

billboard

JANUARY 16, 2021 • BILLBOARD.COM

COUNTRY — WITHOUT — BORDERS

How **MORGAN WALLEN** scored billions of streams, got a second chance from *SNL* — and became Nashville's big bet for global stardom

PLUS

**THE MLC'S
BLACK BOX
WHO GETS
THE MONEY?**

**COMEBACK
QUEEN
CL'S INDIE
RETURN**

CONGRATULATIONS MARC ANTHONY

We celebrate the 30th anniversary of your legendary career as an artist, philanthropist and entrepreneur.

30 years sounds easy but those of us close to you, know of your commitment to excellence, perseverance and dedication which have created an incredible artistic career!
Here's to another 30 years!

FROM YOUR FAMILY AT CMN AND MAESTRO CARES





SABAN MUSIC GROUP

1 YEAR OLD
1 BILLION STREAMS

the best is yet to come

THANK YOU TO OUR ARTISTS

**CHESCA · KYEN?ES?
MARIE MONTI · MERGUI
NAKKIA GOLD
STATIC & BEN EL**

THANK YOU TO OUR COLLABORATORS

**ARCÁNGEL · BECKY G
BLACK EYED PEAS · FLIPP DINERO
FRANKIE VALLI · HOZWAL
J BALVIN · JON Z · MALUMA
PITBULL · REYKON
SEBAS · TYGA**

THANK YOU TO OUR 2021 COLLABORATORS

**BOB MARLEY AND THE WAILERS
DE LA GHETTO · DJ NELSON
DON OMAR · J ÁLVAREZ · JAY WHEELER
LIL BABY · MARIAH ANGELIQ · NESI
NICKY JAM · OFFSET · SNOOP DOGG
WISIN · WIZ KHALIFA · YANDEL**

billboard Hot 100®

From left: Adam, Jack and Ryan Met of AJR.



AJR Hits Top 10 With A 'Bang!'

AJR CRASHES THE BILLBOARD HOT 100'S TOP 10 FOR THE first time as "Bang!" pushes from No. 11 to No. 9. The song ascends with 52.5 million airplay audience impressions, 8.6 million U.S. streams and 11,000 sold in the tracking week, according to MRC Data.

The brother trio from New York — named after Adam, Jack and Ryan Met — charted three Hot 100 entries prior to "Bang!," reaching a No. 65 best with "I'm Ready" in 2014. The group's "Sober Up" (featuring Rivers Cuomo) topped Alternative Airplay for two weeks in 2018, and AJR has since logged three more top 10s on the chart, including "Bang!," which climbed to No. 2 in June 2020. "Bang!" also continues scaling Mainstream Top 40 and Adult Top 40, where it is the act's first top 10.

"Bang!" is from AJR's album *OK Orchestra* (due March 26), the follow-up to the group's first Billboard 200 top 10, 2019's *Neotheatler*.

"This journey has been so strange," AJR told *Billboard* in a statement. "There has never really been a moment of this band blowing up; it has really been one day at a time, one year at a time, friends telling other friends. For it to culminate in getting a top 10 *Billboard* song with something as weird as 'Bang!' feels so gratifying."

—GARY TRUST

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
7	1	1	#1 MOOD ▲	▲	O. FEDI, B. SLATKIN, K. BEAZY (G. L. VON JONES, O. FEDI, B. SLATKIN, K. BACH, M. I. OLMO)	24kGoldn Feat. iann dior	RECORDS/ COLUMBIA	1	22
14	2	2	POSITIONS		LONDON ON DA TRACK, TBHITS, MR. FRANKS (A. GRANDE, T. L. BROWN, N. A. A. CHARLES, A. BARRETT, S. FRANKS, B. V. BATES, L. THOLMES, J. JARVIS)	Ariana Grande	REPUBLIC	1	11
-	3	3	BLINDING LIGHTS ▲	▲	MAX MARTIN, O. T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O. T. HOLTER)	The Weeknd	XO/REPUBLIC	1	57
21	4	4	HOLY ▲	▲	J. ODEGARD, J. BELLION, TBHITS, MR. FRANKS (J. D. BIBER, J. D. BELLION, M. R. POLLACK, J. ODEGARD, T. L. BROWN, C. J. BENNETT, A. M. JONES, S. FRANKS)	Justin Bieber Feat. Chance The Rapper	RAYMOND BRAUN/DEF JAM	3	16
24	6	5	GO CRAZY		S. AZOULI, D. AZOULI, K. KELVIN, C. CASTANEDA, MURPHY KID, C. BROWN, J. L. WILLIAMS, S. AZOULI, D. AZOULI, K. KELVIN, K. CASTANEDA, C. MURPHY, T. SAMUEL, S. BENJELLOUN, S. SAMUELS, O. ANILLO, J. KHARBOOCHI, P. LAPAZCOCHA	Chris Brown & Young Thug	300/CBE/RCA	5	35
HOT SHOT DEBUT		6	ANYONE		THE MONSTERS & STRANGERS, ANDREW WATT, J. BELLION, J. D. BIBER, J. D. BELLION, M. R. POLLACK, J. K. JOHNSON, S. JOHNSON, A. WOTMAN, A. ZQUIERO, R. CUBINA	Justin Bieber	RAYMOND BRAUN/DEF JAM	6	1
27	10	7	LEVITATING		KOZ, S. D. PRICE (C. COFFEE, JR., S. KOZMENIUK, S. T. HUDSON, D. LIPA, J. L. KIRK, M. A. ELLIOTT, M. CICCONE)	Dua Lipa Feat. DaBaby	WARNER	7	14
25	7	8	LAUGH NOW CRY LATER		CARDO ON THE BEAT, GRY, YUNG EXCLUSIVE, R. CHAHAYED (A. GRAHAM, R. LATOUR, R. A. MARTINEZ, D. JACKSON, R. CHAHAYED, D. D. BANKS)	Drake Feat. Lil Durk	OVO SOUND/ REPUBLIC	2	21
37	11	9	BANG! ▲	▲	R. METZGER (A. METZGER, J. METZGER, R. METZGER)	AJR	AJR/BMG/S-CURVE	9	27
30	8	10	I HOPE ▲	▲	R. COPPERMAN, Z. KALE (Z. KALE, J. M. NITE, G. BARRETT)	Gabby Barrett Feat. Charlie Puth	WARNER MUSIC NASHVILLE/WAR	3	54





The 26-year-old Mobile, Ala., native's first Hot 100 entry also reaches a new high on Hot R&B/Hip-Hop Songs at No. 17.

56

YUNG BLEU FEAT. DRAKE "You're Mines Still"

How did the Drake collaboration come together?

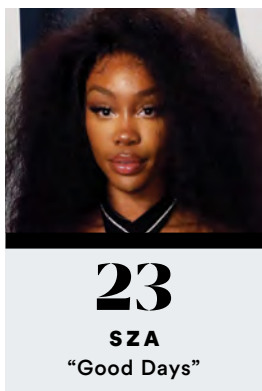
I'm big on manifesting. When I dropped the original record [on Oct. 1], I said, "Drake would kill this," because I was thinking of a feature to put on it. [NBA player DeMarcus "Boogie" Cousins] and me were already chopping it up — he's from my city. He said, "I can hear Drake on this record," and hit him up. A week later, Drake DM'd me telling me he's sitting on the record.

What have you learned since you left Columbia Records in September 2019?

I took from it that I wasn't stupid: I'm telling you what I need and nobody is listening, but then I go independent and I got one of the biggest songs in the country. Nobody cares about being signed to a major label anymore — it's all about what you do after that. Eventually, I feel like I'll have to sign to a major, but right now, I want to prove myself.

How do you follow up a hit with a Drake feature?

Just continuing to do things I've been doing. It would be different if it was my first hit, but I'm coming off a billion-and-a-half streams before the feature. I only used to make street records, but I was waiting to break through the mainstream so I can do the music I love. I want to go full-on R&B on The Weeknd-type shit. I can deliver in both a mainstream and street way. — CARL LAMARRE



23 SZA "Good Days"

The single, released Dec. 25, rises 11-9 on Hot R&B/Hip-Hop Songs, becoming SZA's second top 10 and first on her own: "All the Stars," with Kendrick Lamar, hit No. 9 in February 2018.

Chart table for Hot R&B/Hip-Hop Songs with columns for rank, title, artist, and certification.

Main chart table for Hot 100 with columns for rank, title, artist, and certification.

YOUNG BLEU: ERICA KENNEDY; SZA: TAYLOR HILL/F. WANGSLEY/GETTY IMAGES; THE WEEKND: JONATHAN OLLEY/WIREIMAGE.COM; SZA: TAYLOR HILL/F. WANGSLEY/GETTY IMAGES; MACHINE GUN KELLY: JONATHAN OLLEY/WIREIMAGE.COM; HARRY STYLES: JONATHAN OLLEY/WIREIMAGE.COM; MALUMA: JONATHAN OLLEY/WIREIMAGE.COM; MEGAN THEE STALLION: JONATHAN OLLEY/WIREIMAGE.COM; TATE MCRAE: JONATHAN OLLEY/WIREIMAGE.COM; LIL NAS X: JONATHAN OLLEY/WIREIMAGE.COM; NIKO MOON: JONATHAN OLLEY/WIREIMAGE.COM; CHRIS LANE: JONATHAN OLLEY/WIREIMAGE.COM; RUSSELL DICKERSON: JONATHAN OLLEY/WIREIMAGE.COM

THE NEW FACE OF URBAN POP

EP OUT NOW!

DICI



Photography: Aubrey Chandler

DICI
RECORDS
dicirecords.com



33 | LADY A "Champagne Night"

The trio has topped the Country Airplay chart with its first two properly promoted singles on Big Machine Label Group. "Champagne Night" rules for a second week, after "What If I Never Get Over You" led for a frame in January 2020. The act recorded the former after appearing on NBC's *Songland* last April (when the track was introduced as "I'll Drink To That"). "To be on *Songland* was powerful, and 'Champagne Night' is such a fun and uplifting song," says BMLG president/CEO Jimmy Harnen. "In short order, radio and fans were all on board." —G.T.

LADY A: DOVE SHORE; WEEKEND: PARI DUKOVIC; LUKE COMBS: JAMES HAMILTON; JASON DERULO: JAMES HAMILTON

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
73	55	51	FOREVER AFTER ALL		Luke Combs	2	11
			CHIP MATTHEWS, J.D. SINGLETON, L.COMBS (L.COMBS, D.PARKER, R.WILLIFORD)		RIVER HOUSE/ COLUMBIA NASHVILLE		
-	59	52	B.S.		Jhene Aiko Feat. H.E.R.	24	22
			FISTICUFFS (J.A.E. CHILOMBO, B.K. WARFIELD, M.ROBINSON, S.M. ANDERSON, H.E.R.)		MBK/2 FISH/ARTCLUB/ ARTIUM/RCA/DEF JAM		
83	63	53	7 SUMMERS		Morgan Wallen	6	20
			J.MOI (M.WALLEN, S.MCANALLY, J.OSBORNE)		REPUBLIC/BIG LOUD		
70	65	54	WITHOUT YOU		The Kid LAROI	54	5
			O.FEDI, B.SLATKIN (C.HOWARD, B.WALSH, O.FEDI, B.SLATKIN)		COLUMBIA		
72	64	55	MR. RIGHT NOW	21	Savage & Metro Boomin Feat. Drake	10	14
			METRO BOOMIN, DAVID & ELI (S.B.A. JOSEPH, L.T.WAYNE, BOOMINATI/SLAUGHTER A.GRAHAM, J.A.DONALD, T.KOBANG, D.RUOFF, E.K.LUGHAMMER)		BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC		
85	69	56	YOU'RE MINES STILL		Yung Bleu Feat. Drake	52	5
			N.RHOADS (A.GRAHAM, N.W.RHOADS, J.BIDDLE)		VANDROSS/OVO SOUND/EMPIRE/ WARNER		
-	79	57	TAKE YOU DANCING		Jason Derulo	57	5
			E.KIRIAKOU, T.BRUNILA (J.J.DESROULEAUX, E.KIRIAKOU, T.BRUNILA, S.A.SOLOVAY, S.CHARLES)		ARTIST PARTNER GROUP/ATLANTIC		
74	66	58	THROAT BABY (GO BABY)		BRS Kash	58	12
			ADAMSLIDES, CHI CHI (K.DUNCAN)		TEAM LITTY/LVNR/INTERSCOPE		
-	53	59	STILL TRAPPIN'		Lil Durk & King Von	53	2
			GO GRIZZLY, HITMAKA (D.D.BANKS, D.BENNETT, GO GRIZZLY, C.WARD, L.JAE)		ALAMO/GEFFEN/ INTERSCOPE		
81	67	60	PRISONER		Miley Cyrus Feat. Dua Lipa	54	7
			ANDREW WATT, THE MONSTERS & STRANGERZ (M.CYRUS, A.WOTMAN, J.K.JOHNSON, L.LOMAX, S.JOHNSON, A.TAMPOSI, J.D.BELLION, M.R.POLLACK, D.LIPA)		RCA		
76	68	61	TYLER HERRO		Jack Harlow	34	11
			BOI-IDA, S.STORCH, J.A.SWEET, NEENYO (J.HARLOW, M.J.SAMUELS, S.S.STORCH, J.A.SWEET, S.SEATON)		GENERATION NOW/ATLANTIC		
90	70	62	HIT DIFFERENT		SZA Feat. Ty Dolla Sign	29	17
			THE NEPTUNES (T.W.GRIFFIN JR, S.J. ROWE, P.L.WILLIAMS, C.HUGO, R.BISEL, A.CLEMONS JR.)		TOP DAWG/ RCA		
87	77	63	BACK TO THE STREETS		Saweezie Feat. Jhene Aiko	63	7
			MIX (D.RIWA, F.VINOCERA, LOPEZ TIMBALAND, A.GIBSON, T.Z.MOSLEY, MITCHELL S.PUMMER, M.SUSHI, M.CRABTREE, J.WELAZQUEZ, J.A.E.CHILOMBO, G.BORR, F.VINOCERA, D.FLORES, D.HARPER)		WORLDWIDE/WARNER		
-	76	64	BEERS AND SUNSHINE		Darius Rucker	64	4
			R.COPPERMAN (D.RUCKER, R.COPPERMAN, J.T.HARDING, J.OSBORNE)		CAPITOL NASHVILLE		
95	75	65	GOLDEN		Harry Styles	65	11
			T.JOHNSON, KID HARPOON (H.STYLES, T.HULL, M.ROWLAND, T.JOHNSON)		ERSKINE/ COLUMBIA		
92	78	66	DAMAGE		H.E.R.	66	4
			CARDIAK, JEFF GITTY (H.E.R., C.E.MCCORMICK, A.CLEMONS JR., T.THOMAS, T.S.LEWIS, J.S.HARRIS III)		MBK/RCA		
100	84	67	PUT YOUR RECORDS ON		Ritt Momney	67	12
			J.RUTTER (C.B.RAE, J.BECK, S.CHRISANTHOU)		QUARTERZIP/ DISRUPTOR/COLUMBIA		
-	80	68	WHAT'S YOUR COUNTRY SONG		Thomas Rhett	68	3
			D.HUFF, J.FRASURE (THOMAS RHETT, R.AKINS, J.FRASURE, A.GORLEY, P.WELLING)		VALORY		
-	87	69	HAPPY DOES		Kenny Chesney	69	8
			B.CANNON, K.CHESEY (B.CLAWSOON, J.PAULIN, B.BERRYHILL, G.JAMES)		BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA		
-	88	70	MONSTERS		All Time Low Feat. Demi Lovato & blackbear	70	2
			A.GASKARTH, Z.CERVINI, A.M.GOLDSTEIN (A.GASKARTH, J.BARAKAT, A.M.GOLDSTEIN, K.R.FISHER, M.T.MUSTO, D.LOVATO)		FUELED BY RAMEN/EMG		
-	81	71	MIDNIGHT SKY		Miley Cyrus	14	19
			ANDREW WATT, L.BELL (M.CYRUS, A.WOTMAN, L.B.BELL, A.TAMPOSI, I.JUBER, J.D.BELLION, S.NICKS)		RCA		
-	91	72	DOWN TO ONE		Luke Bryan	72	2
			J.STEVENS, J.STEVENS (K.FISHMAN, D.DAVIDSON, J.EBACH)		CAPITOL NASHVILLE		
88	85	73	BICHOTA		Karol G	73	6
			O.VY ON THE DRUMS (KAROL G, D.ECHAVARRIA OVIEDO, J.M.GONZALEZ TAVAREZ, C.A.SALAZAR, J.R.QUILES RIVERA)		UNIVERSAL MUSIC LATINO/UMLE		
93	62	74	BACKDOOR		Lil Durk	62	3
			TURNMEUP, JOSH, AURA, MALIKOTB, AYO BLEU (D.D.BANKS, M.W.BYNOE-FISHER, J.SAMUEL, L.B. REMBERT, L.GENTLE)		ALAMO/GEFFEN/ INTERSCOPE		
-	97	75	JUST THE WAY		Parmalee x Blanco Brown	75	2
			D.FANNING (M.THOMAS, K.BARD, N.W.SIPE)		STONEY CREEK		
-	83	76	AIN'T ALWAYS THE COWBOY		Jon Pardi	55	18
			B.BUTLER, R.GORE, J.PARDI (B.KINNEY, J.THOMPSON)		CAPITOL NASHVILLE		
-	100	77	THE GOOD ONES		Gabby Barrett	77	2
			R.COPPERMAN, Z.KALE (G.BARRETT, E.LANDIS, J.MCCORMICK, Z.KALE)		WARNER MUSIC NASHVILLE/WAR		
84	74	78	ADDERALL (CORVETTE CORVETTE)		Popp Hunna	74	3
			BERT BEATZ, CV (C.A.VENGRÖVE, A.CASTILLO, O.BERNARD)		POPP HUNNA		
NEW		79	LONG LIVE		Florida Georgia Line	79	1
			C.CROWDER, T.HUBBARD, B.KELLEY (T.HUBBARD, B.KELLEY, C.CROWDER, D.A.GARCIA, J.MILLER)		BMLG		
-		96	SO DONE		The Kid LAROI	59	9
			K.ROHAIM, O.FEDI (C.HOWARD, K.ROHAIM, O.FEDI)		COLUMBIA		

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
RE-ENTRY		81	SOMEBODY'S PROBLEM		Morgan Wallen	25	4
			J.MOI (M.WALLEN, R.CLAWSOON, J.DURRETT, E.K.SMITH)		REPUBLIC/BIG LOUD		
RE-ENTRY		82	MOONWALKING IN CALABASAS		DDG	82	2
			DEVISLIT (D.GRANBERRY, JR., D.MILLER)		DDG/EPIC		
89	98	83	WAY OUT		Jack Harlow Feat. Big Sean	74	4
			JETS ON MADE, J.L.HARRIS, HEAVY MELLOW (J.HARLOW, S.M.ANDERSON, T.MORGAN, J.L.HARRIS, E.ROMANO)		GENERATION NOW/ATLANTIC		
-	73	84	STAY DOWN		Lil Durk, 6LACK & Young Thug	73	3
			METRO BOOMIN, DY KRAZY (D.D.BANKS, J.L.WILLIAMS, R.VALENTINE JR., L.T.WAYNE, D.L.J.AVERY)		ALAMO/GEFFEN/ INTERSCOPE		
RE-ENTRY		85	SOME GIRLS		Jameson Rodgers	29	17
			C.FARREN, M.J.CONES (M.W.HARDY, J.MITCHELL, C.J.SOLAR)		COMBUSTION/RIVER HOUSE/ COLUMBIA NASHVILLE		
99	94	86	TOOK HER TO THE O		King Von	47	8
			CHOPSQUAD DJ (D.BENNETT)		ONLY THE FAMILY/EMPIRE		
NEW		87	GIRL LIKE ME		Black Eyed Peas X Shakira	87	1
			WILL.I.AM, SHAKIRA, J.GOLDSTEIN (W.ADAMS, A.PINEDA, J.GOMEZ, Y.GOLDSTEIN, SHAKIRA, B.BUCKLEY, A.MENDEZ, T.MITCHELL)		BEP/EPIC		
NEW		88	MOMMA'S HOUSE		Dustin Lynch	88	1
			Z.CROWELL (D.SCHNEIDER, M.LOTTEN, R.CLAWSOON, J.T.WILSON)		BROKEN BOW		
RE-ENTRY		89	ONE TOO MANY		Keith Urban Duet With P!nk	62	5
			K.URBAN, PHD.CUTFATHER (D.H.DAVIDSEN, P.WALLEVIK, M.H.HANSEN, J.NORTON, C.TIGHE)		HIT RED/CAPITOL NASHVILLE		
RE-ENTRY		90	KACEY TALK		YoungBoy Never Broke Again	50	15
			IMIND, JULIA LEWIS (K.D.GAULDEN, S.LOPEZ, J.LEWIS, J.GOLDBERG)		NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC		
RE-ENTRY		91	WONDER		Shawn Mendes	18	11
			KID HARPOON, S.MENDES, N.MERCEREAU (S.MENDES, SCOTT HARRIS, T.HULL, N.MERCEREAU)		ISLAND/ REPUBLIC		
RE-ENTRY		92	LA NOCHE DE ANOCHE		Bad Bunny & ROSALIA	53	3
			CHRIS JEDAY, GABY MUSIC, J.E.ORTIZ RIVERA (B.A.MARTINEZ OCASIO, C.E.ORTIZ RIVERA, J.G.RIVERA VAZQUEZ, J.E.ORTIZ RIVERA, R.VILA TOBELLA)		RIMAS		
NEW		93	BACK IN BLOOD		Pooh Shiesty Feat. Lil Durk	93	1
			YC (L.WILLIAMS, C.PEARSON, D.D.BANKS)		1017 GLOBAL/ATLANTIC		
NEW		94	HELL OF A VIEW		Eric Church	94	1
			J.JOYCE (E.CHURCH, C.BEATHARD, M.CRISWELL)		EMIN NASHVILLE		
NEW		95	ALMOST MAYBES		Jordan Davis	95	1
			P.DIGIOVANNI (J.DAVIS, J.FRASURE, H.LINDSEY)		MCA NASHVILLE		
RE-ENTRY		96	EVERYWHERE BUT ON		Matt Stell	48	12
			A.BOWERS, M.STELL (M.STELL, P.SIKES, L.MILLER)		RECORDS/ARISTA NASHVILLE		
NEW		97	LADY		Brett Young	97	1
			D.HUFF (B.YOUNG, R.COPPERMAN, J.M.NITE)		BMLG		
RE-ENTRY		98	STILL GOIN DOWN		Morgan Wallen	46	3
			J.MOI (M.WALLEN, M.W.HARDY, CHARLIE HANDSOME)		REPUBLIC/BIG LOUD		
RE-ENTRY		99	REMINDS ME OF YOU		The Kid LAROI & Juice WRLD	89	2
			(NOT LISTED)		GRADE A/INTERSCOPE		
NEW		100	HEAT WAVES		Glass Animals	100	1
			D.BAYLEY (D.BAYLEY)		WOLF TONE/POLYDOR/REPUBLIC		



46 | THE WEEKND "Save Your Tears"

Following the Jan. 5 premiere of its official video, the song soared by 120% to 7.8 million streams in the week ending Jan. 7. It also ascends 25-23 on Mainstream Top 40 and 30-27 on Adult Top 40.



100 | GLASS ANIMALS "Heat Waves"

The British band makes its first appearance on the Hot 100 after initially reaching the *Billboard* charts in 2014. The song climbs 16-14 on Alternative Airplay, where it's the act's seventh entry.

THE WEEKND: MUSEP/REDFERNS; GLASS ANIMALS: JAMES HAMILTON; LADY A: DOVE SHORE; WEEKEND: PARI DUKOVIC; LUKE COMBS: JAMES HAMILTON; JASON DERULO: JAMES HAMILTON; THE WEEKND: MUSEP/REDFERNS; GLASS ANIMALS: JAMES HAMILTON; LADY A: DOVE SHORE; WEEKEND: PARI DUKOVIC; LUKE COMBS: JAMES HAMILTON; JASON DERULO: JAMES HAMILTON

DO WE HAVE ROYALTIES FOR YOU?



More than \$400 Million Distributed to Vocalists & Musicians

The AFM & SAG-AFTRA Fund collects and distributes royalties to non-featured session vocalists and musicians for their performances on recordings played on satellite radio, non-interactive streaming services, webcasts, other digital formats and certain music in feature films and television programs.

