



40+ Million Albums Sold.

17 #1 Billboard Hot Latin Singles.

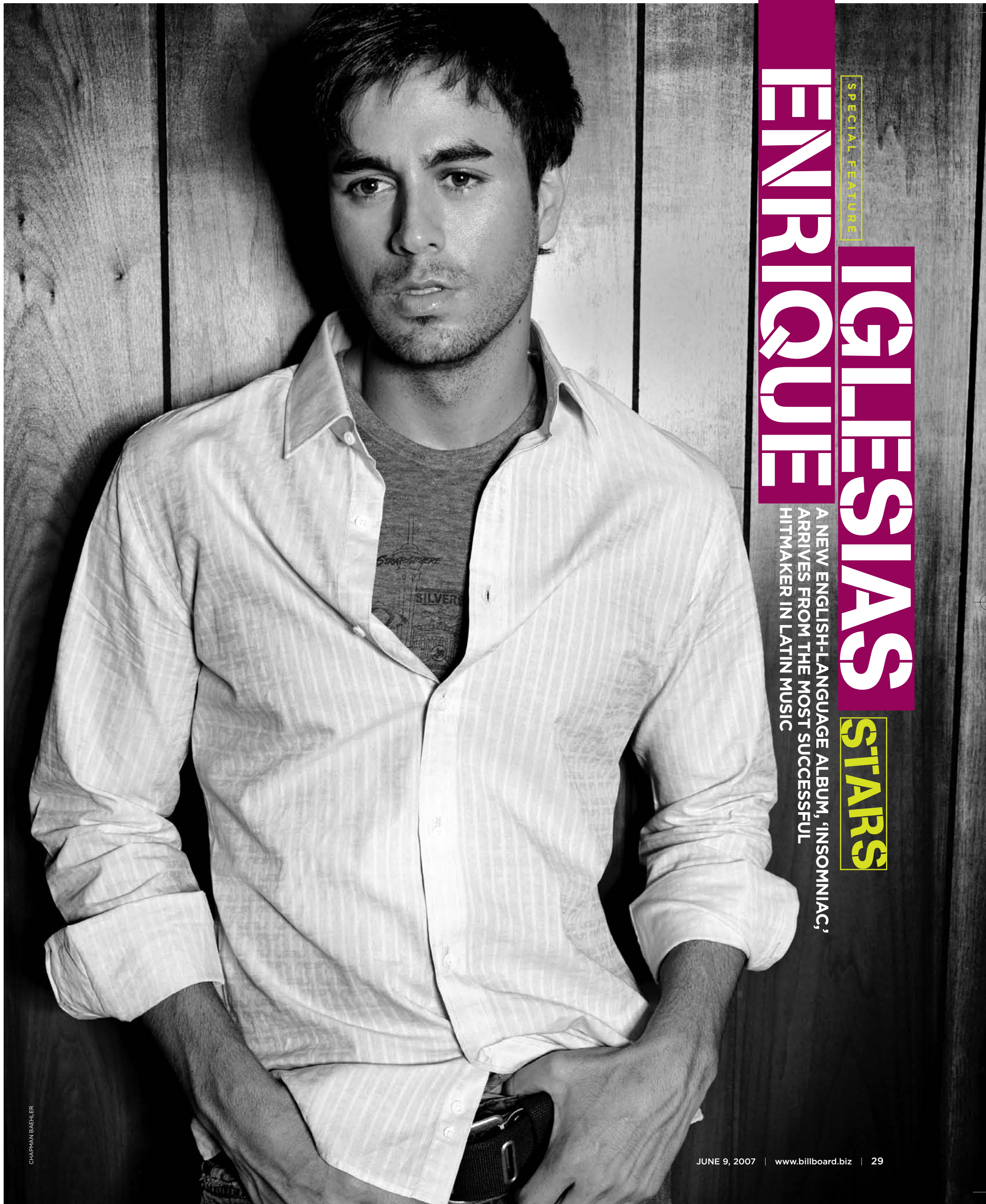
5 Weeks at #1 on Billboard's Hot Dance Charts.

2 #1 Billboard Hot 100 Singles.

1 Enrique.

We are proud to be a part of your team.

ZIFFREN, BRITTENHAM, BRANCA, FISCHER,
GILBERT-LURIE, STIFFELMAN, COOK, JOHNSON, LANDE & WOLF LLP



SPECIAL FEATURE

ENRIQUE IGLESIAS

STARS

A NEW ENGLISH-LANGUAGE ALBUM, 'INSOMNIAC,' ARRIVES FROM THE MOST SUCCESSFUL HITMAKER IN LATIN MUSIC

CHAPMAN BAEHLER

SWOP



Notwithstanding their fame as scions of legendary idols, it is rare for the ambitious offspring of superstars to follow successfully in their parents' footsteps.

It is rarer still for a child of a recording icon to become as famous around the world for his music as his parent.

But such is the case with Enrique Iglesias, the muy handsome son of Julio, who is known to his fans these days simply as Enrique.

