



Canadian Heritage Patrimoine
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Study of the Recording and Show Markets in Brazil

By

Bruno Gouveia

The Department of Canadian Heritage, Trade Routes program, commissioned this Report. The opinions expressed are those of the author and do not necessarily reflect the view of the Department of Canadian Heritage.

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I - SUMMARY

According to the International Federation of the Phonographic Industry (IFPI)¹, Brazil features among the fifteen major markets for the recording industry, with 56 million units sold per year and earnings of US\$231 million (C\$289 million²). Brazil competes with Mexico as the largest recording market in Latin America, according to IFPI.

Brazil has suffered continuous sales drops during recent years, although it occupied at some point the sixth place on this list. The main factors influencing this situation are: the prevalence of piracy; the disarray and lack of government supervision or regulation in the informal trade; the absence of effective mechanisms to control piracy; the unstable economy; the competition with other types of entertainment; and the changes in consumption habits.

Over seventy percent of the music products sold in the country are by Brazilian artists. Only the United States and Japan have higher indexes of domestic music consumption. This denotes a strong cultural line, superior to several European countries which are known for their nationalism. In public broadcasts the national repertoire captures 86.8% of the market, against 13.2% by the international repertoire.

Approximately two thirds of the records bought in the country are titles launched during that same year. Less than a third are products launched more than a year ago and only a small portion corresponds to records launched in special projects and/or compilations. The music industry in Brazil generates more than 8,000 direct jobs and 55,000 indirect jobs. The role of the music industry is fundamental for music production and culture of Brazil.

The Brazilian minimum wage is approximately US\$100 (C\$125) /month and, according to data from the IBGE (Brazilian Institute of Statistical Geography), 53.8% of the population above 10 years of age earns up to two times the minimum wage. A middle class citizen in Brazil earns between US\$500 (C\$625)/month and US\$1500 (C\$1,875)/month. He/she represents 33% of the population and 29% of the consumption potential. For the purpose of market research it is also common to divide the population in A, B, C, D and E classes. The criteria used are the ones set by the Brazilian Association of Research Companies (ABEP - *Associação Brasileira de Empresas de Pesquisas*). As an example, for the purposes of this study, class E earns up to 2 times the minimum wage; class D, between 2 and 4 times the minimum wage; class C between 4 and 10 times the minimum wage; class B, between 10 and 25 times the minimum wage; and class A over 25 times the minimum wage.

Social class	Monthly income
Class A	Over 25 times the minimum wage
Class B	Between 10 and 25 times the minimum wage
Class C	Between 4 and 10 times the minimum wage
Class D	Between 2 and 4 times the minimum wage
Class E	Up to 2 times the minimum wage

¹ www.ifpi.org

² Amounts are expressed in Canadian dollars converted from U.S. dollars at the exchange rate: 1 USD = 1.25 CAD or 1 CAD = 0.80 USD or converted from the Brazilian Real at the exchange rate: 1 BRL = 0.526 CAD or 1 CAD = 1.9 BRL

A middle class citizen (Class C) with an incomplete university degree or entering university is a good example of the typical Brazilian CD buyer.

According to a study performed by the *Franceschini Institute* on the profile of the Brazilian music consumer, the number of consumers does not surpass 11 million. Most of them are between 18 and 35 years old with a slight majority being women (54%). The majority of consumers are classified as social class C and class D, with a college degree. Ten cities account for 73% of the Brazilian market.

At the beginning of 2005 the recording companies *Universal* (with 20.7%), *EMI* (with 16.5%) and *Sony Music* (16%) lead the CD sales in Brazil.

According to an IFPI report from 2003, Brazil is included in the list of the 10 countries whose concern with piracy should be increased.

In spite of the drop in CD sales, the reheating of the economy in 2004, associated with an increase in sales of DVD players managed to give Brazil a positive balance for the year. The recording market registered a growth of 39.2% in value and 35.9% in the number of units sold during the first semester of 2004³ in comparison to the same period in 2003.

Brazil is an expanding market for international shows. Practically not in existence in the 1960s and 1970s, Brazil began to be recognized with the *Rock in Rio* show held in 1985, and many artists started to include Brazil in their world tours.

Paul McCartney holds the record for audience participation in a paid performance of a solo artist (approximately 190 thousand people in the Maracana Stadium, in 1991). This data indicates the potential that Brazil has begun to demonstrate for tours by world-renowned artists.

Nevertheless, international shows remain sporadic, if we compare them with the busy market for domestic artists' shows. On average, each Brazilian artist performs one hundred times a year across the country.

Artists like Brian Adams, Avril Lavigne, Alanis Morissette, Rush, Diana Krall and Celine Dion are some of the best-known Canadian names in Brazil. Avril was, in 2003, the only foreign artist to have a title among the 20 most played songs in the country (*I'm with You*), although it finished in the twentieth position. The records of Alanis Morissette (*Under Rug Swept*) and Avril (*Let Go*) went platinum and double platinum respectively - equivalent to 125 thousand and 250 thousand copies sold in 2003.

However, few Brazilians know that these artists are Canadian. Brazilians have difficulty differentiating between artists who are Canadian, New Zealander, Australian or even Norwegian if they sing in English.

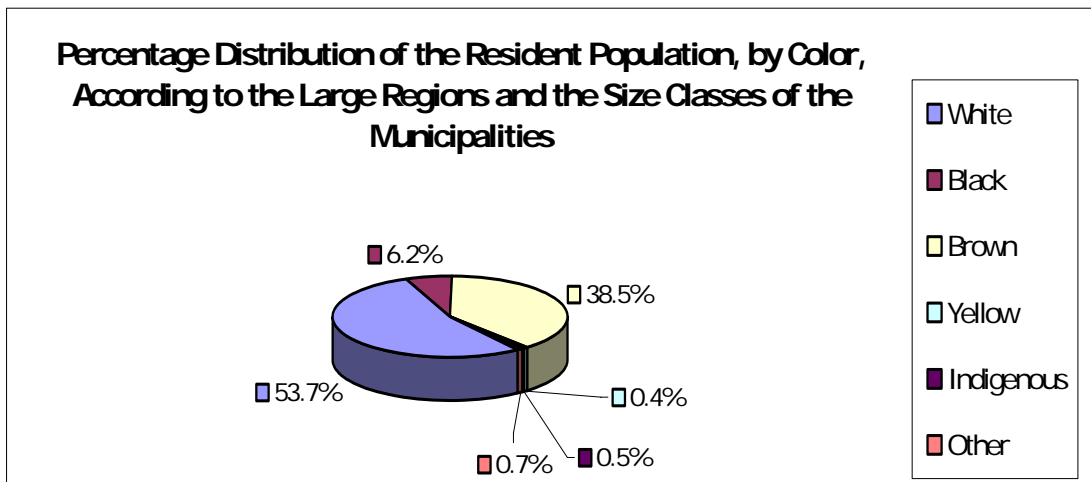
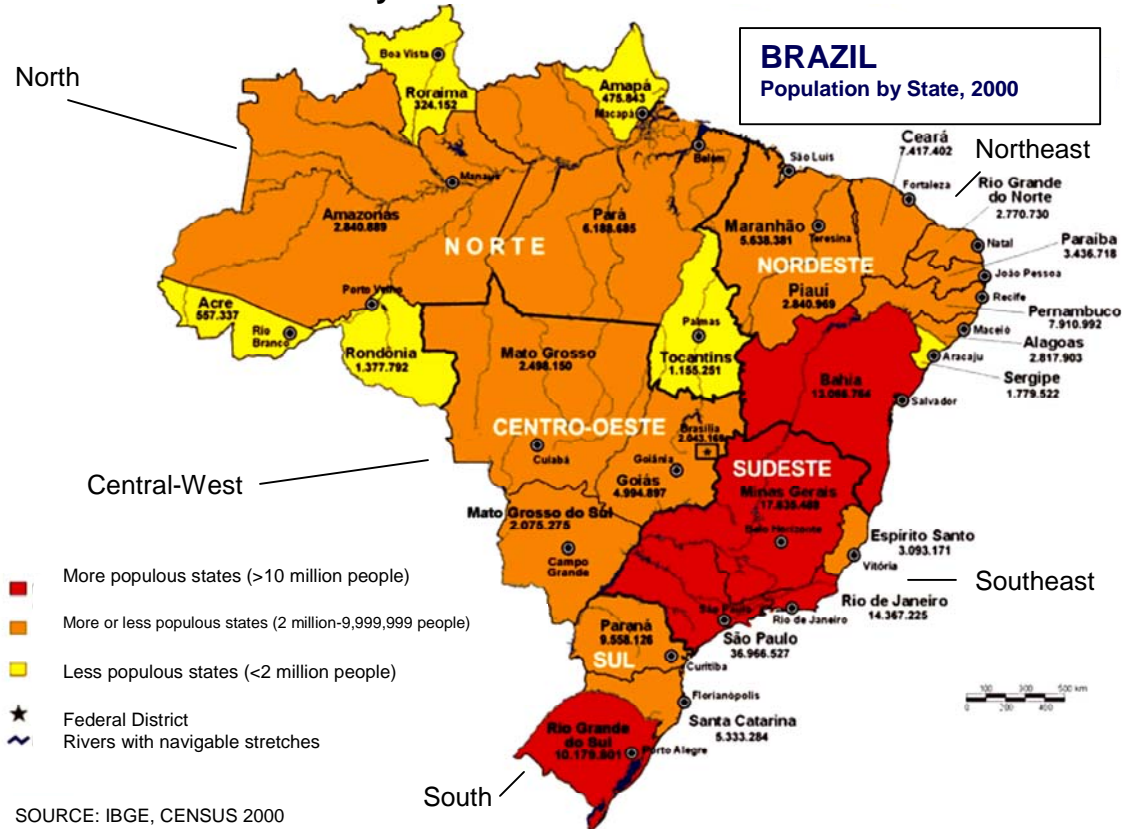
Music festivals, particularly television programs and specialized magazines, can be a great start for a new Canadian artist.

³ <http://www.jcsol.com.br/2005/01/30/30B402.php>

This document has the objective of offering a greater understanding of the music market in Brazil, as well as acting as a guide for new artists, or for already established artists who want to learn about a field that still offers a large capacity for expansion.

II – MARKET OVERVIEW

Brazil – a continent-country



Geographically, Brazil is among the five largest countries in the world, with 8.5 million square kilometers. Like Canada, it is divided into regions of high population density and others with large uninhabited areas. Its population already surpasses 180 million and is predominantly urban (67%). Twelve cities have more than a million inhabitants, of which Sao Paulo and Rio de Janeiro are the two largest. Brazil is predominantly Portuguese speaking and, although such a vast territorial area generates dialects where accents can become very pronounced, everyone understands one another. English and French were taught as a second language in schools until the end of the 20th century. However, during the last few years, French has been replaced by Spanish in the school curricula.

The Brazilian people are the result of the mix of three different ethnic groups: whites, who arrived from Europe; blacks, who came as slaves from Africa; and natives, the true original inhabitants of this land, discovered in 1500, which were practically decimated during the process of colonization. As a result, a multicultural country was formed from this mixture of races, where all types of music are mixed, generating new art expressions. Brazilians always knew, above all, not to be xenophobic.

Brazil has borders with almost all South American countries, except Ecuador and Chile. It is divided into 5 regions: the North (main cities: Manaus and Belém), the Northeast (main cities: Salvador, Recife and Fortaleza), the South (main cities: Curitiba and Porto Alegre), the Southeast (main cities: Rio de Janeiro, Sao Paulo and Belo Horizonte) and the Midwest (main cities: Brasilia, Cuiabá and Goiânia). The Southern and Southeastern regions, smaller in area, comprise more than half the population, concentrated in urban areas and along the extensive coast.

Brazil - Origin of a new kind of music

Brazilian music is considered by many as one of the best in the world, given its cultural diversity, unique language, rhythmic richness, melody, and capacity to adopt foreign themes. The adjective "Brazilian" assigned to any musical style gains a singular connotation, be it a classical piece or the purest heavy metal.

The *Bossa Nova* was born under the influences of samba and jazz. Other Brazilian rhythms (such as the *Maracatu*, for instance) have melted the sonorities of the first world to achieve new styles. This cauldron of musical ideas is always boiling in Brazil and, even if the music most usually heard internationally has its origin in Europe, today Brazil is a nursery of new ideas to be shared with the world.

An in-depth knowledge of the market is necessary to fully understand the richness of the musical styles as well as the complexities of the consumer market in a country that has almost the same total territorial extension as Europe.