Find Out If We Have Royalties For You

www.afmsagaaftrafund.org



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaaftrafund.org



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
2	1	#1 TAYLOR SWIFT REPUBLIC	3 WKS	Evermore	1	4
3	2	LIL DURK ALAMO/GEFFEN/JGA		The Voice	2	3
4	3	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC		Shoot For The Stars Aim For The Moon	1	27
5	4	ARIANA GRANDE REPUBLIC		Positions	1	10
1	5	PLAYBOI CARTI AWGE/INTERSCOPE/JGA		Whole Lotta Red	1	2
7	6	MEGAN THEE STALLION 1501 CERTIFIED/300/AG		Good News	2	7
8	7	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN		What You See Is What You Get	1	61
9	8	BAD BUNNY RIMAS		El Ultimo Tour del Mundo	1	6
11	9	JUICE WRLD GRADE A/INTERSCOPE/JGA		Legends Never Die	1	26
13	10	LIL BABY ▲ QUALITY CONTROL/MOTOWN/CAPITOL		My Turn	1	45
6	11	TAYLOR SWIFT ▲ REPUBLIC		Folklore	1	24
15	12	THE KID LAROI COLUMBIA		F*ck Love	3	24
16	13	HARRY STYLES ▲ ERSKINE/COLUMBIA		Fine Line	1	56
25	14	GREATEST GAINER THE WEEKND XO/REPUBLIC		After Hours	1	42
10	15	EMINEM ● SHADY/AFTERMATH/INTERSCOPE/JGA		Music To Be Murdered By	1	50
18	16	POST MALONE REPUBLIC		Hollywood's Bleeding	1	70
19	17	JACK HARLOW GENERATION NOW/ATLANTIC/AG		That's What They All Say	5	4
14	18	KID CUDI REPUBLIC		Man On The Moon III: The Chosen	2	4
22	19	MILEY CYRUS RCA		Plastic Hearts	2	6
31	20	DUA LIPA ● WARNER		Future Nostalgia	4	40
23	21	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	2	276
26	22	JUICE WRLD ● GRADE A/INTERSCOPE/JGA		Goodbye & Good Riddance	4	138
34	23	DABABY SOUTHCOST/INTERSCOPE/JGA		BLAME IT ON BABY	1	38
42	24	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/JGA		Tickets To My Downfall	1	15
29	25	CHRIS STAPLETON MERCURY NASHVILLE/UMGN		Starting Over	3	8
38	26	POLO G ▲ COLUMBIA		The GOAT	2	34
40	27	QUEEN ▲ HOLLYWOOD		Greatest Hits	8	420
30	28	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/JGA		When We All Fall Asleep, Where Do We Go?	1	93
39	29	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	188
35	30	SHAWN MENDES ISLAND/REPUBLIC		Wonder	1	5
44	31	FUTURE & LIL UZI VERT FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG		Pluto x Baby Pluto	2	8
41	32	JUICE WRLD ● GRADE A/INTERSCOPE/JGA		Death Race For Love	1	96
43	33	BAD BUNNY RIMAS		YHLQMDLG	2	45
47	34	MORGAN WALLEN ▲ BIG LOUD		If I Know Me	13	119
46	35	ROD WAVE ALAMO/JGA		Pray 4 Love	2	40
45	36	FLEETWOOD MAC ▲ WARNER/RHINO	20	Rumours	1	406
60	37	LEWIS CAPALDI VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	20	86
55	38	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG		Eternal Atake	1	44
21	39	BTS BIG HIT ENTERTAINMENT		BE	1	7
53	40	21 SAVAGE & METRO BOOMIN BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC		Savage Mode II	1	14
50	41	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	2	428
62	42	POST MALONE ▲ REPUBLIC		beerbongs & bentleys	1	141
63	43	SUMMER WALKER ▲ LVRN/INTERSCOPE/JGA		Over It	2	66
85	44	PACE SETTER SZA ▲ TOP DAWG/RCA		Ctrl	3	187
59	45	RODDY RICCH ▲ BIRD VISION/ATLANTIC/AG		Please Excuse Me For Being Antisocial	1	57
64	46	YOUNGBOY NEVER BROKE AGAIN ● NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG		Top	1	17
57	47	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC		ASTROWORLD	1	127
51	48	ELTON JOHN ▲ ROCKEY/ISLAND/UMG		Diamonds	7	165
74	49	JHENE AIKO ● 2 FISH/ART CLUB/ARTIST PARTNER GROUP/DEF JAM		Chilombo	2	44
79	50	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA/LEGACY		2014 Forest Hills Drive	1	318

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
58	51	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN		Traveller	1	278
52	52	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/JGA		Dont Smile At Me	14	159
77	53	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	132
75	54	TAYLOR SWIFT ▲ REPUBLIC	2	Lover	1	72
65	55	KING VON ONLY THE FAMILY/EMPIRE		Welcome To O'Block	5	10
78	56	INTERNET MONEY INTERNET MONEY/TENTHousand PROJECTS		B4 The Storm	10	19
76	57	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD	10	Chronicle The 20 Greatest Hits	18	505
82	58	POST MALONE ▲ REPUBLIC	3	Stoney	4	213
81	59	FUTURE ▲ FREEBANDZ/EPIC		High Off Life	1	34
92	60	JOURNEY ▲ COLUMBIA/LEGACY	15	Journey's Greatest Hits	10	650
80	61	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA		Curtain Call: The Hits	1	510
72	62	ARIANA GRANDE ▲ REPUBLIC	2	Thank U, Next	1	100
91	63	HALSEY ▲ CAPITOL		Manic	2	51
71	64	KHALID ▲ RIGHT HAND/RCA		American Teen	4	201
36	65	NCT SM		Resonance, Pt. 1	6	7
84	66	MICHAEL JACKSON ▲ EPIC/LEGACY	33	Thriller	1	452
87	67	XXXTENTACION ▲ BAD VIBES FOREVER	3	?	1	147
112	68	DOJA CAT ● KEMOSABE/RCA		Hot Pink	9	62
96	69	GUNNA ● YOUNG STONER LIFE/300/AG		Wunna	1	33
94	70	ED SHEERAN ▲ ATLANTIC/AG	4	+ (Divide)	1	201
90	71	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND/UMG	15	Legend: The Best Of...	5	660
86	72	AC/DC ▲ COLUMBIA/LEGACY	25	Back In Black	4	445
RE	73	MADVILLAIN STONES THROW		Madvillainy	73	3
89	74	THE BEATLES ▲ APPLE/CAPITOL/UMG	11	1	1	454
68	75	THE BEATLES ▲ APPLE/CAPITOL/UMG	12	Abbey Road	1	395
100	76	DRAKE OVO SOUND/REPUBLIC		Dark Lane Demo Tapes	2	36
103	77	POP SMOKE ● VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V.2	7	48
97	78	SOUNDTRACK WALT DISNEY		Frozen II	1	60
102	79	GUNS N' ROSES ▲ GEFFEN/UMG	5	Greatest Hits	3	517
107	80	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	9	1989	1	317
109	81	GABBY BARRETT WARNER MUSIC NASHVILLE/WMN		Goldmine	27	29
131	82	BEE GEES CAPITOL/UMG		Timeless: The All-Time Greatest Hits	41	10
114	83	HARRY STYLES ▲ ERSKINE/COLUMBIA		Harry Styles	1	69
106	84	MAC MILLER ● WARNER		Swimming	3	122
108	85	SAM SMITH CAPITOL		Love Goes	5	10
117	86	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	176
105	87	ARCTIC MONKEYS ▲ DOMINO		AM	6	129
119	88	LEE BRICE CURB		Hey World	45	7
134	89	FRANK OCEAN ▲ BOYS DON'T CRY		Blonde	1	211
37	90	PAUL MCCARTNEY MPL/CAPITOL		McCartney III	2	3
128	91	2PAC ▲ AMARU/DEATH ROW/INTERSCOPE/UMG	10	Greatest Hits	3	355
111	92	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	3	DAMN.	1	195
122	93	KANE BROWN RCA NASHVILLE/SMN		Mixtape, Vol. 1 (EP)	15	20
118	94	TOM PETTY AND THE HEARTBREAKERS ▲ MCA/GEFFEN/UMG	12	Greatest Hits	2	391
88	95	NIRVANA ▲ SUB POP/DGC/GEFFEN/UMG	10	Nevermind	1	506
135	96	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	8	Take Care	1	410
130	97	LIZZO ▲ NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	90
98	98	BLACKPINK YG/INTERSCOPE/JGA		The Album	2	14
126	99	THE WEEKND ▲ XO/REPUBLIC	4	Beauty Behind The Madness	1	279
147	100	AVA MAX ● MAX CUT/ARTIST PARTNER GROUP/ATLANTIC/AG		Heaven & Hell	27	12



Swift Ties With Jackson

As Taylor Swift's *evermore* returns to No. 1 on the Billboard 200 for a third nonconsecutive week, the superstar now has a cumulative 51 weeks at No. 1 across all eight of her chart-topping albums. That ties Michael Jackson for the fourth-most weeks at No. 1. The two artists only trail The Beatles (a record 132 weeks), Elvis Presley (67) and Garth Brooks (52).

Of Swift's eight No. 1 albums, seven have spent over a week at the peak: *Fearless* (11, 2008-09), *Speak Now* (six, 2010-11), *Red* (seven, 2012-13), *1989* (11, 2014-15), *reputation* (four, 2017-18), *folklore* (eight, 2020) and *evermore* (three so far, 2020-21). Her only album to log a solitary week in charge was 2019's *Lover*.

On Oct. 3, 2020, when *folklore* netted its seventh week at No. 1, Swift broke the record for most weeks on top among women, passing Whitney Houston's rule of 46 weeks.

—KEITH CAULFIELD

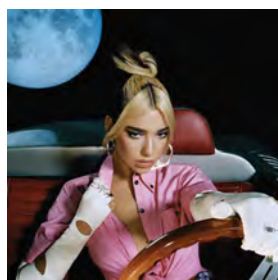
A man with dark, wavy hair, sunglasses, and a goatee is performing on stage. He is wearing a black button-down shirt and has several tattoos, including a large cross on his neck. He is holding a microphone on a stand with both hands. The background is dark with red stage lights.

FOR 30 YEARS
YOUR **VISION** AND **TALENT**
HAVE **INSPIRED** US ALL.

Congratulations

MARC!

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
129	101	THE WEEKND XO/REPUBLIC	▲	Starboy	1	215
116	102	KHALID RIGHT HAND/RCA	▲	Free Spirit	1	92
149	103	SOUNDTRACK WALT DISNEY	▲	Moana	2	213
123	104	LOGIC VISIONARY/DEF JAM	▲	No Pressure	2	10
99	105	TYLER, THE CREATOR COLUMBIA	●	IGOR	1	71
138	106	CARDI B THE KSR GROUP/ATLANTIC/AG	▲	Invasion Of Privacy	1	144
RE	107	BILLY JOEL COLUMBIA/LEGACY	▲	The Essential Billy Joel	15	218
139	108	MONEYBAGG YO N-LESS/INTERSCOPE/IGA	●	Time Served	3	52
127	109	FLEETWOOD MAC WARNER/RHINO	▲	Greatest Hits	14	176
136	110	MONEYBAGG YO & BLAC YOUNGSTA HEAVY CAMP/CMG/EPIC/N-LESS/INTERSCOPE/IGA	▲	Code Red	6	16
137	111	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	▲	The Greatest Showman	1	161
115	112	KID CUDI DREAM ON/G.O.O./REPUBLIC	●	Man On The Moon: The End Of Day	4	156
104	113	LANA DEL REY POLYDOR/INTERSCOPE/IGA	▲	Born To Die	2	375
125	114	BTS BIG HIT ENTERTAINMENT	▲	MAP OF THE SOUL : 7	1	46
146	115	THE NOTORIOUS B.I.G. BAD BOY/RHINO	▲	Greatest Hits	1	256
67	116	LIL DURK ALAMO/GEFFEN/IGA	●	Just Cause Y'all Waited 2	2	35
132	117	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	▲	Evolve	2	185
144	118	MAC MILLER WARNER	▲	Circles	3	49
159	119	POLO G COLUMBIA	▲	Die A Legend	6	82
168	120	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	▲	Views	1	243
153	121	LIL TJAY COLUMBIA	▲	True 2 Myself	5	63
152	122	ROD WAVE ALAMO/IGA	●	Ghetto Gospel	10	61
165	123	CHRIS BROWN CBE/RCA	▲	Indigo	1	78
151	124	KING VON ONLY THE FAMILY/EMPIRE	▲	Levon James	40	11
162	125	DABABY SOUTHCOST/INTERSCOPE/IGA	▲	KIRK	1	66
140	126	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	▲	Until I Return	10	8
113	127	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME	▲	Ultimate Sinatra	32	137
161	128	BRUNO MARS ELEKTRA/EMG	▲	Doo-Wops & Hooligans	3	501
155	129	JACKBOYS CACTUS/JACK/EPIC	▲	JACKBOYS	1	53
167	130	SAM HUNT MCA NASHVILLE/UMGN	▲	SOUTHSIDE	5	36
141	131	PINK FLOYD PINK FLOYD/LEGACY	▲	The Dark Side Of The Moon	1	956
150	132	LADY GAGA STREAMLINE/INTERSCOPE/IGA	▲	Chromatica	1	32
170	133	XXXTENTACION BAD VIBES FOREVER/EMPIRE	▲	17	2	174
177	134	RIHANNA WESTBURY ROAD/ROCNATION	▲	ANTI	1	250
180	135	NF NF REAL MUSIC/CAROLINE	●	The Search	1	75
166	136	HOZIER RUBYWORKS/COLUMBIA	▲	Hozier	2	192
163	137	MALUMA SONY MUSIC LATIN	▲	Papi Juancho	34	19
174	138	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	▲	Al YoungBoy 2	1	63
RE	139	LYNYRD SKYNYRD MCA/GEFFEN/UME	▲	All Time Greatest Hits	56	108
183	140	THE BEACH BOYS CAPITOL/UME	▲	Sounds Of Summer: The Very Best Of The Beach Boys	16	234
172	141	BAD BUNNY RIMAS	▲	X 100PRE	11	106
158	142	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	▲	Blurryface	1	285
RE	143	TYLER, THE CREATOR COLUMBIA	▲	Flower Boy	2	74
182	144	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG	▲	So Much Fun	1	71
171	145	SAINT JHN GODD COMPLEX/HITCO	▲	White The World Was Burning	34	6
156	146	METALLICA BLACKENED/RHINO	▲	Metallica	1	589
197	147	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/IGA	▲	Dreamville & J. Cole: Revenge Of The Dreamers III	1	75
192	148	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UME	▲	Greatest Hits	8	357
188	149	JOJI 88RISING/12TONE	▲	Nectar	3	13
186	150	GLASS ANIMALS WOLF TONE/POLYDOR/REPUBLIC	▲	Dreamland	7	9



20

DUA LIPA
Future Nostalgia

As the set's "Levitating" single reaches a new peak on the Billboard Hot 100 (climbing 10-7), its parent album floats back into the top 20 for the first time since May 23, 2020, when it ranked at No. 17.



73

MADVILLAIN
Madvillainy

The duo's (MF DOOM and Madlib) album reenters at a new peak following the Dec. 31, 2020, announcement of MF DOOM's death. The set returns with 11,000 equivalent album units earned in the week ending Jan. 7, according to MRC Data (up 292%).



190

GIVEON
Take Time

The March 2020 release enters the tally as the chart's lone debut. It's the first time the list's highest new entry has been outside the top 100 in a year, since the Jan. 18, 2020-dated chart, when SHAED's *Melt (Deluxe)* was the top debut at No. 152.

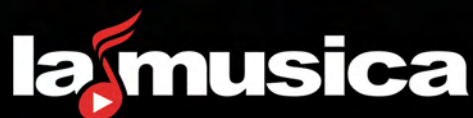
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
133	151	AC/DC COLUMBIA	▲	Power Up	1	8
RE	152	LAUREN DAIGLE CENTRICITY/12TONE	●	Look Up Child	3	116
RE	153	TRIPPIE REDD TENTHOUSAND PROJECTS	●	A Love Letter To You 4	1	56
RE	154	EAGLES ASYLUM/ELEKTRA/RHINO	▲	Hotel California	1	116
193	155	TRAVIS SCOTT GRAND HUSTLE/EPIC	▲	Birds In The Trap Sing McKnight	1	223
179	156	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	▲	The Essential Elvis Presley	42	77
142	157	SELENA CAPITOL LATIN/UMLE	●	Ones	83	14
196	158	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	●	Artist 2.0	2	45
RE	159	KANYE WEST ROC-A-FELLA/DEF JAM	▲	Graduation	1	153
RE	160	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	▲	More Life	1	191
178	161	TYLER CHILDERS HICKMAN HOLLER/THIRTY TIGERS	●	Purgatory	106	34
RE	162	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	▲	Hoodie SZN	1	100
RE	163	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	▲	Nothing Was The Same	1	356
RE	164	SAM SMITH CAPITOL	▲	In The Lonely Hour	2	314
RE	165	CHRIS BROWN & YOUNG THUG 300/CBE/RCA	▲	Slime & B	24	31
RE	166	LUKE BRYAN CAPITOL NASHVILLE/UMGN	▲	Born Here Live Here Die Here	5	15
187	167	TRIPPIE REDD 1400/TENTHOUSAND PROJECTS	▲	Pegasus	2	9
191	168	PRINCE AND THE REVOLUTION NPG/WARNER/RHINO	▲	Purple Rain (Soundtrack)	1	133
RE	169	BRENT FAIAZ LOST KIDS	▲	Fuck The World	20	17
199	170	NLE CHOPPA NLE CHOPPA/WARNER	▲	Top Shotta	10	18
RE	171	JASON ALDEAN MCA/NASHVILLE/UMGN	▲	9	2	46
RE	172	GEORGE STRAIT MCA NASHVILLE/UMGN	▲	Strait Out Of The Box	43	42
RE	173	BRYSON TILLER TRAPSOUL/RCA	▲	TRAPSOUL	8	230
RE	174	BON JOVI ISLAND/UME	▲	Greatest Hits: The Ultimate Collection	5	189
RE	175	JAMES ARTHUR COLUMBIA	▲	Back From The Edge	39	67
RE	176	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	●	Fully Loaded: God's Country	2	51
RE	177	H.E.R. MBK/RCA	▲	H.E.R.	23	157
169	178	THE BEATLES APPLE/CAPITOL/UME	▲	Sgt. Pepper's Lonely Hearts Club Band	1	233
RE	179	DARYL HALL JOHN OATES RCA/LEGACY	▲	The Very Best Of Daryl Hall John Oates	34	110
RE	180	TAYLOR SWIFT BIG MACHINE/BMLG	▲	reputation	1	128
RE	181	PARKER MCCOLLUM MCA NASHVILLE/UMGN	▲	Hollywood Gold (EP)	99	5
RE	182	ZAC BROWN BAND HOME GROWN/BMG	▲	Greatest Hits So Far...	20	286
RE	183	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	▲	Drip Harder	4	111
RE	184	MIRANDA LAMBERT VANNER/RCA NASHVILLE/SMN	▲	Wildcard	4	26
RE	185	ED SHEERAN ATLANTIC/AG	●	No.6 Collaborations Project	1	71
RE	186	NF NF REAL MUSIC/CAPITOL/CAROLINE	▲	Perception	1	163
184	187	YFN LUCCI THINK IT'S A GAME/WARNER	▲	Wish Me Well 3	49	5
RE	188	BILL WITHERS SUSSEX/COLUMBIA/LEGACY	▲	The Best Of Bill Withers: Lean On Me	131	3
185	189	PINK FLOYD PINK FLOYD/LEGACY	▲	The Wall	1	159
HOT SHOT DEBUT	190	GIVEON NOT SO FAST/EPIC	▲	Take Time	190	1
RE	191	ARIANA GRANDE REPUBLIC	▲	Sweetener	1	89
RE	192	ADELE XL	▲	21	1	496
RE	193	LINKIN PARK WARNER	▲	[Hybrid Theory]	2	240
RE	194	LADY GAGA & BRADLEY COOPER INTERSCOPE/IGA	▲	A Star Is Born (Soundtrack)	1	104
RE	195	MULATTO STREAMCUT/RCA	▲	Queen Of Da Souf	44	13
RE	196	CONAN GRAY REPUBLIC	▲	Kid Krow	5	28
RE	197	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	▲	Kane Brown	5	207
RE	198	FIVE FINGER DEATH PUNCH PROSPECT PARK	▲	A Decade Of Destruction	29	135
RE	199	ED SHEERAN ATLANTIC/AG	▲	x	1	307
RE	200	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	▲	Harder Than Ever	3	112

MARC,
Congratulations
on your continuing
authorship of a
glorious chapter in
the history of music,
one that will live
FOREVERMORE.

Raúl Alarcón
Chairman
SBS

GRACIAS, FLACO!

WE THANK YOU FOR ENRICHING OUR LIVES, IN SO MANY WAYS,
THROUGHOUT THE LAST THREE DECADES.



Gracias For Being The Soundtrack To Our Lives.

Univision is proud to celebrate the legendary Marc Anthony and his thirty years of pioneering success in the entertainment industry. Thank you for inspiring us with your music, passion and for being an important voice for Latinos worldwide.

Tú y Tu Música Nos Hacen Bien.

¡Felicidades!