Iglesias has rung up around 40 million units in worldwide sales, according to his management company the Firm, since his first album, "Enrique Iglesias," dropped in 1995. His sales figures are almost evenly split between his Spanish- and English-language titles, although he has cut five Spanish CDs to three English discs.

Signed to Universal Music International in a deal where Interscope releases his English product and Universal Music Latino handles his Spanish-language titles, Iglesias is the top-selling Latino artist of the past decade.

And with his fourth English-language disc, "Insomniac," due June 12, Iglesias is ready to add another jewel to his career crown.

"Since 2000, Enrique has been the Latino artist with the greatest presence worldwide," says Jesús López, chairman/CEO of Universal Music Latin America and Iberian Peninsula. "He was a pioneer of this new generation of artists. He was the first to leave a Mexican recording company singing in Spanish selling millions of records, to singing in English and making the crossover and selling all over the world."

Interscope/Geffen/A&M chairman Jimmy Iovine says that Iglesias has maintained a loyal fan base that attracts new admirers with each album simply because "he is a big pop star. And you don't see that much anymore."

Iovine compares Iglesias to labelmate Gwen Stefani, saying, "Anybody who is an international pop star where they have crossed over—Gwen comes from a rock background—and make albums to where the audience [age] could be 5-50, you look for those artists, and they are very hard to find. Gwen Stefani happens to be one, and so is Enrique."

From 1995 to 2007, Iglesias has rung up an unprecedented 17 No. 1s on Billboard's Hot Latin Songs chart, including four consecutive chart-toppers from 2002's "Quizás," his most recent Spanish-language title. His latest No. 1 came last month when "Dímelo," the Spanish counterpart to his English-language hit single "Do You Know? (The Ping Pong Song)," climbed Hot Latin Songs.

In 1999, as Iglesias was scaling that chart, the Madrid native was perched atop The Billboard Hot 100 with his sizzling debut English single, "Bailamos." Subsequent hits "Be With You" and "Hero" both rose to No. 3 on the Hot 100. In addition, Iglesias scored five No. 1s on Billboard's Hot Dance Club Play chart, including his 2003 thumper "Not in Love," an uptempo duet with Kelis.

And Iglesias is quite a songwriter as well. He wrote or co-wrote all but four of his 17 biggest hits.

Mark Taylor, producer/writer of London-based Metrophonic Productions, and Paul Barry, writer for Metrophonic, have written with Iglesias for the past nine years. Two of their biggest collaborations were "Hero" and "Be With You." Taylor and Barry also penned the hits "Bailamos" and "Rhythm Divine"; Taylor has also produced numerous tracks for Iglesias. **continued on >>p32**