History of Recorded Music in Brazil

The first music recorded in Brazil in 1902 - the *lundu* "*Isto é Bom*" (*This is Good*), interpreted by Xisto Bahia, making Brazil the first country outside of the Europe-United States axis to record music. Fifteen years later, in 1917, the first samba "*Pelo Telefone*"

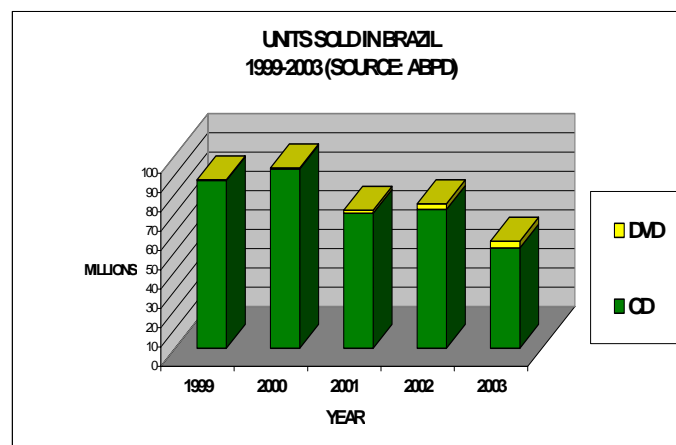
(*Through the Phone*) was recorded. This was a carnival samba performed by Bahiano, with Donga being the author, recorded for the *Casa Edison*, in Rio de Janeiro. Brazil welcomed in 1922 the arrival of the radio, keeping pace with the technological evolution, and radio became a fever in the 1930's. The electric recording system was introduced to Rio de Janeiro in 1927 by the recording company *Odeon*. The recording of 78rpm records multiplied during the so-called "Golden Era". Radio programs were the origin of great popular idols: entertainers and singers won fame and fortune. This was reinforced with the emergence of television, in the fifties.

The 1960's and 70's mark the emergence of the *Bossa Nova*, of the *Tropicalismo* and the *Jovem Guarda* (Young Guards). Brazilian records were bought inside and outside of the country. Many composers from the Rio of Janeiro-Sao Paulo axis emerged at that time. Sales of record players went sky high and the long play format dominated until the 1980's, when CDs entered the market. A new generation of composers and artists was born with the new Brazilian rock and it continued to expand into the 1990's in several styles of music, some times mixing, other times defining new musical fronts.

Thanks in part to the control of inflation, Brazil, starting in 1994, experienced a growth period in CD sales unequalled in all its history. The world-wide economic crisis and the technological progress that allowed people to copy CDs or exchange music files over the Internet resulted in a market contraction at the end of the decade and during the beginning of the 21st century.

The Brazilian Recording Market in the World

According to the Brazilian Association of Disk Producers, (ABPD - *Associação Brasileira dos Produtores de Disco*) affiliated to the International Federation of the Recording Industry (IFPI), the most recent research numbers date from 2003. More than 56 million units were sold that year. This number is very low when compared to the 94 million sold in 2000. From the US\$341 million (C\$426 million) in sales during 2000, the amounts dropped to US\$230 million (C\$288 million) in 2003. In only one year (from 2002 to 2003), Brazil suffered a decline of 25% in the total number of units sold and of 17% in revenues.



However, the growth of DVD sales allowed a reheating of the market. The *Folha de São Paulo* newspaper determined that 7.2 million DVDs were sold in 2004, an increase of 106% over the previous year. This increase in sales went hand in hand with an increase in sales of DVD players that, in the last few years, has experienced equally amazing growth. According to Alexandre Schiavo, marketing vice-president for Sony BMG, "the musical DVD already represents 30% of the music market in Brazil."

It is important to underline that a portion of the revenues of the recording companies is due to an increase in margins (the price of a DVD is much higher than the price of a CD), and to the smaller royalties paid to artists and composers (on average, a CD artist receives 10% of the royalties against half of this value if he/she is on a DVD). The composer receives 8.4%, against 6% if the format is a DVD). Thus, DVD players created a trend (now people collect clips, films, musicals and documentaries about the artists), while DVD sales, although smaller than CD sales, sent profits sky high, despite the higher production costs of a DVD.

In order to better understand the recording situation in Brazil, let us compare two countries that were always close to Brazil in the world ranking.

Spain

The Spaniards have also been experiencing declines in the recording market, following the world trend. Spain, after experiencing a slight increase of 0.9% in 2001, due to successful television shows, saw declines of 15.5% in 2002 and 9.4% in 2003, as a result of the piracy of CDs that reached 24% of sales, according to data from the Music Producers of Spain (PROMUSICAE - *Productores de Música de España*). Spain, fifth in sales in Europe (behind the United Kingdom, France, Germany and Italy), is the European country with the highest piracy rates.



Nevertheless, in 2003 Spain generated a direct profit of US\$1,569 million (C\$1,961 million) and employed 52,850 people in the various performance areas. If we consider the employment created by music (in bars, in the recording industry, in radio stations and in musical TV shows, among other sectors) the profit jumps to US\$4,440 million (C\$5,550 million).

As in Brazil, the national repertoire prevailed over foreign products. In 2003, 18 of the 20 top-selling CDs were of Spanish music. This trend has been growing strongly during the last ten years. In 1993, only 15 Spanish CDs were among the top 50⁴.

⁴ PROMUSICAE White Paper 2003

Mexico

The Mexican market ranked eighth in the world in 2000, with sales of about US\$665 million (C\$831 million). During 2003, according to the site *America Economica*⁵, sales dropped almost 50% to US\$346.5 million (C\$433 million), with Mexico losing its ranking as the only Latin American country remaining in the list of the 10 largest markets. Currently, of the 17 million Mexican CD consumers, 54% buy exclusively counterfeit CDs, 38% buy exclusively original CDs, and 8% buy both of them. Another interesting statistic is that 69% of the records sung in Spanish in Mexico are counterfeits, while 78% of the records in English are original.



The impact on the industry resulted in the dismissal of 50% of its employees. As a consequence, fewer artists were launched. Instead of betting on new talent, companies started to launch more imported records. Only six of the Mexican artists launched in 2002 ranked among the 100 top-selling records.

Understanding the Brazilian Recording Market

Currently, the main recording companies in Brazil are the multinationals *Sony/BMG*, *Warner*, *Universal* and *EMI*. Together they are responsible for the great majority of the CDs and DVDs sold in the country.

Of the 20 top-selling CDs of 2003, five were from *Sony*, three from *BMG*, three from *EMI*, two from *Universal* and one from *Warner*. Of the 20 top-selling DVDs, three were from *EMI*, five from *Warner*, six from *Universal*, four from *Sony* and two from *BMG*.

Among the national companies, *Somlivre* (active in soap opera soundtracks and compilations) holds six titles among the ten top-selling CDs in 2003. *Indie*, *Line*, *MKO*, *Deckdisc*, *Schemes* and more than 80 independent brands are responsible for more than two thousand titles launched per year among national and imported works.

Most Brazilian records are manufactured by *MicroService*⁶ or by *SonoPress*⁷. These two companies account for most of the manufacture and replication of CDs, DVDs and CD-ROMs in Brazil, among other support services offered.

For an artist who has signed with a multinational company, a launching will be linked to a direct request from head office, which chooses such artist as a priority. The A&R (Artiste and Repertoire) department is responsible for the request. However, the International A&R Director of the recording company in Brazil may decide to launch or not to launch a

⁵ <http://www.americaeconomica.com/numeros4/274/reportajes/maria274.htm> on 07/16/04.

⁶ <http://www.microservice.com.br/>

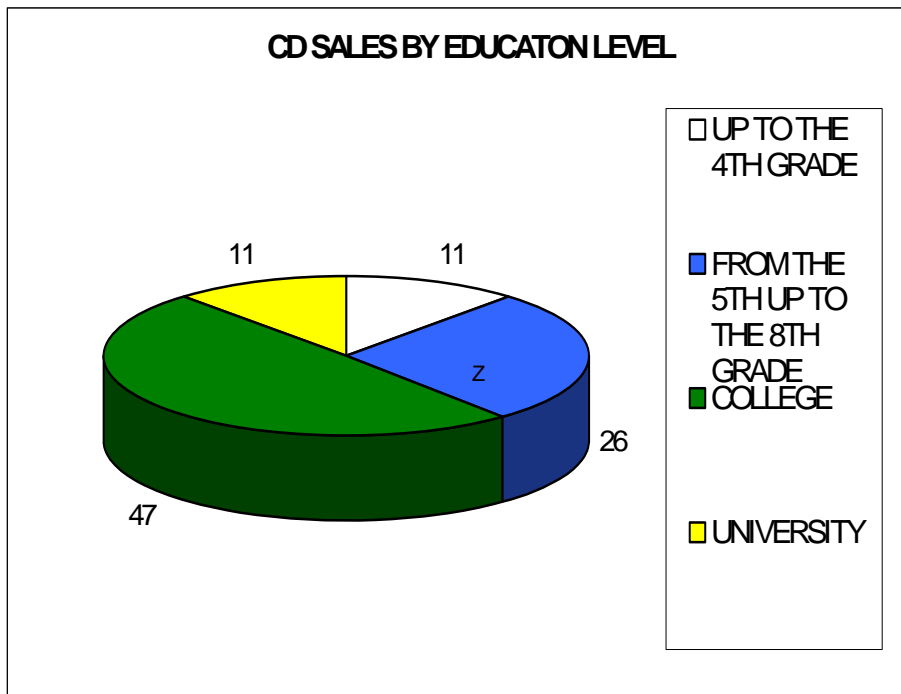
⁷ www.sonopress.com.br

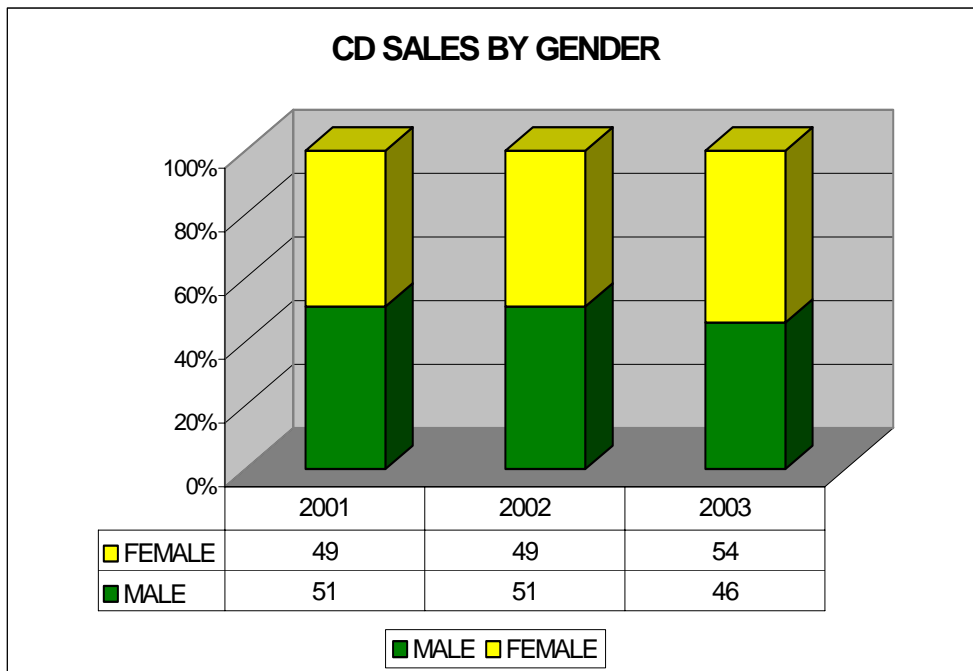
particular artist, depending if he/she deems such artist adequate or not for the Brazilian profile and/or the approval from the marketing and sales department.

In the case of artists that have no representative for their labels in Brazil, such artists can still obtain a distribution contract with a recording company in Brazil, whether the company is Brazilian or not.

The most popular styles among Brazilians are rock and roll, with 28% of the market; gospel music, a growing trend capturing 19% of the market; country music, with 11%; and, samba and its variations in the fourth position, with 10%. Only 2% of the population buys classical music.

Brazil is ranked among the countries with the highest market share captured by national artists in comparison to foreign artists, surpassed only by the United States and Japan and significantly ahead of countries with strong cultural roots, such as France, Italy, England and Germany. Seventy six percent of the material consumed in the country is by Brazilian artists. In 2003, there was only one foreign song (*I'm With You*, with Avril Lavigne) among the 20 most often played by radio stations, ranking in the twentieth position. In 2004, only *U2* was ranked among the 20 top-selling CDs. Even in DVDs, a category where international titles dominate, only three international artists (*Linkin Park*, *Evanescence* and *U2* - the last one with two titles) are ranked in this select list.