THE
HOME
OF LATIN
MUSIC™



BILLBOARD GLOBAL 200

billboard

JAN. 16 2021

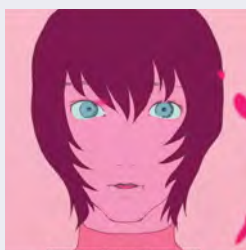
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
12	3	1	#1 DYNAMITE	BTS	1	18
10	2	2	DAKITI	Bad Bunny & Jhay Cortez	1	10
		3	ANYONE	Justin Bieber	3	1
						
			The song launches with 45.4 million streams and 33,000 sold globally — the week's top sales sum — in its first week of release. Bieber notches his record fourth top 10 in the tally's four-month archives, passing BTS and Ariana Grande, each with three.			
15	5	4	MOOD	24kGoldn Feat. iann dior	2	18
17	4	5	BLINDING LIGHTS	The Weeknd	4	18
23	8	6	POSITIONS	Ariana Grande	1	11
21	9	7	BICHOTA	Karol G	7	11
34	13	8	LEVITATING	Dua Lipa Feat. DaBaby	8	14
33	11	9	34+35	Ariana Grande	5	10
37	18	10	WHOOPTY	CJ	10	11
35	16	11	LEMONADE	Internet Money & Gunna Feat. Don Toliver & NAV	4	18
32	12	12	HAWAI	Maluma	3	18
67	15	13	AFTERGLOW	Ed Sheeran	13	3
39	21	14	THEREFORE I AM	Billie Eilish	2	8
31	22	15	WILLOW	Taylor Swift	2	4
47	20	16	DANCE MONKEY	Tones And I	16	18
-	54	17	GG GOOD DAYS	SZA	17	2
45	30	18	MONSTER	Shawn Mendes & Justin Bieber	4	7
48	36	19	WITHOUT YOU	The Kid LAROI	19	7
43	26	20	WAP	Cardi B Feat. Megan Thee Stallion	1	18
51	29	21	WHAT YOU KNOW BOUT LOVE	Pop Smoke	11	18
42	31	22	LA NOCHE DE ANOCHE	Bad Bunny & ROSALIA	7	6
58	28	23	SAVAGE LOVE (LAXED - SIREN BEAT)	Jawsh 685 x Jason Derulo	1	18
74	34	24	WATERMELON SUGAR	Harry Styles	9	18
60	35	25	YOU BROKE ME FIRST.	Tate McRae	16	18
71	32	26	ROSES	SAINT JHN	14	18
59	42	27	FOR THE NIGHT	Pop Smoke Feat. Lil Baby & DaBaby	7	18
77	38	28	HEAD & HEART	Joel Corry X MNEK	17	18
81	39	29	HOLY	Justin Bieber Feat. Chance The Rapper	3	16
76	51	30	LONELY	Justin Bieber & benny blanco	5	12
65	37	31	ROCKSTAR	DaBaby Feat. Roddy Ricch	8	18
151	73	32	YORU NI KAKERU	YOASOBI	32	18
84	48	33	SOMEONE YOU LOVED	Lewis Capaldi	27	18
92	44	34	DON'T START NOW	Dua Lipa	34	18
80	46	35	MIDNIGHT SKY	Miley Cyrus	15	18
68	47	36	PRISONER	Miley Cyrus Feat. Dua Lipa	12	7
56	43	37	HOLIDAY	Lil Nas X	37	8
75	55	38	BODY	Megan Thee Stallion	27	7
-	96	39	BANDIDO	Myke Towers & Juhn	39	2
46	50	40	LA CURIOSIDAD	DJ Nelson Presenta Jay Wheeler & Myke Towers	40	18
91	59	41	RELOJ	Rauw Alejandro & Anuel AA	41	10
108	66	42	THE BUSINESS	Tiesto	42	9
25	25	43	SNOWMAN	Sia	25	4
113	68	44	BEFORE YOU GO	Lewis Capaldi	32	18

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART	
97	60	45	LIFE IS GOOD	Future Feat. Drake	39	18	
104	62	46	PERFECT	Ed Sheeran	46	18	
123	72	47	TAKE YOU DANCING	Jason Derulo	32	18	
99	64	48	LAUGH NOW CRY LATER	Drake Feat. Lil Durk	5	18	
110	57	49	HOMURA	LiSA	8	13	
88	63	50	RELACION	Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko	13	18	
98	69	51	WHATS POPPIN	Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne	17	18	
115	71	52	SUNFLOWER	Post Malone & Swae Lee	47	18	
132	81	53	BABY SHARK	Pinkfong	38	18	
129	67	54	BAD GUY	Billie Eilish	54	18	
141	83	55	CIRCLES	Post Malone	49	18	
118	84	56	GIRL LIKE ME	Black Eyed Peas X Shakira	56	5	
136	85	57	HECHA PA MI	Boza	57	4	
163	79	58	KINGS & QUEENS	Ava Max	31	18	
107	74	59	BEBE	Camilo & El Alfa	59	5	
133	75	60	BREAKING ME	Topic & A7S	21	18	
112	77	61	VIDA DE RICO	Camilo	29	15	
155	87	62	DREAMS	Fleetwood Mac	10	15	
100	78	63	LA TOXICA	Farruko	24	17	
153	98	64	SWEATER WEATHER	The Neighbourhood	64	15	
164	102	65	PARADISE	Meduza & Dermot Kennedy	65	9	
121	100	66	ON ME	Lil Baby	53	5	
		NEW	67	SAVE YOUR YEARS	The Weeknd	67	1
127	97	68	WONDER	Shawn Mendes	13	14	
119	86	69	LIFE GOES ON	BTS	1	7	
172	114	70	MY EX'S BEST FRIEND	Machine Gun Kelly X blackbear	25	18	
152	88	71	MEMORIES	Maroon 5	71	18	
161	90	72	SHAPE OF YOU	Ed Sheeran	72	18	
144	91	73	SHALLOW	Lady Gaga & Bradley Cooper	71	18	
188	95	74	RAIN ON ME	Lady Gaga & Ariana Grande	22	18	
143	89	75	THE BOX	Roddy Ricch	66	18	
-	141	76	GOOSEBUMPS	HVME	76	2	
199	111	77	I HOPE	Gabby Barrett	77	18	
168	129	78	CRY BABY	Megan Thee Stallion Feat. DaBaby	78	4	
-	104	79	SAY SO	Doja Cat	50	17	
122	94	80	LA NOTA	Manuel Turizo, Myke Towers & Rauw Alejandro	59	13	
160	103	81	BELIEVER	Imagine Dragons	81	18	
117	76	82	JERUSALEMA	Master KG Feat. Burna Boy & Nomcebo Zikode	38	18	
176	109	83	DIAMONDS	Sam Smith	32	16	
-	117	84	BANG!	AJR	84	14	
-	131	85	GOLDEN	Harry Styles	62	10	
124	99	86	CAMELO	Ozuna x Karol G x Myke Towers	16	18	
146	112	87	MOOD SWINGS	Pop Smoke Feat. Lil Tjay	13	18	
181	106	88	SEÑORITA	Shawn Mendes & Camila Cabello	67	18	
-	128	89	ADORE YOU	Harry Styles	68	17	
162	120	90	LOVELY	Billie Eilish & Khalid	70	18	
131	110	91	TE MUDASTE	Bad Bunny	19	6	
134	105	92	CHICA IDEAL	Guaynaa & Sebastian Yatra	74	11	
166	119	93	TRAIN WRECK	James Arthur	73	12	
175	121	94	GO CRAZY	Chris Brown & Young Thug	26	18	
-	118	95	FOREVER AFTER ALL	Luke Combs	4	9	
-	125	96	DEATH BED	Powfu Feat. beabadoobee	43	17	

THE BILLBOARD GLOBAL 200 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA AND OPERATES OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGENDON.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA LLC AND MRC DATA INC. ALL RIGHTS RESERVED.



STREAMING & SALES DATA COMPILED BY



32

YOASOBI
"Yoru Ni Kakeru"

The Japanese duo of producer Ayase and vocalist Ikura earns its first top 40 hit on the Global 200, as well as its first top 10 on the Global Excl. U.S. chart, where the track bounds 29-9 with 15.4 million streams (up 15%) and 27,000 sold (up 79%) outside the United States. The song (which translates to "Racing Into the Night" in English) dominated *Billboard's* Japan Hot 100 chart for six weeks between May and October 2020.



181

NIRVANA
"Smells Like Teen Spirit"

Four holiday songs originally released in the 1990s have hit the Global 200, led by Mariah Carey's "All I Want for Christmas Is You," which reigned for four weeks. Meanwhile, just two other tracks from the decade have appeared since the chart started in September: AC/DC's "Thunderstruck," from 1990 (No. 179 peak) — with its profile aided by the band's November album, *Power Up* — and now Nirvana's classic hit, which reached No. 6 on the *Billboard* Hot 100 in 1992. —GARY TRUST and ERIC FRANKENBERG

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
-	127	97	INTENTIONS	Justin Bieber Feat. Quavo	65	17
190	108	98	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	75	18
184	124	99	DIOR	Pop Smoke	61	18
198	135	100	HEATHER	Conan Gray	20	18
195	143	101	SO DONE	Kid LAROI	43	11
150	122	102	POV	Ariana Grande	22	10
-	130	103	BREAK MY HEART	Dua Lipa	47	16
-	162	104	PUT YOUR RECORDS ON	Ritt Momney	37	16
-	93	105	STILL TRAPPIN'	Lil Durk & King Von	93	2
94	123	106	CHAMPAÑE PROBLEMS	Taylor Swift	12	4
187	134	107	HOW YOU LIKE THAT	BLACKPINK	24	18
179	139	108	UN DIA (ONE DAY)	J Balvin, Dua Lipa, Bad Bunny & Tainy	30	18
-	157	109	BE LIKE THAT	Kane Brown With Swae Lee & Khalid	44	16
-	136	110	RIDE IT.	Regard	86	17
-	164	111	BETTER TOGETHER	Luke Combs	87	8
196	161	112	TYLER HERRO	Jack Harlow	39	11
NEW		113	SEGUE SUA VIDA	Ze Neto & Cristiano	113	1
-	132	114	COME & GO	Juice WRLD x Marshmello	26	17
-	152	115	LUCID DREAMS	Juice WRLD	103	17
-	160	116	POPSTAR	DJ Khaled Feat. Drake	11	17
-	195	117	LOVE NOT WAR (THE TAMPA BEAT)	Jason Derulo X Nuka	117	2
-	147	118	SAVAGE	Megan Thee Stallion	52	16
-	169	119	STARTING OVER	Chris Stapleton	79	5
-	151	120	I DON'T CARE	Ed Sheeran & Justin Bieber	105	14
-	149	121	NATHY PELUSO: BZRP MUSIC SESSIONS, VOL. 36	Bizarrap & Nathy Peluso	121	2
174	174	122	WAY OUT	Jack Harlow Feat. Big Sean	81	4
-	170	123	HIGHEST IN THE ROOM	Travis Scott	83	17
-	184	124	ALL OF ME	John Legend	122	16
-	188	125	CLOSER	The Chainsmokers Feat. Halsey	125	14
-	168	126	BOHEMIAN RHAPSODY	Queen	126	14
178	138	127	TATTOO	Rauw Alejandro x Camilo	28	18
186	156	128	UNA LOCURA	Ozuna, J Balvin & Chencho Corleone	74	16
-	185	129	STUCK WITH U	Ariana Grande & Justin Bieber	60	16
RE-ENTRY		130	SAY YOU WON'T LET GO	James Arthur	130	14
-	180	131	SICKO MODE	Travis Scott	70	16
194	159	132	I CAN'T STOP ME	TWICE	31	11
RE-ENTRY		133	IF THE WORLD WAS ENDING	JP Saxe Feat. Julia Michaels	104	13
-	158	134	TUSA	Karol G & Nicki Minaj	109	15
-	177	135	WISHING WELL	Juice WRLD	46	17
-	194	136	EVERYTHING I WANTED	Billie Eilish	116	16
-	154	137	ADDERALL (CORVETTE CORVETTE)	Popp Hunna	137	2
192	173	138	GODZILLA	Eminem Feat. Juice WRLD	138	13
189	167	139	PARCE	Maluma Feat. Lenny Tavarez & Justin Quiles	49	18
185	155	140	AY, DIOS MIO!	Karol G	25	18
-	183	141	DRY FLOWER	YURI	141	2
-	193	142	BLUEBERRY FAYGO	Lil Mosey	62	15
200	166	143	SE TE NOTA	Lele Pons X Guaynaa	44	16
-	199	144	REMINDS ME OF YOU	The Kid LAROI & Juice WRLD	88	3
-	192	145	ILY	surf mesa Feat. Emilee	56	16
RE-ENTRY		146	MORE THAN MY HOMETOWN	Morgan Wallen	91	14
-	175	147	7 RINGS	Ariana Grande	126	14
-	172	148	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	130	14

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
RE-ENTRY		149	IN YOUR EYES	The Weeknd	78	15
-	142	150	NEKO	DISH//	142	11
RE-ENTRY		151	BOOKER T	Bad Bunny	45	3
-	186	152	MI NINA	Los Legendarios, Wisin & Myke Towers	82	12
-	178	153	LA JEEPETA	Nio Garcia x Anuel AA x Myke Towers x Brray x Juanka	29	17
RE-ENTRY		154	HELLO	Pop Smoke Feat. A Boogie Wit da Hoodie	102	12
RE-ENTRY		155	THINKING OUT LOUD	Ed Sheeran	139	13
NEW		156	HEAT WAVES	Glass Animals	156	1
-	179	157	KAIKAI KITAN	E ve	157	2
-	191	158	GURENGE	LiSA	73	11
RE-ENTRY		159	GOOSEBUMPS	Travis Scott	102	15
RE-ENTRY		160	DON'T STOP BELIEVIN'	Journey	150	13
RE-ENTRY		161	DAISY	Ashnikko	69	14
RE-ENTRY		162	FALLING	Trevor Daniel	94	14
RE-ENTRY		163	GUNJOU	YOASOBI	134	2
RE-ENTRY		164	LOVESICK GIRLS	BLACKPINK	2	12
RE-ENTRY		165	YOU'RE MINES STILL	Yung Bleu Feat. Drake	67	3
RE-ENTRY		166	ROBBERY	Juice WRLD	123	14
RE-ENTRY		167	WITHOUT ME	Halsey	135	13
120	176	168	NO BODY, NO CRIME	Taylor Swift Feat. HAIM	16	4
RE-ENTRY		169	I SHOULD PROBABLY GO TO BED	Dan + Shay	169	2
-	126	170	MODO TURBO	Luisa Sonza & Pabllo Vittar Feat. Anitta	126	2
-	144	171	AMOR OU OLITRAO (BREGA FUNK)	Mila, Petter Ferraz e Menor Nico	125	4
NEW		172	YELLOW	Coldplay	172	1
RE-ENTRY		173	THE WOO	Pop Smoke Feat. 50 Cent & Roddy Ricch	40	13
NEW		174	SI ME TOMO UNA CERVEZA	Migrantes & Alico	174	1
RE-ENTRY		175	DEEP END	Foushee	99	10
RE-ENTRY		176	SWEET MELODY	Little Mix	72	6
RE-ENTRY		177	HOTEL CALIFORNIA	Eagles	153	12
RE-ENTRY		178	JUST THE TWO OF US	Grover Washington, Jr. With Bill Withers	178	2
-	198	179	TENNESSEE WHISKEY	Chris Stapleton	179	3
RE-ENTRY		180	DESPEINADA	Ozuna x Camilo	54	15
NEW		181	SMELLS LIKE TEEN SPIRIT	Nirvana	181	1
RE-ENTRY		182	HEAD SHOULDERS KNEES & TOES	Ofenbach & Quarterhead Feat. Norma Jean Martine	182	2
RE-ENTRY		183	7 SUMMERS	Morgan Wallen	105	10
RE-ENTRY		184	GIRLS LIKE YOU	Maroon 5 Feat. Cardi B	138	12
NEW		185	MOONWALKING IN CALABASAS	DDG	185	1
RE-ENTRY		186	ROCKSTAR	Post Malone Feat. 21 Savage	156	11
NEW		187	DO I WANNA KNOW?	Arctic Monkeys	187	1
RE-ENTRY		188	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	172	8
RE-ENTRY		189	FALLING	Harry Styles	132	13
RE-ENTRY		190	JEANS	Justin Quiles	78	13
NEW		191	ANGST	Apache 207	191	1
RE-ENTRY		192	SOMEBODY'S PROBLEM	Morgan Wallen	40	3
RE-ENTRY		193	SAID SUM	Moneybagg Yo	46	15
RE-ENTRY		194	HAPPIER	Marshmello & Bastille	159	12
RE-ENTRY		195	TOOSIE SLIDE	Drake	73	11
-	171	196	RECAIREI	Os Baroes da Pisinha	171	4
NEW		197	TAKE ME TO CHURCH	Hozier	197	1
RE-ENTRY		198	NO GUIDANCE	Chris Brown Feat. Drake	113	12
RE-ENTRY		199	TAKE ON ME	a-ha	196	3
RE-ENTRY		200	PHYSICAL	Dua Lipa	117	8

YOASOBI: SONY MUSIC JAPAN; NIRVANA: FRANK MULLOTTA/GETTY IMAGES. THE BILLBOARD GLOBAL 200 CHART RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY ARC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2021 BILLBOARD MEDIA, LLC AND ARC DATA, INC. ALL RIGHTS RESERVED.



STREAMING & SALES DATA COMPILED BY



MARC ANTHONY

30th ANNIVERSARY

CONGRATULATIONS ON A REMARKABLE CAREER!
FROM YOUR FAMILY AT SONY MUSIC LATIN-IBERIA.



SONY MUSIC | LATIN-IBERIA

Contents

JAN. 16, 2021 • VOLUME 133 / NO. 1

FEATURES

40

PODUNK AND POP

With his unmistakable voice, backwoods bona fides and rule-breaker charm, **Morgan Wallen** has become a country streaming sensation. His team is ready to make him a global star.

46

SUPER SMASH BROS

Anuel AA and **Ozuna** revitalized reggaetón and forged new paths for independent-minded artists with major-label visions. With a new collaborative album, they're aiming even higher.

50

ALLOW CL TO REINTRODUCE HERSELF

As the charismatic standout of 2NE1, she paved the way for K-pop's explosion. But after years of red tape stymied her career, she's ready to unleash her vision — this time as an indie artist.

BILLBOARD HOT 100

3

AJR earns its first Hot 100 top 10 with "Bang!"

THE MARKET

21

Amid continued double-digit increases in music consumption, Latin's market share soars and R&B/hip-hop continues to dominate.

26

As radio conglomerates program more stations remotely, promotion executives have fewer DJs to visit. Plus: **Justin Bieber** and other superstars flood top 40 radio.

THE SOUND

35

Having created music in her bedroom for over a decade, 17-year-old **Tate McRae** was primed to break through — without ever leaving home.

38

On her first project since 2015, R&B star **Jazmine Sullivan** doubles down on female empowerment.

THE PLAYERS

55

Marc Anthony talks his house music origins, mentoring the genre's next-in-line superstars and getting respect for Latin culture amid celebrating three decades in the business.

CHARTBREAKER

64

Inside teenage regional Mexican trio **Eslabón Armado**'s three-peat.



ON THE COVER

Morgan Wallen photographed by Eric Ryan Anderson on Dec. 16, 2020, in Whites Creek, Tenn.

Anuel AA (left) and Ozuna photographed by Mary Beth Koeth on Jan. 5 at M3 Studios in Miami.

TO OUR READERS

Billboard will publish its next issue on Jan. 30. For 24/7 music coverage, go to billboard.com.



**Congratulations
from your twin brother,
Fark Anthony**



HANNAH KARP

EDITORIAL DIRECTOR

ROBERT LEVINE INDUSTRY EDITORIAL DIRECTOR
 FRANK DIGIACOMO EXECUTIVE EDITOR, INVESTIGATION ENTERPRISE
 SILVIO PIETROLUONGO SENIOR VICE PRESIDENT, CHARTS AND DATA DEVELOPMENT
 DENISE WARNER EXECUTIVE EDITOR, DIGITAL
 CHRISTINE WERTHMAN MANAGING EDITOR
 ALEXIS COOK CREATIVE DIRECTOR
 JENNY SARGENT SENIOR PHOTO DIRECTOR
 MELINDA NEWMAN EXECUTIVE EDITOR, WEST COAST/NASHVILLE
 LEILA COBO VICE PRESIDENT/LATIN INDUSTRY LEAD
 GAIL MITCHELL EXECUTIVE DIRECTOR, R&B/HIP-HOP
 THOM DUFFY EXECUTIVE DIRECTOR, POWER LISTS
 JASON LIPSHUTZ SENIOR DIRECTOR, MUSIC
 REBECCA MILZOFF FEATURES EDITOR

EDITORIAL

DEPUTY EDITORS **Katie Atkinson, Joe Lynch, Andrew Unterberger** • SENIOR EDITORS **Anna Chan, Nolan Feeney, Gabriella Ginsberg, Lyndsey Havens, Colin Stutz, Nick Williams**
 INTERNATIONAL EDITOR **Alexei Barrionuevo** • AWARDS EDITOR **Paul Grein** • DANCE DIRECTOR **Katie Bain**
 SENIOR DIRECTOR **Dave Brooks** (Touring/Live Entertainment) • LEAD ANALYST **Glenn Peoples** • SENIOR EDITOR/ANALYST **Ed Christman** (Publishing/Retail)
 DIRECTOR, TECHNOLOGY COVERAGE **Micah Singleton** • SENIOR WRITERS **Griselda Flores** (Latin), **Dan Rys** • HIP-HOP EDITOR **Carl Lamarre**
 DIGITAL NEWS EDITOR **Marc Schneider** • SENIOR CORRESPONDENT **Claudia Rosenbaum** • EDITORS AT LARGE **Steve Knopper, Joe Levy**
 COPY CHIEF **Chris Woods** • SENIOR COPY EDITOR **Christa Titus** • COPY EDITOR **Diane Snyder** • REPORTER **Tatiana Cirisano**
 STAFF WRITERS **Stephen Daw, Heran Mamo, Taylor Mims** • ASSISTANT EDITOR, LATIN **Jessica Roiz**
 EDITORIAL OPERATIONS ASSISTANT **Josh Glicksman** • EXECUTIVE ASSISTANT **Mia Nazareno**

ARTIST RELATIONS

VICE PRESIDENT, ARTIST RELATIONS **Christina Medina**

DESIGN

ART DIRECTOR **Christopher Elsemore** • ART PRODUCTION MANAGER **Dan Skelton**

PHOTO

PHOTO EDITOR **Samantha Xu** • SENIOR PHOTO EDITOR **Jenny Regan** (Digital)

VIDEO

EXECUTIVE PRODUCER, NEWS **Lee Schneller** • CONTENT MANAGER, NEWS **Lauren Alvarez**
 SENIOR PRODUCER, NEWS **Brian Zambuto** • VIDEO EDITOR, NEWS **John Holowitz**

DIGITAL

DIRECTOR OF GROWTH **Danielle Dauenhauer** • EXECUTIVE VICE PRESIDENT, DATA AND TECHNOLOGY **Glenn Walker** • VICE PRESIDENT, DATA **Julian Pan**
 DIRECTOR, DATA ANALYTICS **Tynelle Boothe** • SENIOR MANAGER, SOCIAL MEDIA **Becky Kaminsky** • SOCIAL MEDIA COORDINATOR **Lucy Blonstein**
 SENIOR DIRECTOR, AD TECH AND PROGRAMMATIC **Jeremy Zimmerman** • ASSOCIATE DIRECTOR, ADVERTISING OPERATIONS **Cheryl Kampanis**

JULIAN HOLGUIN

PRESIDENT

BUSINESS LEADERSHIP

EXECUTIVE VICE PRESIDENT/CO-HEAD OF GLOBAL BRAND PARTNERSHIPS **Mike Van** • CO-HEAD OF GLOBAL BRAND PARTNERSHIPS **Brian Szejka**
 VICE PRESIDENT, SALES **Joseph Maimone** • VICE PRESIDENT, BRAND EXPERIENCES **Dana Droppo**
 VICE PRESIDENT, INTEGRATED MARKETING **Anjali Raja** • SENIOR EXECUTIVE DIRECTOR, EVENTS **Kelly Schwantner**
 EXECUTIVE DIRECTOR, ACCOUNT MANAGEMENT **Shameka Frank** • DIRECTOR, BUSINESS OPERATIONS **Jessica Grill**
 SENIOR DIRECTOR, VIDEO PROGRAMMING AND DEVELOPMENT **Shira Brown**

SALES/BRAND PARTNERSHIPS

EXECUTIVE DIRECTORS **Mindy Schneider, Jon Rutner, Alex Kim, Ed Stepenkovsky, Kathryn Nachreiner, Brendan Hoey**
 SENIOR DIRECTORS **Justine Matthews, Nicholas Urkonis**
 DIRECTORS **Sam Forrest, Sabrina Phillips, Cynthia Mellow, Lee Ann Photoglo, Marcia Olival, Gene Smith, Ryan O'Donnell**

CHARTS

SENIOR DIRECTOR OF CHARTS **Keith Caulfield** (Billboard 200, Heatseekers Albums; Los Angeles)
 SENIOR DIRECTOR OF CHARTS **Gary Trust** (Billboard Hot 100, Pop, Adult) • DIRECTOR, CHART PRODUCTION **Michael Cusson**
 ASSOCIATE DIRECTOR, CHART PRODUCTION/RESEARCH MANAGER **Alex Vitoulis** (Blues, Classical, Jazz, World)
 SENIOR CHART MANAGERS **Jim Asker** (Country, Christian, Gospel), **Pamela Bustios** (Latin)
 CHART MANAGERS **Trevor Anderson** (R&B/Hip-Hop; Editorial Liaison), **Eric Frankenberg** (Boxscore/Touring), **Gordon Murray** (Dance/Electronic),
Kevin Rutherford (Social, Streaming, Rock), **Xander Zellner** (Artist 100, Emerging Artists, Songwriters, Producers; Editorial Liaison)

EVENTS

EXECUTIVE DIRECTOR **Mary Rooney** • MANAGER **Kacie Collins** • MANAGER **Mary Carpenter**

ACCOUNT MANAGEMENT

SENIOR MANAGERS **Annie Quinn, Galina Druzhinina** • MANAGER **Katy Garcia**

BRAND EXPERIENCES

CREATIVE DIRECTOR **Alfred Marroquin** • SENIOR WRITER/PRODUCER, BRANDED CONTENT **Kwasi Boadi** • ASSOCIATE DIRECTOR, BRANDED CONTENT **Elizabeth Lancaster**
 SENIOR DIRECTOR, PROJECT MANAGEMENT **Sara Katzki** • DIRECTOR, PROJECT MANAGEMENT **Renee Giardina** • PROJECT MANAGER **Anna Viserto**

INTEGRATED MARKETING

EXECUTIVE DIRECTOR **Andrew Masters** • EXECUTIVE DIRECTOR **Chris Santorella** • SENIOR MANAGER **Jeanne Dienstag** • MANAGER **Lizzy Rubin**

DESIGN

DIRECTORS **Stacey Saunders, Liana Cervantes, Adrian Castillo**

SUBSCRIPTIONS Call 800-684-1873 (U.S. toll-free) or 845-267-3072 (international) or email subscriptions@billboard.com

REPRINTS AND PERMISSIONS Wright's Media (call 877-652-5295 or email mrc@wrightsmedia.com)



BILLBOARD IS OWNED & PUBLISHED BY P-MRC HOLDINGS, LLC

JAY PENSKE

CHAIRMAN & CEO

Gerry Byrne
VICE CHAIRMAN

George Grobar
CHIEF OPERATING OFFICER

Sarlina See
CHIEF ACCOUNTING OFFICER

Craig Perreault
CHIEF DIGITAL OFFICER

Todd Greene
EVP, BUSINESS AFFAIRS AND CHIEF LEGAL OFFICER

Mark Howard
CHIEF ADVERTISING AND PARTNERSHIPS OFFICER

Paul Rainey
EVP, OPERATIONS & FINANCE

Tom Finn
EVP, OPERATIONS & FINANCE

Debashish Ghosh
MANAGING DIRECTOR, INTERNATIONAL MARKETS

Jenny Connelly
SENIOR VICE PRESIDENT, PRODUCT & TECHNOLOGY

Judith R. Margolin
SENIOR VICE PRESIDENT, DEPUTY GENERAL COUNSEL

Ken Delalcazar
SENIOR VICE PRESIDENT, FINANCE

Lauren Utecht
SENIOR VICE PRESIDENT, HUMAN RESOURCES

Nelson Anderson
SENIOR VICE PRESIDENT, CREATIVE

Rachel Terrace
SENIOR VICE PRESIDENT, LICENSING & BRAND DEVELOPMENT

Anne Doyle
VICE PRESIDENT, HUMAN RESOURCES

Brian Levine
VICE PRESIDENT, REVENUE OPERATIONS

Brooke Jaffe
HEAD OF PUBLIC AFFAIRS & COMMUNICATIONS

Christina Yeoh
VICE PRESIDENT, TECHNICAL OPERATIONS

Constance Ejuma
VICE PRESIDENT, SEO

Frank Mccallick
VICE PRESIDENT, GLOBAL TAX

Gabriel Koen
VICE PRESIDENT, TECHNOLOGY

Gerard Brancato
VICE PRESIDENT, PMC DIGITAL ACQUISITION

Jacie Brandes
VICE PRESIDENT, PORTFOLIO SALES

Joni Antonacci
VICE PRESIDENT, PRODUCTION OPERATIONS

Marissa O'hare
VICE PRESIDENT, BUSINESS DEVELOPMENT

Mike Monroe
CMO, HEAD OF PMC STUDIOS

Mike Ye
VICE PRESIDENT, STRATEGIC PLANNING & ACQUISITIONS

Nici Catton
VICE PRESIDENT, PRODUCT DELIVERY

Noemi Lazo
VICE PRESIDENT, CUSTOMER EXPERIENCE AND MARKETING OPERATIONS

Young Ko
VICE PRESIDENT, FINANCE

Andy Limpus
ASSOCIATE VICE PRESIDENT, TALENT & RECRUITING

Karl Walter
ASSOCIATE VICE PRESIDENT, CONTENT

Amit Sannad
SENIOR DIRECTOR, DEVELOPMENT

Eddie Ko
SENIOR DIRECTOR, ADVERTISING OPERATIONS

Gurjeet Chima
SENIOR DIRECTOR, INTERNATIONAL MARKETS

Derek Ramsay
DIRECTOR, PRODUCT MANAGEMENT

Laura Ongaro
EDITORIAL & BRAND DIRECTOR, INTERNATIONAL

ESTO SIGUE, INDEED.

