for their live-performance debut of “Quiero Saber” (“I Want to Know”). 4 Co-host Grace on the red carpet. 5 From left: Christopher Vélez, Richard Camacho, Erick Brian Colón, Joel Pimentel and Zabdíel de Jesús of CNCO in the press room. 6 Farruko brought the fiery energy of his native Puerto Rico for his “Inolvidable” (“Unforgettable”) performance.

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Mala Luna

SAN ANTONIO, OCT. 27-28



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"San Antonio you know what I came to do!!! Sooo much [love] and energy last [night] I really appreciate that," posted 2 Chainz on Instagram following his headlining set on Oct. 28.

1 Headliner Tyler, The Creator held a portrait of himself on Oct. 27. 2 Cardi B headlined on night one. 3 Smokeypurpp (left) and BlocBoy JB shared a laugh backstage on Oct. 28. 4 Saweetie rocked a country-inspired outfit on day two. 5 Lil Pump performed on Oct. 28. 6 Young Thug energized the crowd on day two.



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TIDAL X

BROOKLYN, OCT. 23

1 Tom Morello honored police-shooting victim Philando Castile at the fourth annual benefit concert. 2 Normani posed on the red carpet. 3 Lauryn Hill performed her classics. 4 Teyana Taylor delivered a dance-filled set.

LUNA: 1. POLAROID; GREG NOIRE; 2. 3. ABIGONZALEZ; 4. 6. BRANDON TODD; 5. RUBEN BUSTILLO; TIDAL: 1. THEO WARGO/GETTY IMAGES; 2. STEPHEN LOVEKIN/REX/SHUTTERSTOCK; 3. 4. NIKHOLAS HUNT/GETTY IMAGES



**CONGRATULATIONS
WALTER KOLM**

**ON BEING NAMED BILLBOARD'S LATIN
EXECUTIVE OF THE YEAR!**

**FELICIDADES CAMPEÓN POR ESTE LINDO RECONOCIMIENTO
ES FRUTO DE TU PERSEVERANCIA Y TENACIDAD
ME SIENTO FELIZ Y AGRADECIDO DE TENERTE COMO MANAGER
PERO MÁS AÚN COMO MI AMIGO. FELICIDADES WALLIE!!**

JUAN LUIS LONDONO



Halloween 2018

VARIOUS LOCATIONS, OCT. 24-27



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1 Rita Ora went as Post Malone to the KISS Haunted House Party at SSE Arena, Wembley in London on Oct. 26. 2 G-Eazy, dressed as Two-Face, performed at Stillhouse's Night of the Fallen Halloween Party at New York's Marquee Nightclub on Oct. 27. 3 Rande Gerber (left) and Dave Grohl attended the Casamigos Halloween Party in Beverly Hills on Oct. 26. 4 Harry Styles channeled Elton John at the Casamigos Halloween Party. 5 Joey Fatone (left) and Izabel Araujo as *The Shining's* Grady twins at CATCH Las Vegas on Oct. 27. 6 Eve visited Knott's Scary Farm in Buena Park, Calif., on Oct. 24.

HALLOWEEN: 1: JOHN PHILLIPS/GETTY IMAGES; 2: CASODY SPARROW/GETTY IMAGES; 3: 4: KEVIN MAZUR/GETTY IMAGES; 5: DENISE TRUSCELLO/GETTY IMAGES; 6: BROADIMAGE/REX/SHUTTERSTOCK; VOODOS: 1: 2: CHARLES REAGAN HICKLEMAN; 3: TIM MOSENFELDER/GETTY IMAGES; 4: KATRINA BARBER.

Voodoo Fest

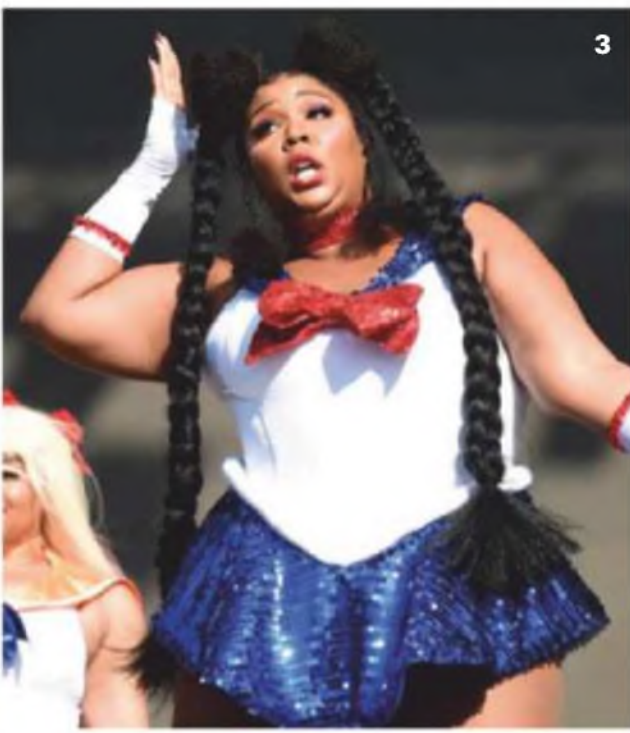
NEW ORLEANS, OCT. 26-28



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1 Poppy dressed as Marie Antoinette on Oct. 28. 2 Mumford & Sons' Marcus Mumford (left) and Ben Lovett performed on Oct. 26. 3 Lizzo as Sailor Moon on Oct. 27. 4 Ty Dolla \$ign on Oct. 27.

FELICITACIONES

WALTER KOLM

billboard'S LATIN
POWER PLAYER
EXECUTIVE OF
THE YEAR



"El hombre que trabaja para el artista muestra su nobleza y su verdadero amor por la industria. Gracias Walt por hacer equipo con nosotros."

CARLOS VIVES



**CONGRATULATES BILLBOARD
LATIN POWER PLAYERS 2018**

**ALEX MIZRAHI
LUANA PAGANI
ROB MARKUS
RICHARD LOM
JORGE JUAREZ
DAVID WEST
DELIA ORJUELA
MICHEL VEGA**

THANK YOU FOR ALL THE SUPPORT YOU'VE SHOWN US!

Geiger photographed Oct. 8 at The Friend in Los Angeles. Hear her talk about working with Mendes and more at billboard.com/videos.

The Heart

THE PULSE OF MUSIC RIGHT NOW

BEGIN AGAIN

Singer-songwriter Teddy Geiger left her teen-heartthrob days behind after coming out as transgender, all while co-writing hits for Shawn Mendes and recording a new album

BY STEVEN BLUM

PHOTOGRAPHED BY BRIGITTE SIRE

TEDDY GEIGER'S EYELIDS FLUTTER AS SHE repeats the phrase, "My mother makes marvelous meals." Here at a Vietnamese restaurant in Los Angeles' Silver Lake neighborhood, she's deep inside herself, trying to decipher which octave feels most comfortable, most true to who she is. After hovering in a helium-high range, she lets her voice drop into a lower, but still fem, register.

"If I let it settle here, this feels pretty natural," she decides, taking a long sip of her iced tea. Constantly monitoring the femininity of her voice, she notes, is "a real pain in the ass."

Geiger, who was marketed as a teen heartthrob in the mid-2000s, presents differently these days. It has been a little over a year since she revealed to her fans that she was transgender, which she announced with a post on Instagram. She did so while co-writing chart-topping hits with **Shawn Mendes**, including "There's Nothing Holdin' Me Back" and "In My Blood," as well as landing placements on the Billboard Hot 100 for **One Direction** and **5 Seconds of Summer**.

Seemingly overnight, the 30-year-old artist may have become the most influential person in music production who also happens to be openly trans. But she's still trying to figure out what exactly that means. "When people tell me that, I feel like **Cuba** [Gooding Jr.]'s character in *Jerry Maguire*, who says, 'I just want to play football!' I'm like, 'I just want to make songs!'"

On Nov. 9, Geiger will release *LillyAnna*, an album named after a pseudonym she used on the internet during her teenage years. It's her third album and first as an out transgender woman — an eclectic, experimental pop record that explores topics like cults and using drugs to find a more authentic self. She began recording the album before transitioning, but Geiger is still hesitant to ascribe the sound to a specific state of mind — it was more like a "cloudy" feeling, she says, of being close to knowing what she needed to do for herself to feel at home in her body, but not sure how she would get there. "It feels like a lifetime ago," she says now.

Geiger explains that the timing seemed right,

particularly in an era when pop culture's idea of gender identity and expression is evolving. She has long wrestled with her own gender identity. Before becoming a behind-the-scenes hitmaker, she was packaged as a teenage sex symbol. Her 2006 debut, *Underage Thinking*, reached No. 8 on the Billboard 200, and she dabbled in acting with a supporting role in the 2008 film *The Rocker*. But fame was a straitjacket. Geiger chafed at wearing Ed Hardy and other boys' clothes that she found ugly, as well as the expectation that she would maintain a wholesome image.

"It made me look at myself from the outside in, if that makes sense," she recalls. "That image

of who I was publicly was so solidified. You're that person. And it wasn't even close to a true representation of where I was in my life."

Meanwhile, her body was changing — a

process she "wasn't loving." (In her younger years, Geiger would sometimes be mistaken for a girl at sleepovers.) As she began dating, she found it even harder to be her authentic self. Whenever she had a new girlfriend, she was always acutely aware of that one drawer with all

of her most comfortable, feminine clothing, and what might happen if it was discovered.

It took until very recently for Geiger to find the confidence to share her true identity with family and friends, and even leading up to *LillyAnna* she was being treated for anxiety. "I was really scared at first," she says. "I kept things vague, like, 'So, I've been thinking about... if maybe someday... I would... transition.' But as soon as I realized how supportive everyone was, I was like, 'Yeah, let's do this as soon as possible, please, thanks.'"

Falling in love with *Schitt's Creek* star **Emily Hampshire** helped nudge the door open further. (They announced their relationship in an Instagram post in August.) Still, says Geiger, identity is a "weird" thing, particularly when you have to constantly meet with doctors to actualize your gender, or train your vocal chords to rest effortlessly in your ideal octave. Above all, it's difficult to be confronted, over and over again, by the gulf between the self you want to project and the one you think you're currently projecting.

"I realized the other day, like, 'Shoot, I've been working super hard on transitioning,'" she says. "Which is great, but I'm also excited for a day when it's not something that I have to actively think about." Geiger is optimistic about taking on this process in public, and today, feels a spark of hope: "There's just so much more freedom now." ■

"That image of who I was publicly was so solidified. It wasn't a true representation of where I was in my life."

—Geiger



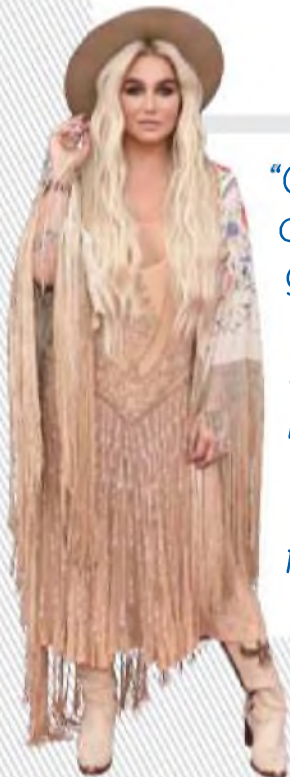
Geiger (left) and Hampshire at the Toronto International Film Festival in September.

I'm Voting Because...

As President Donald Trump's policies on transgender rights, immigration and gun safety continue to polarize the nation, artists share why they're more inspired than ever to vote in the midterm elections on Nov. 6

Kesha

"Our generation can force our government to focus this country back toward the principles it was founded upon: equality and freedom for all."



Dan Reynolds

"If I want a progressive, safe future, I must vote. Otherwise, my words on Twitter, Facebook and the stage are meaningless."



Brandi Carlile

"I have a family exclusively comprising women, LGBTQ people, one immigrant and two little girls."



Bethany Cosentino

"I want to protect the rights of my body and the bodies of all women."

—GIL KAUFMAN

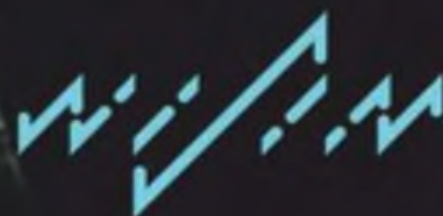


FELICITACIONES

WALTER
KOLM

billboard'S LATIN
POWER PLAYER
EXECUTIVE OF
THE YEAR

"Gracias por tanto"
WISIN





From left: Yauch, Diamond and Horowitz in Chicago in 1987. Below: Onstage at the 2007 Montreux Jazz Festival in Switzerland.



Q&A

BOYS TO MEN

“Some things you remember more than others,” says Adam “Ad-Rock” Horowitz, who, along with Michael “Mike D” Diamond, are the surviving members of seminal hip-hop trio **Beastie Boys**. It helps explain why it took them so long to assemble *Beastie Boys Book*, a newly published 571-page memoir about the group’s rise that features photos, lists, diagrams, illustrations and contributions from famous friends like Amy Poehler and Wes Anderson. The tome is sprawling, discursive and bittersweet, following third Beastie Adam “MCA” Yauch’s death from cancer in 2012. Diamond and Horowitz, both 52, discuss how the book stands as an affectionate, moving tribute to both MCA and their legacy.

What was the early driving force behind the book?

DIAMOND The inception happened when [Yauch] was still alive, and we were working on a record at the time. He was really inspired by and loved *The Who’s The Kids Are Alright* film. He started moving the puck along on that, saying, “We should start doing something like this.”

What was the emotional state going through it?

HOROVITZ The whole thing is abstract. There were days when everything was fun, there were days when everything was sad and reflective – “can’t talk about this right now” kind of thing.

How did you choose who would contribute guest essays?

HOROVITZ The first person we thought to ask was [art critic/

poet] Rene Ricard, but then he passed away. [Chef] Roy Choi, we’re friends, and he’s a great cook, and we talk about food so much in our records, so we thought, “Let’s add a cookbook.” We asked [writer] Luc Sante, who is so eloquent, to write his thing, saying the city is a mixtape. It was like having guests on a record – like, Amy Poehler is **Offset**.

As you were making the book, were there any stories that you wish Yauch could have added?

DIAMOND There was so much childhood stuff. Yauch would always have these crazy, “This time that so-and-so and I...” stories that formed him. He was a guy who just embraced experiences, and that was something we tried to get across in the book.

Beastie Boys were a product of a specific time and place: early-’80s New York. Why was that a special moment in history?

DIAMOND We were teenagers, and it was all unfolding before our eyes. All the music was happening in one place – a salsa club here, a hip-hop club over there, a jazz club over there. Now, of course, it’s all on everyone’s phones. **HOROVITZ** I feel like every generation feels the same thing. I’m sure **Migos** is psyched that it’s 2018. The internet is definitely a line in the sand. It has to be. It’s so massive. It’s not like, “Back in my day we didn’t have electricity, and now you kids do have electricity,” but it’s pretty fucking major.

—MARK RICHARDSON

TOVE LO’S FAVORITE THINGS...



Tove Lo soundtracked dancefloor debauchery and heartbreak on the club-ready *Blue Lips* in 2017. On Oct. 19, she turned the album into a short film of the same name that follows two friends on a party-fueled road trip. For the 31-year-old singer, that journey doesn’t have an end in sight as she works on her fourth LP. Even when she has rare downtime at home, a few items help her keep the celebration going.



...in her kitchen

“I always have champagne in the fridge because there’s always a reason to celebrate. Either this organic one called Bellissima, or Veuve [Clicquot].”



...in her makeup drawer

“Glitter jars. I’m not great at doing my own makeup, so it’s a good savior when I can just throw that over my eyes. I usually bring it on tour and when I go out dancing. It makes everyone happy.”



...in her handbag

“I have this little bag of crystals. It’s supposed to help you deal with bad energy. It always gets taken in [airport] security, and they’re like, ‘Is this a weapon?’ And I’m like, ‘No, it’s an aura cleanser!’” —TATIANA CIRISANO

Why are Christmas albums released the last weekend of October?

ASK BILLBOARD ANYTHING

On Oct. 26, the first major crop of Christmas releases arrived, from **John Legend**, **Gwen Stefani** and **Pentatonix**. But with the holiday itself over two months away, what’s the rush? “The straight answer is the physical market,” says **John Fleckenstein**, co-president of RCA Records, Pentatonix’s label. “Christmas albums tend to be multigenerational, and thus, they skew very heavily on the physical side.” He explains that in the United States, stores like Target and Walmart start holiday in-store marketing and positioning around Nov. 1, “so anybody who’s going for a broad-base national play with their album will need to get a physical version into stores by the end of October.” Pentatonix’s previous Christmas release, 2017’s *A Pentatonix Christmas*, hit No. 1 on the *Billboard* 200, and now, according to industry forecasters, its latest arrival, *Christmas Is Here!*, which RCA released Oct. 26, could earn around 15,000 equivalent album units in the week ending Nov. 1. “We’ve been doing this for four years with these guys,” says Fleckenstein. “They are a force at this point.”