**A GLOBAL
SUPERSTAR IN
SPANISH OR
ENGLISH, ENRIQUE
IGLESIAS RECLAIMS
HIS THRONE
WITH 'INSOMNIAC'**

CROSSOVER KING

BY JOHN LANNERT

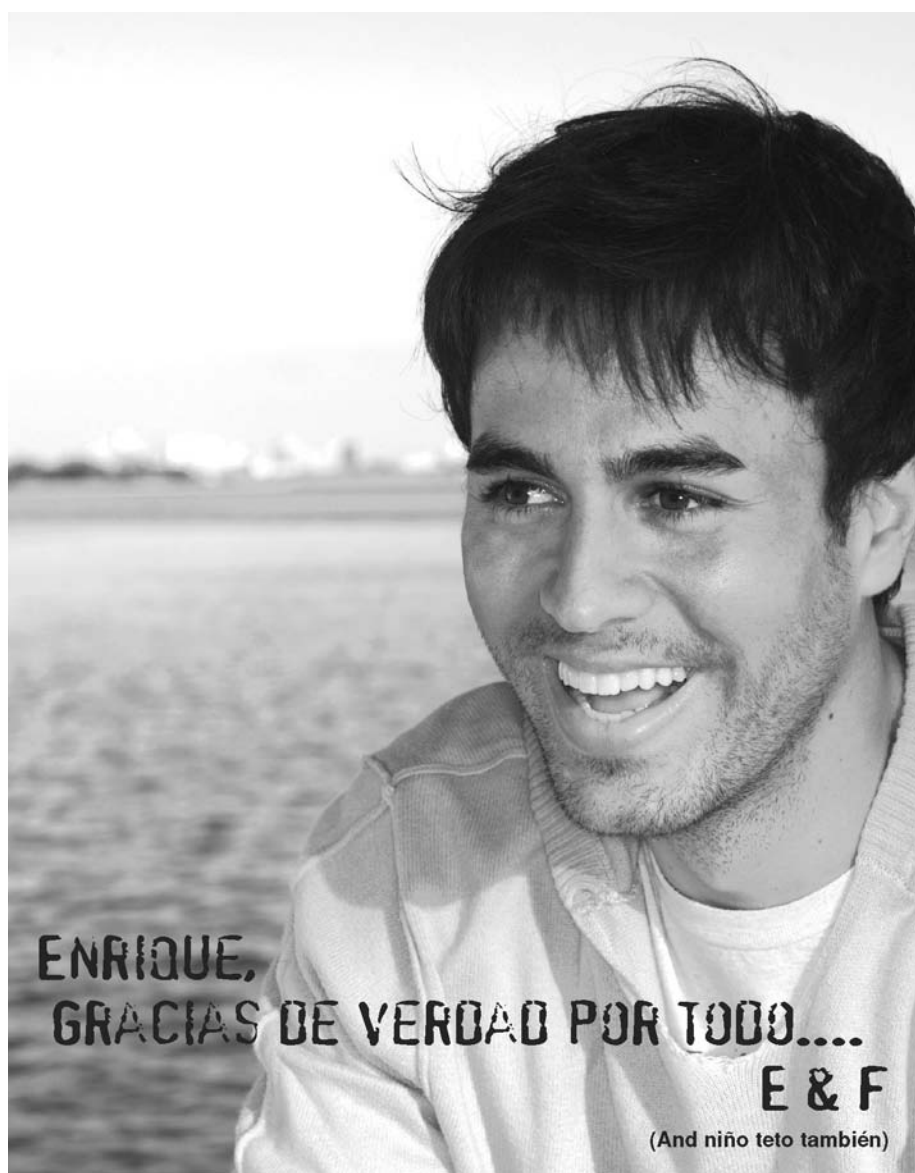
enrique,

We are truly proud to be a part of your team. Congratulations on another superb album and No. 1 single. We have had seven tremendous years together, and we look forward to many more, as you continue pursuing your career with unrivaled passion, a tireless work ethic, and an unrelenting commitment to excellence.

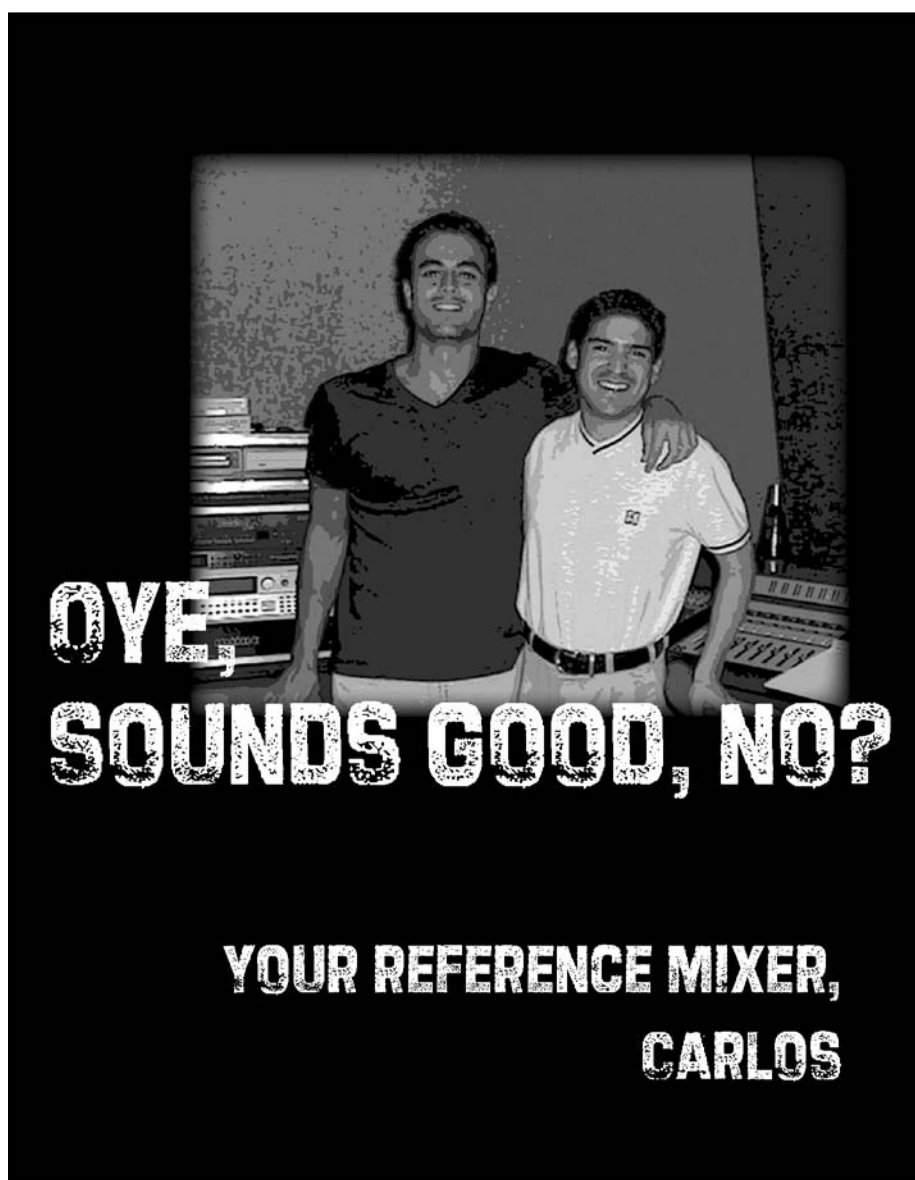
We love you,
Your friends at The Firm.