FROM FASHION AND PHILANTHROPY TO MARKETING AND MENTORING,
YOUR PASSION FOR INNOVATION AND EXCELLENCE IN EVERY CORNER
OF YOUR PROFESSIONAL LIFE NEVER CEASES TO AMAZE AND INSPIRE US.

CONGRATS ON THIRTY YEARS OF MAKING THE WORLD A BETTER,
MORE INTERESTING AND MORE HUMAN PLACE FOR US ALL.

AND THANKS FOR LETTING US BE A PART OF THE NEXT CHAPTER
IN THIS SPECTACULAR STORY THAT'S JUST GETTING STARTED.

WE LOVE YOU, MARC.



CONGRATULATIONS TO MARC ANTHONY ON 30 YEARS OF SONGS

WE PROUDLY CELEBRATE
YOUR ICONIC CAREER,
TIMELESS MUSIC
AND INCREDIBLE
CREATIVITY.

FROM YOUR SONY/ATV FAMILY.



HISTORY IS ALWAYS BEING WRITTEN



The Market

PG. 24 THE MLC LAUNCHES * PG. 26 RADIO, RADIO * PG. 30 NIVA'S CHIEF, SAVING OUR STAGES



From left: Harry Styles, Roddy Ricch, Taylor Swift and Lil Baby.

Streaming Grows As Records Set Record

Amid a continued double-digit increase in music consumption, Latin's market share leaps forward, while R&B/hip-hop still dominates

BY ED CHRISTMAN

NOT EVEN A PANDEMIC could slow down U.S. recorded-music business growth last year: Overall audio consumption increased 11.6% to 756.8 million album consumption units in 2020, according to MRC Data. Once again, that growth was driven by on-demand audio streams, which increased 17% to 872.6 billion; when video streams are included, on-demand listening topped 1 trillion streams for the second straight year. (Album consumption units count albums and other music, with 10 tracks equal to one equivalent album, as are 1,250 paid on-demand streams

or 3,750 ad-supported streams.) Overall, streaming accounted for 84.3% of the year's total album consumption units, up three percentage points from 2019, while sales shrank from 18.2% in 2019 to 15.8% in 2020. Just over half of those sales were physical, which accounted for 8.5% of total music consumption.

Let's Get (A Little) Physical
Vinyl sales kept growing, and faster than in previous years — up a whopping 46.2% to 27.54 million copies. (The format is up 100% since 2016.) That's especially impressive considering how many retail stores

closed for various periods, and that Amazon delayed delivery of records and CDs early in the pandemic to focus on more essential items.

Physical sales continued to fall overall, but less than expected — down just 7.4% to 68 million copies, compared with a 15.1% decline in 2019, thanks to the growth of vinyl. In the second half of 2020, when more stores opened, physical sales actually grew 4.4% compared with the previous year. Retail closures seem to have hit CDs the hardest: The

format was down 8.2% from the previous year as of March 12, a day after the World Health Organization officially declared the coronavirus pandemic, but it fell 26% for the entire year, to just 40.1 million copies.

Album downloads sold 34.4 million copies, down 12.5%, a slower decline than in previous years, partly because they received a boost in the second quarter when physical stores closed. Digital track sales fell more substantially, down 22.3% to 233.84 million downloads.

63.85%

CATALOG MUSIC'S MARKET SHARE OF ON-DEMAND AUDIO CONSUMPTION ALBUMS IN 2020

● GAMING PLATFORM ROBLOX RAISED \$520 MILLION FROM INVESTORS INCLUDING WARNER MUSIC GROUP. ● GREENBERG TRAURIG LAW FIRM FOUNDING CHAIRMAN JOEL KATZ RESIGNED.

UMG: OMG!

Universal Music Group maintained its lead ahead of all labels in distribution market share in 2020 with 38.52%, up 40 basis points from 38.1% in 2019. Along the way, artists on UMG labels topped the Billboard 200 for 36 weeks, or 69.2% of the year. But when looking strictly at market share by label, the independents collectively have a leading 37.31% market share — up more than 50 basis points from the 36.78% they claimed in 2017. (UMG led any single company with 27.48%.)

The most popular album of the year, as measured by consumption, was Lil Baby's *My Turn* (on Quality Control, through UMG), with 2.6 million units; Roddy Ricch's "The Box" (on Warner Music Group's Atlantic Records) was the most-streamed song with 1.3 billion on-demand streams.

Taylor Swift's *folklore* (on UMG's Republic Records) was the top-selling album, with 1.276 million; Harry Styles' *Fine Line* (on Sony Music's Columbia) led vinyl with 232,000 copies sold; and BTS' "Dynamite" (on Big Hit Entertainment, distributed by Sony's The Orchard) ruled digital song sales with 1.26 million.

Hip-Hop, You Don't Stop

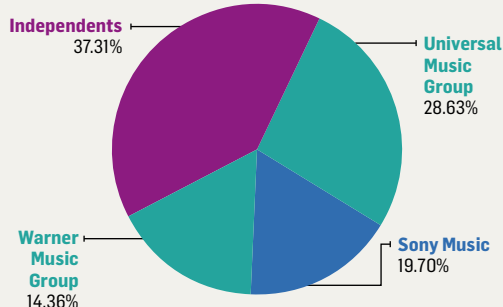
Of the five largest genres measured by MRC Data, R&B/hip-hop continued to dominate in 2020, with on-demand audio consumption up 13.8% to 211.04 million in audio album consumption units, and a market share of 28.2% — up from 27.7% in 2019. Latin was the major gainer, with overall consumption units up 26.9% to 32.8 million for a market share of 4.38%. Since 2016, the genre's consumption units have almost tripled in size. Some of that market share came at the expense of other genres: Rock and pop both grew in terms of consumption but did not keep pace with overall industry growth.

Catalog — defined as music that is over 18 months old and not in the top half of the Billboard 200 or on hit radio — is still gaining ground on current music. Since 2016, the market share of catalog has grown from 58.18% to 63.85% of on-demand audio consumption albums. **b**

Due to a recalibration of the way Billboard counts video streams for charts, video streaming numbers were down significantly in 2020 from 2019. For that reason, Billboard didn't include overall album consumption units in this analysis, because there is no fair way to compare 2020 with 2019.

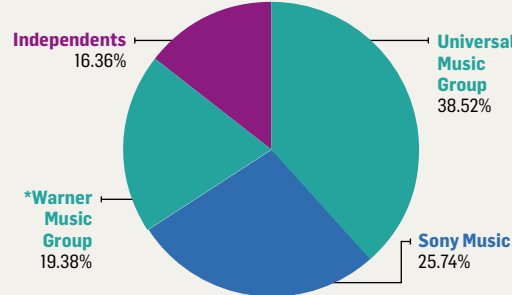
MARKET SHARE BY LABEL OWNERSHIP

(total consumption units)



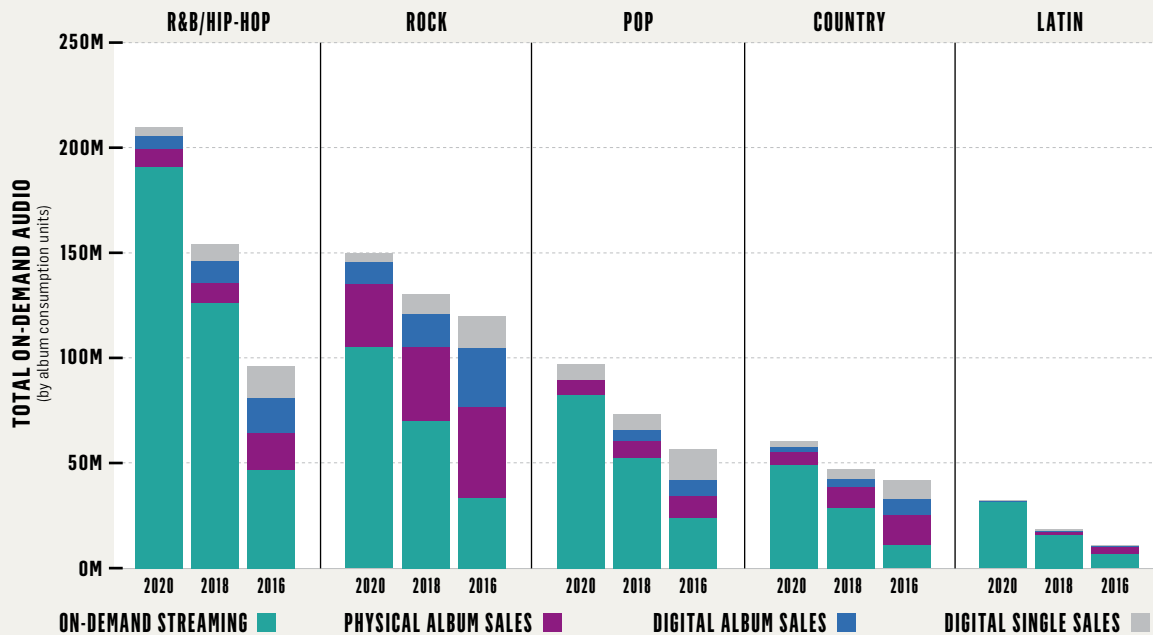
MARKET SHARE BY DISTRIBUTION OWNERSHIP

(total consumption units)

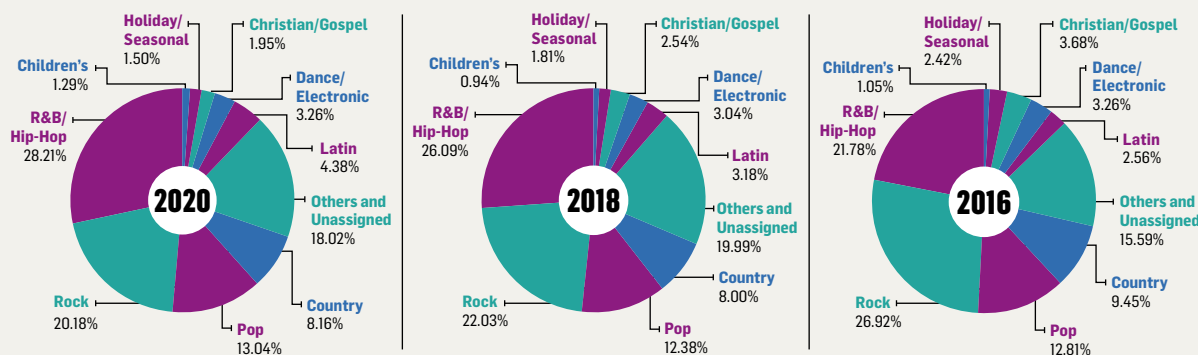


*WMG estimate includes Alternative Distribution Alliance

AUDIO CONSUMPTION BY GENRE AND FORMAT



GENRE MARKET SHARE



Source: Billboard calculations based on data from MRC Data. All figures are rounded.

MARKET WATCH

18.91B

↓ 3.3%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Jan. 7.

14.37M

↓ 5.4%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Jan. 7.

18.91B

↓ 0.4%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2021 so far over the same period in 2020.



And so it began...

Seeing you for the first time in Cape Man
on the Broadway stage....

When it all started....

To becoming a **GLOBAL SUPERSTAR**
and dominating **LATIN MUSIC !!!**

30th
Anniversary

YOU ARE JUST BEGINNING !!!

FELICIDADES,
I love you, Mi Hermano

Tommy Mottola

The Black Box Battle Begins

The MLC just started collecting mechanical royalties. Now it has to navigate disagreements with streaming services about how much it's owed

BY ED CHRISTMAN

ON JAN. 1, THE Mechanical Licensing Collective officially began operations to collect and distribute mechanical royalties under a blanket license for streaming services. The Nashville-based nonprofit, led by CEO Kris Ahrend, contracted with companies to build technology to track ownership of 17.65 million musical compositions, developed a system to check the accuracy of its information and participated in 100 online conferences to explain it all. In April, the MLC plans to start paying royalties to over 8,000 rights-holder members, who by spring should be able to review their ownership data and register new compositions through an online portal.

It turns out that may have been the easy part. Two questions now loom over the MLC, dividing the industry stakeholders that came together to lobby for the 2018 Music Modernization Act (MMA) that created it. The first is how much to collect, or more specifically what rate formula should be used to determine that, now that an appeals court has remanded a Copyright Royalty Board rate determination for further deliberation. The second is how much “black box” money — mechanical royalties owed by streaming services that haven’t been distributed because the owner of the composition couldn’t be found — the MLC will take in, attempt to match and then disburse to rights holders. (If that’s not possible within two years, it will be eligible to distribute to other publishers according to market share.) The answer to the second question could be between \$250 million to \$450 million, *Billboard* estimates, depending on which funds will be included.

The first question should be answered soon: Sources suggest the MLC is negotiating with digital services on an interim rate after a heated debate.

Some streaming services have said they would return to paying the 2013-17 rate of 10.5% of on-demand service revenue for all publishing royalties rather than the higher escalating-rate structure of 11.4% to 15.1% that the CRB set for 2018-22 before that determination was remanded in June — a full two-and-a-half years after those rates started to apply. (Mechanical royalties for on-demand streams are set in a complicated process that involves determining total publishing royalties, then subtracting performance royalties.)

Both sides have an interest in reaching an agreement on how to proceed, to allow the MLC to make its first payments on schedule in April. Until a compromise is reached on what rate to use for now, however, it will be hard to calculate how much streaming services should turn over in unmatched royalties by Feb. 15, the date mandated by the MMA.

Then there’s the \$250 million — or is it \$450 million? — question that could have an even more substantial

impact on how much the MLC will receive on Feb. 15. The law calls for the MLC to receive — then try to match to rights holders — royalties “accrued” but not matched or paid out by streaming services. But how to calculate that is the subject of a fierce but so far quiet dispute about how to account for money that streaming services already paid out in legal settlements. And it involves determining exactly what “accrued” means in the context of the law.

Over the past five years, some publishers and streaming services have made private agreements on how to handle unmatched royalties or reached legal settlements that covered them: Spotify made a deal with the National Music Publishers’ Association in May 2016, for example, and settled a putative class action about a year later. The question is whether those payments should be deducted from the total amount of unmatched royalties that streaming services are supposed to give to the MLC — and how to account for them.

The MLC and the NMPA say these settlements don’t count, since they were payments for a release of liability for copyright infringement, and that services should pay all of their unmatched royalties so the MLC can allocate them properly. The streaming services say that under generally accepted accounting principles, the money they paid out in settlements “de-obligated” that amount of royalties, so they would no longer count as “accrued.” Even under the streaming

services’ interpretation, however, the MLC would still receive several hundred million dollars in unmatched royalties, according to documents filed with the U.S. Copyright Office.

On Jan. 11, the Copyright Office issued a regulation that laid out a process for how services could calculate what they owe, but sidestepped the issue of whether prior settlement payments count as accrued royalties under the law. The regulation seems to put the burden on rights holders to take streaming services to court if they can’t agree on how much money should be given to the MLC. That’s arguably contrary to the intent of the MMA, which was designed to get unmatched royalties to the MLC for disbursement.

This could also throw into question one of the main benefits the streaming services receive from the MMA: Under the law, if services don’t fulfill their obligations — which are now the subject of debate between the two sides — they can lose

the limitation on liability for copyright infringement relating to mechanical rights for uses before Jan. 1, 2019, granted to them by the MMA.

Even once both sides come to some kind of deal on how to handle accrued royalties and what rate to use, they will still have plenty to disagree about: Both the new rate set by the CRB and the MLC process for matching the royalties due Feb. 15 could either require streaming services to pay more or allow them to claw back overpayments. **B**



Ahrend



● YOUTUBE LAUNCHED A GRANT PROGRAM FOR BLACK CREATORS AND ARTISTS ON THE PLATFORM. ● JBL AND CULTURE CREATORS ANNOUNCED A MENTORSHIP PROGRAM FOR HBCU STUDENTS.



VIS

A Division of ViacomCBS

**MARC, POR MÁS
RISAS Y BAILES,
¡QUE LA VIDA ES
UNA SOLA!**

Congratulations on celebrating
30 years in the industry!

At Labels, Technology Hurts The Radio Stars

As conglomerates program more stations remotely, promotion executives will have fewer DJs to visit

BY STEVE KNOPPER

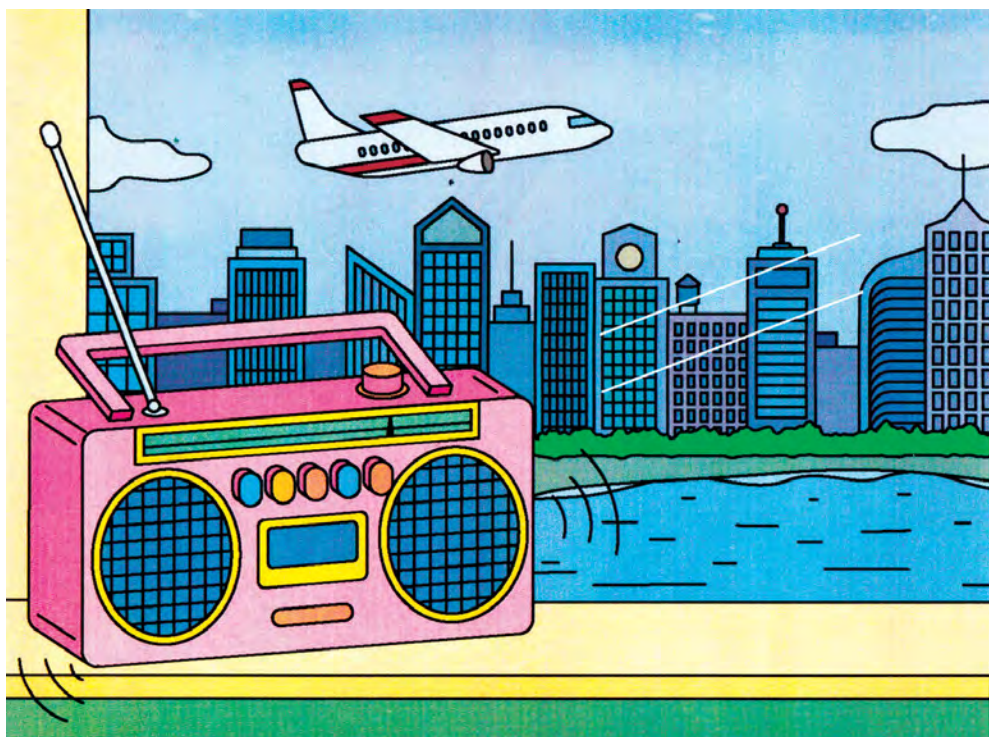
RADIO PROMOTION executives have always been the titans of T&E, jetting around the country to convince programmers from Miami to Milwaukee to play the new single they're working. "It used to be, 'Can we bring in the artist and put him on a Ferris wheel with the morning show?'" says Skip Bishop, a former Sony promotion executive in Nashville who now owns his own consultancy, Studio2Bee Entertainment. "But it's not about that anymore."

There just aren't as many programmers anymore. The pandemic has supercharged radio consolidation, and

iHeartMedia, Entercom and other big radio companies are gradually replacing local personalities with syndicated shows and remote DJs recorded elsewhere. That could mean label promotion departments will focus on fewer programmers, mostly in big cities.

Labels "still need promotions people, but when you get to people who make seven figures, you start to question the sustainability of that," says a major-label executive.

The pandemic has also forced promotion executives to do their glad-handing over Zoom rather than in person. "Is there a need for someone in Denver to just cover Den-



ver? No. Someone from the national team could just cover Denver on their own," says Risa Matsuki, vp promotions at indie Beggars Group, which has a small staff for radio. "Labels are going to let people go. It just doesn't seem fiscally relevant; the bottom line sucks for labels now when it comes to radio promotions."

After laying off over 100 programming staffers in November, iHeartMedia said in a statement, "Listeners care about what our personalities

are saying, not where they're sitting." And while some of its rivals like Entercom and Townsquare Media say they're committed to a "live and local" approach, they're also sharing on-air talent among different stations. Says executive vp programming Jeff Sottolano: "We've got a lot of talent broadcasting from basements and closets and garages with no perceptible impact on the consumer."

At the same time, the pandemic has shown labels

and management companies they can save "millions upon millions of dollars by keeping people at home," says Matt Pollack, GM of Monotone, which manages Jack White, Vampire Weekend and others. And while he looks forward to the day when promotion executives can again meet with programmers in person, "we don't need to be flying around," he says. "We don't need to do that the way we did." **B**

HAVING SINGLES — IN MULTIPLE

JUSTIN BIEBER IS FLOODING THE ZONE ON TOP 40 RADIO. WILL OTHER STARS FOLLOW?

BY JASON LIPSHUTZ

LAST JUNE, SCOOTER Braun played over a dozen new songs by his client Justin Bieber for Def Jam executive vp/head of promotion Nicki Farag and proposed a new kind of release strategy. "No album just yet — a single release every month," Farag remembers him saying. "I'm like, 'You're out of your fucking mind. Who's going to want to consume that much Bieber in such a short amount of time?'"

So far, though, the gambit is paying off: Since September, Bieber has released four singles in a row that have reached the top 20 of the Billboard Hot 100, and "Anyone," his latest, debuts at No. 6 on the

Jan. 16 chart. All four are now in the top 25 of the Pop Airplay chart, which suggests there's room for more songs by a major artist than previously believed.

"Scooter was right," says Farag. "You'll hear three within an hour — no flack."