—LYNDSEY HAVENS

Felicitamos a
a nuestro amigo
Walter Kolm
por ser elegido el
“Ejecutivo del Año”
por la revista Billboard.

 **LAURIA**
DALE PLAY

T4f+BiZ
TIME FOR FUN ARRO

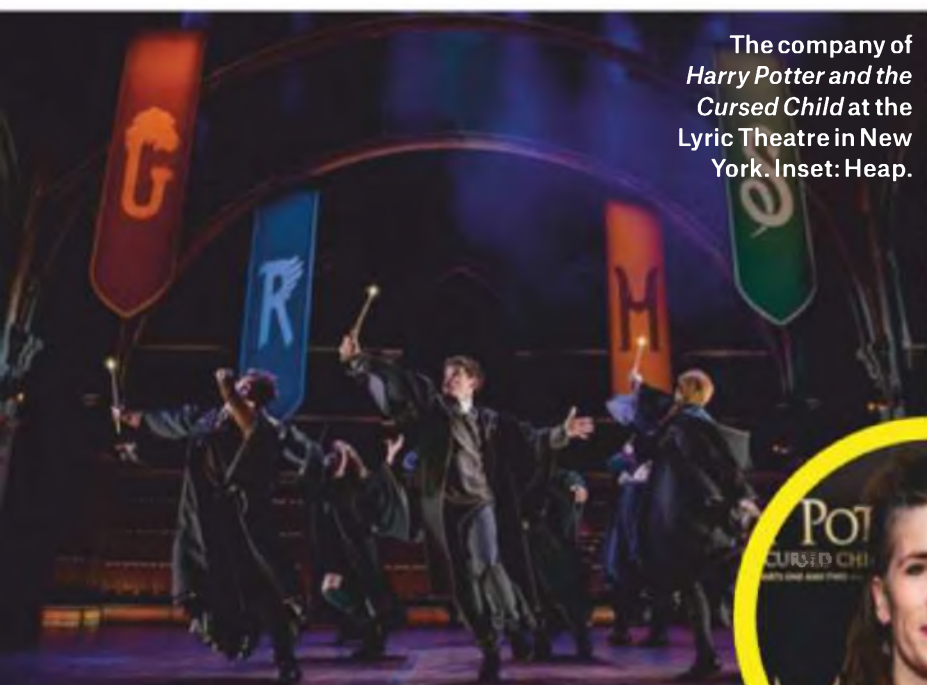


Shinoda at work on the Art Wall at the Pop Art Show in Santa Monica, Calif., on Sept. 27. He created a site-specific mural during the exhibit where attendees were encouraged to add their own touch, much like he's now doing on tour.



'Art Therapy Is A Very Real Thing'

Following the death of **Linkin Park's Chester Bennington** in July 2017, the band's co-founder **Mike Shinoda** didn't slow down. Instead, the 41-year-old got to work on *Post Traumatic*, his first album under his own name, which he released in June, as well as a renewed outlet of expression: painting. "I was using [music and painting] as a diary. There's something therapeutic, but also autobiographical, about both," he says. Shinoda, who graduated from the ArtCenter College of Design in Pasadena, Calif., in 1998 (where he studied illustration and graphic design), created a series of 10 evocative paintings that explore his love of street art — one of which he used for his album cover. He credits his creative output with playing a significant role in helping him process the loss of Bennington, which is why he has continued to create even while on his first solo tour. Since the tour's kickoff on Oct. 10, Shinoda has offered VIP mural workshops ahead of each show. "Art therapy is a very real thing," he says. "It's a phenomenal tool." —ADRIENNE GAFFNEY



The company of *Harry Potter and the Cursed Child* at the Lyric Theatre in New York. Inset: Heap.

How To Record Like A Wizard

Imogen Heap created 100 music cues for the play *Harry Potter and the Cursed Child*, the latest installment in **J.K. Rowling's** universe, which tells the story of a grown-up Harry and his son. The show, split into two segments and clocking in at five hours, is running in London and on Broadway. On Nov. 2, the 40-year-old Heap will release *The Music of Harry Potter and the Cursed Child*, a further evolution of her work for the stage. Free of dialogue and sound effects, the 42 tracks are divided into four suites representing the different acts, for which she tapped into "different sound worlds" by following a few steps.

1. RECYCLE MATERIAL

Much of the *Cursed Child* score was adapted from Heap's catalog. "The kind of density of variety that they wanted in the play, and the depth of production of the types of pieces of work they wanted, I would not have been able to do that if I'd started from scratch," she says.



“Conceptually, some of the pieces are more of a Rorschach test,” says Shinoda of his new series, which includes “Visions” (left). “They weren’t intended to be highly analytical or communicate a specific story, but I know what I was thinking about while I was making them, and it’s there inside the piece. You can just feel it.”



Tweedy at Wilco’s Loft in Chicago.

MY SCENE: CHICAGO

TWEEDY’S TRIED-AND-TRUE

The Wilco frontman lists the hometown artists who have influenced him the most

“Rock’n’roll memoirs are a low-stakes literary genre,” says singer-guitarist **Jeff Tweedy**. Naturally, he wrote one himself: *Let’s Go (So We Can Get Back): A Memoir of Recording and Discording With Wilco, Etc.*, out Nov. 13. “I wanted to temper my literary aspirations,” he adds, “and have it feel conversational to anybody who’s interested in sitting down and talking to me.” The result is an open and often humorous account of his southern Illinois childhood, the adoption of Chicago as his home, parenthood and addiction. Tweedy, 51 and sober, will follow his nonfiction debut with a new solo album, *Warm*, due Nov. 30. He says, “I tried to pick the songs where I could feel in the room that people were listening.”

FAVORITE LEGEND: HOWLIN’ WOLF



“I ask myself in the studio, ‘Would Howlin’ Wolf give a shit about this?’ Because the answer is almost always no. He was such a raw talent that there was no concept of failure. I could’ve picked a million people from the Chess Studios era, but I’m most inspired when I listen to him.”

FAVORITE ESTABLISHED ARTIST: MAVIS STAPLES



“Anybody who comes into contact with Mavis [leaves] feeling like they’re lucky. She has that effect on people. She’s such a great presence in my life. The only thing I wish is that more people were paying attention to her all the time. Even though she’s killing it out there and has a lot of people’s ears, it’s less than I feel she deserves.”

FAVORITE RISING ACT: OHMME



“Where a lot of acts use the guitar in ways that diminish the instrument, [the rock duo of **Sima Cunningham** (left) and **Macie Stewart**] play in an atypical way that highlights it. And live, they’re just freaks, a machine. They’re doing something bold and imaginative with their voices that I don’t think I’ve heard before.”

—JOSH TERRY

The album artwork for *Post Traumatic*.



Shinoda has long been inspired by anime and comics, and cites visual artists Haruki Murakami, James Jean and KAWS as inspirations. His recent work, which includes “Connected” (left), uses mixed media: collages of photos, ripped paper, drawings and painting. He then adds layers of acrylic, ink, charcoal and spray paint.



Of “Trial and Error” (above), Shinoda says, “I know that as I was dealing with the things that happened a year ago, I was sorting through a lot of those [emotions] in my work.”

2. CARRY YOUR TOOLS AROUND

Heap’s “secret weapon” was developed just in time. Virtual instruments company Soniccouture visited her studio and created digital versions of her favorite “weird” instruments, like the mbira and the Marxophone, which has tiny hammers that bounce off strings.

3. RECORD ON THE GO

The evolving nature of the play meant that Heap was recording vocals right from her seat as rehearsals were unfolding: “When everyone went off to lunch or left in the evening, I’d sing some vocals directly into my computer and then would work away with those.”

4. DON’T GET TOO ATTACHED

Heap had to get accustomed to the collaborative environment of theater. “You’ve just got to give in if someone thinks something isn’t working,” she says. “It might be your favorite, favorite thing. And you’ve got to learn not to be precious.”

—ESTHER ZUCKERMAN

LIFESTYLE

Deck The Halls Like A Rock Star



Clockwise from top left: Lopez, Aguilera, John, Cher and Osbourne.

How do Elton John, Jennifer Lopez and Luke Bryan decorate for Christmas? Usually with the help of their go-to interior designers. A few of those experts share how to create a picture-perfect atmosphere by following this year's biggest trends in trees — and avoiding holiday clichés

BY ADRIENNE GAFFNEY

CHOOSE A THEME

Jeff Andrews, who has worked with **Ryan Seacrest** and the **Kardashians**, says locking down a motif is the first step for designing a tree. "Think of something that's outside the box, like decorating with all-natural feathers," says Andrews, author of the upcoming book *The New Glamour: Interiors With Star Quality*. "Then tie your tree in with how you wrap your presents [so there's a] common thread through your whole holiday experience."



HIT THE FLORIST

Martyn Lawrence Bullard's clientele, which includes **Elton John**, **Cher**, **Christina Aguilera** and **Ozzy Osbourne**, favors adorning trees with real flowers. "You create unbelievable magic, as well as a wonderful smell, if the flowers are fragrant, like narcissus," he says. Bullard suggests putting them in small water vials, usually offered for cheap from a florist, and simply inserting them into the tree: "It creates an impactful, high-glamour look."



KEEP IT SIMPLE

Thom Filicia has created Christmas displays for **Jennifer Lopez** and Radio City Music Hall in New York. Lately he has noticed a move toward less flashy holiday décor in favor of a more homey feel. "I did one tree that was made with all Scandinavian handmade natural-wood pieces [with] beautiful red leather strings," says Filicia. "We also used real candles clipped on to it. It was pretty because it was so simple."



TRY A TONAL APPROACH

Nashville designer **Chad James**, a favorite of **Luke Bryan** and **Rascal Flatts' Joe Don Rooney**, says that recently, "I see a lot of [people] using different shades of green together." He advises clients to decorate with plants that don't scream Christmas, like succulents or ferns. For those with a blue spruce tree, James suggests grassy green moss and dark green magnolia. "There's something very beautiful about tone on tone."



Two 'Years' Later

After breaking out with "7 Years" in 2016, Lukas Graham finds a new maturity

Lukas Forchhammer never expected to be a Grammy contender. But after his band, **Lukas Graham**, dropped the sweeping midtempo ballad "7 Years" — which became the fourth top-selling digital song in the United States in 2016, according to Nielsen Music — it earned three nods, including record and song of the year, pitting the act against **Beyoncé** and **Adele**.

Forchhammer was shocked by the recognition but still disappointed when he left the awards show empty-handed. "My girlfriend reprimanded me: 'Get your

act together and celebrate the fact you were nominated,'" recalls the 30-year-old frontman. "She was, of course, completely right. How could I be mad about something that [was never] mine?"

So when the band, which includes drummer **Mark Falgren** and bassist **Magnus Larsson**, regrouped to record its recently released third project, the soul-pop 3 (*The Purple Album*) — the color is a nod to Forchhammer's daughter **Viola** — it took an unexpected approach. "Instead of, 'Can we do it again?,' we tried

to focus on, 'What are we good at?'" says Forchhammer.

He swapped songs about booty calls and crushes on sex workers, which appear on the group's self-titled U.S. debut, for lyrics that cover his current reality as a father and fiancé in his 30s ("I wish I could be a stay-at-home dad," he sings on "Lullaby"). The approach is working — lead single "Love Someone," an acoustic-pop track, has risen to No. 20 on *Billboard's* Adult Top 40 chart.

"I'm more confident in this moment,"



says Forchhammer. "No matter how good or bad [the reception is to the album], I've been a good father through it. I've been good at taking care of my family."

But even with his new perspective, Forchhammer hasn't entirely let go of the past. "We still have a lot to conquer," he says. "We never won that Grammy."

—CAMILLE DODERO

FELICITACIONES

WALTER KOLM

billboard'S LATIN
POWER PLAYER
EXECUTIVE OF
THE YEAR

Felicidades Walter.
Es un privilegio
estar asociado al
executive player.

JOSE PUIG

2PK
ENTERTAINMENT

W
WALTER KOLM ENTERTAINMENT



THE ANTI-LABEL LABEL

PUBLISHING MAVERICK KOBALT RAISED \$150 MILLION TO GET INTO THE LABEL SERVICES GAME AND SNAP UP TODAY'S RISING STARS. CAN IT SUPPORT THOUSANDS OF "MIDDLE CLASS" ACTS WITHOUT TAKING THEIR COPYRIGHTS?

WILLARD AHDRTIZ IS LOUNGING IN HIS brightly lit office in Manhattan's West Village, a jazz record spinning on a turntable in the middle of the room. The Swedish-born executive is 18 years into his reign as founder/CEO of publisher and rights administrator Kobalt, and though his big-spending company hasn't turned a profit to date, he's oozing confidence about his latest, \$150 million bet: AWAL, a full-service recorded-music company offering marketing, promotion, A&R, distribution and licensing for some 25,000 artists ranging from industry vets like Nick Cave to emerging acts such as Rex Orange County, Little Simz and Kevin Garrett.

"It was time for the global streaming label," says Ahdritz, who named his first CEO of recorded music, Lonny Olinick, in January; rebranded Kobalt's recorded-music division under the AWAL umbrella in March; doubled the label-services staff; and acquired independent radio-promotion company inzune in June. "You saw what happened with Chance the Rapper. Now it's possible to break out bands in the streaming world."

Not that it's going to be easy: Kobalt is just one of many companies now jumping into the label game as streaming revenue rises. Intensifying the competition, Spotify has started inviting artists to ditch these very label-service providers and upload their music straight onto its fast-expanding platform. (Spotify's new deal with DistroKid will soon allow artists to use Spotify to place their music directly on other platforms, too.) Making money, meanwhile, will be even harder for Kobalt than its label rivals because of Kobalt's guiding principle and most seductive selling point: It lets artists keep full ownership of their copyrights.

But the excitable and verbose Ahdritz, 54, believes his timing is perfect, and unlike his major-label competitors, he's glad that some of his AWAL artists have been experimenting with Spotify's direct-upload feature. "Kobalt was designed for this moment," says Ahdritz, rattling off a series of predictions he has made over the past decade that have since come true, such as the dominance of streaming. "We are here to service creators — it's very simple." ("If you're humble, it's difficult to blow your own trumpet," he adds with a smile.)

Indeed, Ahdritz has been planning for this moment for years. In 2012, Kobalt purchased AWAL — short for Artists Without a Label — a



Olinick (left) and Ahdritz photographed Oct. 24 at Kobalt in New York.



Europe-based digital distributor that quickly became an incubator of sorts for Kobalt's fledgling artist/label services division, separate from its primary publishing administration business. At the time, Spotify had been available in the United States for just six months, and streaming was still largely a foreign concept stateside. But Ahdriz saw how streaming's growth could position Kobalt to help more performers make a living independently, just as the company was already doing on the publishing side for star songwriters like Thom Yorke and Rufus Wainwright.

The sales pitch to label clients, just like publishing clients, was simple: ownership. "As the artist, you keep ownership, and that's the fundamental difference," says Kobalt chief marketing officer Ryan Wright. "We invest in *your* vision. It's just a different way of looking at it. It's your music, and we're investing in your music and your career. So you have freedom and control."

AWAL is the anti-label in other ways, too: Its executives love YouTube (for turning music videos from loss leaders into revenue generators) and cater to what they call music's "middle class."

Kobalt's artist-friendly deal structures have frustrated its major-label rivals, driving up the price of signing talent. The company won't share specifics except to say that the splits are, "if not opposite, definitely close to it," according to Wright.

That suggests AWAL is paying out as much as 80 percent of streaming revenue to its artists — as Ahdriz estimates it, eight times more than the traditional record deal would allocate. Of the \$150 million investment, Ahdriz says much of it went toward artist advances, which range from thousands to millions of dollars per signee, while Olinick says he was able to double his team, bringing in executives from the major-label system and digital streaming platforms.

In the year that ended June 30, 2017, Kobalt's revenue grew 23.5 percent over the prior year, but its losses ballooned, too — up nearly 70 percent, to \$34.8 million. Between its music divisions and its Kobalt Capital investment fund, the company has raised over \$1 billion through the years from the likes of Google Ventures and Hearst, leveraging its investments in publishing catalogs to pay off its debts.