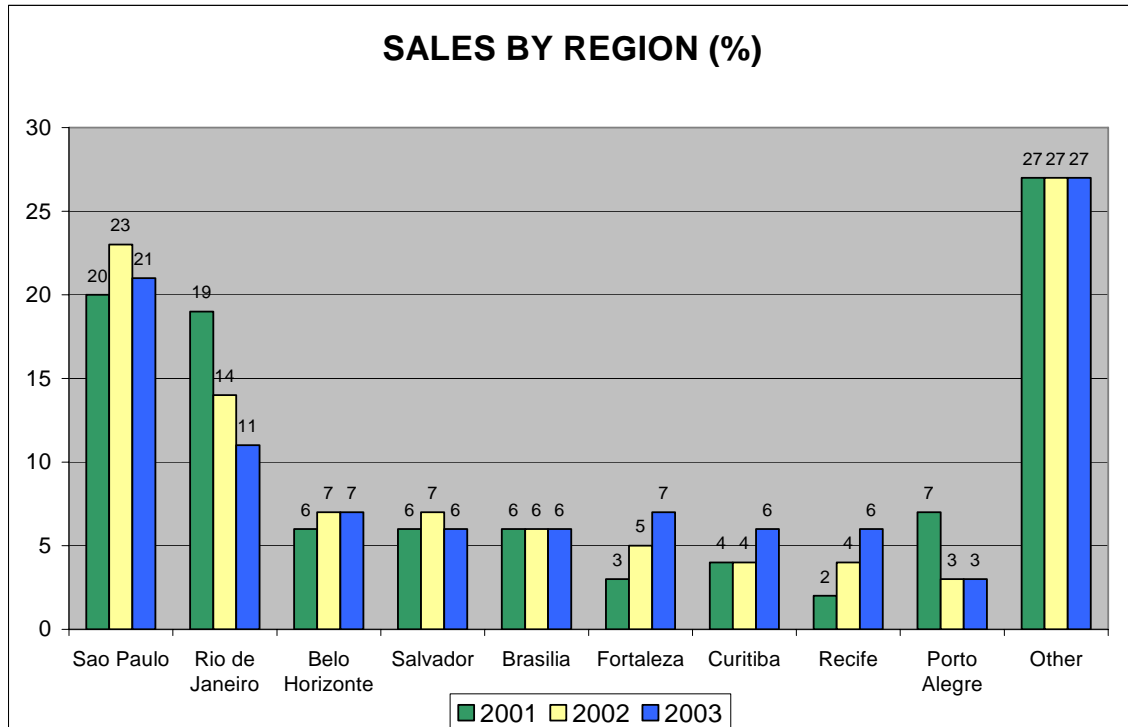


Nevertheless, the main international releases are distributed throughout Brazil. From 2002 to 2003, their number increased by 58%, compared to the drop of 24% for national releases. There were 1,928 international titles, against 1,003 Brazilian titles.

This is easy to explain. The production costs for an imported CD are very low, compared to the costs for a Brazilian artist. During crisis situations, and given the prevalence of piracy, more is invested in international releases (low cost), compilations and records for the catalogs.

The price of CDs varies a great deal. The final price depends on several factors, such as the success of the artist, the production costs, and the particular strategy used by each store. Expected releases can be found with prices that vary from R\$26 to R\$40 (R\$ = Reals) (US\$9 to US\$15 or roughly C\$11 to \$19). Editions containing CD + DVD vary from R\$35 to R\$ 55 (US\$13 to US\$21 or or roughly C\$16 to \$26). Prices for musical DVDs oscillate between R\$36 and R\$50 (US\$13 to US\$19 or roughly C\$16 to C\$24) at the music stores. The most coveted titles, such as the new Britney Spears, can cost R\$76 (US\$29 or C\$36). In spite of this, a CD can reach even lower prices in the case of catalogue records or special promotions.

Brazil ranks 9th in the world in DVD sales, with 2% participation in the total number of DVDs sold worldwide. In 2003, according to ABPD, more than 3.5 million DVDs were sold in the country. From this total, 58% were international titles, and 42% were domestic titles. The high costs of recording DVDs, as well as the lack of a large collection of titles are responsible for the small quantity of national titles available in the market. During 2003, only 77 national DVD releases competed with 243 international ones.



In spite of its continental size, record sales in Brazil are concentrated - more than 50% - in five cities: Sao Paulo, Rio de Janeiro, Belo Horizonte, Brasilia and Salvador. During the last few years new markets, such as Recife and Fortaleza, have been growing while Rio and Sao Paulo have experienced a drop in sales.

The most popular points of sale for the purchase of CDs in Brazil are specialty stores (46%), followed by department stores (23%) and supermarkets (18%); only 2% buy CDs through the Internet. Thirty-two percent of CD buyers (estimated to be slightly over 11 million) access the Internet. Only ten percent download music illegally.

Internationally well-known legal download sites, such as *OD2* or even *iTunes*, from *Apple*, are not yet available in Brazil. Nevertheless, domestic initiatives, such as *iMusica*⁸ or *Kviar Music*⁹ demonstrate Brazil's willingness to offer legal music downloads online.

On the other hand, CD piracy has not stopped growing. Brazil is one of the countries with the largest incidence of piracy. According to data supplied by ABPD, 52% of the CDs sold in the country are not originals. This was a 9% growth compared a similar study in the previous year. However, the growth rate was the smallest in the last few years, demonstrating that efforts towards controlling this practice, both by government as well as by some non-governmental organizations, are showing results. Some of the measures established to prevent this practice are: more rigorous laws restricting those that sell and/or manufacture counterfeit products; review of agreements with neighboring countries concerning the circulation of goods at the ports of Santos and Paranagua (main entrances of counterfeit products that are later exported to Brazil); and the

⁸ www.imusica.com.br

⁹ www.kviar.com.br

creation of a Task Force in the Federal police to investigate organized crime networks involved in piracy and smuggling.

Thanks to these efforts, and the constant monitoring of APDIF (the Association for the Protection of Recording Intellectual Rights), some arrests were made resulting in 17 million CDs confiscated, 142 prison sentences and 1,060 persons indicted for copyright infringements. On the Internet, APDIF also managed to remove more than 8,600 sites that illegally offered music downloads. Small steps against a giant, but steps that will certainly have an impact.

Brazil has seen a significant increase in cellular phone sales during recent years. Brazilians did not take long to enter the world of *ringtones*, in a universe with overnight discoveries. These personalized music tones are also becoming a hot trend in the country and, although initially this only benefits the publishers, it is the first step for the popularization of *truetones* i.e. tones for the cell phone using original music. Launched in 2004, *truetones* promises to be the newest hot trend in the service market for mobile phone operators, with BMG as the first to offer music in this format (also in 2004).

The Shows Market

In Brazil, the shows market offers several options for artists; from shows performed in theaters, nightclubs and small bars to those in large stadiums or outdoors for thousands of people. Shows in Brazil vary a lot in price for the spectator. This is because value is established by the venue where the artist will perform, the reputation of the artist, his/her production costs, and also the frequency with which he or she performs at that location. As the two largest cities in Brazil, with the highest per capita income, Rio de Janeiro and Sao Paulo offer nightclub shows at prices between US\$15 (C\$19) and US\$25 (C\$31) at a minimum. In other cities, the range is between US\$7 (C\$9) and US\$12 (C\$15) for the cheapest admission tickets.

For an international show, these prices may be much higher. On average, ticket prices fluctuate between US\$20 (C\$25) and US\$30 (C\$37.5), if you do not ask for a skybox or VIP area seats.

For example, tickets for the *Anthrax* show, in February 2005¹⁰, sold for R\$72 (US\$27 or C\$34) or more in Rio. *Hansons*, a few days later, charged the same amount for tickets¹¹. In Sao Paulo, the price fluctuated between R\$45 and R\$65 (US\$17 and US\$24 or C\$21 and C\$30) and, in Vitória-ES, the single price for a presentation in a gym was of R\$25 (US\$9.50 or C\$12). It is necessary to underline that these prices, although considerably lower than those charged in their countries of origin, are extremely expensive by Brazilian standards. An admission ticket at R\$90 (US\$34 or C\$42) is only affordable by the A, B and, sometimes, the C classes. The race to obtain admission tickets is greater if the artist has never performed in the country.

International tours always go through Sao Paulo or Rio de Janeiro, or both. Larger tours opt for key cities, according to the musical style. Porto Alegre, Curitiba and Belo Horizonte, are some of the cities that have already witnessed several international

¹⁰ From 25/02/05 to 27/02/05 in Sao Paulo, Rio de Janeiro and Vitória.

¹¹ Claro Hall, Rio de Janeiro – 13/03/2005

shows. International shows are less frequent in the Northeast, and even less in the Amazonian region. Often events are not viable due to the high cost of airline tickets (not only international tickets, but also domestic ones), as ticket prices increase when those costs are passed to the consumers. Tickets cannot be too expensive when targeting an audience like the Brazilian one.

There is no precise number of shows taking place annually in Brazil, but the main circuit for tours is concentrated on the southeastern and southern regions. However, the Brazilian northeast has gained strength during the last few years with several mega-events (*Ceará Music, Pop Piauí, Pop Maranhão Music*), where the presence of renowned Brazilian artists has attracted tens of thousands of spectators.

Depending on their genre of performance (classical, popular, jazz music, etc.), and on their international projection, Canadian artists can become popular and even play in several Brazilian urban centers.

In recent years, some cities and areas of the country have started to bloom. The solution found by Brazilian entrepreneurs was to create mini-tours with artists from outside the mainstream. With their salaries at more reasonable levels, and with a more extensive tour itinerary, new cities started to watch shows never programmed there before. For example, Florianopolis entered the tour circuit of several dancehall artists. These way *Dance Music* artists, or even some solo artists that performed with local bands, were able to perform in Brazil.

Brazil is a country that embraces all cultures. Although the national repertoire reigns in the music area, Canadian artists can find success through a good publicity effort for their records. This, in turn, will open doors for future presentations and tours. The Brazilian economy has been showing signs of growth and, in spite of its instability, is a favourable environment for investments. The high cost of airline tickets is always a consideration but, with the support of sponsors, this problem can be overcome.

The telephone market, as well as the soft drinks and beer markets, are very competitive in Brazil. During recent years, these companies have sponsored several major musical events in the country. Any partnership with manufacturers of cellular phones, intercity service companies, mobile service companies, access providers, or the above mentioned beverage manufacturers, will generally result in good agreements making it possible for any artist to go on tour across the country. Some of these companies have their names associated with nightclubs (*Claro Hall, Direct TV Hall, and Credicard Hall*) in which they offer these shows.

III - PROJECTED MARKET GROWTH

Brazil is ranked among fifteen largest world economies and the service sector is already roughly 50% of the Gross Domestic Product (GDP), expected to reach US\$660 billion¹². The Brazilian economically active population is estimated at 87.5 million people¹³, with a

¹² O Globo newspaper, 02/ 2005

¹³ http://www.mct.gov.br/estat/ascavpp/portugues/2_Recursos_Aplicados/tabelas/tab_0.htm

density of 21 inhabitants/km² and population growth of about 1.35%. After a long battle with inflation, Brazil was able to stabilize the economy and achieve single digit inflation levels (currently in the range of 7.6% per year).

During 2004, spending in leisure and cultural activities totaled more than US\$5.8 billion (C\$7.3 billion). There was a vigorous growth in industry and in exports. The Brazilian trade balance showed positive numbers throughout the year. This resulted in a drop of the unemployment rate and new employment opportunities were created for the population.

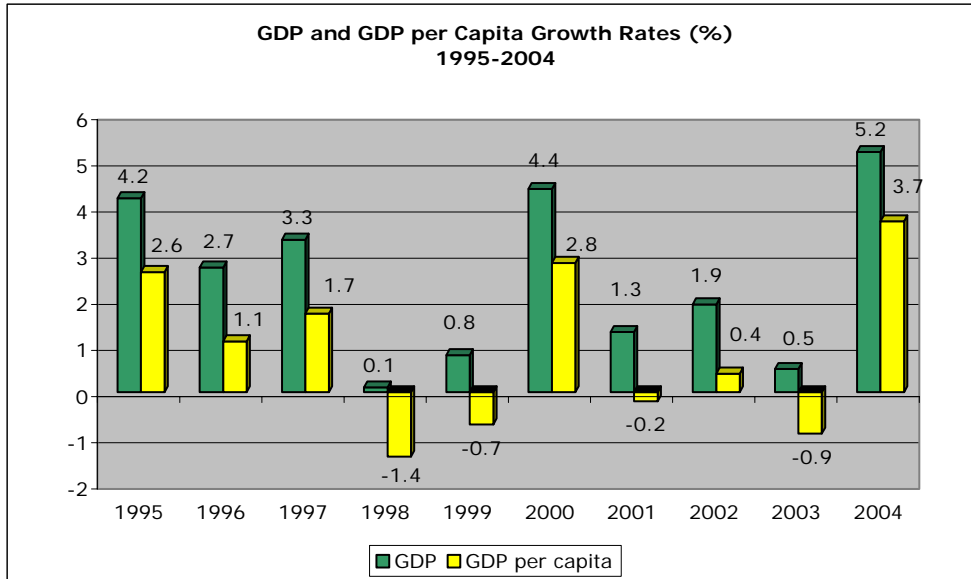
The Brazilian population is undergoing significant changes. Presently, the female population is 91.5 million in comparison to a male population of 87.5 million. Brazil is considered a young country, but the number of people over 50 years of age has already surpassed 30 million, and continues to grow due to the increase in life expectancy.