THE
FIRM

CONGRATULATIONS



ENRIQUE,
GRACIAS DE VERDAD POR TODO....
E & F
(And niño teto también)



OYE,
SOUNDS GOOD, NO?

YOUR REFERENCE MIXER,
CARLOS

from >>p30 While noting that "Enrique has become a more confident writer" since they first met, Taylor adds that "producing songs for Enrique is always a pleasure for me. He really pushes himself to get a great vocal."

All four of Iglesias's Spanish-language discs reached No. 1 on Top Latin Albums. "Quizás" became one of the highest-charting Spanish CDs when it peaked at No. 12 on The Billboard 200.

Meanwhile, "Escape" reached No. 2 on The Billboard 200 in 2001. By the time Iglesias wrapped up recording "7" in 2003, his seventh disc in eight years, he had become an international icon at the age of 28.

"Tell me an artist that has had seven releases in a row and none of them was considered a disaster," says Fernando Giaccardi, music manager at the Firm. "'7' compared to the rest could be the one that did not perform as well. But it still did 3.5 million units worldwide."

Iglesias also emerged as a road warrior who headlined five major sellout tours that visited five continents. In addition, he was a co-producer of an off-Broadway musical, a part-time actor and a close companion of former tennis star Anna Kournikova.

Could it get any better?

Iglesias will soon find out.

Not one to rest on his legacy, Iglesias ends a four-year break between albums with "Insomniac," his most ambitious, wide-ranging effort to date, according to Giaccardi.

"The sound is more rich, more powerful," he says. "The album is diverse, but Enrique was 100% involved in every song, and that's what makes the album consistent throughout."

Iglesias today seems as hungry for success with "Insomniac" as he was in 1995 when Fonovisa Records put out "Enrique Iglesias." An instant blockbuster that Fonovisa expertly promoted to pop and regional Mexican stations, the latter providing crucial radio support, Iglesias' bow spawned five singles that sashayed to No. 1 on the Hot Latin Songs chart.

Guillermo Santiso was president of Fonovisa when he signed Iglesias. Santiso, now president of his own label Headliners Music, insists that he did not know who Iglesias was when he signed him.

"But," he adds, "he had the whole package. The voice, the looks, and he wrote his own songs. And I never saw an artist sell so many albums so quickly like Enrique."

Iglesias' sophomore disc, "Vivir" ("To Live"), generated three more No. 1 singles, including "Sólo En Tí," a cover of the Yaz fan favorite "Only You." The disc also helped provide a launching pad for Iglesias' career as a live performer. Backed by Fonovisa's financial muscle, Iglesias embarked on a wildly successful summer tour in 1997 that stopped in 16 countries.

Jason Garner, president of North America Concerts for Live Nation, promoted several of Iglesias' shows from his 1997 trek when he had his own concert company. Live Nation now promotes Iglesias' U.S. concerts.

Asked if he was uneasy about promoting an unproven artist as a major concert attraction, Garner says, "Before I met Enrique, I was nervous. Once I met him and saw him perform, I've



ENRIQUE IGLESIAS deep into song during a concert Nov. 30, 2006, at New York's Hammerstein Ballroom.

been in ever since. There's that special something that draws you to him, and that's what impacts the fans so much. Also he started with that strong Latin base, and then having the relevant English-language hits has allowed him to cross different generations. Today's bilingual society has really made him that special star that appeals to both cultures."

Iglesias' Spanish discs for Fonovisa portrayed him primarily as a romantic balladeer with a raspy, light baritone. However, he presented more upbeat fare in English that revealed an impassioned singer/songwriter who could deliver a muscular performance when needed. "Bailamos," "Rhythm Divine" and "Be With You" all were pulsating hit singles.

As an Interscope/Universal Music Latino superstar, Iglesias has continued to notch lofty numbers, because like his father, he is a hard-working, hard-gigging idol who possesses a quick wit and is meticulous about his recording projects.

Nonetheless, Universal Music's López points out that their careers are unlike.

"Their musical styles are completely different, and they come from different generations," he says. "And Enrique is a person who was raised completely in the United States. He is bilingual and bicultural. His father came to the U.S. when he was older and took it as a base of operations. He never integrated into the American culture. The only thing they have in common is their surnames."

And selling millions of albums in Spanish and English.

True to form, even as he is busy promoting "Insomniac," Iglesias is set to drop a greatest-hits Spanish CD in November that is expected to contain three previously unreleased tracks.

Though Giaccardi stresses that Iglesias' career will always be rooted in music recorded in English and Spanish, he envisions a day when Iglesias would host a TV variety show.