Ahdriz sees Kobalt playing the long game, sacrificing short-term payouts for eventual domination. It's the same story Spotify is selling to its investors in the stock market: Once we take over, once we become indispensable, you'll see your return on investment. As Ahdriz says, "You don't build a global business overnight."

KOBALT BEGAN OFFERING LABEL SERVICES TO artists in 2013, but it wasn't until January of this year when Ahdriz decided it was time to, in his

words, "push the button," promising 100 new hires to go all in.

"To me, AWAL is, if you were starting a recorded-music company from scratch today, what would you create?" asks Olinick, a former artist manager and major-label veteran who joined Kobalt in 2016 as chief of strategy. "For us, it's about having the kind of capabilities that meet the needs of the best artists in the world who are looking for an alternative business model, who are looking to control their rights, who are looking for full transparency in their data, but who aren't looking to trade down on the quality of the service that they're getting."

Already, AWAL has had success with artists like Lauv, whose song "I Like Me Better" was released through AWAL in May 2017 and, through a partnership with Spotify and a radio-promotion campaign with AWAL, reached No. 7 on *Billboard's* Mainstream Top 40 chart and No. 27 on the Hot 100. And AWAL has attracted talent away from the major labels, signing deals with artists like deadmau5 and Laura Marling.

"To simultaneously trust an artist to make the record they want to make while also committing to

supporting it is such a rare find in the music industry," says Betty Who. Nine months ago, the dance-pop singer-songwriter signed with AWAL after a stint on RCA. "They are as equipped as any major label to support my career."

AWAL is proud that some of its acts have taken part in Spotify's

direct-to-artist initiatives: Lauv, for example, received marketing and editorial support as part of Spotify's RISE program; DJ-producer Michael Brun, meanwhile, took part in Spotify's direct-upload beta program, with AWAL's blessing. Olinick sees AWAL's role as "complementary" to what Spotify is doing, rather than adversarial, adding that "it's all about artist empowerment."

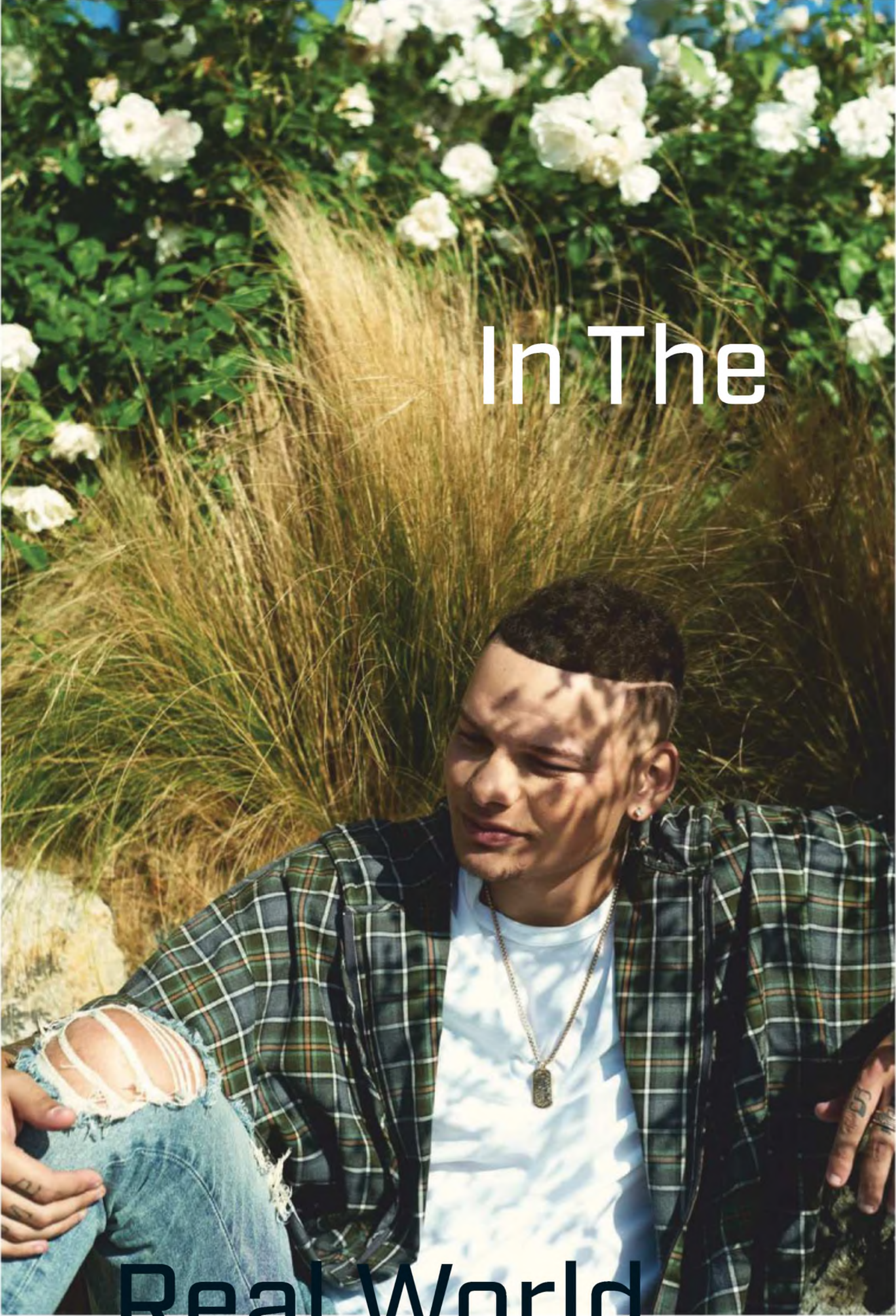
"We see it not changing our role," he says, "which is really to distribute across all platforms and generate insights across all platforms, to provide services on and off the platforms, to provide marketing services and radio services and physical distribution and synch licensing, to provide analytics across different platforms, to provide funding."

After waxing philosophical for a stretch about the global opportunities for growth in the music business, Ahdriz stops himself. He had been out each of the past few nights — the T.J. Martell Foundation dinner in Manhattan on Monday; Nine Inch Nails at Kings Theatre in Brooklyn on Tuesday; Robert Glasper at the Blue Note in the Village on Wednesday — and hadn't gotten much sleep. But sometimes, he explains, that's the biggest reward. "What I'm proud of is that yesterday I got a hug from a great jazz musician," he says of Glasper, his publishing client since 2015. "To be a true, trusted partner? That's what I do it for." ●

KOBALT WAS
DESIGNED FOR
THIS MOMENT.

—AHDRITZ

Here



In The

Real World

Biracial, streaming-savvy and unafraid to touch topics like school shootings,

Kane Brown is the future country music didn't know it had. He just needs to keep proving the traditionalists wrong **BY MARISSA R. MOSS | PHOTOGRAPHED BY KWAKU ALSTON**

Brown photographed
Oct. 8 in Malibu, Calif.
Styling by David Thomas.
Opposite page: He wears a
Barneys New York T-shirt,
Balenciaga zipped hood
shirt and Ksubi jeans.
This page: He wears
a James Perse T-shirt.
Watch Brown play First,
Best, Last, Worst at
billboard.com/videos.





KANE BROWN'S MODEST SUITE HERE AT THE DOWNTOWN Los Angeles Westin is quiet but for the buzz of clippers currently freshening up the country sensation's fade. It's the night of the American Music Awards (AMAs), and Brown, nominated in three categories, sits nervously at a desk while CT, his barber, scuffs around on the beige carpet in a pair of Gucci slides.

Brown's manager Martha Earls swipes glasses from the bathroom for a champagne toast while his stylist smooths out a purple tie-dye jacket. There's some debate over whether Brown should wear a hat on the red carpet. The man himself is in favor — "I just want to feel like me," he says — but Earls carries the day when she suggests it's better to "show off the fade."

Tonight is the latest Big Deal in a short career full of them. It's Brown's first awards show outside of country ceremonies, and fans of all genres vote to determine the winners, which is good news for an artist who made his name through a series of viral YouTube country covers. (*Billboard's* part company, Valence Media, also owns dick clark productions, which produces the AMAs.) "I just think it's going to happen," says Nikki, a member of Brown's management team. She's wearing Kane Brown merchandise head to toe, including her slippers. "I wonder who you're going to be standing next to on the carpet. Cardi? Migos?"

Brown shrugs. "I can't really talk right now," he says, pointing to the whitening strips on his teeth, though he is able to comment on some mozzarella sticks he had last night at The Nice Guy, a hot spot in West Hollywood. "They're the best I've ever had."

He hasn't been eating haute bar food for long. Three years ago, Brown was working at FedEx and trying to join the Army, which didn't approve of his neck tattoos. In that short time, he has gone from viral sensation to one of the biggest country artists in America, skipping over the usual Nashville road map of radio tours and dive bars.

With songs that are meant to slide into a playlist between Khalid and Carrie Underwood, Brown's closer to what the average American actually looks like, in a generation where identity is more fluid — and crucial, and debated — than ever. Brown is biracial, and while he hates to be taken as a token, he understands his significance as a rare nonwhite face on Music Row. Nor is he trying to blend in. He doesn't, for example, have a deal for a line of cowboy boots. Instead, he's a New Era brand ambassador for the 2018-19 football season. In Brown, fans see themselves — and it's resonating far beyond Nashville.

Brown is selling out arenas on his Live Forever Tour, his

self-titled LP went platinum, and in 2017 he became the first-ever artist to top all five *Billboard* country charts at once: Top Country Albums; Country Digital Song Sales, for the double-platinum single "Heaven"; and Country Airplay, Hot Country Songs and Country Streaming Songs for the triple-platinum "What Ifs," his duet with Lauren Alaina. With each new record, he's forcing Nashville to reconsider what it means to achieve mainstream success, and how to get there.

In a few hours, Brown will appear at the AMAs to present a prize to XXXTentacion's mother, striding comfortably across the same stage that will have just hosted performances from Taylor Swift (with a giant snake), Imagine Dragons (with a flaming car) and Cardi B (with Dolce & Gabbana pompom hot pants). This ain't the Country Music Association (CMA) Awards, where the night's antics are often confined to Brad Paisley and Carrie Underwood's family-friendly zingers. Brown, in Off-White sneakers and that purple jacket from the designer Amiri, a favorite of LeBron James, fits right in here. His music does too: He's singing in his warm Southern baritone about partying and love but also about growing up in poverty. Many of his fans might not know about Porter Wagoner, but they sure know about Post Malone.

With his new album, *Experiment*, Brown is about to become inescapable, arguably changing the future of country forever. "A die-hard country fan, they're not going to a Drake concert," says Brown. But those Drake fans? They're coming to him, and they're waiting outside the AMAs red carpet, screaming his name. Freshly shorn and dressed, Brown heads down the hallway humming Zedd and Maren Morris' "The Middle" with a quiet swagger in his step, ready to greet them.

AS MANY FANS AS BROWN HAS, THERE ARE PLENTY of folks who wish he would stay out of country altogether. To them, he symbolizes an almost deep-state-like assault on tradition. *Experiment*, however, contains one of the most "country" songs from a male artist on Music Row this year: "Short Skirt Weather," a bit of Alan Jackson-era tongue-in-cheek pop/honky-tonk. Despite Brown's come-up covering George Strait in those now-famous YouTube videos, people still feign surprise when he mines country history. (For the record, *Experiment* uses just about every instrument in the lexicon of twang: Dobro. Banjo. Mandolin. Slide and steel guitar. Fiddle. Ganjo.)

"There was a woman the other day saying that it's awesome to see someone bringing back '90s country, but

Ain't No Topping Him Now

3

Nominations and wins at the AMAs in October. Meanwhile, he was not nominated once for the 2018 CMA Awards.

1.8B

Total on-demand streams in the United States. He has three top 10s on the Country Streaming Songs chart.

5

Simultaneous No. 1s on all five of *Billboard's* country charts in 2017. He is the first artist to top all of them at once.

Brown wears a Keiser Clark T-shirt and Amiri pants and jacket.



she was not expecting me to be the guy to do it,” says Brown the day before the AMAs, sitting at a pub in an upscale strip mall in Malibu, Calif. “And my first question was, ‘Why?’ I’m doing the same thing as everyone else in country music. So why am I the one you don’t expect?”

Brown, in a plaid shirt, jeans and diamond studs, throws his hands up in the air, because he knows why. “The race card,” he whispers. He doesn’t really like talking about it because he doesn’t want to exploit it. But that doesn’t stop him, either. “Right now, [my race] does matter,” he says. “People always say, ‘There are plenty of black country artists out there! There is Charley Pride! Darius Rucker!’ That’s all they can name. They don’t understand what we go through, and a lot of people who are fans of traditional country music, as they call it, look at us and aren’t going to say, ‘Y’all like country music.’”

Those people are pretty easy to find online. They’re also nothing new. There’s always a segment of country fandom that wants things to stay the way Hank done it. But with Brown, the language is of a particular school: They’re quick to point out his “hip-hop” or “urban” influences as a reason they don’t like his fans or what he has to say. They credit his success to artifice and insist he’s a product of the industry. You might as well say “Make Country Traditional Again.”

Experiment may be as much Justin Timberlake as it is Alan Jackson, but no more so than the work of Dustin Lynch or Thomas Rhett. People who are perfectly content with white singers like Chris Stapleton digging into soul influences attack Brown for his tarnishing of tradition.

“Everyone should have equal opportunities and equal rights, but you can’t even have an opinion without somebody going off on you,” he says. “That’s what’s wrong with this world today.” That divisiveness is what inspired Brown to write “American Bad Dream” shortly after the mass shooting in Parkland, Fla. The song, about violence at schools and by police, is shockingly forward, given how Nashville barely touches the topics of gun control and racial injustice. “Now you got to take a test in a bulletproof vest,” sings Brown. “Scared to death that you might get shot.”

“It’s messed up, but so real,” he says. “And that’s what country music is: real. It’s a risk for me to write this song, but I was trying to bring up an issue that wasn’t being talked about in music other than by Childish Gambino.” Brown stirs his bowl of chili, tensing up. He’ll talk about the song, but he won’t discuss specific political viewpoints. “There’s still half of the world that doesn’t believe what you believe



Brown wears a Barneys New York T-shirt, Ksubi jeans and Adidas Yeezy shoes.

in, even if you say the smartest thing.”

But when the CMA Awards shafted Brown this year — he wasn’t even nominated — it certainly felt political. “There is a contingency that looks at certain acts and says, ‘That ain’t country,’ and I think that happened with Kane,” says Randy Goodman, chairman/CEO of Brown’s label, Sony Music Nashville. “Kane is African-American, and he has tattoos. Maybe that’s not culturally what they think fits.”

“We’ve been systematically programmed to let stereotypes lead the way,” says Brown’s tourmate Jimmie

Allen, who, as a black country artist, has encountered plenty of them himself. “Because the stereotypical country guy is supposed to be from Georgia and is supposed to be white.”

Meanwhile, Brown is finding an audience outside the United States. When the Latin American market sees him, says Goodman, “they say he looks like them.” Brown, who joined Camila Cabello on a duet version of her hit “Never Be the Same,” could be country’s ticket to global growth.

“He is expanding us and our format,” says Brad Paisley, who took Brown on tour this past summer.

Brown sounds like the world at large, too. His songs describe modern life for the Instagram generation and beyond: binge-watching *Friends*, falling in love, dealing with hardship and regret but looking for fun, too. And writing, of course, about his own experiences.

“What better gift for country music than a fascinating life?” says Paisley. “He’s not singing songs where he’s role-playing. He’s singing from a place of truth. And that’s so powerful for country music.”

The life Paisley refers to is fascinating indeed, but it was also hard. Growing up poor in Georgia and Tennessee, Brown shuffled between homes with a single mother who loved country music, sometimes sleeping in the car. He helped his pawpaw milk the cows and did plenty of dodging the slings and arrows of the broken American dream — the racial slurs, the overdoses that took his friends, the bipolar disorder and depression that plagued his family, the temptation that could’ve landed him in jail, like the one that houses his father (and his stepfather, who abused him).

Brown’s father has been

incarcerated since 1996. “He’s a drummer, which I didn’t even know,” says Brown, who played sports until he was forced to join the choir (he and his “What Ifs” partner, Alaina, went to the same middle school and sang together there). “He brags about me and talks about how good he is on the drums. I always joke with him and say that I’m going to hire him when he gets out.”

It’s easy to see why Brown might want to stay connected to his roots, given how quickly success has come. Running away, though, would have been equally understandable. Instead, for his debut he wrote “Learning,” a brutally honest depiction of abuse and survival. He still goes home any chance he gets. A few days ago, he was back in Chattanooga, Tenn., hanging around the Walmart parking lot, shooting the shit with a couple of old buddies. “You’re so bored, you just talk about everything,” he says, sipping a Coors Light. “It’s like church. A redneck church.”