It's rare to have so many songs promoted to top 40 radio at once, but other artists have scored with more than one over the past few years, including Ed Sheeran, Ariana Grande and The Weeknd. The traditional way to set up singles at pop radio — pick a single, promote it for weeks or months until it peaks, then begin pushing a follow-up — "may be winding down," says Mark Medina, WHTZ (Z100) New York program director. One reason: Songs



become hits even faster on streaming services, and fans expect to hear them on radio. If Bieber puts out a new single every month, top 40 stations can't wait until one peaks before starting to play the next.

Farag thinks flooding top 40 will only work for established stars though. "I don't think newer artists are able to do that," she says. "You really have to ride a new

song all the way to the end because they need to prove themselves still."

Bieber's recent singles will be on his next album, although Braun and his team are still deciding how many more songs will come out ahead of it. Although none of the new singles have yet topped the Hot 100, Medina says Bieber's flood-the-zone rollout could inspire other labels and managers to rethink their own release strategies. For some, it could make more sense to have four hits in the top 40 than one that climbs to No. 1. Does that mean that a small number of established artists will dominate top 40? From a radio perspective, "that's a good problem to have," says Jeremy Rice, director of branding and programming for WBLI Long Island, N.Y. "Don't you want your biggest artists to constantly be having hits?" **B**

Marc

CONGRATULATIONS

You are the best!!

Love You,
Ray Donovan

C.A.K.
ENTERTAINMENT



France's Music Industry Faces Sex-Abuse Reckoning

Lola Le Lann delayed her album when a collaborator was accused of misconduct. Now she has helped ignite a movement

BY ROBERT BUDDEN and ALEXEI BARRIONUEVO

MONTPELLIER, FRANCE

As French actress-singer Lola Le Lann prepared to release her debut album in October 2020, she learned that several women had accused one of her collaborators of sexual assault. She and her label, Sony Music's Columbia France, decided to delay the project's release indefinitely, and by November, the Paris public prosecutor had launched an investigation into rapper Johann Malory, who had written a song for Le Lann's album. "With lyrics from such a person it would be a bit like slipping a snake down your throat while trying to sing in tune," wrote Le Lann, 24, on her Instagram, without mentioning Malory by name. Malory denies the allegations.

In France, Le Lann's decision to delay her album has forced a reckoning over sexual misconduct that the music industry didn't experience when #MeToo first swept across

the world. Since it reignited in the United States in 2017, the movement has had limited success exposing systematic sexual abuse by powerful men in France, many of whom seem to have operated largely with impunity. "What she did was brave and unprecedented in the French music industry," says Emily Gonneau, a French music executive and women's activist.

Since last fall, several other music producers and at least one music executive have been investigated by labels or French authorities. In December, after an internal investigation, indie label Because Music — home to Christine & The Queens — dismissed its head of marketing and promotion for France, Tahar Chender, for helping create a "sexualized atmosphere" at the company marked by racist, sexist and homophobic comments. "If my passionate and excessive character has put people

in an uncomfortable situation, I apologize," Chender told French publication *Mediapart*, "but we cannot judge 15 years of a career through the filter of 2020."

Whether the recent string of allegations will lead to concrete change remains to be seen. In the past, many French victims stayed silent, fearing reprisals from employers, who have used strong defamation laws to brush off accusers. The French statute of limitations for prosecuting offenses is six years for violent and sexual assault cases; in some U.S. states, such as California, it's as much as 10 years. And France's version of #MeToo, which went by the angrier hashtag #BalanceTonPorc ("Expose your pig"), initially drew scorn from some prominent women like actress Catherine Deneuve, who equated #MeToo to a puritanical "witch hunt." (Deneuve later apologized.)

Le Lann's stand has coincided

with the birth of two advocacy groups pushing for reform in the French music industry. In September, Gonneau, who runs indie label Unicum Music, started #changededisque ("Change the record"), which campaigns for equality in the workplace and an end to sexual misconduct. She says she has about 150 volunteers from across the French music industry who are gathering testimonials and exploring solutions.

Later in September, an anonymous #MusicTooFrance collective formed. Its members — a mix of music industry employees, artists and lawyers — are working with journalists to encourage victims of sexual assaults and discrimination to speak out. They're already claiming some results. A French court is scheduled this year to hear the case against Malory, who has also written songs for late rock legend Johnny Hallyday. Antoine Vey, Malory's lawyer, calls the accusations "false and slanderous" and says Malory "has gathered sufficient evidence to show that the alleged complainants conspired with the intent of harming him personally."

Paris prosecutors in September also began investigating French rapper Moha La Squale for allegations by three women of committing violence, death threats and sexual assault. Thibault Stumm, the women's attorney, says there is now a fourth accuser and an allegation of kidnapping. The rapper remains on Elektra Records' artist roster, but the label has put his next album on hold pending the outcome of the police investigation, according to a person familiar with the situation. La Squale could not be reached for comment.

As more victims come forward, Gonneau says her organization is disappointed that major labels haven't responded by publicly condemning violence against women. They have, though, reacted swiftly against alleged

anti-Semitism and homophobia recently. On Sept. 17, members of French parliament denounced rapper Freeze Corleone for such anti-Semitic lyrics as "J'arrive déterminé comme Adolf dans les années 30" ("I'm as determined as Adolf in the 1930s"), from his track "Baton Rouge." The Paris public prosecutor opened an investigation into incitement of racial hatred. One day later, Universal Music cut ties with Corleone, citing the "values of tolerance and respect." In October, Benjamin Chulvanij, head of Def Jam France, left his job after a report that he screamed and violently kicked the chair of an intern and called him a "filthy gay." Universal Music declined to comment. Chulvanij, who could not be reached for comment, told *Le Monde* that the report was "pure slander without any proof. I am neither homophobic nor misogynist."

Still, there are glimmers of hope that speaking out is effecting change. After a group of

women at Because Music came to founder/owner Emmanuel de Buretel concerned about a media report detailing "serious accusations" against rapper Retro X, the label owner launched an internal investigation in October that resulted in Because cutting ties with the artist and dismissing Chender. Retro X could not be reached for comment.

Gonneau sees "an awakening" in France around sexual misconduct and harassment in the music industry,

but thinking of Le Lann's album delay says it's coming at a troubling cost. "Is it normal that we collectively wait for an artist to sacrifice both the release of her first album and the launch of her music career just because she has a moral compass?" says Gonneau. "The imbalance of the situation is glaring here." **B**

Read more about *Because Music's* internal probe into sexual harassment claims at [billboard.com/international](https://www.billboard.com/international).



Gonneau



Christine & The Queens

Marc

The role of the lawyer is often to teach their client how they can protect their interests and make money.

But you taught me.

You taught me what it takes to make the world sing and dance.

You taught me how to use your voice and influence for good through your hard work with Maestro Cares' orphanages and Somos Una Voz' help to those harmed in Puerto Rico by hurricanes.

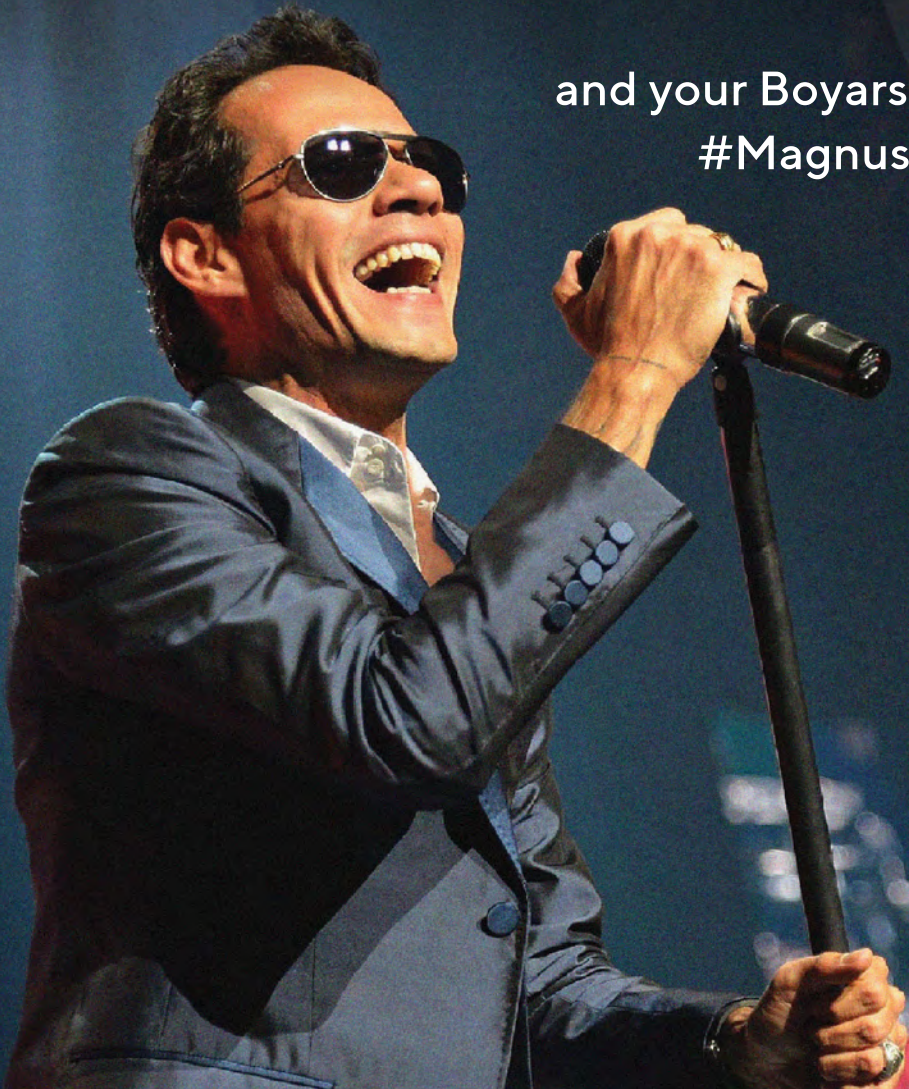
Mazel Tov my brother on your 30th Anniversary!

I look forward to many years ahead!

Love,

David Fritz

and your Boyarski Fritz family
#MagnusStrong



Boyarski Fritz LLP
Attorneys At Law

www.boyarskifritz.com | New York | Los Angeles

FROM THE DESK OF

DAYNA FRANK

Owner, First Avenue;
board president,
National Independent
Venue Association

BY DAVE BROOKS

PHOTOGRAPHED BY
ACKERMAN + GRUBER

THE FIRST AVENUE nightclub in Minneapolis is striking at any angle; its grand entrance towers over a busy downtown intersection, beckoning music fans. Built as an art deco Greyhound bus depot in the 1930s, the space was transformed into a 1,550-capacity nightclub in 1970, and it became the heart of the city's famed music scene in the 1980s. Made famous by Prince's 1983 film *Purple Rain*, it now stands as one of the most beloved venues in the country. To mark its 50th anniversary last year, owner Dayna Frank wanted to make the building's once-a-decade makeover its grandest yet by completely repainting it, revamping the beloved Walk of Fame stars that adorn the exterior and restoring its marquee — complete with retro 1980s logo — in honor of Prince.

The coronavirus pandemic scuttled those plans, however, leaving the checkered dance-floor (nicknamed the Downtown Danceteria) empty and the sticker-covered circuit breaker on Frank's office wall mostly unneeded. Surrounded by rock relics from the venue's past, a small picture of her wife and two children lays out what is at stake. First Avenue is backed by a personal guarantee — if it goes out of business, Frank, 41, will lose her home and the business she took over from her father, Byron Frank, who bought the venue out of bankruptcy in 2005 before falling ill in 2009. Since then, she has seen the roof cave in mid-show in 2015 (injuring three) and watched Live Nation open a competing 1,850-capacity Fillmore theater three blocks away early last year. But nothing can compare to the impact of COVID-19

on First Avenue and the thousands of venues like it across the country facing permanent closure.

"We had some incredible shows on our calendar, and suddenly they're all gone," she recalls. "With no revenue, how can we pay our bills, how can we pay our employees' health insurance? That's not something they can afford to lose right now."

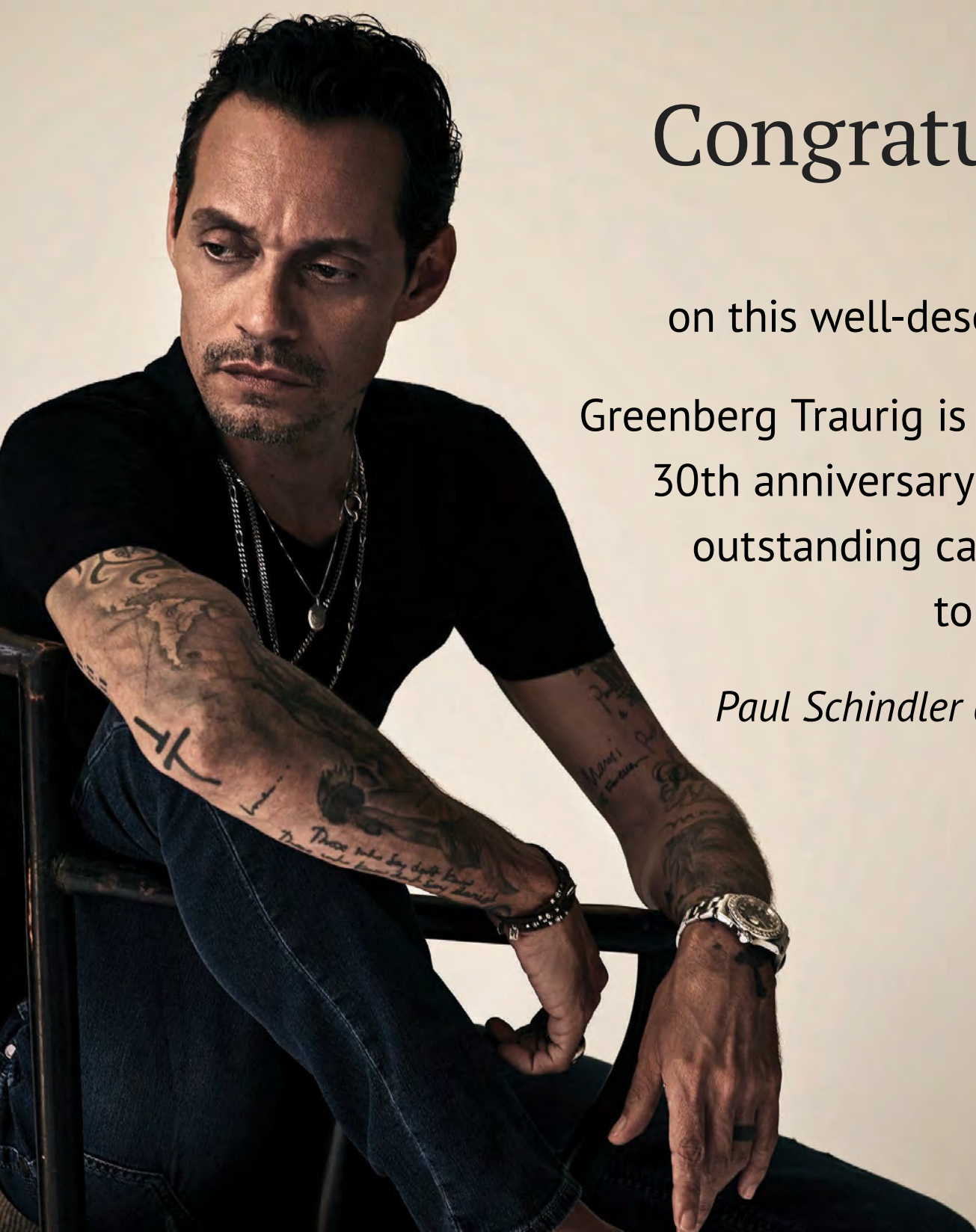
In April, Frank joined forces with other indie venue managers to form the National Independent Venue Association and raise awareness about the threat of permanent closure that their businesses are facing due to the pandemic. By early summer, NIVA had signed on 3,000 venues as members and found influential allies, including Sens. Amy Klobuchar, D-Minn., and John Cornyn, R-Texas.

In September, Klobuchar announced that she was sponsoring the Save Our Stages act, which would allocate \$10 billion in forgivable repayable grants to venues to recover 45% of their losses for the year. After federal aid deals collapsed in July and November, the long-shot effort finally panned out: Save Our Stages was passed as part of the \$900 billion COVID-19 aid package that was signed into law on Dec. 27.

"We didn't realize how hard it was to get a bill passed or how many bills are introduced but don't go anywhere," says Frank. "We just set about trying to get co-sponsors and trying to touch every single congressional office. People are passionate about live music. Millions of people [from around the country]



Frank photographed Jan. 7 at First Avenue in Minneapolis.



Congratulations to

Marc Anthony

on this well-deserved achievement!

Greenberg Traurig is proud to join in the 30th anniversary celebration of your outstanding career and dedication to the music industry.

*Paul Schindler and all of your friends
at Greenberg Traurig*

GREENBERG TRAUIG, LLP | ATTORNEYS AT LAW | 2200 ATTORNEYS | 40 LOCATIONS WORLDWIDE*

Paul D. Schindler | Shareholder

MetLife Building | 200 Park Avenue | New York, NY 10166 | 212.801.9200



Greenberg Traurig, LLP



GreenbergTraurigLLP



GT_Law



GT_Law

KEY ENTERTAINMENT CENTERS

Amsterdam, Atlanta, Austin, Berlin, Denver, Las Vegas, London, Los Angeles, Miami, New York, San Francisco, Silicon Valley, Washington D.C.

responded, and we found really broad bipartisan support. Even the smallest towns have a theater that has revitalized their Main Street or a festival that draws everyone for a weekend or two each summer.”

With the work of allocating the funds ahead — First Avenue could receive as much as \$15 million this year — Frank is now focused on helping to rebuild the concert business and finding a way to keep NIVA working together on a new path forward.

What does it mean to be the first president of North America’s first indie venue association?

Serving as president has been the greatest honor of my life. I’m an advocate for the power of live music. I like to think of myself as somebody that rises to the challenge, and the amount of money needed to save our industry was staggering. We understood that a second package was coming together and that we needed to lobby and advocate to be included in that effort and make sure that there are provisions to help our industry survive.

One of the things NIVA did very effectively was use stark language that came across very clearly to both politicians and the public. How did slogans like “First to close and last to reopen” help frame the issue?

By being a hell of an fact! That one is very digestible and lends itself to being easy to repeat — I joke that it’s going to be written on my tombstone — but it’s stark and it’s true. Another one was that 90% of venues would close by the end of the year without funding. That came from our member survey, and when I first saw that figure, I was in shock. We had to do something because if we didn’t, no one would survive.

Sen. Klobuchar not only sponsored this bill but really shepherded it through and built bipartisan support. Did you have a relationship with her prior to NIVA?

No, it was a random stroke of luck that I happened to be leading this and that she happened to be my senator. I was connected to her through an acquaintance. We made an arrangement to talk one evening, and I explained our situation — that we were completely shuttered. We had nowhere else to turn. We’re a small business and this is what our expenses are, and I don’t know how to get through this. And she was incredibly generous with her time and really responsive. She connected me to her office, and we started talking to them about what we were going to do. Then, working with John Cornyn’s office, the outlines of the bill came together and passed before Christmas.

Before it passed, the bill was expanded to steer \$15 billion — instead of \$10 billion — to museums, zoos and arts organizations in addition to concert venues. How will the funds be allocated?

It became the little bill that could and a vehicle for other groups. Our attitude was that as long as there’s enough funds for everybody, we would be proud to include so many deserving industries. We just have to make sure that independent promoters and venues, which were the most distressed because they had been closed the entire time, would be taken care of. Allocation is based on need, with priority first given to those who were down 90% in revenue in



1



2

“WE HAD TO DO SOMETHING BECAUSE IF WE DIDN’T, NO ONE WOULD SURVIVE.”

—FRANK

2020 compared with 2019. These are venues where there’s no other resources. There’s no other lines of capital. There’s literally no money in the bank and no way to pay the bills. They need that money first so they can survive.

The U.S. concert business consists of 3,000 small promoters and venues competing against Live Nation and AEG, huge multinational corporations that can operate at scale and buy tours in your members’ markets. How do the pandemic and Save Our Stages Act affect that situation?

We’re an advocacy-based trade association, not a private company made up of thousands of companies. Working together, we can shape how the live music industry comes back from this and reopens. We have the power to set the agenda and create a framework for reopening as a more equitable industry by working together. We’re not trying out some new business models to compete against any one company. Instead, we’re having conversations and creating a forum for new ideas that work for indie venues.

How will First Avenue be different when it eventually reopens?

Being in Minneapolis, I feel like we have to touch upon the racial-equity issue. [The killing of George Floyd at the hands of Minneapolis police last May led to international protest.] I think there is a lot of work that we need to start to focus our energy on. You don’t want to reopen as the same company. You always want to get better. You always want to get stronger, and we want to set an example for the whole industry. **Q**



3



4

1. The venue’s circuit breaker, covered in band stickers, is located next to the channel input list for Prince’s audio console during his 1987 *Sign O’ the Times* tour rehearsals. 2. The Prince symbol is a purple key to the city that former Minneapolis Mayor R.T. Rybak gave to First Avenue. “He surprised us with it during our 40th-anniversary party in 2010,” says Frank. “We’re still waiting to find out exactly what the key unlocks, but I assume it’s total magic.” 3. Sign from a string of Dave Chappelle shows from 2016. “He did five nights — all amazing,” she says. 4. “I keep books in my cubby that tell the story of First Avenue, from 1970 until around 2010,” she says. “It’s impossible to separate First Avenue from its place or history — exactly what we mean to the city and the generations of artists that have grown up in our room.”

CONGRATULATIONS

Marc!

**WE APPLAUD YOUR 30 YEAR TRAJECTORY AS
AN ICON, A LEADER IN PHILANTHROPY AND A TRUE
AMBASSADOR OF LATIN MUSIC AND CULTURE.**

**THANK YOU FOR YOUR UNMATCHED ALTRUISM THAT
HAS HELPED US ACHIEVE OUR PURSUIT OF A BETTER FUTURE FOR
CHILDREN, FAMILIES AND COMMUNITIES.**

*With Love,
Yours*

MAESTRO  CARES
FOUNDATION
CHANGING LIVES, BUILDING DREAMS

Family

CONGRATULATIONS
MARC

FROM YOUR FRIENDS AT



AND YOUR WILD

KOATI

RAINFOREST FAMILY



The Sound

McRae photographed
Dec. 19, 2020, in
Calgary, Alberta.

‘WE HAVEN’T MISSED A BEAT’

Having created music in her bedroom
for over a decade, 17-year-old
Tate McRae was primed to break
through — without ever leaving home

BY LINDSEY HAVENS

PHOTOGRAPHED BY SAMI DRASIN

IN THE SPRING OF 2019, Nashville-based managers David Conway and Dirk Hemsath, along with New York-based Matt Feldman, decided to swap their annual getaway to Coachella for an excursion to the Walt Disney World Resort. It was a business trip: Multiple industry members were there to watch Tate McRae perform two songs in between acts during a hip-hop dance competition and try to ink a management deal with the teen phenom.

“There were definitely a bunch of other awesome managers there that we were looking around at,” says Conway, a partner at Hard 8 // Working Group along with Hemsath. “And she performed under a totally nightmarish scenario: They rolled a computer out, and she had to just sing along with the MP3 without a monitor or anything. But her voice was stunning.”

Soon after, Conway and Hemsath signed on to manage McRae, who had scored a recording contract with RCA earlier in 2019. After a year of writing sessions, artist development and six sold-out shows in major markets, McRae was ready for a breakout 2020 — and even amid global lockdowns, she had one anyway.

The 17-year-old Calgary, Alberta-based artist finished “you broke me first,” a gentle yet assertive alt-pop song, during one of her last in-person writing sessions. It arrived in April and, despite her low expectations, took off on TikTok a month later, thanks to a series of clips where users force wide smiles until the lyric “you broke me first” hits. By the fall, the track peaked at No. 50 on the Billboard Hot 100 (it’s now at No. 40), and currently sits at No. 16 on the Mainstream Top 40 airplay chart. Conway says they scheduled Zoom calls

with radio programmers and their kids so they could ask McRae about her well-versed dance background: “Instead of flying around and visiting two stations in a day, she has been able to sit and do global promo for 10 hours and meet a lot more people.” That round-the-clock devotion earned McRae virtual performances at MTV’s Video Music Awards (VMAs) preshow, the MTV European Music Awards and *Jimmy Kimmel Live!*

For the EMAs, McRae recalls tuning in to watch her own pretaped performance and promptly turning her attention back to studying for her upcoming social studies midterm. “Kids are relating to her, this girl who’s in school and taking exams,” says RCA vp marketing Nick Pirovano. “And at the same time, she’s writing and making her own songs in her bedroom, literally shooting her own [music] video on an iPhone that then becomes a global hit.”