"As a performing artist, pretty much everybody knows Enrique," says Giaccardi, describing his client as "very funny and a gentleman. I want people to see the other sides of him." ●●●

ENRIQUE IGLESIAS

Thousands of miles traveled, millions of fans entertained. We look forward to many more adventures to come with you, JC, and Fernando.



Congratulations,
Your fans at Live Nation

LIVE NATION

www.LiveNation.com



WORTH THE WAIT

ON THE EVE OF HIS FIRST ALBUM IN FOUR YEARS, ENRIQUE IGLESIAS TALKS ABOUT WORK, LOVE AND TAKING HIS TIME

BY LEILA COBO

It has taken Enrique Iglesias nearly four years to put the finishing touches on his new album, "Insomniac." ■ And yet, at an intimate listening session in his Miami home, he's still hesitant to play the completed versions of the songs, cutting them halfway through before relenting and letting them run in full. ■ At 32 years old, with nearly 40 million albums sold worldwide, Iglesias is youthfully impulsive, one moment talking about his escapades during his early tours, the next turning deadly serious as he discusses the intricacies of crafting his new release. ■ In a brief respite before the launch of his promotion duties, Iglesias spoke to Billboard about his return to the spotlight and the meaning of romance.

Why wait four years to release an album?

I needed to do it. I didn't know it was going to take me such a long time. I wanted to do a little bit what I did in my first album. I wrote those songs between the ages of 15 and 18 and I wanted to go back to that, because I never again had that chance to take time.

I had nine years of career and seven albums. That means one album practically every year. I would write 12-15 songs maximum, and pick 12 of those songs. This time, I went a little bit by logic. I decided, I'm not going for a different style, I'm not going for something more profound. I'm going to do songs, songs, songs. Songs I enjoy and then pick my favorite ones.

I thought it would take a year, year and a half to do it. I didn't think it would take [more than] three years. I guess it's like building a house. Every six months I would write a different kind of song. I would take the album in a different direction. Really, what I wanted to do was write a lot of songs. It was frustrating as shit.

Was it an issue of playing the songs for other people and them not liking them?

No. I just felt like I needed it. And in my heart I felt like the album wasn't ready. I felt like I could still push it more. It did scare me at times. I felt like maybe I'm just going around in circles. Because Interscope, at the end of the day, I think they would have put out the album.

You collaborated with different writers on this album and ventured into a lot of musical styles. Why?

I wanted to write with all kinds of people and also let go of the reins a little bit when it came down to the writing. I wrote the songs, but I wouldn't control the whole melody or write every single lyric. If you work with somebody like Sean Garrett, you want them to take control because that might take you on a different journey.

Sometimes I felt like I was a little bit of a control freak, and I wanted to see the influence of other writers and other producers. Sometimes if you're too much of a control freak, it starts

sounding too much like you.

Your most recent album, 2003's "7," marked a big dip in sales for you compared with your previous releases. Did that put a lot of pressure on this album?

When you come from selling 10 million albums and suddenly you sell 2 million, there's always that agony. What did I do wrong? Obviously you feel pressure. But you erase that.

I remember hanging out with Jimmy [Irvine, chairman of Interscope/Geffen/A&M]. I was in his house eating dinner, and I said, "Jimmy, it's been two years. It's crazy. I'm so afraid people will forget." And he said something that was totally right. He said, "People will forget you more if you put out a piece of shit. If it needs five more years, then take that time." And he started giving me examples of careers, and he was totally right.

Good songs don't come from one day to the next. It's like going fishing. You never know where that song is going to come from. So, I took my time, and I did a lot of songs.

You've said it was a frustrating process. You must have reached a point many times where you were second-guessing yourself.

That is the big problem of taking too much time. Not just the second-guessing, but you go numb. There were times I would listen to a song so many times, I wouldn't know the difference if it was good, bad, a masterpiece or a piece of shit.

So, I would listen to my gut. How did it make me feel the first time I listened to it? And if it made me feel great I would guide myself. The positive thing about having so much time is you can let the music rest and come back weeks later and see how it makes you feel.

You are now signed to a major Anglo label, with your Spanish albums released on its sister label, Universal Music Latino. Your only other home was Fonovisa, an indie Latin label. Do you ever think of your days there?

Of course. My manager now, Fernando [Giaccardi, from The Firm], he comes from Fonovisa. I've known him from the beginning of my career. Fonovisa is, and was, a great label. And times have changed. But what they did for me was absolutely incredible. Incredible. They almost went against the odds. They believed, which is the most important thing a label can do.

Your album can be great, it can be the greatest thing in the world, but if the label isn't going to work it, you need a miracle. You already need a miracle for an album to work. But if the label isn't working it, you need a big miracle. You need the record company to believe in it. For example, Universal Music Latino now believes in me.

When you first shopped for a deal, the situation for Latin music and Latinos in this country was quite different.

Yes, but you could see it coming. I remember going to [a Kiss-FM station] with my Spanish album to see if they would play it, and I would see my fans there. They actually played [early hit] "Si Tu Te Vas," simply because it was doing so well on the Spanish stations. Of course, they didn't put it in normal rotation, but they did grant me an interview and they played it.