Now Brown lives outside Nashville with singer and music-management student Katelyn Jae — who, a few days after the AMAs, became his wife. The other day, he heard Sara Evans’ “Suds in the Bucket” on the radio. He loves the song, but it made him think about how country music is still clinging to images of the old days and not tackling more real-life stories with language that people actually use.

“How do you still expect us to write like that? Kids are streaming,” he says. Brown takes a sip of beer and adds, firmly, “You have to adapt. Country music? People want it [to sound like] the ’90s, maybe the ’80s, or further back.”

In many ways, Nashville is still there too. The town is too enamored with traditional radio to completely understand Brown’s rise — the viral build, the power of social media — and dismissed much of his initial groundswell as fabricated. (This predates Mason Ramsey, aka Walmart Yodeling Boy, who owes a lot to Brown.)

“That was possibly the hardest thing, being told that something is not real and people not believing you,” says Brown. “But they’re living in the past.”

IT DOESN’T REALLY MATTER WHAT NASHVILLE THINKS here at the AMAs. Still, Brown is focused. He rides to the ceremony in almost complete silence. Later — after he has presented an award, Tracee Ellis Ross has rallied the crowd to vote and Swift and her snake have slithered — Taran Killam and Leighton Meester appear to present favorite male artist, and Nikki was right: Brown’s a winner. He hugs fellow nominee Rhett — who shoots him a wink — and heads to the stage a little bewildered. “First off, I feel like I’m about to pass out,” he says before thanking his manager, his team and his fans. “I love everybody,” he says. Soon he’ll learn he won all three of the awards he was up for, including favorite album, country and favorite song, country. No other first-time country nominee has won as many AMAs in one shot.

Will the naysayers go silent now? Probably not. They may only get louder as Brown becomes harder and harder to ignore, shaping country music in a mold that thrills some and enrages others for the very same reason. But Brown doesn’t need approval. He knows where he’s heading now.

“I don’t think it’s about sending a specific message” to detractors, Brown says two weeks later, calling on the way home from his honeymoon in the mountains of Tennessee. “I try to focus on my fans, who I know have been there since day one. This is about us all building something together.”



Clockwise from top: Brown with his American Music Awards on Oct. 9; an undated childhood photo; onstage with Alaina in 2017.





LATIN
POWER
PLAYERS
2018

View From The Top

Manager Walter Kolm leads *Billboard's* annual list of genre influencers who, in the wake of "Despacito," have made the music more mainstream than ever with the help of pop hits by Bad Bunny, Ozuna and J Balvin

BY LEILA COBO

Kolm (left)
and Wisin
photographed
by Mary Beth
Koeth on
Oct. 16 at East,
Miami in Miami.



Executive of the Year

Walter Kolm, 50 FOUNDER/PRESIDENT, WK ENTERTAINMENT

When Walter Kolm left his post as president of Universal Music Latino in 2011, the industry was flailing. Streaming was in its infancy, and labels were struggling to find growth in a post-Napster world.

After a career spent on the label side, Kolm moved into artist management, hitting his stride two years later when he founded WK Entertainment and orchestrated the comeback of Colombian singer Carlos Vives, who, after a 10-year dry spell, returned to the top of the charts.

Today, WKE is the largest U.S.-headquartered management/artist services company dedicated to Latin acts, with a roster that includes contemporary stars such as Wisin, who has landed four top 10 tracks on *Billboard's* Hot Latin Songs chart in the past year; Maluma, whose album *F.A.M.E.* has logged 319 million on-demand audio streams for its tracks; Latin American boy band CNCO; Silvestre Dangond; and Vives.

A stylish Argentine who is known as both a savvy diplomat and ruthless negotiator, Kolm describes his firm as a “360 service” optimized for the streaming age that “provides A&R, marketing and commercial opportunities, from live shows to sponsorships.”

Kolm, who employs a full-time staff of 20 — many of them former label executives — says WKE will end 2018 with a 40 percent increase in gross revenue over 2017, thanks largely to touring, which is the primary source of revenue for the firm and its artists. In 2018, for example, Maluma’s first U.S. arena tour grossed over \$15 million. In December, after a five-year hiatus, reggaetón duo Wisin & Yandel will kick off a reunion tour with eight dates at the Coliseo de Puerto Rico in San Juan, and in 2019, CNCO, whose second LP has generated 219 million streams, will launch its first U.S. tour.

TV and branding deals have also proved lucrative. Wisin and Vives have served as judges on the TV music competition *La Voz* (the Spanish-language version of *The Voice*) in a number of countries and will reprise their roles when a U.S. version debuts in 2019. Vives and Maluma also have deals with Pepsi and Coca-Cola, respectively.

Kolm’s artists are all signed to Sony because, he says, “Afo [Verde] has the best A&R in the industry,” although he adds that his years at Universal also proved valuable — “especially in regard to how to work together with a label, so that one plus one equals 10.”

LABELS

Tomas Cookman, 58
PRESIDENT/CEO, NACIONAL RECORDS/
INDUSTRIA WORKS
ALT-LATIN LEADER

The New York-born Cookman says revenue for his alternative Latin label, whose artists include Alex Anwandter and La Vida Bohème, and umbrella company Industria Works — which handles management, music publishing and concert booking — has risen 85 percent in the past year. (He declines to provide dollar figures.) “The ongoing increase of streaming” has been key, says Cookman, who recently opened offices in Mexico and also produces the Latin Alternative Music Conference.

WHAT’S MISUNDERSTOOD ABOUT LATIN MUSIC “That there is a rich, diverse and successful myriad of genres and styles that all have a place at the table.”

Angel del Villar, 38
FOUNDER/CEO, DEL ENTERPRISES
LAUNCHED KEY PODCAST PROJECT

Newly signed act T3r Elemento, up-and-comer Ulices Chaidez and DEL Records veteran Gerardo Ortiz have all had multiple hits on the Hot Latin Songs chart, but del Villar also points to his *Puro Pa’DELante* podcast as one of his top achievements. “It’s a new way to interact with fans in an intimate setting,” says del Villar.

MUSIC TREND HE’D LIKE TO SEE RETIRED “All the hype about marijuana, now that it has been legalized in different states.”

Jesús López, 63
CHAIRMAN/CEO, UNIVERSAL MUSIC LATIN AMERICA & IBERIAN PENINSULA

Victor González, 52
PRESIDENT, UNIVERSAL MUSIC LATIN ENTERTAINMENT

Alejandro Duque, 34
GM, UNIVERSAL MUSIC LATINO/MACHETE MUSIC/CAPITOL LATIN

BROKE OUT WITH BALVIN AND BEYONCÉ Following Universal’s 2017 smash hit “Despacito,” López oversaw a year of breakout acts, co-management deals and outside-the-box collaborations. J Balvin and Willy William’s “Mi Gente” featuring Beyoncé stayed in the top 10 of *Billboard’s* Hot Latin Songs chart for its entire 56-week run. In June, Balvin briefly became the most-streamed artist globally on Spotify, and the release of his album *Vibras* was followed by a North American tour and eight Latin Grammy nominations. Karol G, rising star Sebastián Yatra, rock veteran Juanes and manager Rebeca León (Lionfish Entertainment) all inked co-management deals with GTS, Universal’s artist

management/booking division. “It’s a consumer’s market for women now more than ever, and music is no exception,” says López of the success of Universal’s Karol G and Mon Laferte. Under González, the 4-year-old dance label Aftercluv is flourishing, while regional Mexican label Fonovisa continues to be the market-share leader in that subgenre. Meanwhile, Duque put together such high-profile cross-genre collaborations as Luis Fonsi and Demi Lovato’s “Échame La Culpa.”

NEXT LATIN TREND López “The music coming out of Brazil is strong, and we are going to see that evolve into something very big.”

Afo Verde, 52
CHAIRMAN/CEO, SONY MUSIC LATIN IBERIA

Nir Seroussi, 43
PRESIDENT, SONY MUSIC U.S. LATIN

Alex Gallardo, 43
SENIOR VP A&R, SONY MUSIC LATIN IBERIA

MASSIVE MARKET SHARE Under Verde, Sony Latin grew its market share to a whopping 36 percent, thanks in part to songwriting sessions overseen by Seroussi that yielded chart successes such as Becky G and Natti Natasha’s “Sin Pijama,” Maluma’s “Felices los 4” and Prince Royce’s “El Clavo.” Gallardo oversaw CNCO’s eponymous album, which debuted at No. 1 on multiple Latin charts, including Top Latin Albums. With Sony-owned indie distributor The Orchard, which counts Ozuna among its roster, that market share exceeds 50 percent. Nearly 1 billion people watched Sony artist Nicky Jam, Will Smith and Era Istrefi perform the World Cup anthem at the closing ceremony of the competition. (The song also had international success.) Gallardo says Sony’s partnership with Cirque du Soleil — the live show *Sép7imo Día*, based on the music of Soda Stereo — has sold over 1.5 million tickets, and a new Cirque project with footballer Lionel Messi will pair Verde’s passions for music and soccer. Adds Gallardo: “It’s a different kind of creative endeavor that allows us to have success around the world.”

Iñigo Zabala*
PRESIDENT, WARNER MUSIC LATIN AMERICA & IBERIA

Gaby Martinez*
SENIOR VP MARKETING, WARNER MUSIC LATIN AMERICA; GM, WARNER MUSIC LATINA

Hector Ruben Rivera*
SENIOR DIRECTOR OF A&R, WARNER MUSIC LATINA

MAXIMIZED LUIS MIGUEL’S RETURN Mexican icon Luis Miguel’s comeback ranks as Warner’s biggest win during the past year, thanks to a biographical Telemundo-Netflix series that became a



Verde



Seroussi



Gallardo



Zabala



G. Martinez



Rivera



Albareda



E. Martinez



Juárez



West

pop culture obsession. Synergistic tie-in efforts propelled Luis Miguel’s 2017 album, *iMéxico por Siempre!*, to a No. 1 debut on the Regional Mexican Albums chart, and he has the highest-grossing tour for a Latin artist in 2018 so far. Global team-ups such as Sofia Reyes’ “1, 2, 3” featuring Jason Derulo and De La Ghetto, and a focus on female performers, including Anitta and up-and-comer Alaya, contributed to a U.S. market-share rise of 1.5 percentage points.

LATIN OR LATINX? Zabala “Latino.”

MULTISECTOR

Nelson Albareda, 42
PRESIDENT/CEO, LOUD AND LIVE

Edgar Martínez, 40
SENIOR VP BRAND PARTNERSHIPS, LOUD AND LIVE

LINKING LATIN STARS WITH LUXURY BRANDS Albareda’s new Miami-based venture, which launched in 2017, employs over 60 people in five cities and encompasses management, live events, talent representation and brand partnerships.

Recent tours include dates for Marco Antonio Solís, Laura Pausini and Franco de Vita. Martínez, who manages Beatriz Luengo and Cuban band Orishas, negotiated the latter act’s upcoming HBO special and brokered branding deals with two luxury watchmakers: Nicky Jam’s worldwide ambassadorship for Hublot and J Balvin’s deal with Tag Heuer. “Brands are now 100 percent behind Latinos,” says Martínez.

LATIN OR LATINX? Martínez “Latin.”

Jorge Juárez, 41
CEO, WESTWOOD ENTERTAINMENT

David West, 55
FOUNDER/CHAIRMAN, WESTWOOD ENTERTAINMENT

HELPED MAKE URBAN POP In the past year, Westwood has reaped the benefits of Latin’s urban explosion, booking Mexico tours for Maluma, Bad Bunny and Manuel Turizo. Not that the multifaceted company — which also has management, publishing and digital divisions — has abandoned traditional pop. Westwood brought together two bands from the genre, Camila and Sin Bandera, for the 4 Latidos Tour, which, according to the company, sold over 1 million tickets in 12 countries. Westwood also manages crooner Carlos Rivera. On the flip side, “Me Niego” — the collaboration between Mexicali band Reik (which Westwood manages), Wisin and Ozuna — was No. 1 for two weeks on Latin Airplay.

FORMATIVE CONCERT West “Journey, in San Francisco. I saw that music was conducive to getting laid. I lost my virginity after that show.”



Cookman



del Villar



López



González



Duque

COOKMAN: KARLO RAMOS; DEL VILLAR: DEL STUDIOS; LÓPEZ: GONZÁLEZ; DUQUE: UNIVERSAL MUSIC GROUP/LATIN AMERICA/UMLE; VERDE: DAVE MOTINSKI/GETTY IMAGES; SEROUSSI: ALEXANDER TAMARGO/GETTY IMAGES; GALLARDO: RUBEN MARTIN; ZABALA, MARTÍNEZ, RIVERA: COURTESY OF WARNER MUSIC; ALBAREDA, MARTÍNEZ, LOUD AND LIVE: JUÁREZ; ABRAHAM VILLASANA; WEST: SALLY MODIE; LIZARRAGA: LÓZOS MUSIC; MEDINA: DANIEL GRANADA; PINA: PINA RECORDS; J. SHAHIDI: JENN IAEGER; S. SHAHIDI: JENN IAEGER; S. SHAHIDI: JENN IAEGER; VEGA: ALAN SILEEN; ACOSTA: ORLI ARIAS; GARCARDI: LUCAS KLINGNER; BALVIN: CHRIS MOLINA; PREVIOUS SPREAD: GROOMING BY FRANCES LORDAN AT ZENOBIA AGENCY.

Sergio Lizárraga, 43

PRESIDENT/CEO LIZOS

MADE BANDA MS A GLOBAL ENTITY

As the manager of regional Mexican act Banda MS, Lizárraga guides the group that has notched two No. 1 singles on the Regional Mexican Airplay chart in the past year and is Spotify's most-streamed Mexican act globally. Lizárraga also heads an independent label with a roster of five acts. He employs a staff of 40 and remains very much involved in the day-to-day business of his company. "I communicate directly with all platforms," he says.

Juan Diego Medina*

CEO, LA INDUSTRIA INC.; MANAGER, NICKY JAM

GUIDED THE RISE OF FÉNIX

Medina brought his marquee client, Nicky Jam — whose *Fénix* has resided in the top 10 of the Top Latin Albums chart for 91 weeks — to new heights of success when he secured the artist's performance at the closing ceremony of the World Cup, which was viewed by almost 1 billion people. "It's the most-seen event on the planet," says Medina. "If that's not good marketing, nothing is." Meanwhile, Medina's new artist, Manuel Turizo, who signed to Sony with his brother Julián, has placed four titles on the Hot Latin Songs chart.

LATIN STORY OF THE YEAR "J Balvin and Bad Bunny on 'I Like It' with Cardi B. It continues the path of 'Despacito.'"

Raphy Pina, 40

CEO, PINA RECORDS; ARTIST MANAGER; CONCERT PROMOTER

BROKE NATTI NATASHA

Pina's dogged support and development of Dominican singer-songwriter Natti Natasha led to her breakthrough in 2018 in the male-dominated reggaetón/urban genre. Pina, a longtime business partner of Puerto Rican superstar Daddy Yankee, watched Natti Natasha land the most singles on the Hot Latin Songs list (eight) by a woman this year.

John Shahidi*

CO-FOUNDER/CEO, SHOTS STUDIOS

Sam Shahidi*

CO-FOUNDER/CHIEF CREATIVE OFFICER, SHOTS STUDIOS

PUT YOUTUBE STARS ON THE CHARTS

After becoming a leading force in the creation of YouTube content, the Shahidi brothers entered the Latin music world with a flourish. Brazilian client Anitta broke into Spanish- and English-speaking markets with a succession of hits, including "Downtown" with J Balvin. And Venezuelan-American Lele Pons, who started in comedy, notched her first top 20 single on Hot Latin Songs, with "Celoso." She also hosts TV music competition *La Voz México*. "The listener really connects with the individual," says John of Shots' artists. "It's not just about the song."

RECOMMENDED READ John "[Sun Tzu's] *The Art of War*. It teaches patience."



Lizárraga



Medina



Pina



J. Shahidi



S. Shahidi

Michel Vega, 51

CEO, MAGNUS MEDIA

\$160 MILLION FOR MARC ANTHONY

Under Vega's leadership, the Latin-centric management and talent agency secured a multiyear touring agreement worth \$160 million for chairman and flagship client Marc Anthony — the largest such deal in history for a Latin artist. Vega, the former head of WME's Latin division, says he saw the commercial potential of Anthony's music in the United States well before the metrics arrived. "The general market is waking up to something that always existed," says Vega, whose Miami firm also represents Gente de Zona, Fonseca and Alex Sensation and in 2018 added Mau y Ricky and Zion & Lennox.