McRae was primed for the work-from-home lifestyle that 2020 demanded. A professional dancer who competed and placed third on the 2016 season of *So You Think You Can Dance* (she stunned judges during her audition with a seamless back walkover), she launched her own YouTube channel in 2011 when she was 7 years old. It started as a means to promote her dance career, but she soon started uploading covers of John Lennon and Bruno Mars. In 2017, McRae performed as a backup dancer during a Justin Bieber tour stop and was later invited by Demi Lovato, a fan



the Music Business, and McRae began research of her own. “I started to really look at artists’ labels and how they [got their start],” she recalls. “It was, for the first time ever, when I started to look at [music] from a career point of view, like, ‘How can I get myself into this industry?’ ”

Her studies paid off: “[We] let Tate’s voice be the loudest in the room, then execute from there,” says Conway. He cites her recent collaboration with Ali Gatie, “lie to me,” for which the two Canadian artists created a campaign to launch the single on TikTok first. “For

some of those platforms, it’s really good to use her as a filter because she is her demographic. Her telling us, in the most polite way ever, that something is a little cheesy or off-brand from what she believes in is the most valuable thing she provides.”

On the heels of “you broke me first” and a new worldwide publishing deal with Sony/ATV, McRae’s current mission is to stay engaged. Pirovano believes a main driver of her success thus far is the pacing: “We haven’t missed a beat of releasing new songs every six to eight weeks.” With a new EP slated for early 2021 and a debut full-length to follow by the end of the year, McRae’s team is on track to keep up momentum — and the members are hopeful they can meet with their rising star in person soon.

“We haven’t seen Tate since March, and she has really broken in that time period,” says Conway. “We’re ready to have a bit of a celebratory moment, then get back at it.”

With over 35 million views, the online attention for “One Day,” a contemplative piano-led track about a crush, was enough to pique label interest. Within weeks, she and her parents (and her dance manager at the time) flew to New York and met with all 11 of the labels that had reached out. When they returned, her father, a lawyer, bought music attorney Donald Passman’s *All You Need To Know About*

fact that they’re both teenage female artists making lyrically driven music is cool, but music is going to end up separating the two of them. They each have their own lane.

HEMSATH And the timing of it — Tate was



From left: Hemsath, McRae and Feldman

connected to.” She has literally not just written the songs, but for video treatments comes up with the Pinterest boards of what the vibes are going to be, the color palette, all the choreography, everything. So for us, we take this awesome digital scrapbook and bring in great people to pull it off.

HEMSATH She absolutely knows her brand, if you want to call it that, and none of us want to get in the way.

Early on, McRae drew a lot of comparisons to Billie Eilish. What pressure does that add as you’re trying to establish her own presence?

CONWAY On the plus side, it’s an amazing comparison because Billie broke completely on her own terms. So that side of it I get, and I appreciate the comparison for it being very almost punk-rock and DIY. Yes, the

coming up right as Billie was getting to that pinnacle, so it makes perfect sense.

Before the pandemic hit, McRae had played only six shows. What’s the long-term plan for her development?

CONWAY She has also done a lot of voice acting and been on Nickelodeon shows, and definitely has aspirations on the acting side. We have an agent at Creative Artists Agency who’s pitching those things for her, and we’ve had some really great opportunities come up, but she has been letting that cool. She wants to make sure she’s getting out there with music and letting that lead the way. In the short term, she hasn’t played a show since all these songs have connected, so I know for her, the true excitement is singing these songs in front of people at some point in 2021.

—L.H.

HEMSATH: COURTESY OF SUBJECT

THEY BROKE HER FIRST

How the management team of David Conway, Dirk Hemsath and Matt Feldman helped Tate McRae level up by stepping back

What do you recall from your first meeting with McRae?

CONWAY We knew from hearing her demos she was able to put teenage drama into brilliant words. So when we met with her, we said, “You tell us what songs you love, how things should look and what you’re

FELICIDADES MARC ANTHONY!

Treinta años espectaculares
de música, y mucho más.

.....

CONGRATULATIONS MARC ANTHONY!

30 Spectacular Years of Music, and Many More.

ON LOCATION™

CID | ENTERTAINMENT

cidentertainment.com



Sullivan at the 2020 Soul Train Awards.

Q&A

LOOKING WITHIN

On her first project since 2015, R&B star Jazmine Sullivan doubles down on female empowerment

BY GAIL MITCHELL

ON JAZMINE SULLIVAN'S NEW ALBUM, *Heaux Tales*, the 12-time Grammy Award nominee brings to full boil the narrative she began on her 2008 debut, *Fearless*, on which she embraced self-empowerment in no uncertain terms. "I've been leading up to this my whole life," says the 33-year-old Philadelphia native. *Heaux Tales* — Sullivan's first release since 2015, released Jan. 8 on RCA — is filled with stories plucked from real-life female conversations that are unapologetic in their message and attitude: "Antoinette's Tale" bluntly dissects sexuality and gender politics, while Sullivan delivers opposing, yet equally searing, takes on the ending of relationships with "Lost One" and "Pick Up Your Feelings." She teamed with female production duo Nova Wav for the latter, and tapped H.E.R. for current single "Girl Like Me." Ari Lennox and Anderson .Paak also make guest appearances. Already, Sullivan is eager to start working on her next studio album, pledging: "I promise it won't take another five years."

How does *Heaux Tales* speak to the industry's and society's ongoing issues with systemic bias and female inclusion?

Feeling undervalued, unappreciated and overlooked, even as we work harder, is always in the back of women's minds. This project is about taking up this space and doing so in a way that you choose to, not because you're told how to by men or society. How I present myself is how I choose to, and you're going to accept it. Women

are really standing in their confidence and power now, and I wanted to add to that in this way. I see it so much in the new artists and other women who are shining now. It makes me proud.

Why did you want to work with H.E.R. for "Girl Like Me"?

She's the real deal: plays every instrument, is a vocal beast who sings her behind off *and* can write. We got it done quickly with no fuss or anything, barely any manager talk. I texted her; she said it was dope. It was so easy and refreshing to not have to go through the industry stuff.

How did you react to hearing your 2010 song "Holding You Down (Goin' in Circles)" sampled on Megan Thee Stallion's "Circles"?

I was excited and also surprised she knew me. I really feel like I'm so much older than a lot of artists now. But I noticed she's in her early 20s, around the same age I was when I came out. She's dope though, and the sample is cool. It's interesting how she flipped it and made it her own. I would have never thought of something like that.

Why do you think your music still resonates with fans and newcomers like Megan?

People want to hear themselves when they listen to an artist's music. And for me, music remains therapeutic. It's still my way of communicating. Finding the right words to express myself is freedom as I work to get everything out that's trapped inside of me. **B**

BIG IN... Amsterdam



From left: Rider, Daşdemir and Smienk at the Grammys in 2020.

ALTIN GÜN

ROCK BAND ALTIN GÜN, WHICH PUTS a psychedelic twist on traditional Turkish folk songs, had big plans for 2020: compete for best world music album at the Grammys (its second album, *Gece*, lost to Angélique Kidjo's *Celia*), make its Coachella debut and work on its third album in Malibu, Calif. Instead, the sextet spent last year remotely swapping demos with one another while in pandemic lockdown.

Come February, third album *Yo!* will arrive on ATO Records. (The band signed to its first U.S. label in 2019.) Altin Gün was founded by Jasper Verhulst (electric bass) and includes Ben Rider (guitar), Daniel Smienk (drums), Erdiç Ecevit (synths, saz, vocals), Gino Groeneveld (percussion) and Merve Daşdemir (vocals, keys). The group first impressed label GM Jon Salter during a set at the 2018 Gizzfest, the Melbourne, Australia, festival founded by King Gizzard & The Lizard Wizard. Salter, like much of the band's wide-reaching fan base, doesn't understand its Turkish lyrics, but Daşdemir believes that makes its live shows even stronger.

"We have a lot of fun playing together onstage, and that translates to the crowd," she says. "All the boundaries — cultural and language — disappear." That inclusive mentality has earned Altin Gün slots at jazz, pop, rock, folk and dance festivals. "Maybe they have to have a certain amount of world music artists on every festival [bill]," wonders Verhulst. "It's usually a good sign if you're hard to classify."

With the new album approaching, Verhulst and Daşdemir anticipate when they will again have a full performance schedule. Until then, says Verhulst, "The only thing you can do is start working on the next project" — which he has. "I still want to have the feeling that I'm a full-time musician." Working remotely led to experimentation, with Daşdemir improvising and Ecevit contributing more synth than usual, giving *Yo!* a stronger '80s sound. (They are the band's only Turkish members, having grown up on national folk icons Neşet Ertaş and Barış Manço, among others.)

Verhulst says the shift in process benefited the album in another way, too: "It made it less traditional and less Turkish," he says, "and, in a way, more Altin Gün."

—LYNDSEY HAVENS

MARC

Congratulations

**on your amazing 30 year journey
as one of the best
the industry has ever seen.**

You are an inspiration. An icon who embraces our Latin culture and shares it with the world.

We've had an amazing journey with our partnership

#WeBelivMagnus

and look forward to building new and better brands with you.

To many more years of health, success and legacy.

Much Love,

Carlos Sluman and your family at

 **beliv**
toma vida



Wallen photographed Dec. 16,
2020, in Whites Creek, Tenn.

Styling by Amy Georgulis
Topman shirt, Tom Ford sweater,
Liverpool jeans and Tecovas boots.

Podunk AND Pop

WITH HIS UNMISTAKABLE VOICE, BACKWOODS BONA FIDES AND RULE-BREAKER CHARM, **MORGAN WALLEN** HAS BECOME A COUNTRY STREAMING SENSATION. HIS TEAM IS READY TO MAKE HIM A GLOBAL STAR

BY MELINDA NEWMAN

PHOTOGRAPHED BY ERIC RYAN ANDERSON

ONE SUMMER night in 2019, Morgan Wallen got his ear pierced. The 27-year-old country singer-songwriter was touring with Florida Georgia Line, along with his fellow opener and close collaborator HARDY. Wallen had been eyeing a dangling cross earring, and HARDY had ordered it from Amazon. So, instead of going to the doctor or even a mall kiosk, Wallen imbibed some liquid courage and surrendered the duties to his buddy — who stabbed a guitar string through his ear.

“It was HARDY’s last night on tour, and we were feeling no pain,” Wallen remembers fondly today over Zoom. He knew by then, after all, that a seemingly impetuous act like a tour bus piercing could end up an unlikely genius move. About a year earlier, Wallen had decided on a whim to adopt a certain statement haircut after seeing a photo of his father rocking it in his younger days. “He came into the office and someone said, ‘Morgan’s got a mullet,’” recalls his manager, Big Loud partner/CEO Seth England, with a laugh. The label had just shot marketing photos and videos for Wallen with a completely different look. Then again, England wasn’t exactly surprised: “We were already used to him being the rebel on our roster.”

Wallen reckons his rebellious streak stems from his upbringing as a preacher’s kid who “was supposed to just be the leading example of Christianity,” an expectation he hated. “From a child, I was going to do the opposite. I can’t help it. It’s just who I am. Like I’ve got something to prove on my own.” And right now, he’s doing just that. Crowned the Country Music Association’s best new artist in November, Wallen is, on the surface, a conventional country boy: a native of the two-stoplight town of Sneedville, Tenn., who makes music that taps into those rural roots, small-town family values and sense of place. Both on- and offstage, he’s partial to sleeveless plaid button-downs (the perfect complement to that mullet). In the defiant “Still Goin’ Down” from his just-released, 30-track *Dangerous: The Double Album*, he proudly calls himself “more podunk than pop.”

But Wallen’s (often alcohol-soaked) songs about love, friendship and heartache — delivered in his pleasingly gruff, instantly recognizable baritone — have catapulted him to a kind of success far from typical for a country act. With over 3.2 billion career on-demand audio streams in the United States alone, he’s a major force behind his genre’s recent streaming boom; while overall streaming rose 3.1% in 2020 compared with pre-pandemic numbers, country soared 14.6%, according to MRC Data. Four of his first

six singles reached No. 1 on *Billboard*’s Country Airplay chart, with “Whiskey Glasses” topping the 2019 Top Country Airplay year-end tally and “Chasin’ You” claiming the same spot in 2020 — making Wallen the first artist in 13 years to achieve that double shot.

Now, Wallen is poised to reach an even wider audience. Big Loud Records has partnered with pop powerhouse Republic Records in a bid to make him a truly global country star. That could be a tall task. The same good-natured unruliness that informs Wallen’s down-to-earth appeal has, of late, sometimes backfired: In October, he was disinvited from his debut *Saturday Night Live* performance when footage of his mask-free, decidedly un-pandemic-appropriate behavior at a football game (and bar after it) exploded on social media. And though Wallen has largely recovered from that — with an earnest apology and, ultimately, a return to *SNL* — he and his team face a conundrum: how to translate the very American specificity that makes him distinct to the widest audience possible. Can an artist whose new album features song titles like “Country A\$\$ Shit” and “Redneck, Red Letters, Red Dirt” take on the world without diluting his sound?

“The internet does not stop at the Atlantic Ocean,” says Republic CEO Monte Lipman. “The world is becoming a smaller place. It’s not just, ‘Here’s a country crossover record.’

It’s, ‘Here’s a global superstar who happens to have music that’s resonating in the country marketplace.’” Wallen seems to already be proving his point. Last summer, he posted a snippet on Instagram of himself playing “7 Summers,” a song he wasn’t even sure he’d include on *Dangerous* — then watched it blow up on TikTok, ultimately inspiring over 16,000 unique videos. “I didn’t know what TikTok was,” he confesses. “But we recorded ‘7 Summers’ and put it out as quick as we could.” It ended up setting an Apple Music first-day record for a country song, with 4.6 million streams, and entered Apple’s Global Top 100 chart at No. 3 — alongside songs from Drake, Cardi B and Megan Thee Stallion. “Everybody’s going to be playing catch-up in 2021, figuring out how to be as big as he is,” says Jay Liepis, head of business partnerships at Apple Music Nashville.

In his own way, Wallen is still figuring out how to be that big too. But just a few years into his career, he’s ready to make 2021 the start of a new era — for himself, and for his genre. He points to Luke Combs, a fellow country boy turned streaming success, as a compatriot. “I feel like we really have a position to usher country music into a streaming era,” says Wallen. “All these people are probably like, ‘Who the hell is Morgan Wallen?’ But it’s cool to get to be at the forefront of country music to say, ‘Hey, our fans are here too, now — just so you know.’”

IN 2014, A FRESH-FACED, clean-cut 20-year-old Wallen was a contestant on season six of *The Voice*. He didn’t yet sport the mullet, nor did he have any clue how to break into the music industry; he’d only recently started playing guitar and writing songs. But coach Shakira sensed he had something special: She turned her chair less than 10 seconds into his performance of Howie Day’s pop ballad “Collide.” “Your voice is unique,” she said. “I think there are no voices like your voice on today’s radio.”

Despite her praise, Wallen ended up on Usher’s team, then Adam Levine’s, before getting cut — ironically, when he sang Florida Georgia Line’s “Stay,” the first country song he performed on the show. “That kid was really unsure of who he was just in general,” says Wallen of the experience. Back then, he was, by his own admission, a little adrift. In high school he had been a star pitcher and shortstop, but his dreams of playing college — and potentially pro — baseball had been dashed by a senior year arm injury. After his *Voice* elimination, Wallen paused to regroup.

“The disappointments just made me dig deeper and figure out why I didn’t win,” he says. “Some things in life are out of your control. Being the best you can be isn’t. I didn’t feel like I was the best I could have been. So I practiced harder and really tried to make my voice second nature.”

Less than a year later, his hard work paid off. An attorney sent Wallen’s demo to WME partner Kevin Neal, who a few weeks later invited Wallen to Nashville to sing for him. Drawn to Wallen’s writing and voice — and the fact that he thought the young singer resembled *Sons of Anarchy* star Charlie Hunnam — Neal signed Wallen on the spot, then introduced him to England.

Along with his partners (producer Joey Moi and Nashville Songwriters Hall of Famer Craig Wiseman), England planned to sign Wallen only to Big Loud’s publishing division. Then he brought him in to play live. “That voice just struck me,” recalls England, echoing Shakira’s reaction to Wallen. “You know exactly who it is when it comes on the radio.” In addition to his own material, Wallen played Eric Church’s “Talladega.” “He jacked the key way up because he was trying to impress us,” says England. “He just melted it. It was a very memorable performance.”

It’s a common Nashville practice for a publishing company to schedule a writing session with unproven talent to test out their skills. The results for Wallen, however, were anything but. The first song he and Wiseman wrote together (with Jamie Moore) was “Chasin’ You.” Big Loud signed Wallen to not only a publishing deal but also its new record label, its second signing after Chris Lane. It was the only label Wallen wanted to meet. “Even though they’d only signed one other artist and didn’t have an established track record, it just felt right,” he says. “I loved the family feeling there and that the label did things their own way.”

Launched in 2015 as a companion to Big Loud’s publishing and management divisions, Big Loud Records arrived just as streaming was starting to dominate in the United States — and at the time, recalls England, some friends in Nashville treated it “like a dirty word.” But having co-managed Florida Georgia Line — country’s first true streaming stars — from 2012 to 2020, England knew it could be a powerful tool. “Streaming can provide the road map for the unknown. If you don’t have a playbook in mind, it can provide you one,” he says. “If you have one, it can be a confident compass to emphasize the best moments of an artist’s career.”

Today, Big Loud’s roster has expanded to include Jake Owen, Hailey





Topman sweater,
Wrangler jeans and
Tecovas boots.

THE TEAM

MANAGEMENT

BIG LOUD MANAGEMENT

Seth England, partner/CEO

Greg Thompson, president

Troy "Tracker" Johnson,
day-to-day manager

LABEL PARTNERS

BIG LOUD RECORDS

Seth England, partner/CEO

REPUBLIC RECORDS

Monte Lipman, founder/CEO

AGENT

WME NASHVILLE

Austin Neal

Kevin Neal

Whitters, Mason Ramsey and Wallen's collaborator HARDY, and England's motto — "Streaming is perfect for developing, and radio is perfect for proving" — guides their careers: No song goes straight to terrestrial radio before it has proved its success through audio/video streaming and Shazam searches. It's a system refined by trial and error. "We had some singles not go the distance, and that's where we learned," says England. "We rarely miss now."

To wit: After Wallen's first single, "The Way I Talk," peaked at No. 30 on Country Airplay, Big Loud's early analytics suggested that his second could be his breakthrough. The 2018 song "Up Down" got a boost from an FGL feature — the pair wanted to help out newcomer Wallen just as Luke Bryan had for its own early hit "This Is How We Roll." With its references to Lynyrd Skynyrd's "Freebird" and BFE — backwoods slang for "bumfuck Egypt," or the sticks — the laid-back tune became his first Country Airplay No. 1.

For Wallen, those references aren't just Southern small-town calling cards — they're what he knows best. Raised in the same place as "King of Bluegrass" Jimmy Martin, he asked for a fiddle for Christmas when he was 5, but he developed diverse musical tastes early. His father played classic rock around the house: Skynyrd, Def Leppard, Fleetwood Mac, the Eagles. The first album Wallen bought was Breaking Benjamin's *Phobia*, and Lil Wayne's "Steady Mobbin'" soundtracked his high school years. "Some of the people in my school, we were rednecks, but we had bandannas on our antennas because of the song

talking about that,” he says.

Until he was a teenager, “I was living country music more than I was listening to it,” says Wallen. Then he discovered Eric Church. “The way he wrote songs and the way that he said things really struck a chord with me. His realness, raw emotion and authenticity drew me in. Then I started digging a little bit deeper and started listening to Keith Whitley. I finally got into country music more and when I picked up a guitar, that’s what I wrote.”

Now, Church himself is a fan. “He’s real damn good and he’s authentic,” he tells *Billboard*. “That’s the key. Morgan is not trying to be somebody else. He’s just doing him. It’s refreshing to see and hear.” He contributed a song to *Dangerous* — his own previously unreleased “Quittin’ Time” — and praises Wallen for “not just hitting the technical parts of the song but the emotional ones. Those are the ones that matter.” (His is not the only prestige country stamp of approval on the album; it also includes a duet with Chris Stapleton and a Jason Isbell cover.)

It’s still a little mind-blowing to Wallen that his musical heroes, like Church, are now not only his peers but his friends. Church “knows how much he means to me, which is cool,” says Wallen. “I don’t obviously just sit around talking about that all the time, you know, being weird. But I told him just to get it out of the way: ‘Hey, by the way, man, I love you, bro.’”

Though the second half of *Dangerous* feels like a party starter, Wallen’s ability to connect to a song’s emotional core suffuses both parts of the album. And while a few tracks do dip into country music’s more overused tropes, in most of Wallen’s tunes women are far more than anonymous gals in cutoffs — they’re the ones with the big dreams, who leave the protagonist alone and heartbroken. “So far every relationship that I’ve had, that’s the way it has ended,” says Wallen with a shrug. “So I guess it’s just what I know. I need [upbeat] songs for my set, for my energy, but I’m more drawn toward the sad song. I always have been, and I’m better at writing them.”

“I think he just tells the truth,” says England. That’s part of what convinced Grammy Award-winning songwriter Shane McAnally, who co-wrote “7 Summers” with Wallen and Josh Osborne, to work with him. “His phrasing and his voice sound like he’s talking to you, and it’s so effortless,” says McAnally.

The most unexpectedly personal tune on *Dangerous* might be “Livin’ the Dream.” It’s about the corrosive

nature of stardom, and the loneliness and isolation that can come as fame grows — a topic routinely bemoaned by pop stars, but one rarely addressed in country. When Wallen co-wrote it 18 months ago, he admits he was hungover and exhausted after a run of shows. Today, he calls it “prophetic.” Like many of his best songs, it’s rooted in a kind of disappointment he has come to know all too well.

ON DEC. 5, WALLEN walked on to *Saturday Night Live* without his guitar in hand. He was appearing in a sketch directly poking fun at a very un-fun memory. Two months earlier, right before he was to make his *SNL* debut, social media posts captured him at an Alabama football game and a bar afterward, mask-free, drinking and kissing various women. He was promptly disinvited, which wasn’t even his first coronavirus-era indignity: In May, he had been arrested outside Kid Rock’s Nashville bar for drunk and disorderly conduct. (The charges were ultimately dropped.)

Following the *SNL* cancellation, Wallen posted an apology video on Instagram. Celebrity mea culpas can seem a dime a dozen these days, but it came across as unusually, yes, authentic: Staring straight at the camera for two minutes, Wallen took responsibility for his behavior, admitting his actions had “affected my long-term dreams” and confessing, “I think I’ve lost myself a little bit.” He vowed to “take a step back from the spotlight for a little while to go work on me.” And then he did just that: retreating to the country, riding horses, four-wheeling, “fishing and bush hogging and stuff like that,” he says. “I wanted to try to reconnect with me as a child almost. I wanted to figure out ‘Who was that guy?’ Because it has been so long since I had a chance to do that.”

By the time *SNL* gave him a second chance, Wallen had gained enough self-awareness to realize that light-heartedly owning his misdeed could be an effective olive branch. “I signed on immediately to do the skit,” he says. “Let people see I don’t take myself too serious. A lot of the people that watch *SNL* don’t know me anyway. Their introduction to me was me doing something they severely disagreed with, so I wanted to let them know I’m human. I got it.” He closed out the skit with a ditty thanking the audience for “giving this poor Southern boy a second Yankee chance.”

Wallen’s two musical performances on *SNL* marked his first reunion with his band since March. He had been

touring with Jason Aldean just as the pandemic hit, postponing those dates as well as a summer gig he had booked opening for Luke Bryan. Still, Wallen admits, “I can’t really complain too much. My career has expanded more during this time than ever before.” He’ll honor the rescheduled Bryan dates this summer, but he’ll set out on his own planned headlining North American arena tour in late 2021-22, tripling the size of the venues he was playing pre-pandemic.