Ages	Size of Population Segment
0 to 9 years-old	32.846 million
10 to 19 years-old	35.293 million
20 to 29 years-old	31.482 million
30 to 49 years-old	48.410 million
Over 49 years-old	31.110 million

Trade and exports

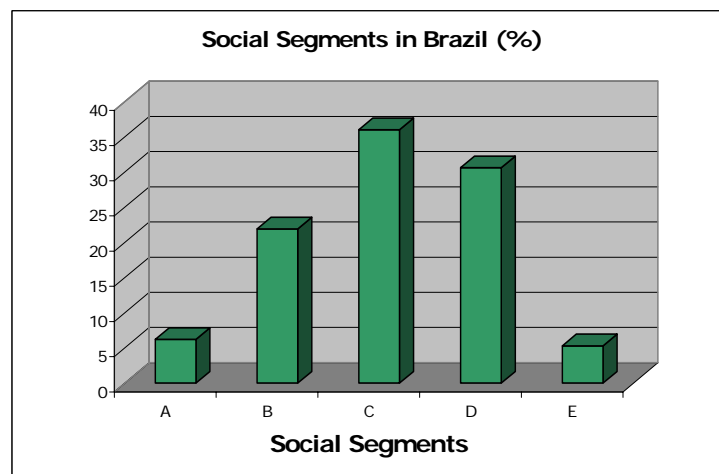
The urban population's per capita consumption is US\$1,458.46 (C\$1,823)/year. The rural population's per capita consumption is US\$ 256.56 (C\$321)/year. During recent years, in a country where trade and service companies have a preponderant strength, there was significant growth in exports that surpassed, in 2004, the landmark of R\$67.75 billion (C\$35.66 billion), largely driven by the agribusiness sector.

GDP growth in 2004, at 5.2%, was the best since 1993. GDP per capita also showed a significant increase (the best in 10 years).



Nevertheless, the minimum wage is in the range of US\$100 (C\$125)/month. An unpublished study performed by the *Fundação Getúlio Vargas* (FGV), found that in the 83 largest cities, two thirds of the families have either an average or a low income level. Of each three families, two are in the C and D classes. The difference between the top of the social pyramid and its base is 133 times. While at the top the per capita income is US\$3,351 (C\$4,189) per month, in the E class it is US\$25 (C\$32) per month. The inequality is a clear sign of the class distribution in Brazil.

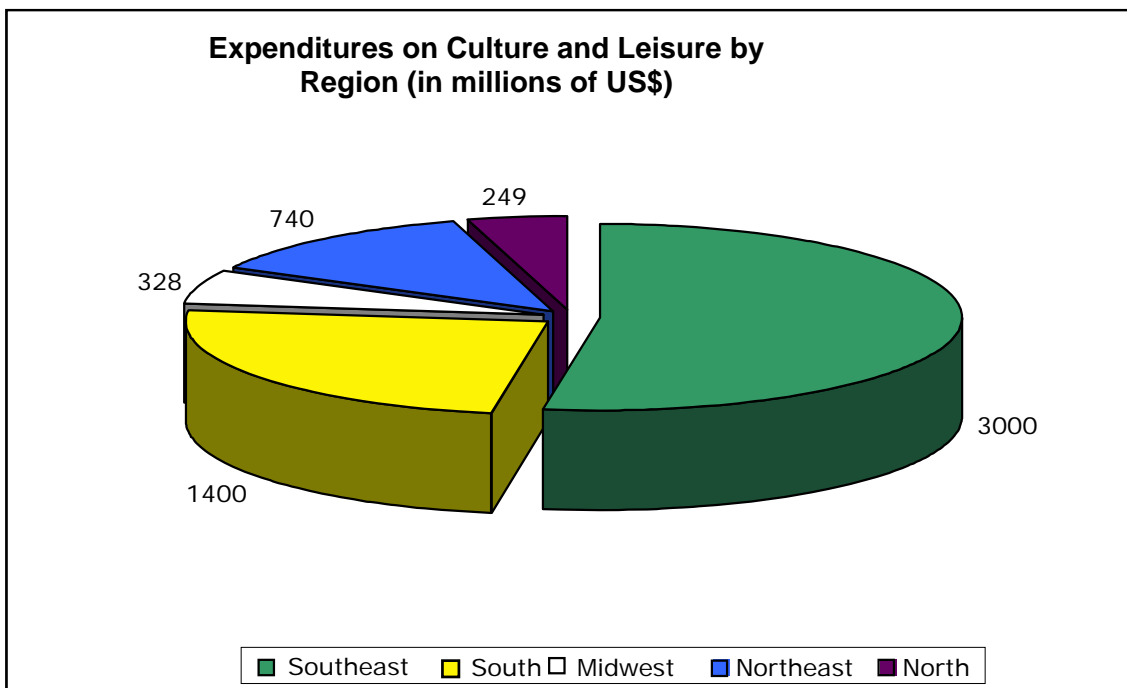
The Brazilian HDI (index of human development) has been growing slowly and gradually in recent years. Among the countries with more than 100 million inhabitants, Brazil is ranked in fourth place, according to a 2002 report from IPEA, but in the general ranking, the country falls to the 72nd place¹⁴.



¹⁴ <http://hdr.undp.org/reports/global/2004/>

Cultural Investments

According to *Target*¹⁵, Brazilians spent US\$4.09 billion (C\$5.11 billion) on culture and leisure in 2004, with this spending concentrated in the Southeastern and Southern regions. This means that Brazilians spend 1.9% of their monthly consumption on those items, indicating great opportunities in growth for the entertainment market. This is an expanding market and open to investments.



The Federal Cultural Incentive Act (Act no. 8.313/91), known as the *Rouanet Act*, was approved in December of 1991 and is the basis of all cultural incentive policies currently implemented in Brazil.

Before the *Rouanet Act*, the *Sarney Act* (1986) was the first to establish links between the State and private initiative, using the mechanism of tax exemptions for investments in culture. As it did not demand the prior approval of the cultural projects, with the sole requirement being registration as a cultural organization with the Ministry of Culture, this Act, and all the other Fiscal Incentive Laws then in force, was revoked during the Collor government, in March of 1990.

The *Rouanet Act* introduced increased discipline in the control of fiscal incentives. Since then it has been necessary to obtain approval, based on an analysis of their merits, for all cultural projects from the National Commission for Cultural Incentives (CNIC -

¹⁵ Brazil in Focus Media Yearbook (*Anuario de Midia Brazil em Foco*)

Comissão Nacional de Incentivo à Cultura) - formed by representatives of the government and of cultural organizations. Fund collections by companies are authorized only after disclosing their approval in the Official Diary. Accounting procedures were created for such collections.

The incentive mechanisms have been altered several times through the years via temporary measures and ordinances, making it a more practical and viable procedure. At the beginning of the Luís Inácio Lula da Silva administration, Minister Gilberto Gil reestablished the deliberative character of CNIC, and began a decentralization process for the resources obtained through the Act, as it had already reached a concentration of 80% in the Rio de Janeiro - Sao Paulo axis.

After two years, the ministry expanded the distribution of resources to other areas of the country, and increased the limits of fiscal exemption. The concentration of resources in the Rio de Janeiro - Sao Paulo axis fell from 72% to 66%, between 2002 and 2004, without losses however for the Southeastern area, as it also reached last year a record of US\$133 million (C\$166 million) collected.

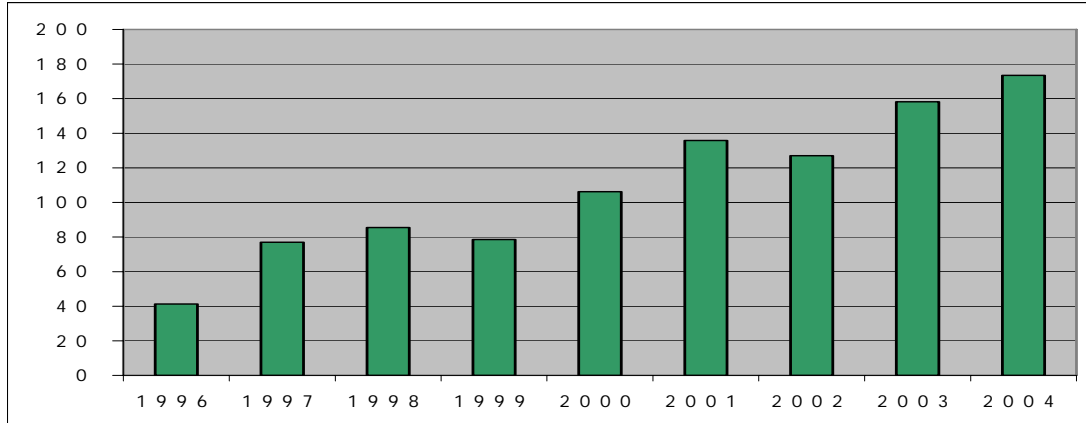
In 2004, the best results yet achieved by the administration of the Incentive Act were recorded as a result of this new cultural policy. The total collection of resources for cultural projects was almost US\$173 million (C\$216 million), an amount that surpassed by more than 10% the record of US\$158.2 million (C\$198 million) collected in 2003, and by more than 35% the US\$135 million (C\$167 million) registered in 2002.

The total national collection, comparing the average of 2001 and 2002 with the average of 2003 and 2004, attained a growth of more than 26%. Based on the same comparison, there was a growth of 74% for the Midwestern region; 35% for the Northeastern region; 504% for the Northern region; 21% for the Southeastern region; and, 32% for the Southern region.

The national dissemination of information about the mechanisms of the Act, and the sensitization of the national business community, made it possible to achieve national records, such as the number of investor companies which grew to 1,639 with the entry of 361 new companies since 2002, and the number of projects funded by these collections, which reached 1,359.

The active participation of the CNIC, as well as the creation of the Office for Cultural Development and Incentive (*Secretaria de Fomento e Incentivo à Cultura*), responsible for the administration of the Act (which adopted new procedures in the analysis of projects), contributed not only to an increase in the number of projects, but also an increase in the quality of such projects.

National figures for the Cultural Incentive Act (in million of US dollars)



Growth opportunities for the recording industry in 2005

According to President João Augusto Ramos, of *Deckdisc Recordings*, 2005 should in general be a very good year for music. Besides the growth of the economy, another important factor has been noted by the recording companies in Brazil: the absence of any events that would claim massive public attention. "This year there will be resources to make our artists known without having to compete with the Olympic Games or the Soccer World Cup and there won't be any elections. We will have the means to call more attention to artistic events" - he celebrates. Soccer World Cups and Olympic Games substantially alter the programming schedule of TV shows. The country stops to see their sport idols playing. New debate programs emerge, new journalistic supplements and sitcoms appear. Although not met with the same enthusiasm, though equally capable of altering the daily rhythm of life, elections occupy two hours of radio and TV programming per day. When that takes place, the competition for these spaces is tougher, hindering the launching of new artists in particular.

On the other hand, 2006 will bring a new World Cup as well as presidential elections. Every precaution is necessary. The shows are not too committed at this time, but an international artist may not achieve the expected results, as many performances are promoted at political meetings with free admission. The effects of the 2006 World Cup in Germany may be smaller. Many of the games will be at night and should be transmitted around midnight. The most probable outcome is that bars and night clubs will invite the public to watch the games and then see the performance, especially if it is a Brazil match. The risk we run is playing for a public that has just seen a defeat of their team. On the other hand, a victory will surely make any show even better. Therefore, 2005 is a special year for shows in Brazil, thanks to the absence of these external factors.

IV - CANADA'S COMPETITIVE POSITION IN THE MARKET

It is difficult to obtain statistical data about the Canadian musical performance in Brazil. The international music played is predominantly in English, followed by Spanish, Italian and French. However, it is difficult to determine Canada's market share, as such studies do not distinguish if the artist's country of origin is the United Kingdom, the United States, Australia, Canada or any other. Admittedly, well-known artists are frequently found in the hit parades, but Canadian artists wishing to enter the Brazilian market should be prepared to earn their audiences.

Using the data supplied by the recording companies and by ABPD, it was possible to get an idea of sales for some Canadian artists in 2003 and 2004.

Avril Lavigne – This singer won a double platinum record in Brazil in 2003 for the album *Let Go*. Her album *Under My Skin* also achieved a gold record, selling 300,000 copies. In addition, Avril sold 25,000 DVDs of *My World*.

Alanis Morissette - This singer won a platinum record in Brazil for her MTV *Unplugged* and *Under Rug Swept*. Her DVD *Feast of Scraps* also won a gold record. All together her sales totaled at least 275,000 units.

Brian Adams – Together, the two last Brian Adamson CD and DVD releases sold a total of 20,000 units.

Diana Krall – Her products released since 2001 have sold a combined total of 140,000 units (CD + DVD). The products are:
DVD *Live at the Montreal Jazz Festival* (2004);
CD *The Girl in the Other Room* (2004)
CD *Live In Paris* (2002);
CD *The Look of Love* (2001) - with 70,000 sold
CD *Live at the Budokan* (DVD) – with 10,000 records sold in Brazil.