For me the whole Latin explosion of 1999, I thought it was bullshit. There have been Latin acts in this country doing tours far bigger than those by American acts. And then they started calling it a fad, and that it could go away. It's not going anywhere. The Hispanic influence in this country is everywhere. In the food we eat, the products . . .

I think the Hispanic audience is more loyal. And I strongly believe that comes from your upbringing. Hispanics stick together, and when they like something it becomes part of their culture, part of their lives forever.

Why did you start singing in Spanish?

It wasn't premeditated. Because I was actually writing in English as well. I had two demos, one in English and one in Spanish. And I got signed in Spanish.

What happened with the English-language demo?

Nothing. I got rejected by a few labels.

Universal included?

Actually, I got turned down by MCA [laughs].

All these changes since your last album. Do you feel like it's a brave new world? continued on >>P36



CONGRATULATIONS

ENRIQUE IGLESIAS

We are proud
to have been with you
from the very beginning.
The best is yet to come!

Un abrazo fuerte
Arie Kaduri

NYK
PRODUCTIONS

HAAAAMS!!!

Your Definitive Source for Industry Information



INTERNATIONAL AUDARENA GUIDE:

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. \$99

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

A7DFULL

CONGRATULATIONS Enrique!

“Do You Know”

we're proud to be
your sound company.



from the Clair Showco Worldwide Family

Lititz / Nashville / Chicago / Los Angeles / Toronto / Basel / Tokyo / Sydney



Celebrity doubles match:
model/tennis star ANNA
KOURNIKOVA and her beau,
ENRIQUE IGLESIAS.

I think record companies are trying to see how they can make more money and control the distribution. As long as music doesn't die . . .

You have a reputation for being very hands-on. For example, for personally calling the label if your album isn't in stores or your songs aren't on the air.

You know how I am. I've worked very hard. If I work hard I expect everybody around me to work just as hard. I've put a lot of work into my career. I feel it's not just making the music but also making sure it's out there. What's the point in making the music if no one is going to listen to it? I love it when people listen.

I know you're not a fan of speaking about your personal life. But how has your relationship with Anna Kournikova affected your music?

Consciously not at all. But perhaps unconsciously. I think it all depends who you're with and how much drama that person gives you and how chaotic it gets. She's not chaotic.

Is there anything written for her on this album?

I hate saying that. I never say who I write my songs for. I know it sounds stupid, but for me it's a superstition kind of thing. Even if the song is obvious. It's like when I wrote "Quizás" [from his last Spanish album], and people would ask, "Did you write that song for your dad?"

Which it clearly was. But do you still like people to put their own spin on it?

Yep.

Do you ever ask your dad for advice on your career?

Never. But I don't need to. I've observed him so much, and I idolized his career so much, that I don't need to. I have never spoken to my father about my songs. Ever. And most people would think that's strange. They'd think we don't get along. And we do. We honestly do. And when people say, "Why hasn't your dad been to one of

your concerts?," I guess part of that has to do with me leaving home and never turning back. Perhaps because he's hardheaded.

I'll tell you one thing I do find funny. When I was little I remember going to the studio with my dad, and when he was recording or mixing, he would always leave the music on. Now, when I go into the studio he stops the music. Which I always found intriguing. I wonder if he stops it because he thinks I'm going to analyze it?

What is the earliest musical memory you have that you believe marked your path?

Obviously, besides going to my dad's concerts or watching him on TV, there is one I will never forget. I was 7 years old and my mom sent us to camp. I was really little to go to camp. We were a plane full of kids, going from Spain to Camp Kiwanis in Maine. And I was in the cabin for the youngest kids. It was called Eagle cabin. And our counselor must have been 17 years old. And I remember him smoking weed and listening to the Police all day. I vividly remember that album.

Then when I was 9 years old I moved to Miami, and one of the first concerts I went to was [on] Bruce Springsteen's "Born in the USA" [tour]. That traumatized me in a positive way. I didn't know anything about Bruce Springsteen and it was incredible.

But you are best-known for your romantic material.