As Republic’s Lipman sees it, those stateside shows will give Wallen’s profile a major boost. Over the next few years, “assuming his passport is valid, our man is going to be doing a lot of traveling,” predicts Lipman. Repeated treks to Europe and Australia, he says, will make the “multiple impressions” needed to incrementally build an in-

“HE’S REAL DAMN GOOD, AND HE’S AUTHENTIC. THAT’S THE KEY. MORGAN IS NOT TRYING TO BE SOMEBODY ELSE. HE’S JUST DOING HIM.”

—ERIC CHURCH

ternational audience. “If you don’t go spend time, embrace the local cultures, it’s nearly impossible to break into these individual markets,” he continues. “But when you do, you set yourself up for a career that will last forever.”

Laying that global groundwork extends to Lipman and England’s streaming approach, too. At a time when many country artists only release EPs, the 30 tracks on the Mo-produced *Dangerous* look more like a move out of the hip-hop playbook, super-serving hungry fans with continuous content (and driving up album equivalent units). “Certainly when Post Malone came on the scene, it wasn’t just, ‘Run one song up the charts, come down, another one up,’” says Lipman. “We were just putting out song after song after song. Morgan and the Big Loud crew are open to that type of mentality, which is exciting.”

Lipman and England agree on one central point: Wallen is country through and through, and staying nimble won’t ever mean rejecting that. This fall, the team made an early effort to push “7 Summers” to pop radio — then pulled it. “In the streaming charts, the song was performing as big as any other record in the marketplace, so why wouldn’t you go to all formats and encourage people to play it?” says Lipman. “For whatever

reason, there were pop radio stations out there that didn’t want to embrace it. Well, we didn’t want to force it either. Now is not the time to do that, because we’re still explaining to people who Morgan Wallen is — and that doesn’t happen overnight.”

As new fans discover Wallen through *Dangerous* — which Republic projects will sell 220,000 equivalent album units in its first week — they’re dipping back into his debut album. In August, in its 114th week on Top Country Albums, 2018’s *If I Know Me* finally reached No. 1, setting a chart record for the longest rise to the summit. Last year, Wallen’s Diplo collaboration “Heartless” reached No. 22 on the Mainstream Top 40 chart — an “instant audition around the globe,” says England, which sparked an increase in Wallen’s monthly listeners

on digital service providers. “We saw a big difference when we started dropping Morgan’s country songs,” he continues. “There were way more people around the globe listening faster and earlier because they were turned on to him by ‘Heartless.’” (A new version of the song is on *Dangerous*.)

For now, Wallen is determined to remain “that boy from East Tennessee,” as he sings on “7 Summers.” “You watch TV shows, and all they do is make fun of people like that,” he says. “I want to bring some praise and pride in being from there, and I can only do that if I’m tapped into it.” Doing that as he becomes Morgan Wallen Global Country Star is a challenge that can seem both exciting and scary — which is just the way he likes it. And as he makes those next steps, he’s focused on a very different, incredibly important role: dad. In July, he and his ex-girlfriend welcomed a son, Indigo Wilder. His boy has yet to inspire any songs, but Wallen can see that changing in the future. “It’s still kind of sinking in,” he says. “I’ll be watching him, and he’ll make expressions and stuff, and I’m like, ‘Oh, that is definitely my kid.’ I want him to be proud of me, so it definitely affects some decisions I make moving forward. But I also want him to know that dad didn’t follow all the rules, either.”



Uniqlo shirt and
Zara jeans.

Super Smas



Ozuna (left) and Anuel AA photographed Jan. 5 on the set of a music video at M3 Studios in Miami.

h Bros

ANUEL AA and **OZUNA** revitalized reggaetón and forged new paths for independent-minded artists with major-label visions. With a new collaborative album, they're aiming even higher

BY LEILA COBO // PHOTOGRAPHED BY MARY BETH KOETH



T

HEY WERE TWO 22-year-olds from Puerto Rico, scraping by on low-paid club gigs and hoping for their big break. They would play several sets a night, sometimes

until seven in the morning. They had no label, no publisher, no major connections. Their music was edgy, but not necessarily in a cool way. Over spare fusions of reggaetón and trap, they sang of gunfights, drug deals and the anguish of wanting a better life — the kind of material the Latin music mainstream dismissed as trashy and balked at playing on the radio.

In 2015, Anuel AA and Ozuna were just getting started at a moment when the charts favored Romeo Santos' romantic bachata and the smoother beats of J Balvin and Nicky Jam. But the two outsiders impressed each other: Ozuna with his deceptively sweet tenor and knack for hooks, Anuel with his gruff voice and rebellious swagger. After Ozuna reached out about remixing Anuel's rowdy underground hit "69" in 2015, they formed a fast friendship. "We recorded it and released it in four days," says Ozuna in early January, over Zoom from Miami. He's joined by Anuel elsewhere in the city; both speak in Spanish. "We got together almost daily in the neighborhood to make music. We were on fire. That's how the parties revved up again in Puerto Rico. We revived them."

They lit up more than just the party scene. Today, the 28-year-olds are the leaders of a new generation of reggaetón artists who have brought the genre to the forefront — prior to the pandemic, Anuel, Ozuna and Bad Bunny were among the few Latin artists filling arenas in North America — with their freewheeling career ethos: highly collaborative, extremely prolific and able to pursue their creative whims thanks to the flexibility of streaming and social media. "I think we're the first artists who generated income in the digital world in a major way," says Anuel. "Thank God, we hit precisely when streaming hit."

They will soon release an as-yet-untitled joint album — a celebration of not just their close friendship and creative autonomy but also their business savvy. Both artists have their own labels and own their masters but have distribution/marketing deals with The

Orchard and Sony Music Latin, giving them the best of both worlds. "What really separates Ozuna and Anuel from the rest of the pack is that they operate as independent labels with major resources," says attorney Simran Singh, a managing partner at Singh Singh & Trauben who reps Ozuna and has also worked with Anuel. (The artists have worldwide publishing administration deals with Kobalt as well.)

Such arrangements are rare. Yet retaining ownership was a major priority for Anuel after an early negative experience with an indie, says his longtime manager, Frabian Eli. "I told him I wanted him to have ownership and do a distribution deal," recalls Eli. "I had been working in the industry since I was a kid, and none of the artists had ownership — they were all signed." Distributors like The Orchard now also offer artists a suite of services, from radio promotion to synch licensing, as alternatives to traditional label deals, giving entrepreneurial stars like Ozuna and Anuel a more direct hand in how their music reaches fans. "Some artists delegate," says Alex Gallardo, president of Sony Music U.S. Latin, who has worked with Anuel and Ozuna on previous solo albums in addition to their joint project. "They like to be on top of everything."

Their hands-on, headstrong approach has paid off: Between them, they have six No. 1 solo albums on *Billboard's* Top Latin Albums chart and six No. 1 singles on Hot Latin Songs. But they haven't forgotten the time when they were grinding in clubs all night, dreaming of big paydays — and their new album is a tribute to the hustle that still drives them. "We wanted to do what we did before," says Ozuna. "Take people back to how it was, our beginnings — what we did from the very first day."

You met back in 2015. What did you think of each other at the time?

OZUNA I listened to Anuel because everyone was against him. It was like, "That guy's crazy." Someone has to sing about the pretty things in life, but someone has to sing about the ugly things, too — what you live when you come from where we came from.

ANUEL AA I did music for the street, and Ozuna was commercial. But because we started working together so much, we evolved. Ozuna began to make music for the street, and the street responded. And I started



Anuel AA

to do more commercial music, and the people in that world responded. We've had ups and downs, but we've never turned our backs on each other.

You had been talking about a joint album for a couple of years now. When did you actually start working on it?

OZUNA We started recording at The Hit Factory in Miami back in October, and we worked very fast. Anuel had been saving songs to show me, and I did the same. "Municiones," for example — I sent it to Anuel and told him, "This is a song for you." It was personal. And Anuel said, "It's got to be on the album."

ANUEL We'd record three, four tracks in a single night. While Ozuna laid the vocals for the verses, I'd be doing the intros. We recorded some 22 songs and cut it down to 12.

Your vocals are integrated on the album — you're not just trading verses.

OZUNA Exactly. It was like, "Damn, let's do things differently. Let me

sing the verse and you do the chorus because people expect the opposite." We wanted people to feel both of us in every single song. This wasn't something we recorded separately.

ANUEL Ozuna is the good guy; I'm the bad guy. And I'm telling you, there is no more powerful combination. Even our vocal registers blend. When I sing in a lower register, which is what I do best, the octave above is perfect for Ozuna. When I sing the high notes, Ozuna perfectly fits. Sometimes it sounds like a single singer.

How honest could you be with each other in this process?

OZUNA Artist to artist, it's really hard. You can't say, "Hey, bring it up here," or "Drop that there." How in the world can you tell Daddy Yankee, an icon, "Dude, I don't like that verse"? But between us, it's different. "Papi, stop experimenting. This is what you should do here." Same thing in the mix. I lower Anuel's vocals; he lowers my vocals. That's something no artist

would dare do. But we're completely comfortable with each other.

Do you ever disagree?

OZUNA We fight. We really fight.

ANUEL We shout at each other and say stuff, but we don't cross the line. There's a respect. It's like a family.

OZUNA He's like, "Don't talk to me!" And I'm like, "Fine! Let me know when you're ready to talk again." That's how we fight. Right now, we're making an album together. But our relationship is not about an album. This is a brotherhood, I'd say deeper than most anyone else in the genre has.

What drove you crazy about each other in the studio?

ANUEL Same thing that bothers him about me — we'll say something now, and in 10 minutes we'll change our minds. "I want to do this video!" Cool. Ten minutes later, he changes his mind.

OZUNA He wakes up at 6 p.m.! I call him, call him and call him. It's 100 missed calls. We lose the day.

You both have talked about how important it is to represent the streets in your music. Why is that a priority?

ANUEL This is not something we do for the culture; we *are* the culture. Reggaetón came from the streets. It has been marginalized for years. Trap came from the streets. Anyone from the streets, whether they know us personally or not, is proud of our success. We are a symbol of hope. We come from the lowest rung imaginable. Our goal is to never go back to the life we had. We don't want our children to suffer.

OZUNA The phrase "from the streets" is misrepresented. It doesn't mean we come from a drug culture or from a culture of crime. Yes, we know about that, because that's Puerto Rico. But when I talk about the street, I'm talking about people with dreams from the hood: boxers, basketball players, artists. The street is not having enough to eat — it's the real poverty we saw with our own eyes. I shined shoes as a boy. That's the street. We actually come from having nothing.

Both of you own your masters. Why was that important for you at this stage of your career?

OZUNA We're the bosses. If it's our idea, if we're the ones investing the money and our hearts, how can the master belong to someone else? Yes,

we do deals with others. There are many kinds of deals, and that's the secret to our success. But it doesn't belong to someone else.

ANUEL We've sacrificed a lot, and we're seeing the fruits of our labor. And with Ozuna and me, even if nothing happens with our music, our finances are stable for the next 30 years because we were smart, we followed good advice, and we own our business, which is the most important thing.

What roles do Sony Latin and The Orchard play in your process?

OZUNA They're our partners, and it's a good relationship. And we always support them. We are willing to go on songs with new artists who are signed to them. Nowadays, live shows are at a standstill, but because we own our masters we can continue to put food on the table and do projects like this one, with Sony's support and advice.

But we decide what to come out with and when. The creative decisions fall on me and Anuel.

ANUEL No matter how big we are, they're a major label who can go further. If we partner with them, we are limitless. And we're such a big business that it's a win-win.

How do you approach songwriting splits?

OZUNA Anuel and I have [equal share]. And after that, we divide. Every song is different though. If a song has many big names, then your percentage may not be the same. The people we've worked with understand that.

ANUEL We've never had an issue with percentages. Each song has its story. If everyone is top level, we divide in equal parts. It's always about fairness, regardless of who it is.

OZUNA Many songs we write

ourselves. We like to do our own verses, but we also have writers we work with, especially with intros and choruses. There are many songwriters who've helped us who improve a song. We're not afraid of saying, "Yes, we work with other people's songs and make them hits." That's part of being an artist. We have to recognize the hit if someone else brings it to us.

ANUEL If we work with other composers, we have no problem giving them credit. This is key. A lot of people don't like to give songwriting credit to other people. There are huge composers who aren't getting their names out there. I hope that songwriters feel supported by hearing this.

Who has taught you the most about the business?

ANUEL I've learned about the business from Frabian. Thanks to Frabi, no one can swindle me. I come from the streets — I trust no one. But with Frabian, I can close my eyes.

OZUNA I learned a lot from Sim [Simran Singh], my attorney. He's like a dictionary. I learn something new every day about entertainment in general, not just music. If you don't know what you're doing and you're just recording music, you won't have a future because you'll make bad decisions.

ANUEL We don't want to be broke 10 years from now. When I got out of jail, Sim sat down with me and Frabian, and he literally gave us lessons on the business. Sim is a legend.

OZUNA Damn, we're so hot we made the attorney hot!

Speaking of longevity — Anuel, you've made comments on social media about retiring. Are you really going to do that?

ANUEL I wouldn't mind retiring and enjoying time with my family. But then I see things happening that I don't like. [The industry] wants to change the culture of trap and reggaetón. They want to make it something it isn't. It's not pop. If we retire, the genre is going to become something it isn't. Don Omar, Yankee, Tego Calderón, Anuel, Ozuna, Arcángel — we worked for this music to go around the world. We're competitive. And we will continue to compete all the time.

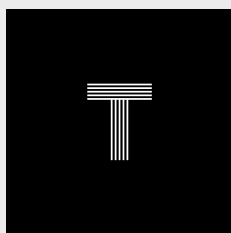
OZUNA We're both young. We're in our 20s. Imagine where we'll be in our 40s — still in the industry, betting on new genres and new songs. **B**



ALLOW CL TO REINTRODUCE HERSELF

As the charismatic standout of 2NE1, she paved the way for K-pop's explosion. But after years of red tape stymied her career, she's ready to unleash her vision — this time as an indie artist

BY OWEN MYERS



THE COLORS CL WORE WERE AS LOUD AS her message. Sporting knee-high boots and a Froot Loop-hued puffy jacket, she led a squad of dancers through Seoul's National Museum of Modern and Contemporary Art with the authority of a drill sergeant. In a remote performance that felt more like a music video than a livestream when it aired in October, the former member of pioneering South Korean girl group 2NE1 was making her return to the spotlight on *The Late Late Show With James Corden*, where in 2016 she became the first K-pop artist to appear on its stage. "I'm baaaack!" she sneered into her mic before launching into her comeback single, a gritty hip-hop banger called "+HWA+." "Don't let your eyes wander away," she later rapped in Korean before switching back to English: "You can't kill me."

Those words of survival were more than bluster. In the early 2010s, it seemed practically preordained that CL would be the first K-pop artist to become a true global superstar. As the multilingual breakout member of 2NE1 (she grew up in South Korea, Japan and France), her promise rested in part in her ability to bridge cultures; she was as at ease appearing on Korea's lighthearted variety shows as she was collaborating with the likes of Skrillex and Diplo. Yet, on the brink of her solo breakthrough, her musical output slowed as her Korean and American teams seemed to fall out of sync, sparking a fan-led online campaign seeking #JusticeForCL.

Now, she'll finally release her debut studio album, *+ALPHA+*, in the first half of 2021. Once

the pacesetter for K-pop's Western migration, CL, whose new music freely mixes Korean and English, is returning to a U.S. music scene that has changed immensely. Cultural and language barriers are no longer the obstacles they once were, and the idea of "crossing over" is practically outdated. Today, K-pop artists like Blackpink and BTS are as embedded in the American mainstream as Sam-sung, and Latin artists like Bad Bunny and J Balvin need no translation to gain traction in the United States. The biggest global acts win fans and top the charts without compromising their visions.

CL, 29, is backed by management from Scooter Braun's SB Projects and distributed by Kakao M, a conglomerate that owns four of Korea's biggest music labels as well as the country's top messaging app (KakaoTalk) and most popular music streaming service (MelOn). Yet for the first time in her career, she is an independent artist and will release *+ALPHA+* through her own company, Very Cherry, which is also the name of the Haus of Gaga-esque creative team that helped assemble her *Corden* spectacle. Without the practically bottomless resources K-pop labels are known for, CL knows the indie path will look different from other chapters of her career. "I know exactly where I'm going, what I want to do," she says on a late-December Zoom call from her apartment in Seoul, where her gold jewelry gleams in the midday sun. "Of course it's not going to be the same. But this is where I want to start."

That scrappy spirit pervades her new music. *+ALPHA+* embraces her status as an outlier of the international pop scene, with hooky pop-R&B hybrids, avant-garde electronic touches and distorted, speaker-busting hip-hop that stand apart from the glossy acts for which she helped paved the way. "2020 was the beginning of my

rebirth and rewriting my own story," says CL. "I can freely share different sides of me."

That freedom is, given the state of the world, figurative for the moment. "*Of course* it starts at the craziest time," she says, laughing. She jokes that she is on day "I don't even know" of self-quarantine in Seoul, preparing for a solitary Christmas away from her family. She wistfully sighs as she mentions her grandma's homemade kimchi, but she is learning to treasure the solitude, too. "I never get time alone," she says. She is upbeat yet guarded, turning the conversation away from trickier topics with the kind of media training K-pop stars are famous for. At no point in our 80-minute conversation does she remove her mirrored sunglasses.

CL never quite fit in. She moved around so much growing up that she has said she often felt like an alien in her youth. Born Lee Chaerin in Seoul, she spent most of her childhood in the Japanese cities of Tsukuba and Tokyo, where she loved to dance and styled herself in Roc-A-Wear and BabyPhat like her idols Lil' Kim and Missy Elliott. "Dance is not a 5-6-7-8 [routine] to me," she says. "That's when I'm not thinking about *anything*. It's just how I meditate."

At just 13, she moved by herself to Paris for two years, living with a local family while studying at an international school, then returned to Korea, where she successfully auditioned for YG Entertainment. The company — which, like many K-pop firms, acts as management, label and agent for its stars — had just struck gold with its hip-hop boy band Big Bang and wanted to assemble a female version.



From left: Diplo and CL at the Style Icon Awards in Seoul in 2014; Minzy, CL, Dara and Bom of 2NE1 onstage at the MTV Video Music Awards Japan in 2012; CL at Seoul's National Museum of Modern and Contemporary Art in October for her performance on *The Late Late Show With James Corden*.

CL and her 2NE1 bandmates Minzy, Dara and Bom were in many ways the outliers of K-pop. Girl groups of the era usually leaned toward vixenish or girl-next-door images, but with its punky, tomboyish style and empowering messages, 2NE1 seemed more likely to hang with skaters outside the mall than peruse its boutiques. The group's over-the-top videos and relatively small head count — compared with the nine-member Girls' Generation or 13-member Super Junior — magnified its individual characters into pop superheroes. "We all had very different personalities and all brought different energy to the table," says CL. "They're like my sisters. We're stuck for life — in the best way!"

Years before K-pop companies were regularly striking partnerships with American labels or opening U.S. divisions, 2NE1 crossed borders. In 2012, the act became the first K-pop girl group to go on a world tour, which included arena dates in Newark, N.J., and Los Angeles. Its 2014 album, *Crush*, was the then-highest-charting K-pop album on the Billboard 200, reaching No. 61 at a time when major-label interest in Korean music was still nascent. "I believe I did something to the culture," CL says with ease. "It's up to people how they digest it, but I definitely believe I played a part in building K-pop."

CL's seemingly unshakable self-confidence was, in fact, a big part of the group's appeal; as she put it on 2NE1's brilliantly nutty 2011 single, "I Am the Best." She openly admitted that, while still in her teens, her former label boss asked her to get double eyelid surgery (a popular procedure in East Asia that gives eyes a more "Western" shape). "I chose to fight against it," she says today. "I'm proud of myself for doing that." Other expectations seemed plain silly to her. "The tiniest thing would make people uncomfortable," says CL. "You know, it was like, 'Oh, they're wearing sneakers onstage?'" But she channeled her contrarian impulses into creativity, writing on much of the music she performed with her group — a still-unusual move for K-pop artists. CL is the sole credited lyricist on four songs from *Crush*, 2NE1's final album, including the G funk-influenced highlight "Baby I Miss You."

"She expanded the image of the female K-pop idol," says Hae Joo Kim, a K-pop expert and the assistant chair of professional music at Berklee College. "Her brand of unapologetic cool was refreshing and contributed in paving a way for other K-pop artists to follow — Blackpink has ostensibly inherited, and further developed, their image of haughty cool."

After 2NE1 went on hiatus in 2014 (it formally disbanded in 2017), CL signed a deal with SB Projects for co-management alongside YG. Setting her sights on the United States was an obvious decision to her peers. "I always thought CL was the best rapper, performer and one of the best singers in Korea," says collaborator and former labelmate Tablo, of Korean hip-hop trio Epik High. "It's natural for CL to be doing music in the



States because of her upbringing. Her audience is international, because her home is international."

She moved to L.A. and recorded with artists at the vanguard of pop, like Grimes and producer BloodPop. And thanks to Braun, she hung out with those at its center, like Ariana Grande and Justin Bieber. In her 2NE1 days, CL says now, "we basically had a formula" when it came to writing hits. In the past few years, she learned how to collaborate with artists from all backgrounds. It "unlocked" a lot for her creatively, she says.

Yet as CL laid down tracks, her Eastern and Western teams appeared to differ on what was best for their artist. "When you're working with two groups of people, it's not really up to me to schedule or pick the songs," she says. "It was hard to meet in the middle." She released only a handful of singles between 2015 and 2016: "Doctor Pepper," a raucous turn-up anthem with Diplo and rappers Riff Raff and OG Maco; "Hello Bitches," a maximalist reunion with 2NE1 producer Teddy Park; and "Lifted," a softer hip-pop track sampling Wu-Tang Clan that barely cracked the Billboard Hot 100. They all hinted at the myriad career paths available to a singer whose chameleonic skill set had no clear precedent.

Yet if CL suffered for not fitting neatly into a box, she's uninterested in unpacking what went wrong. Prior to our conversation, CL requests, through her publicist, that her former Korean label not be mentioned by name. Did it hold her back? "Not really," says CL. "I don't think anyone was trying to hold me back. I think it was the opposite. Everyone was excited. But no one knew what to do." (YG did not comment for this story.) When asked who or what held up the music, she grows a little frustrated. "There's not *one* person," she says. "It's not one thing. It's nobody's 'fault,' it's just whatever happens, happens. And I learned the best way is to just really learn from it." Did the situation feel claustrophobic? "Yes," she says. "That I can say."

She reclaimed power where she could: on social media, where she leaked an unreleased music video and made her frustrations known in other ways. She left the SB Projects roster in October 2018, and the following month she and Braun pooh-poohed rumors of tension with a jokey Twitter exchange in which CL called Braun her "#broforlife." Yet the following year, she liked a series of Instagram comments from fans who suggested he had treated her unfairly. One directed at him read: "Take care of your artist and stop shunting her to the side."

If there were any issues, neither party speaks of them today. CL parted ways with YG in November 2019, a decision that she confirms was her own, then rejoined SB Projects in early 2020 as an independent artist. "Her fans had been waiting so patiently for her solo comeback that I knew she had a lot to say and a lot to prove, not only for herself but for [her fans] across the world," says Jen McDaniels, general manager at SB Projects. "It was a no-brainer that we had to help fulfill that vision for her and pick up where we left off." (The company declined to comment about YG.)

CL is nonchalant about the whole thing. "With Scooter I will always be grateful, because he's the one who invited me out to L.A.," she says. "I'm working with the whole team again now, and it has been great."

In late 2019, CL made her independent debut with the *In the Name of Love* EP, a confident hopscotch through synth-pop, EDM and R&B. It didn't include the big-name collaborations she recorded a few years prior; she is vague about what happened to those songs and talks about them as if they are lost to the great external hard drive in the sky. "Hopefully the people I did work with, we could reconnect and make something better,"



“I BELIEVE I DID SOMETHING TO THE CULTURE. I DEFINITELY BELIEVE I PLAYED A PART IN BUILDING K-POP.”

—CL

she says calmly. “If it’s out of my control, I can’t do anything about it. What I can do is make a better song. *That’s* under my control.”

She then cues up a couple of unreleased songs from *+ALPHA+* on her phone. The first is classic CL, with a punishing beat, expletive-laden rap verses and a bratty playground-chant hook. It’s the next song that she seems anxious about. She lets out a little nervous laugh as she hits play on a hypnotic, left-field track with airy vocals and skittering synths. “It’s a little different from the CL sound,” she says apprehensively. But it’s a stunner, touching on the breezy vibes of contemporary pop and R&B with an artiness that I suggest edges her music closer to the work of, say, FKA twigs. “Yes!” she says, delighted at the comparison.