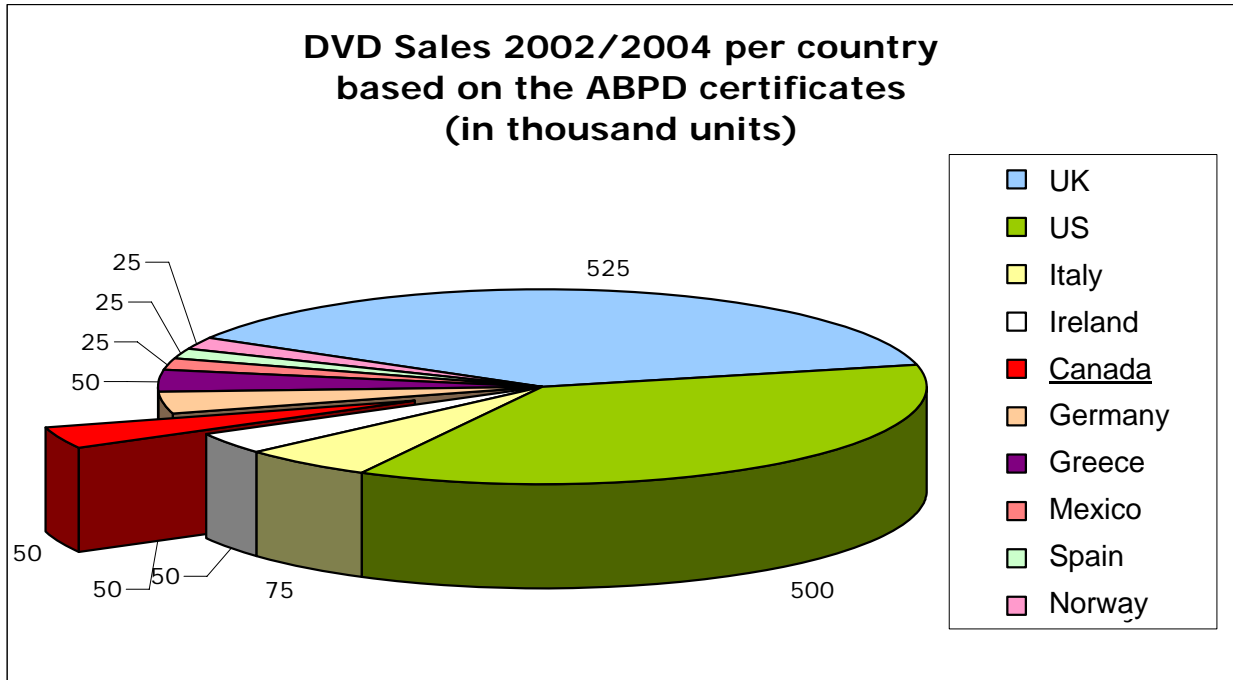
Michael Buble - Adding the sales of his record and homonymous DVD+CD *Come Fly with Me*, total sales were 38,000 copies.

Nelly Furtado - This singer had her two records released in Brazil. The total combined sales reached 50,000 units:
CD *Folklore* (2004) – 5,000 records sold in Brazil.
Whoa Nelly (2003) – 40,000 records sold in Brazil.

Rush - The great number of fans that this band has in Brazil was the origin of the CD *Rush In Rio*, recorded live. It has already sold 10,000 copies. Other titles from the band had similar sales.

Data about the sales of records in Brazil is given by press agents of the recording companies, which is different from the United States and Canada, where each sale is computed directly at the cash register for subsequent analysis by *Billboard*, via *Nielsen*

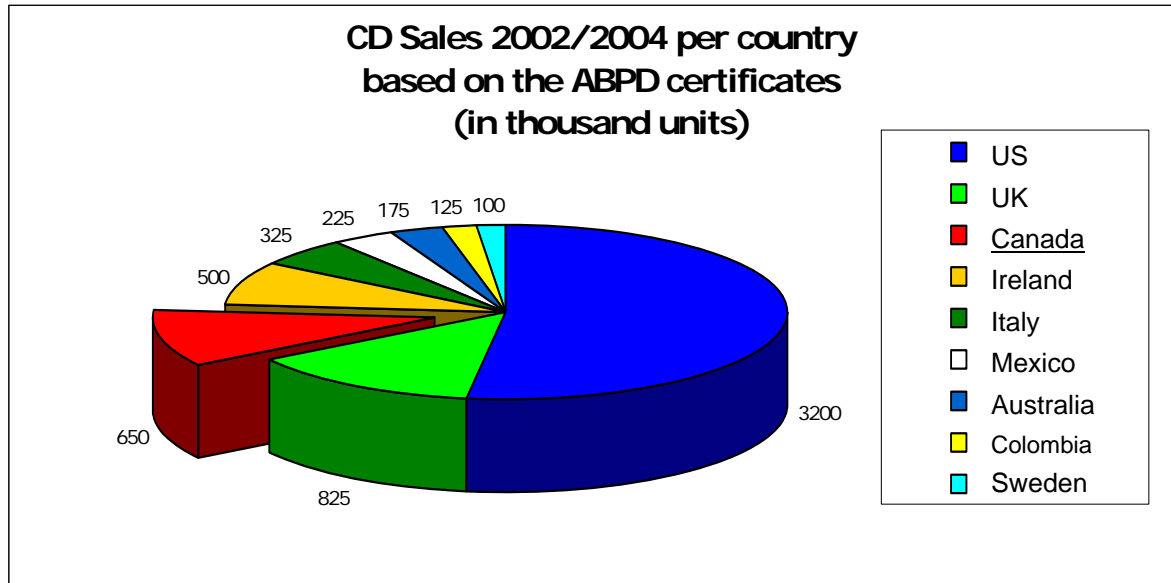
*SoundScan*¹⁶. There is no way to know the exact position of Canadian artists in Brazil. However, just as an example to illustrate our point of view and to meet the objectives of this report, we analyzed the certificates issued for international artists by ABPD during the two years to which we had access. A gold record is equivalent to 50,000 copies sold, and a platinum record is equivalent to 125,000¹⁷.



During the years 2002 and 2004, Canadian artists won three gold record certificates (Diana Krall, Avril Lavigne and Celine Dion), two platinum record certificates (both for Alanis Morissette) and a double platinum record certificate for Avril Lavigne. Both Alanis and Avril also won gold records for the sales of their DVDs (each one sold 25,000 copies). All together these sales reached a figure of at least 700,000 units, surpassed only by the United States and United Kingdom. Canada ranks in the 5th position in DVDs, behind these two countries as well as Italy and Ireland.

¹⁶ www.soundscan.com/about.html

¹⁷ Until 2003, gold and platinum record certificates for Brazilian artists were only awarded for those that reached twice as many sales as these parameters.



It is important to note that these values are only the tip of the iceberg. More than a thousand titles are released every year in the country. Considering only the certificates as a base to calculate sales, we reach a total of 4.7 million copies out of the more than 30 million records of international artists sold during the years studied.

V – KEY OPPORTUNITIES

If you are a Canadian artist and wish to enter the Brazilian market, the starting point is to know whether you have a recording company, and if it distributes its records in Brazil. If the company does not distribute records in Brazil it is best to first learn why. A good conversation with the international A&R Director of the Brazilian company that represents you would be a good start to find out about your possibilities in this market.

Recording companies in Brazil have several important roles in the area of marketing. Marketing can find the target audience for your record. It would be even better if the recording company could count on your presence at the release of the CD. The ideal procedure would be to publicize it on the radio, with 30 to 60 days anticipation, followed by a press agenda and TV shows.

These efforts may also include *showcases* at specific points for increasing the image of the artist, such as in a mega store in the form of an acoustic performance, or even a live performance for a selected audience in a small night club, with a local radio station as sponsor. This was the strategy for the Canadian band *Three Days Grace*, and the same was done by *Maroon 5*, the American hit of the moment.

Naturally, all this will depend on the style of your work. For instance, do not expect that a show with a lower socio-economic class audience would welcome a blues or jazz singer. The most important thing to know is that, in Brazil, a good publicity effort within a short period of time needs to use television to quickly cover great distances and establish the name of the artist for present and future performances.

In practice, a good option is the TV show *Altas Horas*, broadcasted during the late hours of the evening from Saturday to Sunday on *Globo TV*. Sergio Groissman is in charge of interviewing and hosting the artist, with a live presentation. Few programs accept this format. The practice, in general, is to use playbacks. In Brazil, TV shows are commonly used for publicizing established artists or important launchings. Unknown Canadian artists have more difficulty getting anything done; thus the importance of the base work.

The music shows with the largest audiences are all recorded in Sao Paulo or Rio de Janeiro. This should be your base during your visit to Brazil. Rio de Janeiro is the headquarters of *Globo*, the TV network with the largest audience in the country, *Globosat* – their Cable TV network – in addition to *TV Educativa* and some cable channels. Sao Paulo, on the other hand, is the headquarters of *Bandeirantes*, *Rede TV*, *SBT*, *Gazeta*, *Record* and *MTV TV* stations, among others.

If your group is a pop/rock band, look for the directors of the show *Atitude.com* at *TV Educativa*. In Sao Paulo, *Bandeirantes*, *Rede TV* and *SBT* are the most popular TV stations, along with *Gazeta* and *Record*. The presence of an international artist will be directly associated with his/her popularity. *TV Cultura* of Sao Paulo also has some interesting musical shows for publicizing your work.

International music has a strong ally on the sound tracks of soap operas. The international sound track generates massive reproductions on radio and video clip shows, and the artist becomes known overnight. In 2003, the top-selling record was the theme of the international sound track of the soap opera “*Mulheres Apaixonadas*” (Women in Love); with three more soap opera CDs among the 20 top-selling CDs of the year. In 2002, the soap opera “*O Clone*” (The Clone) ranked its theme CD among the four top-sellers in the country. In addition to *Globo*, an audience leader in the case of soap operas, other TV channels have also invested in the format and increased the various options for these soundtracks. The royalties generated by the sales of these records are many times higher than what they got with their own launchings.

The success obtained with a *Globo* soap opera can get you included in the agenda of the Sunday show “*Domingão do Faustão*” that always registers large audiences. The *SBT* show “*Domingo Legal*”, hosted by Gugu Liberato, is another popular show. Due to the tough competition between *Globo* and *SBT* for viewership during Sunday hours, it is probable that you will only be able to make one performance. If your music is from an *SBT* soap opera, it is unlikely that you will be invited to the “*Domingão do Faustão*”, and the same applies for *SBT* if your music is from a *Globo* soap opera.

There might be a possibility, in exceptional cases when the artist is renowned worldwide, of a small live TV special at *Globo TV*, in *Fantástico*, a show that attracts the largest audience and is watched by Brazilians of all ages. This was the case with *U2*, to promote the record “*All That You Can Leave Behind*” and with Robbie Williams with his “*Greatest Hits*”. These are expensive productions, but they have the impact of a Beatles performance on the Ed Sullivan Show.¹⁸

¹⁸ In 1964, the Beatles performed for the first time in the United States and were watched coast-to-coast on the Ed Sullivan show.

Alternative Markets: Classical Music, Jazz, Blues and Heavy Metal

These four styles have something in common, even if they make an odd group. The audience is loyal, even if they do not have broadcasting stations playing such styles in the radio nor shows to air them on television. The audience at live shows is massive, and it makes use of publicizing channels that go from e-mail listings, to Internet forums, specialized sites, and information leaflets distributed at key locations frequently visited by fans of such musical styles. Although television has only a few spaces for these styles, this does not mean that these spaces do not exist.

In the case of blues and jazz, there are some talk-shows available, specially the Jo Soares sitcom (the "*Programa do Jô*" on Globo TV) an actor/comedian who, during the last twenty years, has interviewed everyone, from street peddlers to ministers, from doctors to musicians. An unconditional jazz and blues fan, fluent in various languages, (among them English and French), he has hosted some attractions in his program which, although transmitted late at night (around 11 p.m.) has a very good audience. Generally the interview is accompanied by a live performance. Sometimes he only interviews the artist, but he does inform the audience about the dates of the shows. In the case of classical music (a string quartet, for instance) the strategy is to use extra-musical resources to ensure a piece (preferably short) is performed on TV. The best is to have a *scherzo*, a *fugue*, or something *prestissimo* to showcase the work that will be aired, normally after an interview full of curious histories, which is the standard in talk-shows.

Classical music is a phenomenon with a captive audience, although it does not have any specific media at its disposal. "Although CD sales are small for classical music, that number does not always represent the true size of its audience, which is used to also purchasing imported titles", commented Heloisa Fisher, editor of the *Viva Musica! Guide* during an interview for this report. The high number of performances is the best way to obtain an idea of the interest of people in classical music in Brazil, also according to Heloisa. Each month the *Viva Musica! Guide* lists around a hundred concerts in Rio de Janeiro. In Sao Paulo there are around 180 concerts. "You do not have 100 exhibitions a month in Rio, nor 100 theater plays or even movies"- she argues. Another interesting point is that the majority of shows are reasonably priced (between US\$5 and US\$6), except for concerts by international artists. The offer is high, but the visibility in the media is very low. Sao Paulo has better visibility although it does not correspond to the volume of performances. Rio and Sao Paulo account for 70% of the concerts in Brazil. Very often, a city outside this axis has only one artistic producer responsible for concerts.

Other interesting exhibitions take place in Belo Horizonte, at the Arts Palace (*Palácio das Artes*), at the Artistic Education Foundation (*Fundação de Educação Artística*) and at the *SESI Minas* Theater. In Porto Alegre, we have the *São Pedro Theater* and the Porto Alegre Symphony Orchestra (OSPA - *Orquestra Sinfônica de Porto Alegre*), whose conductor is Isaac Karabtchevsky, who usually hires solo artists for the season. Karabtchevsky also conducts *Petrobras Pró-Música* (in Rio de Janeiro). There is the Guaira Theatre Foundation (*Fundação Teatro Guaira*) in Curitiba. In Salvador, the Bahia Cultural Foundation (*Fundação Cultural da Bahia*) is undergoing a restructuring with the symphony orchestra and is open to outside artists; in addition, the *Castro Alves* Theater contracts international concerts. Brasília is also an interesting field: the National

Theater (*Teatro Nacional*) has a very active orchestra. Cuiabá, Uberlândia and Aracaju are other up-and-coming cities hiring foreign shows.