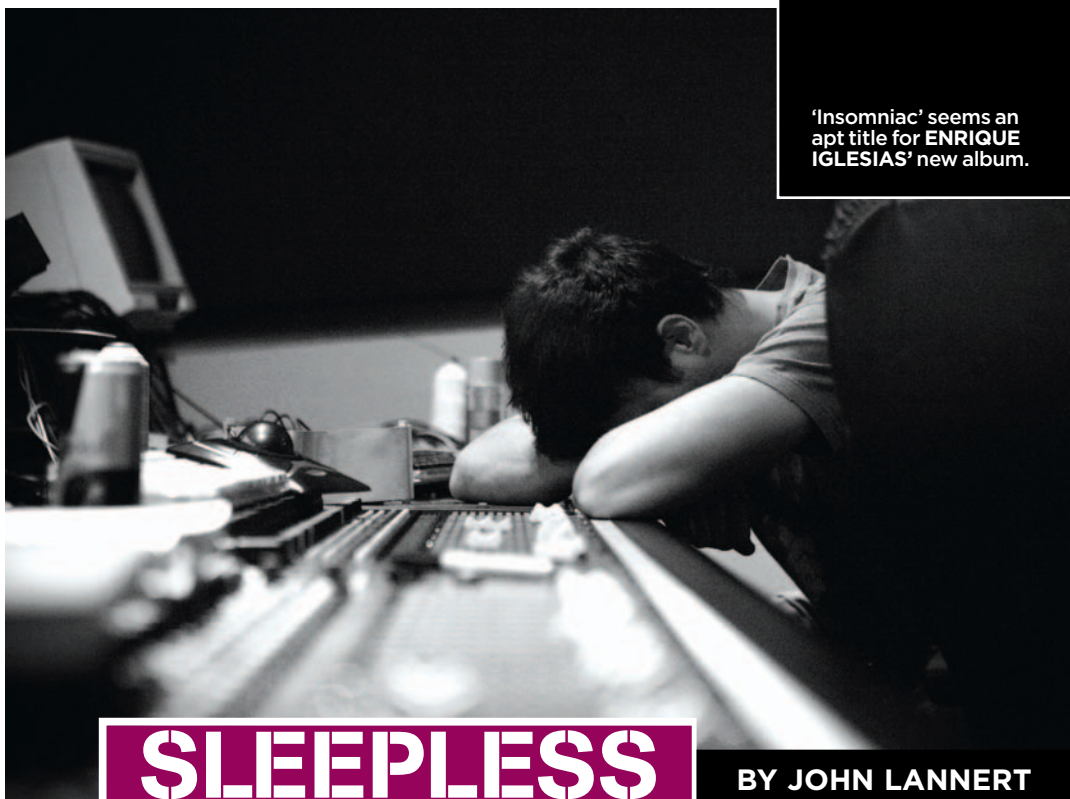
Material that deals with falling in and out of love. Hey, listen to Bruce Springsteen. A lot of his hits are love songs. Obviously not "Born in the USA" but a lot of other songs. Listen to the Police.

When people say, "Why do you write about love?," What is the one thing that inspires people the most? What is the one thing that no matter what color, religion, nationality, everybody identifies with? Love. And if you turn on the radio and look up the 30 greatest songs of all time, 90% will be talking about love. It's the one thing that inspires me the most.

‘I had two demos, one in English and one in Spanish. And I got signed in Spanish.’

—ENRIQUE
IGLESIAS

'Insomniac' seems an apt title for ENRIQUE IGLESIAS' new album.



SLEEPLESS

BY JOHN LANNERT

IN THE STUDIO

IGLESIAS PULLS ALL-NIGHTERS TO GET THE CREATIVE JUICES FLOWING

When the always restless Enrique Iglesias is in the process of recording a CD, he works at night and sleeps during the day.

So, it comes as little surprise that his latest disc is titled "Insomniac."

What does raise the brow, however, is that it took Iglesias nearly four years to cut "Insomniac." Previously, the self-described hyperactive singer/songwriter recorded seven albums in eight years.

"This CD drove me nuts," Iglesias says with exasperation. "I say that because I beat myself up. There have been times when it was fun, but there were times where it has been . . ."

Enough said.

But Iglesias says that whatever the sales outcome, there was no lack of effort.

Indeed, he went through about 50 songs before culling the final 12 for the disc. There are three Spanish counterparts of the English tracks, including "Dímelo," the chart-topping Spanish version of leadoff single "Do You Know? (The Ping Pong Song)."

The disc's musical menu reflects its diverse cast of studio chefs that include Mark Taylor, Max Martin, John Austin, Sean Garrett and Brian Kidd. The evenly paced album runs from the effervescent pop of "Do You Know?"; to the heartfelt ballad "Miss You," dedicated to Iglesias' girlfriend Anna Kournikova; to "Push," a chunky pop/hip-hop entry featuring rapper Lil Wayne.

"If you were to tell anybody Enrique Iglesias is doing a song with Lil Wayne, they'd be like, 'What?'" Iglesias says. "And in the

beginning, I thought, 'I don't know.' But once I sang it, got confident and finished it, it worked."

Interscope/Geffen/A&M chairman Jimmy Iovine says that "Insomniac" is Iglesias' most varied disc, adding that "albums today have to be diverse. To me, an album is like a mixtape today. I don't think anybody wants to hear an album where every song has the same beat. So, if I'm an artist, I want to do an album that really shows my reach. Enrique's star appeal ties it all together."

Iovine reckons Iglesias' visceral magnetism can best be utilized in a visual medium. To that end, Iglesias made TV appearances

in May on CBS sitcom "Two and a Half Men" and ABC reality show "Dancing With the Stars." He also appeared recently on Univisión's interview program "Don Francisco Presenta." Other scheduled appearances include Univisión talk show "Cristina" on June 6 and NBC's "Today" June 15.