Already, “+HWA+” has hit No. 3 on *Billboard’s* World Digital Song Sales chart and has inspired a makeover trend on TikTok whose videos have garnered over 7 million views. But the adventurous material CL plays me is an indication that, even if she doesn’t storm the charts, she could at the very least find a home on the fringes of mainstream pop alongside cult-favorite rule-breakers like Charli XCX and Lorde (both vocal fans of CL). “We could do a lot of different things without having to worry about catering to a certain genre,” says *+ALPHA+* producer Dave Hamelin, whom CL met a few years ago but hit up in 2020 after hearing his work with alt-R&B star 070 Shake. “That’s what attracted me to working with her: It’s pretty limitless.”

Lyrically, CL says her new music will “100%” draw from the ups and downs of the past few years, too, with slower songs written from the heart. “That’s what’s exciting about being independent,” she adds. “I really get to write from my perspective. My album is like me writing a book.” For the music to transcend beyond her current fan base, she’ll have to go there with the same realness and vulnerability that define many of today’s biggest pop stars. But the candor she brought to songs like *In the Name of Love’s* “+DONE161201+” — a moving track about finally breathing after years of anguish — and a 2020 Instagram post in support of Black Lives Matter, in which she acknowledged Black artists’ inextricable influence on K-pop, suggest CL is ready.

For the first time in her career, it seems like there’s nothing getting in the way of her expressing herself. The members of her Very Cherry creative team are based around the world, giving her a hawk’s-eye view of the latest in music, fashion, film and technology across continents. Its name nods to the freedom that inspired CL to create in the first place. “‘Cherry’ has always been my nickname because of my Korean name,” says CL, pointing at her Zoom screen name, which reads “CHERRY” alongside an emoji of the fruit. “And my dad sent me this book that I wrote when I was younger, and on it I had written ‘Cherry Publishing.’” She smiles shyly. “That inspired me. I was like, ‘OK, go back to who I am.’” **B**

MI QUERIDO MARC,

FEUCIDADES POR ESTOS 30
AÑOS DE CARRERA.

QUE VENGAN MUCHOS MÁS Y
QUE NOS SIGAS INSPIRANDO CON
TU MÚSICA.

GRACIAS POR TU APOYO SIEMPRE.

ESTO SIGUE!

JONSECA

The Players

Anthony onstage in 2019.



Marc Anthony's 30-Year Odyssey

THE GLOBAL STAR TALKS HIS HOUSE MUSIC ORIGINS, MENTORING THE GENRE'S NEXT-IN-LINE SUPERSTARS AND GETTING RESPECT FOR LATIN CULTURE AMID CELEBRATING THREE DECADES IN THE BUSINESS

BY LEILA COBO

IN 1992, MARC ANTHONY WAS driving crosstown in Manhattan when Juan Gabriel's "Hasta Que Te Conoci" began playing on his car radio. "I saw light," he says.

Captivated by the song, he called his manager, David Maldonado, and insisted on recording it. Maldonado pushed back: Gabriel was arguably Mexico's biggest music star at the time. What was the point in covering such a big hit? "Maybe in salsa," he told Anthony.

Anthony got his way. At the time, he was a developing house music

artist who was regarded as one of the founders of New York's dance scene, having worked with and produced Little Louie Vega and such rising pop acts as Menudo and the Latin Rascals. His cover of "Hasta Que Te Conoci" would mark a new direction for him, however.

The song became the foundation of Anthony's 1993 debut Spanish-language LP, *Otra Nota*, which peaked at No. 2 on *Billboard's* Tropical Albums chart and led to a tour supporting Tito Puente. By the end of the decade, at the age of 30, Anthony

had become a global star in the wake of the 1999 release of his self-titled debut English-language album, which has since been certified triple-platinum, according to the RIAA. Within 10 years, the "Nuyorican" kid from the Bronx who had begun his career freestyling in English had evolved into one of the most versatile and commercially successful Latin artists, whether he was singing in English or Spanish, as well as an ambassador of the genre.

At 52, Anthony remains one of the highest-grossing touring acts in the

Latin world. In 2019, he sold 233,962 tickets in the United States alone and grossed \$25.4 million from just 24 shows, according to figures reported to *Billboard* Boxscore. With eight No. 1s on both the Hot Latin Songs and Top Latin Albums charts, he is No. 6 on *Billboard's* Greatest of All Time Latin Artists ranking, in addition to having the most No. 1s — 33 — on the Tropical Airplay chart.

"He has an unparalleled ear for choosing hits," says his longtime friend and business/philanthropy partner Henry Cárdenas. "And he

sings in English, in Spanish; salsa, urban, ballad. There's no one like him in the Latin market. This is a 120-pound guy, but when he gets onstage, he's a 300-pound giant."

Anthony, who has been signed to Sony Latin for over 20 years, has also emerged as a mentor and savvy businessman. He owns a stake in the Miami Dolphins, and his entertainment/sports venture in partnership with Michel Vega, Magnus Media, includes artist management (Gente de Zona, Fonseca, CimaFunk), music publishing, digital/video content creation, TV production, a music label, a sports division and a talent agency. He has also established himself in Hollywood as an in-demand actor, with roles in *El Cantante* (2006), a biopic of salsa icon Héctor Lavoe, and *In the Heights* (2021), the upcoming film adaptation of Lin-Manuel Miranda's hit 2005 Broadway musical.

In a conversation with *Billboard*, Anthony candidly looks back at his career as he celebrates his 30th year in the music industry.

Henry Cárdenas said that when you were an up-and-coming artist, he paid you something like \$25 an hour to work the door at a rodeo in New York.

Twenty-five bucks a day, that cheap fuck. (Laughs.) He was just starting out. And I was just starting out. David Maldonado was my manager. I had a two-bedroom apartment in Parkchester, and I was making ends

meet through odd jobs. David said, "I have a friend in from Chicago, and he needs a room. Can you rent it to him?" I said, "Yeah sure." I think it was \$40 a week — it was cheap.

He was doing a rodeo at the Kingsbridge Armory, with horses and shit. I was like, "Bro, that's not going anywhere." Turns out the headlining act was Antonio Aguilar, and he packed the place. I would sell tickets at the front door. I worked in an administrative capacity with Henry Cárdenas when he had, like, two dimes.

But obviously, you wanted to be an artist...

Yes. I never thought in a million years that it would be salsa or Spanish in any way, shape or form. David would manage my house career, my pop career, my freestyle career. I was a big producer and a big songwriter but always behind the scenes. Not too many people know about me being one of the founding fathers of house music, and that's something that I'm really proud of. Me, Todd Terry, Little Louie Vega and Kenny Gonzalez. I think I scatted on 300 records before I started singing salsa.

You speak of your house career with affection. Did you ever want to go back to the genre?

I didn't have to. I started in the mid-'80s. I had done that. Salsa had opened up a whole new world for me, and I wanted to learn about it. My Spanish was horrible. In some of my early interviews, I couldn't conjugate a verb.



Composer-producer Julio Reyes Copello and Anthony in the studio on July 8, 2020.

Tributes To El Jefe

ANTHONY'S FRIENDS AND COLLABORATORS REFLECT ON THE MUSICIAN-PRODUCER'S INFLUENCE



"Marc helped internationalize the salsa sound, and that is good news for the genre and its practitioners. He helped show a younger Latino generation how to think of music as a business, not just as performers."

—RUBÉN BLADES

"Aside from being one of my dearest friends, Marc embodies voice, passion, charisma and strength. Everything that he has done in this very successful 30-year career is truly inspiring. He is a triple threat that can do whatever he sets his mind to. ¡Orgullo boricua!"



—LUIS FONSI



"I never thought I would find one of my biggest friends in the industry in music, but history changes with Marc. Thanks for so much advice, so many moments full of magic. I love Marc and have loved sharing the stage with him, but above that, I love sharing his friendship."

—MALUMA

"Marc's presence was larger than life, and his talent and charisma left a significant impression on me from an early age. He has managed to break language barriers and navigate different genres without losing his essence, his culture, and always carrying his Boricua pride wherever he goes. He is a force."



—RICKY MARTIN



"When I think of Marc, I immediately feel captivated by his voice. I've had the pleasure of singing with him several times, and rarely have I had a voice as perfect as his, both technically and emotionally. One of a kind — that's Marc to me."

—LAURA PAUSINI

"I have learned so much from Marc. He is an inspiration to so many of us in the industry for being an amazing role model, for his innate talent, his musical integrity and creativity."



—PRINCE ROYCE

Felicidades Marc
¡Esto Sigue!



te queremos

PHOTO: TODD OWYOUNG FOR IHEARTRADIO

 **iHeart**LATINO

**ENRIQUE
SANTOS**

But I plowed through it, and I taught myself. It was like seeing light for the first time. Salsa gave me a voice, and it gave me a platform and it gave me identity. I had found my culture, and I was not letting it go.

You obviously heard a lot of salsa growing up. What drew you to that specific sound?

It was “Hasta Que Te Conoci.” We patched together the first album around it because I didn’t have any other songs. Ralph Mercado signed me to RMM and goes, “Bro, here’s [producer] Sergio George,” who I knew from the neighborhood. Sergio did the A&R for the album, we put it out, and I didn’t expect the reaction. In house and freestyle and hip-hop, there was no traveling or getting out of your neighborhood. It was all New York-based. With salsa, all of a sudden I’m playing clubs in Miami, Chicago, Los Angeles, Peru, Colombia. We would do three sets a night, and I only had four hits. What the fuck do you do? I would repeat “Hasta Que Te Conoci” because it was the hit and throw in a lot of covers, a lot of solos. But it found me. Salsa found me.

It must have been crazy to see the reaction to your music, especially in a different country.

It was bizarre. You do these festivals, and there’s 40,000 people singing along. How did my music reach all the way over here? And I never let it go.

We talk so much now about the global dominance of the Latin genre, but it has been global forever, hasn’t it?

There’s a whole continent that consumes Latin music. Think about that. When you see Bad Bunny debut at No. 1 on the world charts, that’s that fucking army we have. And Maluma’s top two on the planet, and [Luis Fonsi and Daddy Yankee’s] “Despacito.” Not everybody has that army or those numbers. And they definitely move the



From left: Lopez (right) onstage with her and Anthony’s daughter, Emme Maribel Muñoz, at the 2020 Super Bowl LIV halftime show; Cárdenas and Anthony at Maestro Cares Foundation’s Changing Lives/Building Dreams Gala in New York in 2017.

needle. They really do. When you add up those numbers, it’s “What are these 500 million extra numbers you’re putting on the board?” Yeah, those are my people. It’s a game-changer.

When you see what’s happening with Latin music right now, how does it compare with when you did your first English-language album?

It’s two totally different eras. If [it were the same], I would have been accepted just for Latin music and I wouldn’t have had to record an English album. J Balvin is accepted in the general market as much as he is in Europe, and he doesn’t have to sing in English. The same with Maluma and Bunny. Now it’s different. These kids became their platform. I didn’t have all these tools when I started. You had to hustle — knock on the doors of Latin radio stations; fucking carry the program director’s

fucking suitcases to his car and serve him coffee. Seriously.

You had to kiss ass and hope he’d give you two spins. If he did, you’d fucking feel like you had made it. But now, everybody has their own platform. Everybody’s a business. These kids took it and owned it, and I’m proud of them. Musically, I wouldn’t say that I consume all of it, but they’re doing it their way and I’m proud. Yankee is an industry. Nicky Jam is his own business. Balvin is his own industry. You don’t need the labels anymore to become one of these young titans.

Aside from artists not having to sing in English, I feel this is the first time Latin culture is respected. Do you feel that way?

I don’t think our culture is respected. I think the numbers are starting to be respected. It’s definitely recognized, and people are aghast at the sheer

numbers and the power. This is a very unique opportunity to leverage that. Data is data. If you look at who’s in the top 20 globally and 70% are Latino, that’s going to affect brands; that’s going to affect marketing. But [although] they respect our numbers, I wouldn’t say they respect our culture so much. We have a lot of work to do there.

This will come by leading by example, not by preaching to people who don’t get it. We walk around as ambassadors because a lot of people are meeting a Latino for the first time, and they have all these preconceived notions. So we need to be that person that the people you respect, respect regardless of culture.

Going back to the rodeo: At the time you were an artist with a budding career, and yet you were willing to hustle. Why?

When shit needs to get done, you go and do it by any means. It takes a lot of work to make it look easy. And I put in the hours, I put in the hustle, I put in the relationships. You ask anybody in the industry: I have 30-year relationships with everybody who has been around. It gets easier as your credibility comes into play. They don’t question as much. You don’t have to hustle as hard. Labels take your word for it based on your track record.

But yeah, when I first started, I even volunteered to intern at Sony. I was willing to bring coffee to people, to these big A&R guys, because I wanted to learn the ins and outs of the busi-

Marc Anthony’s Five Biggest Songs

RANK	TITLE	PEAK POSITION	PEAK DATE
1	“Vivir Mi Vida”	No. 1 (17 weeks)	5/18/2013
2	“Dimelo [I Need To Know]”	No. 1 (five)	10/2/1999
3	“Muy Dentro De Mi [You Sang To Me]”	No. 1 (three)	7/1/2000
4	“Y Hubo Alguien”	No. 1 (four)	11/29/1997
5	“No Me Conoces”	No. 2	5/30/1998

SOURCE Marc Anthony’s Five Biggest Songs is based on actual performance on *Billboard*’s weekly Hot Latin Songs chart. Titles are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower ranks earning less. Due to changes in chart methodology through the years, eras are weighted to account for different chart turnover rates over various periods.

“Congrats on your 30 year anniversary - to a legend, a friend, and a teacher...eto sigueeeee 🙌🙌”



Romeo Santos



"Eres un ser humano excepcional y con un carisma inigualable. No existen palabras de agradecimiento suficientes que expresen lo que realmente sentimos hacia ti.

Gracias por tu apoyo, por tus enseñanzas, por tu cariño y por tu enorme legado. Gracias por seguir siendo nuestro Maestro y Gran amigo".

"Inmensamente Gracias Marc "

- GENTE DE ZONA

ness. That's why I really have a soft spot for interns and people who want to be in the field.

Many artists call you a mentor. Why is guiding others' careers so important to you?

I always take a minute for a kid who has the balls to reach out to me to learn the business — whether it's Pitbull when he first started, Gente de Zona, Maluma, who I think had one single out in Colombia and was just breaking here. He came to my house and I was like, "Who's this kid?" Somebody vouched for him, and he came for what was supposed to be an hour. He ended up staying for, like, 16 hours. I can only show them what I have learned. [And they make] millions of dollars.

How do those numbers compare with yours in the beginning?

When I first started, trust me, it wasn't millions of dollars. It was 500 fucking dollars a gig, and you had three sets at two in the morning. And the band had to chip in to pay for my taxi home because after I paid everybody out I would have only 40 bucks left. I'd get home at 7 a.m. — but I loved it. Now, these kids open with \$200,000 a night. Good.

When they ask you to teach them about the business, what's the biggest lesson you teach?

Be independent. Own your masters.

Marc Anthony's Five Biggest Albums

RANK	TITLE	PEAK POSITION	PEAK DATE
1	<i>3.0</i>	No. 1 (seven weeks)	8/10/2013
2	<i>Desde un Principio: From the Beginning</i>	No. 1 (13)	12/4/1999
3	<i>Libre</i>	No. 1 (14)	12/8/2001
4	<i>Iconos</i>	No. 1 (six)	6/12/2010
5	<i>Contra la Corriente</i>	No. 1 (three)	11/22/1997

SOURCE Marc Anthony's Five Biggest Albums is based on actual performance on *Billboard's* weekly Top Latin Albums chart. Titles are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower ranks earning less. Due to changes in chart methodology through the years, eras are weighted to account for different chart turnover rates over various periods.

Do you own yours?

No. I'm signed to Sony. When I signed — and I'm still under contract — it was a totally different ballgame. So I ask, "Are you independent? Well, this is what you need. This is the basis of it. It's very expensive to launch a single, a video. You have to be in it for the long haul." [And then] simple lessons.

Like what?

When Maluma came to see me, I think he had one single. I said, "Listen, you're lucky you have a single that people are responding to. People subscribe to you. So this is an opportunity; it's an open door. It's going to take a lot of work to up that subscription. Every contact you have with an audience, it's an opportunity to expand that base." People subscribe to what you represent after a while:

"When I first started, trust me, it wasn't millions of dollars. It was 500 fucking dollars a gig, and you had three sets at two in the morning."

—MARC ANTHONY

"If that's a Maluma record, that shit's got to be good. That's a Bad Bunny record; it has to be hot." But you have to create that. Feed the base. Be consistent and be loyal and be faithful to them.

Would you have liked to have received advice to shorten your journey?

I'm glad I didn't. But I did get advice on how to build a sustainable career from Celia Cruz, Tito Puente, Rubén Blades and Paul Simon. Tito Nieves had a lot to do with it as well. Everything else, I learned from the ground up, such as how much a bad decision hurts and how a great decision is euphoria.

You're working on a new album but also many other ventures, including several projects with your content studio. You are producing a movie with Sofia Vergara, and Magnus partnered with Beliv, a beverage company. Are you looking toward a future when you might not be touring every night?

There are great voids in Latino-centric businesses. J.Lo was the first one to kick down the door and say, "Why can't I be an actress and an entertainer and an entrepreneur?" Now it's almost standard. Opportunities present themselves because they can no longer ignore the numbers. But this does not [replace] what I do. My art is my art, my touring is my touring, and creating is creating. But I'd be stupid to ignore opportunities where you can move the needle outside of what you do artistically and [also] be a Latino-owned company that provides services or consumer products.

Talking about Jennifer Lopez, was it emotional to watch your daughter Emme perform with her at the Super Bowl? She has pipes.

She definitely has the pipes. I was there because I'm one of the owners of the Miami Dolphins. It's surreal to be sitting in the owner's box, hosting the Super Bowl, and my ex-wife and daughter are performing. It was a mind fuck, to put it mildly. I was asking myself, "When did my life become this interesting?"



Bad Bunny (left) and Anthony at the Latin Grammy Awards in 2018.

INSPIRATION TO GENERATIONS

Best wishes to Marc Anthony and his **30 unforgettable years** as a performer.

Your accomplishments and dedication to your music inspire us all. On behalf of the entire CBIZ New York team, ¡Felicidades!

We look forward to what your future has in store.

Marc Minker

& the entire CBIZ New York Team



Mayer
Hoffman
McCann CPAs

The New York Practice of
Mayer Hoffman McCann P.C.
An Independent CPA Firm

MHM (Mayer Hoffman McCann P.C.) is an independent CPA firm that provides audit, review and attest services, and works closely with CBIZ, a business consulting, tax and financial services provider.



Congratulations for 30 years of excellence in the industry, my friend!!!!

*It's been an honor to share with you, not only good times, but the stage,
the place where you built your legacy.*

CHAYANNE



billboard

2021

CHANGE AGENTS

In the wake of an unprecedented year, *Billboard* responds with its inaugural Change Agents issue.

The 2021 *Billboard* Change Agents issue will take the place of our annual Power List and will be published ahead of the Grammy Awards.

This issue will recognize a select number of individuals for their advocacy—those working to help music industry achieve equality, survive the pandemic, and address the urgent causes of this moment.

CONTACT

Joe Maimone
201.301.5933 | joe.maimone@mrcentertainment.com

Lee Ann Photoglo
615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow
615.352.0265 | cmellow.billboard@gmail.com

Marcia Olival
786.586.4901 | marciaolival29@gmail.com

Gene Smith
973.452.3528 | euguenbillboard@gmail.com

Debra Fink
323.525.2249 | debra.fink@mrcentertainment.com

Ryan O'Donnel
+447843437176 | ryan.odonnel@mrcentertainment.com

ISSUE DATE 1/30 | AD CLOSE 1/20 | MATERIALS DUE 1/21

billboard



20 21 | 25 YEARS OF SONGS

Sony/ATV Music Publishing is the #1 global music publisher and home to the world's best songwriters... from legends including The Beatles, Stevie Wonder, Michael Jackson, Carole King, Queen and The Rolling Stones, to contemporary superstars such as Ed Sheeran, Beyoncé, Pharrell Williams, Lady Gaga, among many others. Headquartered in New York, the company also owns or administers history-making music catalogues including those from Jobete/Motown and Leiber & Stoller.

Sony/ATV Music Publishing can trace its roots back to the founding of Associated Television (ATV). ATV acquired Pye Records, which was one of the major record companies in the U.K., and later created ATV Music Publishing. ATV then acquired Northern Songs in 1968, which represented songs written by John Lennon and Paul McCartney. In 1985, the ATV catalogue was acquired by Michael Jackson and merged with Sony Music Publishing ten years later to form Sony/ATV Music Publishing.

With its songwriter-first mission, Sony/ATV provides best-in-class administration services that help protect and sustain the careers of songwriters around the world...while continuing to innovate across every area of the business, including synchronization licensing, neighboring rights and production music.

In 2020, Sony/ATV marked a major milestone...25 years of supporting incredible songwriters in the creation of incredible songs. History is always being written. So, to honor this ongoing evolution and the journey ahead, please join *Billboard* in congratulating the company on 25 Years of Songs.

CONTACTS

Joe Maimone

201.301.5933 | joe.maimone@mrcentertainment.com

Lee Ann Photoglo

615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow

615.352.0265 | cmellow.billboard@gmail.com

Marcia Olival

786.586.4901 | marciaolival29@gmail.com

Gene Smith

973.452.3528 | eugenebillboard@gmail.com

Debra Fink

213.448.5157 | debra.fink@mrcentertainment.com

Ryan O'Donnel

+447843437176 | ryan.odonnel@mrcentertainment.com

ISSUE DATE 2/20 | AD CLOSE 2/10 | MATERIALS DUE 2/11

Chartbreaker

No. 1

ON BILLBOARD'S
REGIONAL MEXICAN ALBUMS CHART

Eslabón Armado

Inside the teenage regional Mexican trio's three-peat

🕒 In 2020, rising act Eslabón Armado charted two top 10 sets on *Billboard's* Top Latin Albums list: Its February debut, *Tu Veneno Mortal*, peaked at No. 7, and its July release, *Vibras de Noche*, debuted at No. 1, scoring the biggest week for a regional Mexican album that year.

"I saw it coming," says Angel del Villar, founder/CEO of DEL Records, the independent label home to Eslabón Armado. "When I first heard [the *Tu Veneno Mortal* single] 'Con Tus Besos,' I was like, 'This is not a hit — it's a fucking meteorite.'" (The track peaked at No. 3 on the Regional Mexican Airplay chart in September.) Eager to maintain momentum, Eslabón Armado went for a hat trick, delivering third album *Corta Venas* on Dec. 18. It debuted at



DEL VILLAR

No. 2 on Top Latin Albums with 20,000 in first-week sales, according to MRC Data. With its release, the band scored its third consecutive No. 1 on the Regional Mexican Albums chart.

The rapid-fire pace — especially for the genre — is all part of del Villar's plan to make the teen trio 21st-century regional Mexican pioneers: "It's not like the old days when you could release one album a year," he says. "Now you release one album, and [fans] want another."

Based in Patterson, Calif., Eslabón Armado — brothers Pedro (18, lead vocalist) and Brian Tovar (17, bass and *bajoloché*), along with friend Gabriel Hidalgo (19, harmony and background vocals) — started recording music in the Tovars' garage in early 2019. The group immediately stood out for its *sierreño* ballads, which fuse the style's traditional acoustic guitar with electric bass. Del Villar signed the act in April 2019, with Pedro and Brian's mother staying on as the band's manager.

Eslabón Armado will continue with its "more is more" strategy in 2021, already teasing new music that will arrive before spring. "Exactly what I saw in ['Con Tus Besos'] is what happened with the band, too," says del Villar of the group's quick ascent. "Eslabón represents a new wave of regional Mexican. They're not singing *corridos*. They're singing ballads — and ballads will always penetrate."

—GRISELDA FLORES

From left: Eslabón Armado's Brian Tovar, Pedro Tovar and Hidalgo photographed by Nolwen Cifuentes on Dec. 16, 2020, at DEL Records in Bell Gardens, Calif.

ADVERTISEMENT

JANUARY 16, 2021 BILLBOARD.COM

billboard

MARC
ANTHONY

30

GOLDEN
YEARS

of

MUSIC

Over 70 #1 hits on the
Billboard charts

Highest selling Salsa
singer of all time

Global Music Icon,
Philanthropist,
Trailblazer.