The participation in the Campos do Jordao Winter Festival (*Festival de Inverno de Campos do Jordão*) is one of the best entrance doors for a Canadian artist who wishes to play classical music in Brazil. This city is located two hours away from Sao Paulo. It is the largest classical music festival in the country with a growing organization. In July, the Juíz de Fora International Festival of Brazilian Colonial Music and Early Music (*Festival Internacional de Música Colonial Brasileira e Música Antiga*), 180 km from Rio de Janeiro, is also recommended for music artists playing early music.

The best opportunities for a soloist or for a conductor are the Symphony Orchestra of the State of Sao Paulo (OESP - *Orquestra Sinfônica do Estado de São Paulo*), due to the structure, budget, artistic proposal and human resources; and the previously mentioned *Petrobras Pró-Música* (Rio de Janeiro) and OSPA (Porto Alegre), both conducted by Isaac Karabtchevsky.

Nevertheless, the frequency of foreign artists is small (approximately five percent, in Rio de Janeiro). On the other hand, Sao Paulo is the city that hosts most of the international performers due to its state orchestra, with a busy international schedule, and also because the city has several active promoters available, with agendas focused on “big star” international events. It is not an exaggeration to state that Sao Paulo is the Mecca of classical music in Brazil.

If we classify events according to the number of contracts signed, chamber music groups are the ones most usually hired, followed by recitals, and last by orchestras, largely due to the problem of availability of adequate venues to accommodate full orchestras, says Heloisa Fisher. For example, Rio de Janeiro has about forty locales available for performances, but few of them can accommodate an orchestra.

Regarding classical music, the Brazilian audience suffers from a curious xenophilia. Music recitals of Brazilian classical music attract less people than foreign composers, be it a Beethoven symphony or a contemporary composer presentation. On the other hand, the Brazilian audience is avid for information. It needs to be urged to leave its inertia to get acquainted with new sounds. Promoters maintain that it is worthwhile to insist.

Is there space for independent artists?

Artists that do not have a contract with a recording company represented in Brazil, need to find a representative or a national distributor. They should also hire an artistic press agent/consulting company. Those are professionals that will help promote the name of the artists in the country. The work consists precisely in publicizing them as news, for a select public, through notes in specialized magazines and getting the name of the artists mentioned by 'opinion makers' (ranging from music idols, soap opera actresses, personalities and even soccer players), in a slow gradual process that can have good effects depending on the drive of the individual. Equally, a visit to Brazil will have better results if it is accompanied by a PR company, arranging parties and events to publicize the presence of the artist. Their average fees in Brazil can fluctuate between US\$1,500 (C\$1,875) and US\$2,500 (C\$3,125) a month, not including the eventual production costs for the events.

The main radio stations in Rio de Janeiro and Sao Paulo may play Canadian music, but there is a high level of competition, due to bitter fights among releases of several recording companies. Even so, radio stations specialized in Rock can offer support for the tour, either as publicity or as shows. A good option is *Radio Rock* with 9 affiliated broadcasting stations in large urban centers. To mention only some of the radio stations available, the network *Atlantida*, in the south of the country, as well as the satellite radio networks *Transamerica* and *Jovem Pan*, can provide good coverage for the artist.

DJ performances are expanding in Brazil, as are the presentations of techno groups. This area is very open to the presence of artists and DJs from other countries, although some Brazilians are already having success, even international success. Large musical events in Brazil can have a Canadian DJ animating the party. The costs to bring them are low, the parties are gigantic (attracting tens of thousands of people) and this is a market open to all nationalities.

In the last ten years, some cities started to have gigantic shows, for an average audience of 20 thousand people. Some of these events were incorporated into the city's official calendar, given the size of the mobilization that takes place around these events, with wide press, radio and local TV coverage, in addition to specialized sites, information in some newspapers of other states and, even in some cases, audio taping of the show for a program with highlights of the party to be aired in standard or cable TV. The performers are predominantly from Brazil, but they are slowly opening up spaces for the participation of international artists. This happened in 2001, at the *Pop Rock* of Belo Horizonte, with the presence of *Soul Asylum* and *Live*. In 2003, Alanis Morissette and *Simply Red* participated in the Brasilia Music Festival. In 2004, *The Walkmen* were guests of *MADA* in Natal, and Papa Winnie sang with the group *Biquíni Cavado* in the *Ceará Music*, in Fortaleza.

The risk that should be avoided is of being invited to play at a very big party where most of the audience doesn't know your work. In general, these shows have up to six different attractions, gathering thousands of people that, invariably, will get tired. If the repertoire is not known to the public, you run the risk of sounding boring and the results would be unfavorable. On the other hand, the stage presence, the special effects, and external factors can have a good impact.

Another equally interesting field is opening up for artists that had their peak some time ago but that are not receiving media attention anymore. These bands are becoming interesting to Brazilian producers because they associate the name with lower fees than those for a resounding success by some new artist. While we would rather not mention any names to avoid embarrassment, it is important to be aware of the possibility that artists that were a success 30 years ago can also succeed today in Brazil. These revival tours have a captive audience in the country.

Finally, if you are taking your first steps in a career in South America, the festival "*Rock in Rio III - For a Better World*" ("*O Rock in Rio III - Por um Mundo Melhor*"), that took place in 2001, also offered a folklore venue through a "Roots Tent" ("*Tenda Raízes*"). This tent offered shows by singers from several corners of the world, from Celtic to the *Värtina* Finnish singers, to a festival audience that averaged 100,000 persons per day. The next "*Rock in Rio*" is scheduled for 2007. It will be a good opportunity for Canadian artists with more folkloric influences.

VI - SUPPLY AND REGULATION ISSUES

Importation of Records

Usually records of foreign artists released in the country are not imported, except for some relevant collector editions. Only some specialized stores import foreign titles. The reason is simple: Brazilian CDs are very cheap in comparison to foreign ones.

According to the IFPI 2003 data, the average price in Brazil of a CD was one of the cheapest in the world¹⁹ :

Japan	US\$18.89 (C\$23.61)
Italy	US\$15.53 (C\$19.41)
France	US\$15.20 (C\$19)
USA	US\$15.02 (C\$18.78)
United Kingdom	US\$12.56 (C\$15.70)
Germany	US\$11.09 (C\$13.86)
Australia	US\$10.85 (C\$13.62)
Portugal	US\$10.57 (C\$13.21)
Spain	US\$10.26 (C\$12.82)
Mexico	US\$6.07 (C\$7.59)
Argentina	US\$5.73 (C\$7.16)
Brazil	US\$4.90 (C\$6.12)

A CD of an international release manufactured in Brazil gets to the stores at values under US\$14 (C\$17.50). The same title can cost up to US\$18 (C\$22.50) in the country of origin. The import tariff for CDs is 60%. Although you may get them at cost (US\$10 or C\$12.50) the price at Brazilian record stores will still be around US\$16 (C\$20). If you add the Sales Tax (18% in Rio de Janeiro for example), freight and profit margins, the CD price would be no less than US\$28 (C\$35), at least three times more expensive! Not even the hiatus between an international release and the arrival of the product in Brazil is reason enough to import large quantities. The most famous foreign artists have their records launched in Brazil within a month of the international release.

Another possible option for the shopkeeper is to import through the recording company. These prices are more reasonable. This is because the recording company doesn't actually import the CDs, it just transfers the foreign CD to its branch in the country. This reduces costs, mainly the applicable taxes, and facilitates their sale at a more attractive price. Nevertheless, setbacks exist. The first is advanced payment for the product. To make it worse, Brazilian customs do not always clear the remittance on time. This can be critical in specific cases where the goods are being imported for special dates when the demand for gifts is very high, such as Christmas or Mother's Day. A shopkeeper told

¹⁹ Average retail price

me about an importation of goods for Christmas that ended up arriving at his store only in February.

This explains why imported records are limited to titles by extremely alternative artists and some classics, jazz or unusual editions by very famous artists.

Companies focused on CD sales through the Internet have also been betting on the sales of imported material, especially Box Sets, rare versions, and memorabilia for fans. A quick search via the *Submarino* site shows more than 500 titles. However, this market has been shrinking.

In a conversation in Rio de Janeiro with Pedro Tibau, of *Modern Sound* (one of the most renowned record stores in the country), we were impressed with the figures. The store has survived all the economic crises that have devastated the country in the last decades. The store, that for many years was one of the largest record importers with 95% of its revenue due to titles not launched in Brazil, has currently been improved to assist the consumer with options that range from a restaurant to a show room of electronic products and a variety of options focused on the tastes of every audiophile. Currently, 50% of what Pedro sells is imported, with an emphasis on pop/rock, classical and jazz accounting for 15%, and servicing a highly specialized consumer, with high purchasing power. Unfortunately, *Modern Sound* is an exception to the sad rule that CDs are becoming more and more distant from the public. Rare are the stores in Brazil that can resist the competition of supermarkets, mega stores and department stores, among others. It is not an exaggeration to say that there are now less than fifty stores such as *Modern Sound* in the whole country.

Shows by Canadian Artists across Brazil

To bring foreign artists to Brazil is, first and foremost, an exercise in patience and perseverance. The work begins at least 60 days before the established date for the show, with a submission to the Immigration Sector of the Ministry of Labor (*Setor de Imigração do Ministério do Trabalho*), of a request of contract regularization, and a work visa for the artists and the whole team that accompanies them, at a cost of US\$6.15 (C\$7.69) per person. It is necessary to attach the full documentation including contract, photocopy of the passports, and personal data. In case of artists that are not very well known in Brazil, it may even be necessary to send newspaper clippings or even record covers to prove their occupation and fame. Even so, some delays may occur with the visa not being issued on time through normal channels. It is rare, but it happens. The alternative in that case is to request an Urgent Visa, much more expensive, but that could prevent the cancellation of the performance. With this authorization in hand, it is necessary to go to Ministry of External Affairs (*Ministério das Relações Exteriores*) to request the issuance of a memorandum of visa transmission and authorization, which will be made available at the Brazilian consulate in the country of origin, at a cost of US\$150 (C\$187.50). The value of the fees is also taxed. The tax rate is 33.33% of the gross fees to be paid to the artists, resulting in more complications for the person that is bringing them to the country.

With this in mind, Brazilian promoters use specialized lawyers, capable of dealing with these problems faster. *Carnide e Associados*, for example, were responsible for all of the international artists in the last "*Rock In Rio in Brazil*", in 2001. Another company,

Natacci, has assisted different artists, from symphony orchestras to the delegation of DJs that participated in the *Skol Beats* in Sao Paulo.

Another important issue affecting artists visiting Brazil is equipment transport. The person responsible for the arrival of the artist should fill out a Simplified Declaration of Import (*Declaração Simplificada de Importação*) for the imported equipment, sign a term of responsibility, and deposit a bond equivalent to the import duties on the equipment, plus the IPI (excise tax), aside of any potential fines for delays. This deposit is reimbursed after proof of the removal of the equipment from the country. In case the transport comes as air cargo (much cheaper than as a luggage), there will be the need to hire a customs broker. In general, clearance takes up to 48 hours, a period during which the load will be kept in storage with *Infraero* (the Brazilian government airport management and development company), subject to a 2% fee on the declared value.

In this case, again, we recommend hiring a company with experience in the field for the negotiations. Such a company should be expert in logistics to service your needs. *DFX* has provided assistance to main international shows, such as Formula 1 races. *Custom Brazil* is another viable option.

With respect to fees, it is necessary to understand that the lower remuneration prevalent in Brazil is based on some facts. First, the fee is low because the price of the admission ticket, in dollars, is also normally low. However, this value is not low for Brazilian standards. One cannot compare these values with those prevalent in the United States or other developed countries. Any international event is produced through a true collective effort between companies, agents and sponsors. The costs are high for those bringing equipment, and airline tickets are expensive, both for the international portion as well as for domestic travel within Brazil. Brazilian promoters still have to bear the costs of copyrights (from 5 to 10% of the gross fee or the invoice), ISS (Services Tax - 5% of gross), COFINS (Tax for Social Security Financing), Musicians' Labor Union of Brazil (*Sindicato dos Músicos do Brasil*) and the Brazilian Musicians Association (*Ordem dos Músicos do Brasil*), according to Article 53 of Act 3857 of the Ministry of Labor and Employment (10% to be debited based on the gross amount). Before the artist even travels to Brazil, the costs of bringing him/her have already increased by 50%, without mentioning the actual production costs. In face of this, a certain measure of understanding is necessary at the time of the negotiations.

Another problem faced by Brazilian agencies is when the event has the participation of some Government organization. Delays in payments are standard. Although they may be honest, this sometimes forces the contractor to take care of the budget before receiving any funds from the Government. Details such as these can sometimes destroy a project.

Lower prices demand a larger audience to cover the costs. Many times, although there are show houses able to accommodate more than ten thousand people, for a show to take place in Brazil, (especially with big stars) everything ends up pointing to a single option: shows in stadiums.