For his part, Fernando Giaccardi, music manager of the Firm, Iglesias' management company, says his promotion campaign has been anchored by radio activities, often in conjunction with Universal Music Latino senior VP of A&R/marketing Walter Kolm. Iglesias will also be featured as Wal-Mart's "Sound-check" artist the week of June 10.

"Enrique has always been radio-friendly," Giaccardi says. "So, we want to reintroduce him to radio. And since there is a Spanish version of the song, I've been working with Walter to coordinate in both the English and Spanish markets."

'This CD drove me nuts . . . I beat myself up.'

—ENRIQUE IGLESIAS

IGLESIAS' HOT HITS

When Enrique Iglesias hit No. 1 on Billboard's Hot Latin Songs chart last month with "Do You Know? (The Ping Pong Song)," the artist scored his 17th chart-topping hit on that chart. ■ Iglesias can now boast more No. 1 hits on Hot Latin Songs than any other artist. ■ Among those chart-toppers, the most successful was "Enamorado por Primera Vez," which debuted on the Feb. 1, 1997, chart and spent 12 weeks at No. 1. Each of Iglesias' five top-charting albums has also peaked at No. 1 on the Top Latin Albums chart. ■ The titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40.



TOP ALBUMS

| Rank | Title | Peak Position | Debut Date | Label |
|------|------------------|---------------|---------------|------------------|
| 1 | Vivir | 1 (15 weeks) | Feb. 15, 1997 | Fonovisa |
| 2 | Enrique Iglesias | 1 (11) | Nov. 18, 1995 | Fonovisa |
| 3 | Bailamos | 1 (10) | June 12, 1999 | Fonovisa |
| 4 | Cosas Del Amor | 1 (8) | Oct. 10, 1998 | Fonovisa |
| 5 | Quizas | 1 (4) | Oct. 5, 2002 | Universal Latino |

TOP SINGLES

| Rank | Title | Peak Position | Debut Date | Label |
|------|--|---------------|----------------|--|
| 1 | Enamorado Por Primera Vez | 1 (12 weeks) | Feb. 1, 1997 | Fonovisa |
| 2 | Solo En Ti | 1 (10) | May 3, 1997 | Fonovisa |
| 3 | Si Tu Te Vas | 1 (8) | Oct. 14, 1995 | Fonovisa |
| 4 | Por Amarte | 1 (8) | May 18, 1996 | Fonovisa |
| 5 | Trapecista | 1 (5) | Nov. 16, 1996 | Fonovisa |
| 6 | Miente | 1 (4) | Aug. 2, 1997 | Fonovisa |
| 7 | Esperanza | 1 (4) | Sept. 26, 1998 | Fonovisa |
| 8 | Ritmo Total | 1 (4) | Nov. 6, 1999 | Interscope/ Universal Latino |
| 9 | Experiencia Religiosa | 1 (3) | Feb. 10, 1996 | Fonovisa |
| 10 | Dimelo/Do You Know? (The Ping Pong Song) | 1 (3)* | May 12, 2007 | Interscope/ Universal Latino |
| 11 | Heroe | 1 | Sept. 22, 2001 | Interscope/ Universal Latino |
| 12 | Bailamos | 1 | June 19, 1999 | Fonovisa/Interscope/ Universal Latino |
| 13 | Nunca Te Olvidare | 1 | Jan. 16, 1999 | Fonovisa |
| 14 | Quizas | 1 | Nov. 30, 2002 | Universal Latino |
| 15 | Mentiroso | 1 | Aug. 10, 2002 | Universal Latino |
| 16 | Para Que La Vida | 1 | March 29, 2003 | Universal Latino |
| 17 | No Llores Por Mi | 1 | Aug. 3, 1996 | Fonovisa |
| 18 | Solo Me Importas Tu | 2 | April 8, 2000 | Interscope/ Universal Latino |
| 19 | Escapar | 2 | Feb. 16, 2002 | Interscope/ Universal Latino |
| 20 | Lluvia Cae | 3 | Dec. 20, 1997 | Fonovisa |

*AS OF THE JUNE 2 CHART

*the young pen wishes
my latin brother all the
blessings in the world!*

*thank you for letting
me be a part of this
exciting time for you
and your album!*

peace and life!

The Pen



WE ARE SO HONORED
TO CONTINUE ON THIS
JOURNEY WITH YOU
ENRIQUE!

CONGRATULATIONS
ON YOUR SUCCESS,

FROM
YOUR MUSIC
Publishing Family



Your Definitive Source for Industry Information



INTERNATIONAL TALENT & TOURING GUIDE

The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. **\$139**

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

BY MAIL:
Send payment plus \$9.95 S&H (\$14.95 Canada/\$24.95 international orders)
with this ad to:

Billboard Directories
P.O. Box 1515
North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA.

Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels, for info.

email: mwiesner@vnbubspubs.com

For advertising opportunities, call 800-223-7524 or email
jserrette@billboard.com