LATIN OR LATINX? "Latin."

MANAGEMENT

Fabio Acosta, 43

FOUNDER, VIBRAS LAB/AKELA FAMILY MUSIC

BREAKING RECORDS WITH BALVIN

Acosta's client J Balvin, whom he co-manages with Rebeca León, crossed into superstar territory in 2018. He leads this year's Latin Grammy nominations with eight, and in June briefly dethroned Drake as Spotify's most-streamed artist in the world. The Colombia-born Acosta, who also manages Jowell & Randy, says that Balvin's ability to transcend genre is historic: "Balvin, performing in Spanish, can proudly stand alongside anyone," including Beyoncé at Coachella, Cardi B and Bad Bunny at the American Music Awards and Barack Obama during a recent midterm campaign stop.

GUILTY PLEASURE "Sneakers and art toys."

Fernando Giaccardi, 51

VP LATIN/SENIOR ARTIST MANAGER, RED LIGHT MANAGEMENT

KEEPS ENRIQUE RUNNING STRONG

Giaccardi, whose roster includes Enrique Iglesias and Jesse & Joy, cites the latter act's 2017 Grammy win for best Latin pop album as one of the highlights of the past year. He's particularly proud of both clients' longevity in a world where, he says, "artists now come and go so fast." Giaccardi has kept Iglesias a top live draw by pacing his appearances outside of Latin markets. In 2018, the manager says Iglesias played a select 33 shows, including sold-out appearances in Kiev, Ukraine, for an audience of 84,000, and Tel Aviv, Israel, for 41,000.

FORMATIVE CONCERT "Billy Joel at Palacio de los Deportes in [Mexico City]. I'm a huge fan, and it was one of the first mainstream concerts to come to Mexico."



Vega



Acosta



Giaccardi

J Balvin's Jurassic Moment

He may be one of Latin music's biggest male artists, but Colombian reggaetón star J Balvin isn't the figure looming largest onstage during his current *Vibras* Tour: That would be the 29-foot-tall, inflatable Tyrannosaurus Rex Balvin has nicknamed "V-Rex."

"J Balvin loves fashion and art," says Ashley Evans of production house

The Squared Division, who, along with partner Antony Ginandjar, served as the tour's creative/show director. "Bringing those together to create this oversize set piece was something he wanted to do."

THE VISION "The idea behind the dinosaur is about good *vibras*," says Balvin. "[V-Rex] reminds me



Balvin onstage with V-Rex in September.

of my fans and the dinosaurs who once roamed the earth making their own vibrations."

THE BUILD Amsterdam-based Airworks Inflatables (which has worked on tours by Katy Perry and P!nk) created V-Rex out of hundreds of smaller pieces of polyester that took more than three months to print and sew together. The prop inflates into a

fearsome, 14-foot-wide beast in a matter of seconds.

THE STARRING ROLE Multiple puppeteers operate the tomato-red dinosaur so that his arms move and his eyes light up. He's the focal point of the four-part show's Act 1, backing up Balvin as he performs "Machika," "Cuando Tú Quieras," "Ambiente" and "Ginza."

—JUSTINO ÁGUILA



León



Marines



Mizrahi



Pagani



Rosas



del Granado



Markus



Lom



Cárdenas

Rebeca León, 43
CEO, LIONFISH ENTERTAINMENT
BUILDING BALVIN, JUANES AND ROSALÍA

A year ago, León left AEG, where she worked for 11 years, most recently as senior vp Latin talent, to focus full-time on her management company. Clients include Juanes, who is also a partner in Lionfish, and J Balvin, whom she co-manages with Fabio Acosta. The latter artist hit No. 1 on the Hot 100 alongside Cardi B and Bad Bunny with "I Like It" (725 million streams and counting). León also signed rising star Rosalía. "She's breaking all preconceptions of what it is to be an artist," says León, who serves on The Recording Academy's diversity and inclusion task force.

NEXT LATIN TREND "R&B."

Johnny Marines, 45
MANAGER, ROMEO SANTOS
HELPED SANTOS SOAR

Marines stepped down from his role as president of Roc Nation Latin in 2017 to focus on the release of longtime client Romeo Santos' *Golden* LP, which reached No. 1 on the Top Latin Albums chart in August 2017. The singer's ongoing tour of the same name is the third-highest-grossing U.S. Latin outing of the year so far — \$29.3 million and counting. "Numbers don't lie," says Marines of Santos' longevity — the artist's catalog has generated a combined 3.8 billion streams — and the growth of the genre. "We're slowly starting to become the majority."

Alex Mizrahi, 46
CEO, OCESA SEITRAK
Luana Pagani*
PRESIDENT, SEITRAK U.S.

220 SHOWS IN 2018
Seitrag U.S., the stateside arm of the Mexican entertainment firm OCESA Seitrag, had its strongest year since its 2012 launch, says Pagani, adding that it booked over 220 shows, including 60 dates for Grupo Bronco, 21 sold-out dates for the pop duo Ha*Ash and Luis Miguel's comeback tour, which is the highest-grossing Latin tour of 2018 so far, raking in \$64.9 million from 72 shows. Says Mizrahi: "[Those] are huge numbers for an agency that promotes Mexican and Hispanic music."

STORY OF THE YEAR Pagani "Women empowerment campaigns."

Guillermo Rosas*
CEO, THE SIXTH HOUSE; PRESIDENT,
REBELEON

TERRIFIC YEAR FOR TREVI
Rosas, who manages Gloria Trevi, convinced his star client to tour with Mexican diva Alejandra Guzmán. The

resulting Versus Tour sold over 129,500 tickets in the United States and grossed close to \$10 million. "It demonstrated the power of that generation," says Rosas, who also signed up-and-coming acts Mon Laferte, Mitre and La Santa Cecilia to Rebeleon, his indie label/management joint venture with producer Sebastian Krays and Universal Music Latin Entertainment.

AGENCIES

Bruno del Granado, 53
AGENT, CREATIVE ARTISTS AGENCY
FONSI AND MALUMA'S BRAND AID

Del Granado co-booked Luis Fonsi's most recent U.S. tour, with 20 stops. In collaboration with CAA's Music Brand Partnerships, Del Granado has also scored lucrative branding partnerships, including deals with McDonald's, Bacardi Rum and NCAA deals for Fonsi, and AT&T and Brazilian sandal company Havaianas for Maluma.

RECOMMENDED READ *Hippie* by Paulo Coelho. "It's an ode to when his generation challenged the established order. Appropriate reading for today."

Rob Markus, 50
PARTNER, WME
Richard Lom, 41
AGENT, MUSIC; WME

FLOWING LATIN ACTS INTO THE MAINSTREAM
Since 2017, Markus has helped WME increase its roster of Latin artists by 40 percent. They include J Balvin, Luis Miguel, Anitta, Juanes and Rosalía. Lom, meanwhile, co-booked 30 dates domestically and 40 dates internationally for Balvin's Vibras Tour. "The lines between Latin and non-Latin are becoming more and more blurred, [and] the artists we represent are getting more integrated into [WME] and thus getting more opportunities," says Markus, who adds that the mainstream industry still doesn't understand the genre's "massive influence."

LATIN OR LATINX? Markus "Global."

LIVE

Henry Cárdenas, 62
FOUNDER/CEO, CÁRDENAS MARKETING
NETWORK

LATIN'S TOURING KING
Cárdenas' company, the largest producer of Latin music concerts in the United States, made news when it signed Marc Anthony to a \$160 million multiyear deal. Cárdenas says CMN also booked over 200 U.S. concerts in 2018, sold more than 1.3 million tickets and promoted four of the top 10-selling Latin tours of the year, including Bad Bunny, Maluma and Ricardo Arjona.



Karol G (left) and Becky G photographed by Sami Drasin on April 25 at The Venetian in Las Vegas.



LATIN'S LEADING LADIES, READY TO 'GENERATE A MOVEMENT'

Karol G and Becky G — two of the genre's foremost female voices — on their cross-continental friendship and defying the odds to conquer the charts

As a teenager in Medellín, Colombia, Karol G saw her city's flourishing music scene and imagined that she, an aspiring singer, would find an easy way to its top. "At the time, there weren't many women. And I thought, 'I've got a clear path. I have no competition,'" she says on the phone from Miami. "Then, when I started working, I realized why there weren't more women." Even as Medellín transformed into Latin America's reggaetón capital, there were "zero opportunities" for females in the urban genre, where, says Karol G, the explicit lyrics, machismo and stereotyping of women made it impossible to break in.

Mexican-American singer Becky G understands those obstacles well. "What Karol goes through is very similar to what I go through," she says on the same call as Karol G but speaking from her hometown of Los Angeles. Becky G is making a 24-hour pit stop between a European tour date and a show in Mexico, while Karol G is rehearsing for an upcoming tour with a new, all-female band, and both women are excited to catch up. Over years of running into each other at awards shows, they've developed a warm rapport, and they chat in a fluid mix of Spanish and English.

Growing up in Inglewood, Calif., "my parents never told me, 'You can't do this because you're a girl,'" says Becky G, 21. "If I wanted to play soccer, if I wanted to play baseball, it was like, 'Yeah, let's go sign you up.'" But in the music industry, she encountered a very different message — particularly when in 2016 she made the unconventional leap from English-language pop to Spanish. "I remember going into the Spanish space and people telling me, 'Girls don't sell records. Girls don't get played on the radio. Don't expect to go on tour.'"

Today, both women are, in Becky G's words, "living proof that when someone says you cannot do it, there is still a way." Karol G, 27, is a chart-topping reggaetón

artist whose silky voice and coolly seductive attitude took her first album, *Unstoppable*, to No. 2 debuts on the Top Latin Albums and Latin Rhythm Albums charts last November. In 2018, three of her songs — including the remix of her hit "Mi Cama," featuring J Balvin and Nicky Jam — ended up in the top 10 of the Hot Latin Songs chart. And since releasing her first Spanish-language track, "Sola," in 2016, Becky G has emerged as the leading young voice in Latin pop, logging 10 hits on Hot Latin Songs, including the unabashedly sexy "Sin Pijama" (a collaboration with Dominican singer Natti Natasha), which peaked at No. 4 in August.

"There has been a really beautiful evolution this past year in what women are representing," says Karol G. "This isn't about just me, or just Becky, or just Natti. We have to generate a movement. It's not about a fight to see who stays — there's space for all of us." It's a message of solidarity that Karol G and Becky G promote behind the scenes as well, even when fans or the media expect cattiness. "They always want to sow discord where there isn't any," says Karol G. "Honestly — and she knows this — I have a natural connection with Becky." A year ago, the two women hung out in Colombia when both were shooting videos with Mau y Ricky there, and they hope to work together in the future. "We've shared my country," Karol G recalls fondly. "We're going to continue to cross paths."

The feeling is mutual. "There was this one awards show that I remember was Karol's debut performance as a crossover artist from Colombia," says Becky G. "Everybody on the red carpet wanted to start drama over, 'Oh, did you hear there's another 'G' in the house?' And I was like, 'Yeah, there needs to be more of them!' " She laughs. "There's actually so much love and unity and compassion for each other. We know what it takes to get to where we are."

—JULIE MEADE



WITH SOME SUPPORT, WOMEN ARE FINALLY WINNING

Pairing up on hits, inking major-label deals and dominating awards shows, Latina artists are reaping the benefits of a more female-friendly industry

by LEILA COBO illustration by NICK LU

At the start of this year, the Latin music world faced a reckoning. Reggaetón and urban had, over the previous few years, helped take Latin mainstream in the United States, but there were few women among the genre's new stars. In 2015, only three female artists ranked in the top 50 of *Billboard's* year-end Hot Latin Artists chart; in both 2016 and 2017, there were four. "There were always obstacles when you went to radio," says Mayna Nevarez, whose PR/marketing firm clients include Daddy Yankee and Natti Natasha. "There was an ongoing rhetoric: that women couldn't be too sexy, that they didn't sell, that they were divas and complicated."

But during the past year, a change has come over the Latin landscape. All three major labels have made a noticeable effort to sign new female acts, both in the United States and throughout Latin America and Spain. Rising female artists are collaborating with one another more than their predecessors ever did, crossing label lines (like their male counterparts do) and exhibiting similar camaraderie on social media — witness

Natti Natasha and Becky G's "Sin Pijama," a major hit for both artists; Mau y Ricky and Karol G's "Mi Mala," with a remix featuring Leslie Grace, Becky G and Lali Esposito; and the friendship between YouTube queen Lele Pons and Anitta, who frequently support each other on social media.

The results are clear on the Latin charts. "We made a commitment to bring diversity to the Latin music landscape, and this year we've had a record number of hits by female acts," says Nir Seroussi, president of Sony Music U.S. Latin, whose roster includes Becky G, Shakira, Grace and Jennifer Lopez, in addition to Natti Natasha, whom Sony distributes. In 2017, there were 24 tracks with lead or co-lead female artists on Hot Latin Songs. In 2018 this far, the number has swelled to 36. On the Latin Airplay chart, four tracks by or featuring women hit No. 1 in 2017; so far this year, the number has jumped to 13.

"There was definitely an opening for women [this year]," says Angel Kaminsky, executive vp Latin America/Iberian Peninsula for Universal Music, whose roster includes Karol G, Mon Laferte, Argentine former Disney star

Tini and 19-year-old Aitana, a finalist on the Spanish reality TV competition *Operación Triunfo*. "There has been a surge like we've never seen before of female acts from many different countries with lots of attitude and potential. These girls are writing at a younger age, and the material reflects their stories and their lives, leading to bigger engagement."

Sony Latin, for example, has tapped female artists' songwriting potential in its so-called "secret sessions," which have produced material for female acts and fostered collaborations among them. Lopez's "El Anillo," which reached No. 1 on Latin Airplay, and "Sin Pijama," the first top 10 on Latin Pop Songs since 2014 with two credited women, were both created at these sessions.

And while in the past male support was essential to getting a woman's voice noticed or landing it on the charts (see: Bad Bunny with Natti Natasha, Ozuna with Karol G), labels and artists themselves are now actively seeking out all-female collaborations. Universal Spain's Aitana and Ana Guerra released "Lo Malo" earlier this year; a new remix added newcomers Tini and Colombian actress-singer Greeicy. Now, Guerra and Tini have exchanged invites to perform at each other's shows. Female artists "are all pushing for each other," says Kaminsky.

As Latina artists' presence has expanded on the charts and beyond this past year, the industry is honoring them accordingly. In January, roughly half of the performances at Univision's Premios Lo Nuestro featured women. In October, the Latin American Music Awards focused on female contributions to Latin music, spotlighting singers like Lopez and Gloria Estefan, who paved the way for a new generation of female artists. As for the Latin Grammys in November, J Balvin leads the nominations with eight, but Sony Spain's Rosalía scored a surprising five nods, and singer-songwriters Kany García and Natalia Lafourcade have four each. And on Nov. 17, Univision Radio will present *Las Que Mandan* (The Female Bosses), a concert at Los Angeles' Forum with an unprecedented lineup of established and up-and-coming female artists, including Natti Natasha, Gloria Trevi, Thalía and Paulina Rubio.

"Seeing more women become part of the shared voice in music is really exciting," says Univision Radio president Jesus Lara. "Considering the political and social context that we're living in now, we thought it was important — from an artist development standpoint, and a celebratory one — to bring more women to the forefront." ■

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 TO OUR CHAIRMAN AND CEO,
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PUERTO RICO



PUERTO RICO



PUERTO RICO



PUERTO RICO



NETWORK



SPANISH BROADCASTING SYSTEM

Pablo Casals, 45
CEO, ELITE MEDIA & MARKETING
EXPANDING OZUNA'S AURA

Casals was the first promoter to book Ozuna in the United States in 2016, and has continued guiding the Puerto Rican superstar to new heights as a live performer. EMM booked, produced and promoted Ozuna's 30-plus-date 2018 U.S. Aura Tour, which sold out the 19,000-seat Madison Square Garden in New York in September and set an attendance record for a Latin artist at Miami's American Airlines Arena — over 18,000 tickets sold. "This is the biggest thing I have been involved in in my life," says Casals. "It's like working for Latin Michael Jackson."

Hans Schafer, 36
SENIOR VP, LIVE NATION LATIN
GROSSED \$117 MILLION IN SIX MONTHS

Schafer joined Live Nation Latin last November to head its large arena/touring division, and between January and June worked on seven tours — including outings by Luis Miguel, J Balvin and Romeo Santos — that, the executive says, grossed a total of \$117 million. Schafer also saw Latin growth across Live Nation's clubs/theaters business, an indication of a strong future, he says. "Latin music is not crossing over," says Schafer. "We are mainstream."