The problem is that Brazil doesn't have the infrastructure to perform shows at those locations. Brazilian stadiums are only for soccer matches, there are practically no Olympic stadiums, and there are no acoustic facilities or even the logistics to place the equipment in the center of the field. There have been situations when it became

necessary to hire a helicopter to position the sound equipment, because pushcarts were not able to get to the edge of the field.

Nevertheless, a presentation in Brazil is an experience full of good memories. The public is known to be extremely warm. Anthological shows were registered in video by artists such as *Queen*, James Taylor, Paul McCartney, *Simply Red* and, more recently, *Rush*. Paul McCartney still holds the record for the larger audience to attend a single solo artist concert. Nothing could be more characteristic and nice.

VII - FESTIVALS AND PROMOTIONAL EVENTS

Although some Brazilian festivals are already more than ten years old, the truth is that the responsible parties do not always establish specific dates for these events. They are subject to a wide variety of external factors: economical crises, coincidence with the dates of other events, admission exams for universities (these keep young people away from the events, given such an important moment in their lives), just to mention some of them. *Ceará Music*, for instance, began as an October festival but now takes place in November. Other festivals alternate among the end of one month and the beginning of the next one. Brazil still has not established an official calendar for these events, although rock events don't happen frequently in February. The classical music season also goes from March to December. To illustrate the following listings, we will use the most updated dates available. Otherwise, we will indicate the dates of the previous event.

Classical

Music on the Mountains

(Música Nas Montanhas)

It generally takes place in January and presents dozens of classical music concerts in the city of Poços de Caldas, a three-hour ride from Sao Paulo, for an audience of over ten thousand people.

Jean Reis – Artistic Director

Phone +55 35 3697-2000

City: Poços de Caldas-MG

Website: www.festivalmusicanasmontanhas.com.br

Email: contato@festivalmusicanasmontanhas.com.br

International Winter Festival of Campos do Jordao

(Festival Internacional de Inverno de Campos do Jordão)

Campos do Jordão is a highland town, a two-hour ride from Sao Paulo. For the last 35 years, during the month of July, it hosts the largest classical music festival of Brazil and Latin America, with national and international performers.

Roberto Miczuk

Phone +55 11 – 3351-8000

festcampos@cultura.sp.gov.br

Dates: 3 to 24 of July 2004

City: Campos do Jordão-Sao Paulo State

Venue: *Cláudio Santoro Auditorium* and several open air locations throughout the city

Website: www.festivaldeinverno.sp.gov.br

Email: festcampos@cultura.sp.gov.br

Promoter: Sao Paulo State Government

International Festival of Brazilian Colonial Music and Early Music

(Festival Internacional de Música Colonial Brasileira e Música Antiga)

A traditional festival during the second half of the month of July, in the city of Juiz de Fora-MG, 180 km from Rio de Janeiro. The 15th edition of this festival brought musicians from countries such as Mexico, Italy, Portugal and the United States, in addition to several Brazilian performers, in a series of free-tickets concerts that attracted thousands of people.

Maria Isabel Souza Santos - Director

Date: July

City: Juíz de Fora-MG

Venue : *Pró-Música* Theater and several churches throughout the city.

Website: www.promusica.org.br/festival15/index.htm

Email: promusica@terra.com.br

Phone +55 32 – 3215-3951

Fax +55 32 – 3216-4787

Country Music

Barretos Country Rodeo Festival

(Festa do Peão Boiadeiro de Barretos)

Brazil hosts several rodeo festivals, but none compares to Barretos, a 5-hour car ride from Sao Paulo. Its organization and grandeur are a reference for country music performers. Although country music is not much publicized in Brazil, there is no better venue to perform for a Canadian country artist than this festival. This festival has hosted such names as Garth Brooks, an American country singer that brought 47,000 people to the arena.

Dates: 11 to 28 August 2005

City: Barretos- Sao Paulo

Venue: Exhibitions Park

Electronic Music

Skol Beats

One of the three major events of electronic music in the world, *Skol Beats* attracted 50,000 people for its 5th edition, which danced non-stop with the sounds of 60 different performers.

Luiz Eurico Klotz – Curator

Phone +55 11 – 3044-6616

Fax +55 11 – 3044-6616

Dates: May 16 2004

City: São Paulo-SP

Venue: Anhembi

Website: www.skol.com.br/janela.asp?tipo_url=skolbeats2004

Promoter: B/Ferraz

Website: www.bferraz.com.br

Eletronika

Eletronika has had 3 editions, hosting the electronic music of Brazil and the world. It has already hosted Mogwai, DJ Olaf Hund, Kruder and Dorfmeister, *Stereo Total*, among others.

Aluizer Malab, Jefferson Santos, Marcos Bonfa

City: Belo Horizonte-MG

Venue:

Website: www.eletronika.com.br
Email: contato@rotomusic.com.br
Phone +55 31 – 3225-3828
Fax +55 31 – 3225-3828

Brasilia Electronic Music Festival

Two days in September with much electronic music. With the sound of *Soul II Soul*, Fergie, *Circulation* and other big national stars
Dates: 24 and 25 September 2004
City: Brasília-DF
Venue: Mané Garrincha Stadium
Website: www.brasiliamusicfestival.com.br

Jazz & Blues

Visa Búzios Jazz and Blues Festival

This festival occurs in the charming city of Búzios, a two-hour ride from Rio, and hosts special guests every year. Bob Baldwin, Nuno Mindelis, Fito Paez, Kenny Brown and Stanley Jordan are some of the names that performed on the stages of the city.
Mário Fernandez - Promoter
Date: July
City: Búzios-RJ
Venue: Chez Michou, Santos Dumont Square and Pátio Havana
Website: www.buziosjazzblues.com.br

Jazz and Blues Festival

Rachel Weyne - Director
City: Fortaleza and Guaramiranga (one-hour ride from Fortaleza)
Dates: February (always coinciding with Carnival)
Venue:
Phone +55 85 – 264-7230
Fax +55 85 264-7231

All is Jazz - Ouro Preto (Tudo é Jazz Ouro Preto)

An hour and a half-ride from Belo Horizonte, it has already hosted, in three editions, several artists, such as: Jon Hendricks, Jane Monheit, *the Hornheads* and Steve Coleman and *The Mystic Rhythm Society*. The coordinator, Maria Alice Martins was also responsible for the Canadian Festival in the Gerais, in 1996, when she was cultural manager for *FIENG System*.
Maria Alice Martins and Mariana Martins - Coordinators
Date: 15 to 18 September
City: Ouro Preto-MG
Venue: Metalúrgico Park – Arts and Convention Center of the Federal University of Ouro Preto
Website: <http://www.ouopreto.com.br/tudoejazz/index.asp>
Email: eventos@multcult.com.br
Phone +55 31 3227-3036 / 3221-4173

Tim Festival

Tim Festival followed the formula of the *Free Jazz Festival*, that land-marked Rio de Janeiro and Sao Paulo in the 90's. An eclectic festival that brings together the best and more alternative jazz, blues, hip hop, dance, international and Brazilian music artists. This cauldron of sound has hosted artists from *Super Furry Animals* to *Pet Shop Boys*, from *White Stripes* to *Los Orixas*, from Brian Wilson to KD Lang. This festival took place in Rio de Janeiro in 2003 and in Sao Paulo in 2004. The host city for 2005 has not yet been determined.

Styles: Blues, Jazz, Alternative

Monique Gardenberg – Responsible Director

Dates: October 30 to November 1st, 2004

Cities: Sao Paulo-Sao Paulo State and Rio de Janeiro-RJ

Venue: Jockey Club

Reggae

Skol Tropical Beats

In a partnership with *Skol* brewers, *Icontent* organized this festival for the first time in Salvador gathering the most varied expressions of international and Brazilian reggae. Yellowman and *Inner Circle* were special guests that enhanced the party.

Dates: September 25 and 16 2004

City: Salvador-BA

Venue: Pituvaçu Stadium

Website: bahia.globo.com/skoltropicalbeats

Promoter: Icontent www.icontent.com.br

Rock/Pop

Rock in Rio

Rock in Rio is, doubtless, the major music event in the country and one of the largest in the world. The 1985, 1991 and 2001 editions of this event were anthological. In addition, the event was taken to Lisbon in 2004, its first international edition. Its structure is capable of accommodating 200,000 spectators to watch the main concerts in the world. Alternative tents with techno, international music and national bands were also mounted. Created by Roberto Medina, *Rock in Rio* celebrated twenty years in January 05.

Dates: The next forecast for Brazil will be on January 2007, with no date anticipated.

City: Rio de Janeiro

Venue: Rock City

Promoter: Artplan www.artplan.com.br

Phone +55 21 - 2286-8760

Fax +55 21 - 2286-8785

Atlântida Planet

The festival occurs in the south of the country and will celebrate its 10th edition in 2005. Organized by the *RBS Network*, an affiliate of *Globo TV* in the States of Santa Catarina and Porto Alegre, the festival hosts every year the main artists in the country.

Dates: 28 and 29 January 2005

Cities: Porto Alegre-RS and Florianopolis-SC

Venue: Atlântida (RS) and Jurerê (SC)

Website: www.planetaatlantida.com.br

Recife Summer Festival

Another pop/rock/axé festival at the beginning of the year calendar. Recife is an important city in the Brazilian Northeast. The festival gathers 40,000 people and its third edition is already confirmed for 2005.

Dates: 21 and 22 January 2005

City: Recife-PE

Venue: Chevrolet Hall

Website: www.festivaldeveraodorecife.com.br

Abril Pro Rock

One of the most important music events in the country, responsible for the emergence of several important bands in the history of Brazilian rock, *Abril Pro Rock* will celebrate its 13th edition in 2005. It has hosted several foreign artists and bands such as *Ataque 77* (Argentina) *The Mission*; *The Charlatans* (UK); *Destruktion* (Germany); *Asian Dub Foundation* (UK), among many others.

Director: Paulo André Pires

Dates: 15 to 17 April 2005

City: Recife—PE

Venue: Pernambuco Convention Center

Website: www.abrilprorock.com.br

Promoter: Amplapromo

Website: www.amplapromo.com.br

E-mail: cscience@truenet.com.br

Phone +55 81 3421-5380

Coca Cola VibeZone

The event is recent but has everything it takes to become an item on the cultural calendar of Rio de Janeiro and Sao Paulo. The festival mixes big names of Brazilian rock with new talent. All this in the middle of a radical sports park.

Dates: 14 and 15 May 2004

City: Rio de Janeiro and São Paulo

Venue: undefined.

Website: <http://cocacolavibezone.com.br/>

Promoter: Artplan

Website: www.artplan.com.br

MADA

“Mada” stands for “*Música – Alimento da Alma*” (Music – Food of the Soul), an alternative festival in the beautiful city of Natal, in the Northeast. Last year it hosted an international group, *The Walkmen*.

Jomardo Jomas - Director

Dates: 20 to 22 May 2004

City: Natal-RN

Venue: Cais da Ribeira

Website: www.festivalmada.com.br

Email: jomardojomas@laboratoriopop.com.br

Piauí Pop

A Music Festival celebrating its 2nd edition in 2005 with great expectations. Essentially rock, it has already sold half of the 30,000 tickets without disclosing the name of any performers.

Dates: 1 to 3 July 2005

City: Teresina-PI

Venue: Jockey Club

Website: www.piauiipop.com.br

Promoter: D&E Eventos and MP&A

Pora do Rock

The largest independent pop and rock festival in the capital of Brazil. With more than 6 editions, it is already included in the city's calendar of events.

G4 Produções and *ForRock Promoções*

Dates: 9 and 10 July

City: Brasilia

Venue: Mané Garrincha Stadium parking lot

Website: www.poraodorock.com.br

Email: g4producoes@poraodorock.com.br and for.rock@brturbo.com

MTV Video Music Brazil Awards

The VMB in Sao Paulo is a good opportunity every year to publicize an artist as the main performer in an event with a live broadcast. Although MTV is a cable channel, its young public is very loyal. Last year, the guest was David Byrne (*ex-Talking Heads*).

Dates: August

City: Sao Paulo

Venue: Credicard Hall

Website: <http://mtv.terra.com.br/publicidade/especiais/vmb.htm>

Lençóis-BA Winter Festival

A festival in the beautiful Chapada Diamantina, in the center of Bahia. The expected audience is 16,000 persons. The musical style is Brazilian, although the Chapada Philharmonic Meeting takes place at the same time

Dates: August

Date: August

City: Lençóis-BA (6-hour ride from Salvador)

Venue: streets of the city

E-mail: icontent@icontent.com.br

Phone +55 71 203-1210

Fax +55 71 203-1352

Brasilia Music Festival

Only recently did Brasilia host a large music event, gathering nationally renowned bands and artists. The best moments of the show were converted into a TV special broadcasted by *Globo TV*. In addition to big Brazilian names, there were shows performed by Alanis Morissette, *Live* and *Simply Red*.

Edo Van Duyn – Producer

Fax +55 11 3846-5663

Dates: 25 to 27 September 2003 (biennial)

Last event: 2003
City: Brasilia-DF
Venue: Autódromo de Brasília
Website: www.brasiliamusicfestival.com.br
Promotion: Rafael Reisman

Pop Rock Brazil

One of the oldest rock festivals in the country, born in 1983, *Pop Rock* takes place every year at the Independencia Stadium, in Belo Horizonte. *Radio 98*, a great promoter of the pop and rock in Minas Gerais, is the organizer. In 2001, it hosted international bands such as *Live* and *Soul Asylum*.