PUBLISHING

Nestor Casonu, 68
PRESIDENT, LATIN AMERICA; KOBALT MUSIC
RAMPING UP A STAR ROSTER

Casonu embarked on a signing spree in 2018, adding chart-toppers Ozuna, Prince Royce, Enrique Iglesias and Natti Natasha to Kobalt's publishing portfolio. "There wasn't a Latin roster when we started in Miami in 2015," says Casonu. "In three years, we've built this star-studded [lineup]." Ozuna's *Aura* scored the year's biggest sales and streaming week for a Latin album, debuting at No. 7 on the Billboard 200. Royce earned his 11th No. 1 on the Latin Airplay chart with "El Clavo," and Natti Natasha charted eight tracks on Hot Latin Songs in 2018. **RECOMMENDED READ** "The Power of Now" by Eckhart Tolle."

Alexandra Lioutikoff*
EXECUTIVE VP LATIN MUSIC, UNIVERSAL
MUSIC PUBLISHING GROUP
ANOTHER YEAR OF HITS

Lioutikoff marked her second year at UMPG with a number of wins. "Te Boté" producer Young Martino, "Sensualidad" co-writer Brasa and Brazilian singers Ananda ("Quero Que Tu Vá") and Anitta ("Downtown") are among the acts she signed who scored hits in 2018. UMPG talent also racked up 41



Casals



Schafer



Casonu



Lioutikoff



Mejia



Menéndez



Gonzalez



Orjuela



Zendejas

nominations for this year's Latin Grammys. **GUILTY PLEASURE** "Shahs of Sunset."

Jorge Mejia, 46
PRESIDENT, SONY/ATV MUSIC PUBLISHING
LATIN AMERICA & U.S. LATIN
BUILDING ON "DESPACITO"

After a 2017 in which Mejia signed Maluma globally and saw Luis Fonsi, Daddy Yankee and Erika Ender, who are all repped by Sony/ATV, write the game-changing "Despacito," it's no wonder that his division took home Latin publisher of the year honors from performing rights organizations SESAC and BMI. In May, Mejia extended a worldwide deal with Fonsi, the latest in a string of renewals he has brokered with Sony/ATV talent, and post-"Despacito," the Colombia native is behind new collaborations such as Nicky Jam's "Jaleo" with Steve Aoki.

Gustavo Menéndez, 53
PRESIDENT, WARNER/CHAPPELL MUSIC
LATIN AMERICAN & U.S. LATIN
HIS ROSTER "ESTÁ RICO"

Menéndez's division claimed publisher of the year at ASCAP's 26th annual Latin Music Awards in March thanks to such rising stars as DalePlay, the producer behind "El Anillo" (Jennifer Lopez) and "Está Rico" (Will Smith, Marc Anthony and Bad Bunny); and Jon Leone, whose writing credits include "Sin Pijama" (Becky G and Natti Natasha) and "Medicina" (Anitta). While it was clearly a year for reggaetón, Menéndez sees another rhythmic trend on the horizon: "Cumbias," he says.

PROs

Gabriela Gonzalez*
VP U.S. LATIN AND LATIN AMERICA, ASCAP
Delia Orjuela, 49

VP CREATIVE, LATIN MUSIC; BMI
DIRECTOR, CREATIVE SERVICES;
SESAC LATINA

PERFORMING RIGHTS POWER TRIO

"Latin songwriters now have an open door to move into other genres and perform where we were never invited before," says Gonzalez, and each of these executives has been on the leading edge of finding and developing talent. Gonzalez signed Bad Bunny early in his career and more recently added Lele Pons, Natti Natasha and Anitta to ASCAP's roster. Orjuela notes that BMI was an early believer in Ozuna, signing him in 2013. This year, she scooped up the members of CNCO and The Rude Boyz and hosted a songwriting camp with Warner/Chappell. SESAC, meanwhile, notched 16 No. 1s on *Billboard's* Latin charts, and Zendejas snagged rising stars Christian Nodal and Manuel Turizo.

DIGITAL/STREAMING

Oscar Castellano, 46
CEO, AMERICAS; DEEZER
THINKING LOCAL ON A GLOBAL LEVEL

Deezer rebooted its U.S. strategy to include focusing primarily on the Hispanic market. Since then, Castellanos says registrations have increased over 70 percent and paid subscribers have grown 60 percent year-to-year. "We know Latin culture," he says, pointing to Deezer's "local hero" approach that targets local genres like sertanejo in Brazil and vallenato in Colombia.

Jennifer D'Cunha*
HEAD OF U.S. LATIN MUSIC BUSINESS,
APPLE MUSIC

MADE GOOD WITH BAD BUNNY

Apple Music ramped up its urban Latin focus in 2018, selecting Bad Bunny as the first artist from the genre chosen for a global, multiplatform Next Up campaign that D'Cunha says was "seen all over the world." The service also relaunched the Puro Jefe regional Mexican playlist and unveiled its new ¡Dale Play! playlist in conjunction with the release of Bad Bunny's "MIA" featuring Drake. It became the first Latin track to top Apple Music's U.S. Top Songs chart.

MUSIC TREND THAT SHOULD BE RETIRED
"Excessive Auto-Tune, for sure."

Sandra Jimenez*
HEAD OF MUSIC, LATIN AMERICA; YOUTUBE/
GOOGLE PLAY MUSIC

LATIN FANS "LIKE IT" ON YOUTUBE

Jimenez has overseen the Latin American music market for two years, during which the genre has registered significant growth on YouTube. In 2017, a 300 percent increase in Latin videos pushed past the 1 billion views mark — and the good news keeps coming. "I Like It" by Cardi B, Bad Bunny and J Balvin has earned 725 million global views, and Bad Bunny and Drake's "MIA" collaboration generated 12 million views in its first day. "It's confirmation," says Jimenez of YouTube's importance in enabling "Latin music to expand and cross borders."

Marcos Juárez, 39
HEAD OF LATIN MUSIC PROGRAMMING,
PANDORA

SET PANDORA'S EL PULSO RACING

Juárez joined Pandora in 2012, drawn to the platform's "first-to-market mentality," he says. He saw an opportunity to build the streaming service's Latin offerings and says, "I was the first person there at the time to focus on [that goal]." In April of this year, he helped launch the service's *El Pulso* contemporary Latin program. According to Juárez, the show now attracts over 706,000 listeners per month.



Castellano



D'Cunha



Jimenez



Juárez

Noah Assad, 26

CO-FOUNDER/CEO, RIMAS ENTERTAINMENT;
MANAGER, BAD BUNNY

THE ENERGIZER

Bad Bunny keeps going and going — and Assad makes sure no one gets in his way. The Puerto Rico native, born to a Lebanese father and a mother from St. Croix, manages every aspect of the reggaeton and Latin trap singer's career in-house at Rimas, with an 18-person team. Assad's no-detail-too-small approach has paid off in a big way. Bad Bunny's catalog has generated 771 million total streams, and his first arena tour grossed over \$17 million in U.S. ticket sales. He has also landed six hits on the Hot 100, including his No. 1 collaboration with Cardi B and J Balvin, "I Like It"; and his top five hit, "MIA," featuring Drake. Rimas is not an island unto itself, however. "We bring partners to our projects," says Assad, citing Drake's collaboration on "MIA." "It was legendary," adds the father of two of Drake's decision to sing in Spanish on the track and in the music video. It's also a measure of Bad Bunny's pop-star appeal.

Assad (left)
and Saavedra
photographed by
John Loomis on
Oct. 23 at SkyBar at
Shore Club South
Beach in Miami.

Vicente Saavedra, 36

FOUNDER, DÍMELO VI; MANAGER, OZUNA
CHARTING A CROSSOVER ODISEA

"Mainstream artists now understand very well who we are and what we can do," says Saavedra of Ozuna, who is No. 1 and No. 2 on the Top Latin Albums chart with *Aura* and *Odisea*, respectively. It's a coup for DímeLo Vi, which also serves as Ozuna's indie label (distributed and marketed by Sony Latin). Saavedra, who shares Ozuna's devout Christian faith, still operates by gut, taking risks and often sealing deals with a handshake. "Some people think we're just two Puerto Ricans who don't know anything," he says. "I know full well Ozuna's value." Ozuna's stock has only risen with his global crossover hit "Taki Taki," a collaboration with DJ Snake, Selena Gomez and Cardi B, and a 30-plus-city U.S. tour, which sold 19,000 tickets at Madison Square Garden in New York. Says Saavedra: "We're breaking barriers."

Mia Nygren, 45

MANAGING DIRECTOR, LATIN AMERICA;
SPOTIFY

LATIN GROWTH AGENT

In June, J Balvin became, for a moment, the most-streamed artist on Spotify, marking a “historic moment and tremendous achievement,” says the Miami-based Nygren, who’s responsible for growing Spotify’s usage in Latin America. Her strategy is working. She says monthly active users from Latin America now account for 21 percent of Spotify’s total consumers. Thanks to young listeners’ embrace of streaming, Nygren adds that Latin music consumption is growing faster than most other genres on Spotify.



Legado 7 onstage at the Long Beach, Calif., stop on the Smoke Me Out Tour in August.

Regional Mexican’s Sweet New Strain

“You all got to get this shit,” Snoop Dogg told his 20 million-plus Instagram followers in a late-2017 video post. The rapper wasn’t extolling his favorite new cannabis blend; he was grooving to the band Legado 7’s “El Chinito,” from its LP *Un Chamaco Sin Futuro*, which debuted at No. 10 on *Billboard*’s Regional Mexican Albums chart in May 2017.

If Legado 7 itself seemed an unusual musical choice for Snoop, the group’s favored subject matter wasn’t. The band is one of the leading acts in the rising regional Mexican subgenre of *corridos verdes* (green corridos): songs about a marijuana-centric lifestyle, from young groups that typically eschew their music’s traditional cowboy hats and boots in favor of baseball caps, sneakers and jeans — and often will light up onstage. Earlier in 2018, Legado 7 headlined the Smoke Me Out Tour, joining four other acts singing *corridos verdes* that have been embraced by a new generation of regional Mexican fans. (The tour’s opening night sold out Los Angeles’ 7,100-capacity Microsoft Theater, and it will play 70 dates by the end of 2018.)

“These bands sing about real-life experiences in the U.S., and fans have connected,” says Jimmy Humilde, founder of the Los Angeles-based Rancho Humilde label, whose roster — including Arsenal Efectivo, El de la Guitarra, Los Hijos de Garcia and Legado 7 — all sing *corridos verdes*. “It’s a chill lifestyle,” says Humilde of the songs’ focus, though he clarifies that his artists don’t exhort fans to smoke. Legado 7 accordionist Ramon Ruiz notes that *corridos verdes* celebrate the camaraderie of “passing the joint” but also touch on issues like immigration and life near the U.S.-Mexico border. And the style is already evolving: According to Humilde, “*Corridos verdes* may have a romantic element to them very soon.” —J.Á.

MEDIA

Raúl Alarcón Jr., 60

CHAIRMAN/CEO, SPANISH
BROADCASTING SYSTEM

Jesus Salas, 42

EXECUTIVE VP PROGRAMMING/
MULTIPLATFORM COORDINATOR, SBS

Lucas Piña, 50

SENIOR VP ENTERTAINMENT, SBS
OPERATING LATIN’S NO. 1 STATION

SBS’ 17 stations are key to Latin Airplay chart hits. New York’s WSKQ-FM is once again the most-listened-to Latin station in the country in 2018, and the network launched Play 96.5 FM, a new format on its Puerto Rico station, WRXD. “We had the best ratings in our company history,” says Salas. In the live space, SBS inked a five-year deal with the MGM Grand in Las Vegas for signature events Calibash and regional Mexican showcase Dia Nacional de la Banda, plus the newly launched Ocean Fest themed cruises.

Pepe Garza, 52

MUSIC PRODUCER; PROGRAM DIRECTOR,
KBUE LOS ANGELES
MULTIMEDIA MASTER

Garza’s main gig is programming the regional Mexican format of Liberman Broadcasting’s KBUE (105.5/94.3 FM), which drew 2.5 percent of the Los Angeles radio audience in September, but his influence is not limited to the airwaves. The 30-year radio veteran has over 1 million subscribers to his YouTube channel, *Pepe’s Office*. Also in September, his *Premios de la Radio* awards show on the Estrella TV network celebrated 19 years with a special live broadcast from Mexico to “show solidarity with families separated at the border,” says Garza.

Jesus Lara, 45

PRESIDENT, UNIVISION RADIO

Ismar Santaacruz, 42

VP/MANAGING DIRECTOR, RADIO STRATEGY;
UNIVISION RADIO

SPREADING “UFORIA” IN 58 MARKETS

In addition to scoring ratings successes in several key markets — in the second quarter, Univision had the No. 1 station overall in Chicago and the top Spanish-language stations in San Antonio and San Diego — Lara launched the large-scale Uforia Music Series (named after the broadcaster’s music brand) with 10 shows, including *Las Que Mandan* at The Forum in Los Angeles on Nov. 17, featuring Thalía and Gloria Trevi, among other female performers. And with 58-plus radio stations and the added muscle of Univision’s TV platforms and digital reach, “we are privileged to be the largest [Latin] music multiplatform [company] in the country,” says Lara.

Bryant Pino*

DIRECTOR OF LATIN MUSIC PROGRAMMING,
SIRIUSXM

THE TASTEMAKER

In addition to hosting intimate “town hall” events with J Balvin and Nicky Jam, Pino has stayed ahead of the curve with fresh acts like Piso 21 and Karol G across the nine Latin music channels he oversees. An early supporter of the popular Latin trap sound, the native New Yorker says he curates “by gut.” Lately, that has included everything from Brazilian funk artist MC Kevinho to flamenco sensation Rosalía. “Whoever has a taste for something,” says Pino, “they’re going to find it [here].”

LATIN OR LATINX? “Latinx. It’s a new generation, musically and culturally.”

Francisco Suárez, 62

EXECUTIVE VP PRIMETIME REALITIES AND
SPECIALS, TELEMUNDO

FUELING TELEMUNDO’S RESURGENCE

The former Univision executive, who started at Telemundo in February, has continued to spur the latter network’s come-from-behind rally to frequent No. 1 in primetime and the advertiser-coveted 18-34 demographic. Suárez oversees Telemundo’s production of such annual programming events as the *Billboard* Latin Music Awards, the first U.S.-based Spanish version of *The Voice* and reality sports competition *Exatlón*.

Enrique Santos, 43

CHAIRMAN/CHIEF CREATIVE OFFICER/
ON-AIR HOST, IHEART LATINO

IHEART’S LATIN AMBASSADOR

When Santos is not entertaining iHeart Latino’s listeners — his weekday morning Spanish-language show is syndicated to 17 stations and his weekend English program to 105 — he’s looking for ways to attract more of them. In 2018, he hired Pedro Javier González as senior vp programming to expand iHeart’s Latin reach, and in July, Bad Bunny became the first artist to perform entirely in Spanish at the iHeartRadio Music Festival in Las Vegas. “More non-Spanish-speaking artists are gravitating toward us,” says Santos of iHeart Latino’s pull. “It’s a beautiful thing.”

GUILTY PLEASURE “Sleeping in.”

Contributors Justino Águila, Trevor Anderson, Pamela Bustios, Tatiana Cirisano, Griselda Flores, Adrienne Gaffney, Jenn Haltman, Lyndsey Havens, Taylor Mims, Gary Suarez, Desire Thompson, Andrew Unterberger, Christine Werthman, Xander Zellner

Methodology A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2018 Latin Power list, including, but not limited to, *Billboard*’s 2018 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by chart, sales and streaming performance, social media impressions and radio/TV audiences reached using the latest data available as of Oct. 18. Career trajectory and industry impact — especially in the Latin American market — are also considered. When available, financial results are considered. Where required, U.S. record-label market share was consulted using Nielsen Music’s current market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*’s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album’s tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.



Nygren



Alarcón



Salas



Piña



Garza



Lara



Santaacruz



Pino



Suárez



Santos

NYGREN: EMMA VINAMBRES/NYGREN; ALARCÓN: SALAS: PINA: COURTESY OF SBS; GARZA: IBI MEDIA; LARA: SANTAACRUZ: COURTESY OF UNIVISION; PINO: MARIO HAGOPIAN/SIRIUSXM; SUÁREZ: RODRIGO VARELA; SANTOS: COURTESY OF IHEARTLATINO; GUERRA: SCOTT DUDELSON/GETTY IMAGES.



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Georgia has long been at the forefront of shaping global music culture. In previous decades, labels such as LaFace and Disturbing Tha Peace made Atlanta a musical center, while Quality Control Music has helped carry on that tradition in the past few years, sending Migos, Lil Yachty and Lil Baby up the Billboard 200 and the Hot 100.

The city's creative power is matched by an increasingly supportive business climate. The Georgia Music Investment Act, which took effect Jan. 1, offers new tax breaks to draw more business to a place known for influencing music across genres, from country and gospel to rock'n'roll and hip-hop.

Music business leaders in Atlanta are ready for their city's media close-up during Super Bowl LIII weekend, and shared their insights about Atlanta today.

'THE HEARTBEAT OF MUSIC'

"Atlanta is the heartbeat of music," says Kevin "Coach K" Lee, COO of Quality Control Music. "It's like a modern-day Detroit when Motown controlled the sound and feel of music. Even the film and television industry has had a really big liftoff in Atlanta that's influenced by [the] culture of the music business here. Quality Control Music will be [taking] advantage of [that] by making sure that our artists and producers [are] performing [in] or having their music placed in the films and television shows being produced here."

'THE HIGHEST CALIBER'

"It really is amazing, the amount of producers here of the highest caliber," says Robert Polay, founding partner of the business management firm Polay + Clark, which has represented India.Arie, Keith Sweat and others. He lauds "the success of Quality Control from a management and label perspective. [Also], startup companies like Music Matters are doing sound production for all of the sound and video festivals."

WHERE TO GO "The Club at Chops' Lobster Bar [70 W. Paces Ferry Road N.W.]. Whatever level celebrity you are, you can get in and out of there without being seen and have five-star service. No cameras allowed."

'FORWARD THINKING'



Chris Stapleton

Charlie Brusco, president of Red Light Management Atlanta, represents Styx, Don Felder, Ann Wilson and others. He's also a veteran promoter, and

'It's A Modern-Day Motown'

As Atlanta prepares for the spotlight of Super Bowl LIII, its music leaders boast of the city's creativity while its artists scale the charts

BY JEWEL WICKER

WHEN THE NFL announced that Super Bowl LIII would take place Feb. 3, 2019, at Mercedes-Benz Stadium in Atlanta, music fans and artists

created wish lists of halftime performers who could spotlight the city's rich musical history. Bruno Mars called for a set that included OutKast, T.I., Gucci Mane, Lil Jon, Jeezy and Jermaine Dupri. "It would be the best party TV has ever

seen," Mars tweeted to the NFL, telling the league that it had an "opportunity to celebrate incredible hip-hop [artists] from Atlanta."

The NFL ended up choosing Maroon 5 for the performance, but Atlanta isn't wasting time complaining about a non-hip-hop headliner. Its music industry leaders are instead determined to showcase — off the field — the business and creative strengths of Georgia and its capital city.

From The B-52s and R.E.M. to OutKast and Gucci Mane,



Migos

notes the strength of Atlanta as a live-music market. “Forward thinking by [Red Light founder] Coran Capshaw and [Live Nation Atlanta president] Peter Conlon resulted in Chris Stapleton doing two shows in Atlanta: one at Verizon [Wireless] Amphitheatre and the other at Cellairis Amphitheatre. This shows that there is a distinct market difference between the northern and southern suburbs of Atlanta.”



Katz

‘WHERE TO GO’ “Eddie’s Attic [515-B N. McDonough St., Decatur, Ga.], the Buckhead Theatre [3110 Roswell Road N.E.] and the Tabernacle [152 Luckie St. N.W.] all cater to good sounds and good times.”

‘OFFICIAL COOPERATION’

“What has happened in Atlanta is unusual in that the political world — from the city to the state government — has understood the value, in the last three to four years, of what the music business

means economically,” says attorney Joel Katz, founding chairman of the global entertainment and media practice at Greenberg Traurig. “We have never seen more cooperation from city and state officials trying to get more things done.”

‘WHERE TO GO’ “We go a lot to Atlas [88 W. Paces Ferry Road N.W.] at the St. Regis Atlanta. [We frequent] a lot of the good restaurants. It’s helpful in terms of getting people to talk while eating and drinking a good glass of wine.”

‘THE SOUND HAS PERMEATED THE INDUSTRY’

“Atlanta is a global city,” says Chaka Zulu, a founding partner of the label, management group and tech firm Culture Republic, which launched hip-hop artist Nick Grant in 2017. “When you think of pop culture relevance, not just of Atlanta’s superstars [but also] the creatives and the business side, the [city’s] sound has permeated the industry; you can’t get away from it.”

‘TEAM OF VISIONARIES’

“Since the Olympic Games in 1996, Atlanta and the state of Georgia [have] remained profoundly on the world stage,” says Keith Perissi, director of the Joel A. Katz Music and Entertainment Business Program at Kennesaw State University. “Now, with the Super Bowl, Atlanta will showcase a state-of-the-art stadium that can host sporting events and major live concerts, due to [Atlanta Falcons owner] Arthur Blank and his team of visionaries.”



Gambino

‘THE HUB OF IT ALL’

“Productionwise, it’s leading the world, and it’s the epicenter of music, whether it’s blues, country, hip-hop, R&B or gospel,” says Al “Butter” McLean, senior vp creative at Kobalt, who has signed publishing and administration deals with Jeezy, Noah “40” Shebib and, most recently, Childish Gambino. “It’s the hub of it all,” adds McLean. “There’s a lot of help coming from the school

KATZ: EVAN AGOSTINI/VISIONAP IMAGES; GAMBINO: KEVIN WINTER/GETTY IMAGES

GUILLERMO ROSAS

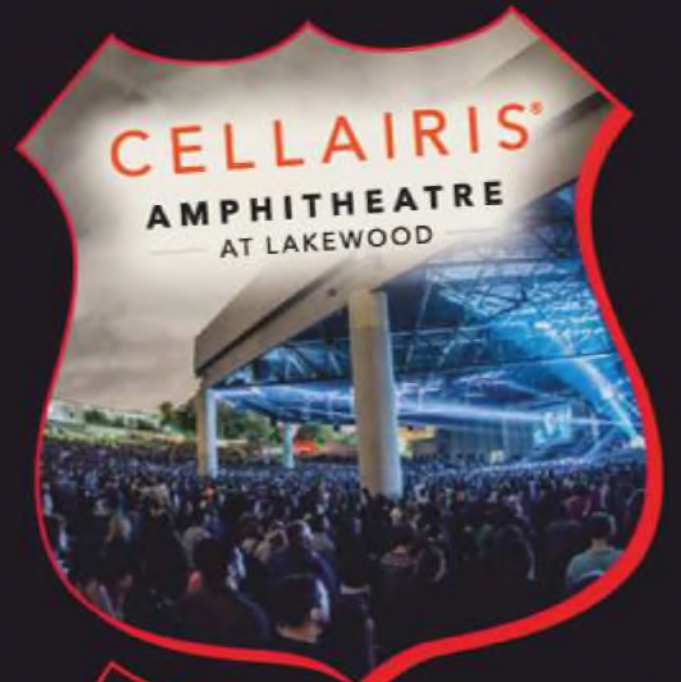
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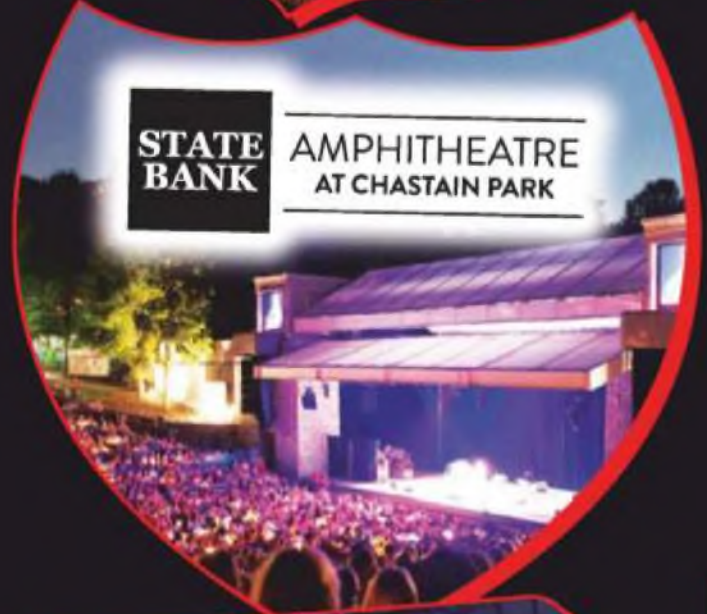
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system as well for upcoming talent.” He cites the music programs at the Georgia Institute of Technology and the University of Georgia in Athens.

‘ATLANTA SETS THE TRENDS’

“The South still has something to say,” declares DeeDee Hibbler, production manager of the DeKalb Entertainment Commission, which promotes the growth of music, film, TV and digital ventures in DeKalb County, just east of Atlanta. “Atlanta sets the trends that shape modern-day music. The music tax credit has been the most promising development for the state of Georgia’s music economy.”

‘A DEEP POOL OF TALENT’

“There are over 60 recording studios



Venkman's

and 100 venues in metro Atlanta alone,” says Tammy Hurt, managing partner at Placement Music, a music production and licensing company.

“Not only is Atlanta the epicenter of hip-hop, our Atlanta Symphony is a 27-time Grammy Award-winning orchestra. We have a deep pool of diverse talent, in addition to the resources of businesses such as City National Bank and Monarch Private Capital that understand the value of music.”

WHERE TO GO “Venkman’s [740 Ralph McGill Blvd. N.E.], located in the Old



The Mercedes-Benz Stadium hosts concerts as well as Atlanta Falcons home games.

Fourth Ward, Atlanta’s white-hot neighborhood, built by local musicians for musicians.”

‘THE CONSTANT INFUX’

“The most promising recent development is the constant influx of non-Atlantans in the industry visiting the city more often,” says Kei Henderson, founder and senior vp marketing of management company Sincethe80s, which represents 21 Savage and others. “Atlanta is a city where you have to see it to believe it.”

METRO ATLANTA’S HOT VENUES

SunTrust Park
CAPACITY: 41,150

State Farm Arena
CAPACITY: 20,919

Cellairis Amphitheatre at Lakewood
CAPACITY: 19,004

Infinite Energy Center
CAPACITY: 13,000

Verizon Wireless Amphitheatre at Encore Park
CAPACITY: 12,000

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"We've got everything going on here, including the [new tax] incentive," says Stephen Weizenecker, a partner in the law firm Barnes & Thornburg, where he is a member of its entertainment, media and sports practice group. "It came into effect this year, and we're starting to see a lot of interest from disparate groups. Getting the Super Bowl is a great example that we can pull something like that off. We can deal with the high-level talent, provide the support and infrastructure, both human and physical, for rehearsal and the stadium that can support big events."

'DO THE DEAL'

"The music, film and tech industries are collaborating to provide a platform for



Monáe

of Wondaland, the music company co-founded by Janelle Monáe. "I love that local music companies are bringing resources back to Atlanta and investing in the future of the city. The attitude across the board has been: Do the deal wherever you need to, but build the studio, workspace or platform in the city."

'FINANCIAL OPPORTUNITIES'

Tunde Balogun, co-founder of LVRN, the

the next generation of creatives, with a focus on artist ownership of their intellectual property," says Mikael Moore, managing partner



6LACK

label whose artist 6LACK debuted at No. 3 on the Billboard 200 in September with *East Atlanta Love Letter*, is on the board of Invest Atlanta, an economic development group that co-launched the Creative Industries Loan Fund. "It really is going to give people opportunities financially that they never had."

WHERE TO GO "I definitely take all my people to The Cheetah [a strip club at

887 Spring St. N.W.] — [it serves] the best fried chicken you'll ever have."

'WE ARE THE TRENDING TOPIC'

"Atlanta is expanding, and it is time to create more avenues for our artists, young executives and creatives," says Malita Rice of Mogul Mentality, who manages OG Parker and Deko, producers of Migos' "Slippery" hit. "We are the trending topic. Atlanta constantly gives the people something to talk about." ●

METRO ATLANTA'S HOT VENUES

Columbus Civic Center
CAPACITY: 10,000

State Bank Amphitheatre at Chastain Park
CAPACITY: 6,700

Wolf Creek Amphitheater
CAPACITY: 5,420

Fox Theatre
CAPACITY: 4,600

Cobb Energy Performing Arts Centre
CAPACITY: 2,750
Source: Billboard Boxscore

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Billboard Artist 100

November 3
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 GRETA VAN FLEET	UNIVERSAL/REPUBLIC	1	3
1	1	2	LADY GAGA	INTERSCOPE/IGA	1	86
		3	DISTURBED	REPRISE/WARNER BROS.	3	48
7	2	4	BTS	BIGHIT ENTERTAINMENT	1	107
8	5	5	POST MALONE	REPUBLIC	1	122
6	4	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	226
23	22	7	KHALID	RIGHT HAND/ROCA	7	86
19	19	8	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	23
3	3	9	BRADLEY COOPER	INTERSCOPE/IGA	3	4
9	7	10	IMAGINE DRAGONS	MONSTER/WARNER BROS.	1	194
15	14	11	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	67
18	12	12	TRAVIS SCOTT	CALTOP JAIKA/RAMP/HUSTLE/EPIC	1	129
16	13	13	ARIANA GRANDE	REPUBLIC	1	194
11	8	14	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	226
17	21	15	HALSEY	ASTRALWERKS	1	150
14	15	16	XXXTENTACION	BAD VIBES FOREVER	1	63
65	49	17	QUEEN	HOLLYWOOD	17	26
20	18	18	ED SHEERAN	ATLANTIC/AG	1	220
26	6	19	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	27
5	10	20	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	23
21	17	21	MAROON 5	222/INTERSCOPE/IGA	1	226
25	20	22	LUKE COMBS	RIVERHOUSE/COLUMBIA NASHVILLE/SMB	5	86
34	34	23	KANE BROWN	Z100 4/101 A NASHVILLE/SMB	5	71
2	9	24	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	184
12	16	25	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	12	24
33	29	26	PANIC! AT THE DISCO	WARRIOR/REPRISE/WARNER BROS.	1	110
35	25	27	LAUREN DAIGLE	VENTURE/REPRISE/WARNER BROS.	3	34
		28	LAY	ZHANGYIXING STUDIO/SMB	28	1
51	39	29	JASON ALDEAN	MATHEW/BIG WAVE/REPUBLIC	1	204

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		30	FUTURE	FREEBANDZ/EPIC	1	149
28	27	31	5 SECONDS OF SUMMER	WEINER/FASTER	1	83
27	28	32	SHAWN MENDES	ISLAND	1	194
31	26	33	CAMILA CABELLO	SYCO/EPIC	1	98
38	36	34	MARSHMELLO	JOYTIME COLLECTIVE	25	54
30	32	35	BRUNO MARS	ATLANTIC/AG	1	214
37	35	36	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	48
67	24	37	KODAK BLACK	DELAZ/N (REALZ) ANTH/AG	6	70
24	30	38	TAYLOR SWIFT	BIG MACHINE/BMLG	1	222
50	59	39	DUA LIPA	WARNER BROS.	10	61
42	38	40	CHRIS STAPLETON	MIDWAY NASHVILLE/SMB	1	157
		41	RM	SM	41	1
48	23	42	BAD BUNNY	HEAR THIS MUSIC/RIMAS	23	32
41	42	43	BEBE REXHA	WARNER BROS.	23	88
88	11	44	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	11	44
29	40	45	6IX9INE	SCUMBANG/TENTHOUSAND PROJECTS	13	41
36	41	46	SELENA GOMEZ	INTERSCOPE/IGA	2	195
40	45	47	FLORIDA GEORGIA LINE	BMLG	1	226
72	56	48	MICHAEL JACKSON	MJ/EPIC	20	191
		49	JASON ISBELL AND THE 400 UNIT	UNIVERSAL/REPUBLIC	12	3



NO. 1 Greta Van Fleet

Greta Van Fleet reenters atop the Billboard Artist 100 to become the top musical act in the U.S. for the first time, as the group's debut full-length, *Anthem of the Peaceful Army*, launches at No. 1 on Top Rock Albums and No. 3 on the Billboard 200 (see page 72). The band previously reached No. 89 on the Artist 100.

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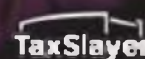
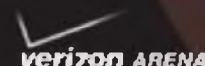
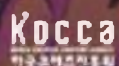
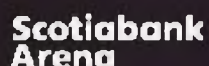
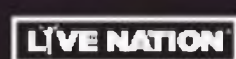
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Eilish Gets The Party Started

Billie Eilish jumps 8-2 on Emerging Artists as her new single, "When the Party's Over," debuts at No. 65 — a new personal-best rank — on the Billboard Hot 100. Eilish, 16, also hits a new high on the Alternative airplay chart, as "You Should See Me in a Crown" ascends 13-12.

BTS member RM re-enters Emerging Artists at No. 1 to become the week's top emerging artist for the first time, as his sophomore solo mixtape, *mono.*, arrives at No. 2 on World Albums and No. 26 on the Billboard 200 (21,000 equivalent album units, according to Nielsen Music).

Plus, **Summer Walker** debuts at No. 31 on Emerging Artists, as her debut LP, *Last Day of Summer*, opens at No. 6 on Top R&B Albums and No. 44 on the Billboard 200 (14,000 units).

—Xander Zellner

CHART BEAT



NO CAUTION ABOUT PLAYING MARIAH

Mariah Carey returns to the top 20 on both the Adult R&B (22-16) and Adult Contemporary (23-17) radio airplay charts with her new single, "With You." On the former tally, Carey notches her highest charting original non-holiday song since "Touch My Body" reached No. 7 in 2008. On AC, she earns her highest ranking such hit since "We Belong Together" (No. 3, 2005). "With You" is the lead radio single from *Caution* (due Nov. 16), Carey's first studio album since 2014's *Me. I Am Mariah... The Elusive Chanteuse.* —Gary Trust

Go to billboard.com for full Chart Beat coverage, including columns and podcasts.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
49	50	50	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	39
4	31	51	ERIC CHURCH	EMI NASHVILLE/UMGN	4	160
-	83	52	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	52	9
53	53	53	THOMAS RHETT	VALORY/BMLG	1	195
39	48	54	KENDRICK LAMAR	NIP DUM/ALTERNATIVE/INTERSCOPE/IGA	1	197
55	54	55	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	55
57	61	56	BASTILLE	VIRGIN/CAPITOL	15	32
22	37	57	GUNNA	YOUNG STONER LIFE/300/AG	22	3
RE-ENTRY		58	ACE FREHLEY	BROXN BORN/EDNE	57	3
54	55	59	LOVELYTHEBAND	RED	54	12
47	44	60	CARRIE UNDERWOOD	CAPRI NASHVILLE/UMGN	1	163
43	63	61	SHECK WES	CACTUS JAM/KJ/RED/INTERSCOPE/IGA	43	5
44	47	62	NICKI MINAJ	YOUNG MIND EYASHAW/INTERSCOPE/IGA	2	215
76	58	63	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	102
RE-ENTRY		64	EXO	SM	18	21
RE-ENTRY		65	LOGIC	VISIONARY/DEF JAM	1	52
61	72	66	P!NK	RCA	1	129
NEW		67	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	67	1
RE-ENTRY		68	ELLE KING	RCA	14	55
63	66	69	THE CHAINSMOKERS	INTERSCOPE/UMGN	1	152
52	62	70	TYGA	LAST KINGS/EMPIRE	27	31
59	70	71	LAUV	LAUV/AWAL-KOBALT	43	26
-	60	72	NCT 127	SM	60	2
70	71	73	BRETT YOUNG	BMLG	26	99
84	86	74	NORMANI	SYCO/EPIC	65	14
92	80	75	LOUIS TOMLINSON	78/SYCO/EPIC	33	16
RE-ENTRY		76	LINDSEY STIRLING	LINDESTOMP	11	9
-	75	77	METALLICA	BLACKENED	2	175
86	84	78	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	94
-	67	79	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	67	2
74	77	80	MIGOS	QUALITY CONTROL/300/AG	1	107
87	97	81	OZUNA	VP/INTERSCOPE/UMGN/MUSORY/MUSIC/LATIN	17	50
68	74	82	J BALVIN	CAPITOL LATIN/UMLE	16	59
81	90	83	YOUNGBOY NEVER BROKE AGAIN	RED BONE/ANDRETTA	26	43
95	88	84	LYNYRD SKYNYRD	BLAZING PRODUCTIONS/RED BONE	40	36
10	46	85	STEVE PERRY	QWTF/FANTASY/CONCORD	10	3
58	57	86	OLD DOMINION	RCA NASHVILLE/SABW	10	109
45	64	87	CHARLIE PUTH	Q/TQ/ATLANTIC/AG	6	178
46	52	88	KEVIN GATES	DEAD END/INTERSCOPE/UMGN	5	55
NEW		89	MITCHELL TENPENNY	RED BONE/COLUMBIA NASHVILLE/SMN	89	1
82	82	90	ZEDD	INTERSCOPE/IGA	17	86
85	92	91	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	225
91	85	92	ADELE	XL/COLUMBIA	1	194
79	68	93	COLE SWINDELL	WARNER BROS. NASHVILLE/UMGN	8	149
13	65	94	FOR KING & COUNTRY	REVEREND & PRO/WARNER BROS.	13	4
89	91	95	KENNY CHESNEY	RED BONE/WARNER BROS. NASHVILLE/UMGN	1	162
-	76	96	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	75	12
RE-ENTRY		97	LIL YACHTY	CLASH MUSIC/INTERSCOPE/UMGN/ATLANTA	20	48
77	93	98	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	16
RE-ENTRY		99	BRYCE VINE	SIRE/WARNER BROS.	80	8
RE-ENTRY		100	THE WEEKND	XO/REPUBLIC	1	210

Emerging Artists

November 3
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	1	1	#1 RM	SM	1	2
13	8	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	29
1	1	3	LOVELYTHEBAND	RED	1	31
2	5	4	LAUV	LAUV/AWAL-KOBALT	1	59
7	2	5	NCT 127	SM	2	10
4	7	6	LOUIS TOMLINSON	78/SYCO/EPIC	2	38
10	3	7	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	11
8	10	8	MITCHELL TENPENNY	RED BONE/COLUMBIA NASHVILLE/SMN	6	16
5	9	9	BRYCE VINE	SIRE/WARNER BROS.	3	15
20	15	10	FLIPP DINERO	CUBANA/UMGN/RED BONE/EMPIRE	10	7
9	11	11	QUEEN NAJIA	QUEEN NAJIA/CAPITOL	1	32
RE-ENTRY	12	12	JOYNER LUCAS	DEAD END/EMPIRE/UMGN/AG	9	9
26	25	13	LIL MOSEY	INTERSCOPE/IGA	13	8
12	12	14	LIL' DUVAL	RICH BROKE/EMPIRE	10	12
RE-ENTRY	15	15	BLACKPINK	YG	1	12
21	20	16	PINKFONG	SMART STUDY	16	4
23	18	17	DEAN LEWIS	ISLAND	17	6
18	41	18	MONSTA X	STARSHIP/INTERSCOPE/UMGN/EMPIRE	14	30
RE-ENTRY	19	19	LAUREN JAUREGUI	SYCO/EPIC	17	9
15	16	20	YELLA BEEZY	PROFIT	11	20
16	17	21	ANUEL AA	REAL HASTIA/EMPIRE/EMPIRE	8	15
24	21	22	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	54
25	19	23	AJR	AJR/BMG	15	44
-	24	24	STRAY KIDS	JYP	18	6
RE-ENTRY	25	25	KRIS WU	ACE UNIT CULTURE/INTERSCOPE/IGA	5	5
40	30	26	PARDISON FONTAINE	ATLANTIC/AG	20	5
RE-ENTRY	27	27	THE REVIVALISTS	LOMA VISTA/UMGN/RED	5	25
28	26	28	DZEKO	MINAMI/RED BONE/UMGN/UMGN/UMGN/UMGN	26	16
34	27	29	JOJI	BORISING/21STONE	10	9
RE-ENTRY	30	30	MORGAN WALLEN	BIG LOUD	2	42
NEW		31	SUMMER WALKER	LYNN/INTERSCOPE/IGA	31	1
36	29	32	SILK CITY	COLUMBIA	27	6
29	28	33	ALAN WALKER	MER MUSIC/RCA	16	61
NEW		34	MINUS THE BEAR	SIXER/QUEERS/ROCKE/SKEETZ	34	1
NEW		35	AMARANTHE	SPINEFARM	35	1
-	6	36	MORGAN EVANS	WACHE P ROCK/UMGN/UMGN	4	26
33	35	37	CALUM SCOTT	CAPITOL	4	34
41	33	38	MANUEL TURIZO	I AM MUSICAL/VIRY BROS/LATIN	30	9
38	36	39	YNW MELLY	YNW MELLY/300/AG	35	7
31	32	40	DENNIS LLOYD	TIME/WARNER BROS.	11	21
42	40	41	CORY ASBURY	BETHSEL	3	40
44	38	42	BADFLOWER	RED BONE/WARNER BROS./UMGN	38	5
RE-ENTRY	43	43	LOUD LUXURY	ARMADA	40	9
-	42	44	NCT	SM	1	24
-	47	45	FLORA CASH	ROOMS CREATING EVIL ART/RCA	45	2
50	49	46	RAYMIX	LATIN STYL PACION/TERRAVIVA/PASA/UMGN	14	28
NEW		47	RUFUS DU SOL	DUSS/UMGN/RED BONE/WARNER BROS.	47	1
RE-ENTRY	48	48	CHRISTIAN NODAL	RED BONE/UMGN	3	29
-	50	49	LABRINTH	RECORDS/SYCO/COLUMBIA	24	8
39	31	50	RITA ORA	ATLANTIC/AG	8	18

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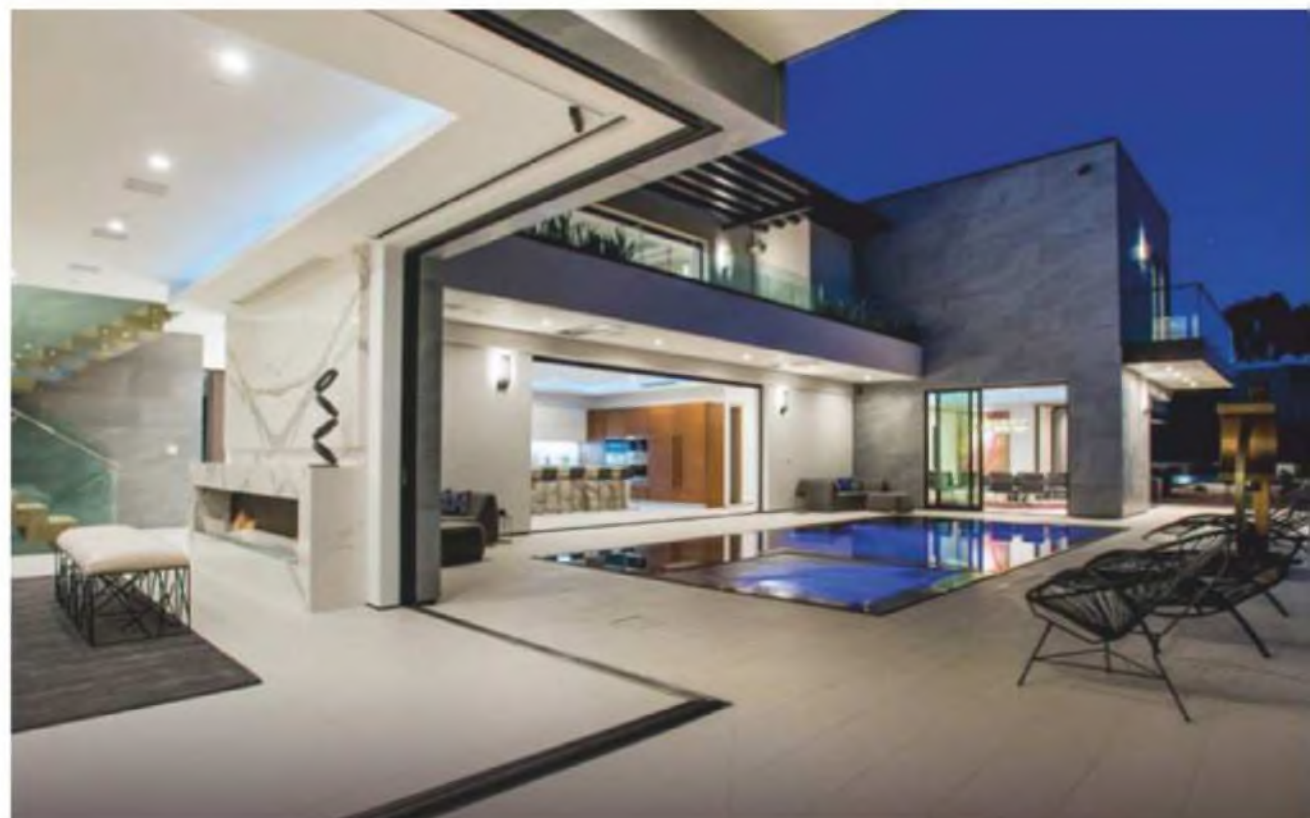
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Table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entry: 1 ALMOST LOVE Sabrina Carpenter.

BOXSCORE

November 3 2018 billboard

LEGEND

- Bullets indicate titles with greatest weekly gains. Album Charts: Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

Publishing song index available on Billboard.com/biz. Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES

Table with columns: RANK, GROSS PER TICKET (PRICE x SEATS), ARTIST, VENUE, DATE, ATTENDANCE, CAPACITY, PROMOTER. Top entry: 1 PEARL JAM \$7,106,534.



Pearl Jam Hits A Boxscore Homer

Pearl Jam (fronted by Eddie Vedder, above) leads the Boxscore chart by raking in \$7.1 million at Chicago's Wrigley Field (Aug. 20) and \$6.7 million at Boston's Fenway Park (Sept. 4), according to figures reported to Billboard Boxscore.

In addition to its two baseball stadium blowouts, Pearl Jam's Aug. 13 performance at the Washington-Grizzly Stadium in Missoula, Mont., is No. 18. Its \$2.1 million haul makes it the third-biggest gross ever reported in Montana.

Lastly, two tours that launched in March 2017 continue playing this fall, highlighted by a combined five entries on the Boxscore chart: Bruno Mars and Ed Sheeran each recently kicked off new North American legs for their tours.

-Eric Frankenberg

Boxscore: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to biz@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See charts legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

COOL DATA

REWINDING
THE
CHARTS



Meat Loaf posed with a chopper for the launch of his album *Bat Out of Hell III* in London in 1993.

25 Years Ago MEAT LOAF RETURNED TO HELL AND HIT NO. 1

The 1993 sequel to his smash '78 LP, *Bat Out of Hell*, yielded his first chart-topper on the Hot 100

IN 1993, MEAT LOAF WAS HUNGRY FOR A taste of the success he had enjoyed in the late 1970s when his debut studio album, *Bat Out of Hell*, scored three top 40 hits on the Billboard Hot 100 — including the epic “Paradise by the Dashboard Light” — and spent six months in the top 40 of the Billboard 200 in 1978.

In the wake of *Bat Out of Hell*'s phenomenal success — the album would go on to be certified 14 times platinum by the RIAA — Meat Loaf (real name: Michael Lee Aday) released three LPs in the '80s that didn't produce a single top 40 Hot 100 track.

Over 15 years would pass before his fortunes would change. Financial and legal squabbles had resulted in Meat Loaf falling out with producer-songwriter Jim Steinman, whose theatrical approach to rock had been instrumental in the creation of *Bat Out of Hell*. Steinman had actually begun writing a sequel during the height of the original album's success, but it wasn't until the beginning of the '90s that the two men reconciled and began recording *Bat Out of Hell II: Back Into Hell*. Given that over a decade had passed and grunge was ruling the airwaves, the industry was skeptical that Meat Loaf and Steinman could repeat their success. “If this doesn't do 3 or 4 million [copies], it'll be a cold day in hell before they let us do another,” Meat Loaf told *Q* magazine on the eve of the album's release in September 1993.

But *Hell II* quickly silenced the skeptics. Its lead single, “I'd Do Anything for Love (But I Won't Do That),” rocketed to the top of the Nov. 6 Hot 100 chart — becoming then-46-year-old Meat Loaf's first No. 1 — and ruled for five weeks.

In 2006, Meat Loaf released *Bat Out of Hell III: The Monster Is Loose*, and though Steinman was partially involved, both men continue to mine the series. In 2018, Meat Loaf, who is 71, embarked on the Back Out of Hell Tour but left the singing to 2014 *American Idol* winner Caleb Johnson, while Steinman's *Bat Out of Hell The Musical* is touring North America. —KEVIN RUTHERFORD

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) *** No. 1 ***	MEAT LOAF
2	3	4	ALL THAT SHE WANTS	ACE OF BASE
3	4	2	JUST KICKIN' IT	XSCAPE
4	9	15	AGAIN	JANET JACKSON
5	1	1	DREAMLOVER	MARIAH CAREY
6	4	8	HEY MR. DJ	THE NOTORIOUS B.I.G.

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