Felipe Barreto - Director
Dates: 11 and 12 September 2004
City: Belo Horizonte-MG
Venue: Independência Stadium
Website: www.poprockbrasil.com.br
Promoter: 98FM
Phone +55 31 3289-1888
Fax +55 32 3225-1659
fbarreto@98fm.com.br

Ceará Music

The 21st century definitively changed the musical calendar in Fortaleza. Every year the city host a four-day gigantic festival, involving more than 100 artists and several simultaneous shows with more than 30,000 spectators per day. It is one of the most important festivals in the Northeast.

Douglas Teles Santos
Dates: 25 to 28 November
City: Fortaleza-CE
Venue: Marina Park
Website: www.cearamusic.com.br
Promoter: D&E Eventos
Phone +55 85 257-5269

World Music

PercPan

The World Percussion Panorama-*PercPan*, in Salvador, is one of the most respected world events dedicated to percussion. The producer, sociologist Elisabeth Cayres, born in Bahia, created the event in 1994 hosting artists from every corner of the world at a popular event, unique in the Brazilian musical calendar.

Dates: 16 to 18 September 2004
City: Salvador
Venue: Castro Alves Theater
Website: www.percpan.com.br
Promoter: Elisabeth Cayres
BYI Projetos Culturais Ltda.
Phone +55 71 271-5194
Fax +55 71 271-5194

Several Styles

Salvador Summer Festival

A pre-carnival event, the Salvador Summer Festival is large and takes place every year in Bahia. Rock, pop, *axé* and *farró* mix together, sometimes all in one night. Every year, more than 200.000 persons, from different tribes, tastes and ages attend the event during five days of joy, allowing everyone to choose among the various environments and performers that form the already well-known music city.

In 2005, the Festival renewed its compromise of “communications for change” in partnership with the United Nations Education, Science and Culture Organization (UNESCO), as well as with the United Nations Development Program (UNDP).

Styles: World Music/Pop/Rock/Reggae

Dates: 19 to 23 January 2005

City: Salvador-BA

Venue: Exhibitions Park

Website: www.festivaldeveraodesalvador.com.br

Promoter: Icontent

Website: www.icontent.com.br

icontent@icontent.com.br

Phone +55 71 203-1210

Fax +55 71 203-1352

RecBeat

The *RecBeat* Festival reached its tenth edition as one of the main beat events in the country. The festival celebrates the cultural plurality, the happiness and the informality that take place during the Carnival in Recife/PE, at the Cais da Alfândega Street. Artists that mix all styles, from *maracatu* to rock, from *frevo* to *techno* are present.

Styles: Electronic/World Music/Reggae/Rock

Director: Antonio Gutierrez

Dates: 5 to 8 February 2005

City: Recife-PE

Venue: Cais da Alfândega

Phone +55 81 3461-1094, 3341-3326

Fax +55 81 3461-1094

Winter Festival of Garanhuns-PE

The Festival occurs during the month of July, with more than 250 performances in several music styles, distributed over nine stages staggered throughout the city.

Styles: Pop/Rock/World Music

Bruno Lisboa – President of Fundarpe

Dates: beginning of July

City: Garanhuns-PE (three hours from Recife)

Venue: stages scattered throughout the city

Website: www.fundarpe.pe.gov.br

E-mail: fig2005@fundarpe.pe.gov.br

Phone +55 81 3134-3005 Fax +55 81 –3423-7285

VIII – CLIENTS IN THE PUBLIC AND PRIVATE SECTORS

RADIO STATIONS

RIO DE JANEIRO

Radio City FM – 102,9 Mhz

Male/Female/Classes A/B
Rock and Pop
Alexandre Hovoruzki Artistic Director
Martha Drucker Marketing Manager
Av. Presidente Vargas, 435 20º
Centro 20071-003
Rio de Janeiro / RJ
Phone +55 21 3233 7140
Fax +55 21 3233.7105
E-mail: radiocidade@radiocidade.fm
Website: www.radiocidade.fm

Radio JB FM – 99,7 Mhz

Male/Female/Adult/Classes A/B.
MPB, Jazz, Rock and Pop
Artistic Director: Alexandre Hovoruzki
Marketing Manager: Martha Drucker
Av. Presidente Vargas, 435 20º
Centro : 20071-003
Rio de Janeiro / RJ
Phone +55 21 3233 7140
Fax +55 21 3233.7105
E-mail: jb_fm@jb_fm.br
Website: www.jb_fm.br

Radio Globo FM – 92,5 Mhz

Adult Contemporary/Classes A/B
Pop, Rock Jazz and World Music
Director: Rubens Campos
Business Manager: José Luiz N. Silva
Rua do Russel, 434
Gloria, 22200-010
Rio de Janeiro-RJ
Phone +55 21 2555-8282
Fax +55 21 2555-6385
E-mail: contato@globofm.com.br
Website: www.globofm.com.br

Radio MEC FM – 98,9 Mhz

Male/Female/Adult/Classes A/B.
Classical Music
Artistic Director: Orlando Guilhon / Servio
Tulio Abelha
Pça da República, 141-A
Centro – : 20211-350
Rio de Janeiro / RJ
Phone +55 21 2221-7447
Fax +55 21 2242-5086
E-mail: ouvinte@radiomec.com.br
Website: www.radiomec.com.br

SAO PAULO

Radio Cultura FM – 103,3 Mhz

Classes A/B
Classical Music and Jazz
Director: João Batista Torres
R. Scenno Sbrighi, 378
05036-900
Sao Paulo / SP
Phone +55 11 3874-3080
Fax +55 11 3611-1914
E-mail: jbtorres@tvcultura.com.br
Website: www.tvcultura.com.br/radiofm

Radio Metropolitana FM – 98,5 Mhz

Young /Classes A/B
Pop, Dance, Rock and Techno
Director: Jayr Mariano Sanzone Junior
Av. Paulista, 2198 14º
Consolação 01310-300
Sao Paulo / SP
Phone +55 11 3285-3316
Fax +55 11 3285-3316
E-mail: comercial@metropolitanafm.com.br
Website: www.metropolitanafm.com.br

Rede Transamérica – 100,1 Mhz

Satellite network, reaching 6 States:

Radio Jovem Pan 2 FM – 100,9 Mhz

Satellite network, national reach.

Sao Paulo, Paraná, Rio de Janeiro, Bahia,
Pernambuco, Federal District
General Director: Luiz Guilherme
Albuquerque
Manager de Marketing: Lígia P. Cervone
de Araujo
R. Pio XI, 1587
Alto de Pinheiros 05468-902
Sao Paulo / SP
Phone +55 11 3024-5800
Fax +55 11 3024-5823
E-mail:dirgeral@transanet.com.br
Website: www.transanet.com.br

Radio Rock 89 FM – 89,1 Mhz
Teenagers Classes A/B
Rock, Pop
Executive Director José Camargo Jr.
Art Director Alexandre Hovoruski
Pça. Oswaldo Cruz, 124 17º
Paraíso 04004-070
Sao Paulo / SP
Phone +55 11 3266.5354
Fax +55 11 3266.5353
E-mail:elaine@89fm.com.br
Website: www.89fm.com.br

Radio USP - CCS – 93,7 Mhz
Male/Teenagers/Classes A/B.
Blues, Jazz, Classical and Brazilian
Director Marcelo Bittencourt
Av. ProFax +55 Luciano, Gualberto,
Travessa J, 374 1º andar
USP 05508-010
Sao Paulo / SP
Phone +55 11 3091-4425
Fax +55 11 3091-4350
E-mail:radiosp@usp.br
Website: www.usp.br/radiosp

BELO HORIZONTE

Radio Extra FM – 103,9 Mhz
Teenagers/Classes A/B
Pop Rock and MPB
Director: Emanuel Carneiro
R. Itatiaia 117, Bonfim
312010-170
Belo Horizonte / MG
Phone +55 31 3421-3588
Fax +55 31 3422-7997
E-mail:extrafm@extrafm.com.br
Website: www.extrafm.com.br

Teenagers/Classes A/B/C
Pop, Dance, Techno
President Director: Antonio Augusto Amaral
de Carvalho Fº
Av. Paulista, 807 14º andar
Bela Vista 01311-915
Sao Paulo / SP
Phone +55 11 3253-3567
Fax +55 11 3284-8870
E-mail: comercial@jovempanfm.com.br
Website: www.jovempanfm.com.br

Radio Mix FM – 106,3 Mhz
Male/Teenagers/Classes A/B
Rock, Pop
Director Marcelo H. R. Braga
Commercial Director: Fábio Corrêa de Faria
Av. Paulista, 900 1º andar
Cerqueira César 01310-100
Sao Paulo / SP
Phone +55 11 3170.3927
Fax +55 11 3283.2670
E-mail: mix@mixfm.com.br
Website: www.mixfm.com.br

Radio Alvorada FM – 94,9 Mhz
Journalism, Soul, Classical, MPB
Director: Boris Fieldman
Av Raja Gabaglia 3100
30350-540
Belo Horizonte / MG
Phone +55 31 2122-2525
Fax +55 31 2122-2555
E-mail:alvorada@alvoradafm.com.br
Website: www.alvoradafm.com.br

Radio 98 FM – 98,3 Mhz

Teenagers/Classes A/B Pop Rock
FM 25 KW (day/night)
Superintendent: Frank Alysson
Coordinator: Felipe Barreto
R. Dr. Camilo Antonio Nogueira, 187
30240-090
Belo Horizonte / MG
Phone +55 31 3289-1888
Fax +55 31 3225-1659
E-mail radio@98fm.com.br
Website: www.98fm.com.br

BRASILIA**Radio Transamérica de Brasília – 100,1 Mhz**

Teenagers/Classes A/B
General Director: Luiz Guilherme Albuquerque
Commercial Director: Marcus Vinícius Heusi
SRTVN Qd – 701, EdiFax Transamerica
Asa Norte 70719-914
Brasília / DF
Phone +55 61 328-1002
Fax +55 61 326-1939
E-mail: diretoriadf@transanet.com.br
Website: www.transadf.com.br

Radio Executiva FM – 101,7 Mhz

MPB, Jazz, Blues, Pop
Manager: Mauro Freitas
SHS Qd 6 BL E sala 201, Ed. Brazil 21
70328-915
Brasília / DF
Phone +55 61 325-6761
E-mail: executivabsb@radioexecutiva.com.br
Website: goiasnet.globo.com/ojc

PORTO ALEGRE**Radio Guaíba FM – 101,3 Mhz**

Classical and Instrumental
Director: Carlos Guaíba
R. Caldas Jr. 219 2º andar
90019-900
Porto Alegre / RS
Phone +55 51 3215-6222
E-mail: comercial@radioguaiba.com.br
Website: www.radioguaiba.com.br

Rede Atlântida FM – 94,1 Mhz

Teenagers/Classes A/B
Pop, Rock, Dance
Network that reaches the main cities in two States: Santa Catarina and Rio Grande do Sul.
Director: Claudio Toigo
Manager: Leandro Valentim
R. Correa Lima, 1960
Sta. Tereza 90850-250
Porto Alegre / RS
Phone +55 51 3218.5700
Fax +55 51 3218.5770
E-mail : comercial@atlantida.com.br
Website: www.atlantida.com.br

FORTALEZA

Radio Cidade FM

Teenagers/Classes A/B
Pop, Rock, Dance
Board of directors: Joao Carlos Parente,
Douglas Santos and Eberth Santos
Av. Desembargador Moreira, 2565
Dionisio Torres
60.170-002 - Fortaleza - CE
Phone +55 85 3230-9999
E-mail:joaocarlos@deradio.com.br
Website: www.cidade99.com

Radio Jovem Pan FM – 94,7 Mhz

Teenagers/Classes A/B
Pop, Rock
FM 35 KW (day/night)
General Director: Douglas Teles Santos
Artistic Manager: Eyvio Blower
Av. Pontes Vieira, 2355
60130-24
Fortaleza / CE
Phone +55 85 3257.5269
Fax +55 85 3257.5229
E-mail:comercial@deradio.com.br
Website: <http://www.jovempnfm.com.br/>

Radio Rock FM – 102,3 FM

Male/Female/Teenagers/Classes A/B
Rock, Pop
OM 8 KW (day/night)
Administrative President: Kaco Cardoso
Av. Dom Luis, 880 sls. 301,302,303
Aldeota 60160-230
Fortaleza / CE
T 85 3261.3855
F 85 3264.5088
E-mail:kaco@marketa.com.br
Website: www.radiorockfm.com.br

CURITIBA

Radio Paraná Educativa FM – 97.1 FM

Classical and MPB
Director: Marcos Batista
Rua Júlio Perneta, 695
80810-110
Curitiba-PR
Phone +55 41 331-7400
Fax +55 41 331-7404
E-mail:redacao@rtve.pr.gov.br
Website: www.radiorockfm.com.br

Radio 96 Rock – 96.1 FM

Rock, Pop, Reggae, Dance
Director: Nery Marluelli
Rua Afonso Pedri, 65 Pilarzinho
80820-680
Curitiba-PR
Phone +55 41 331-8300
Fax +55 41 338-2627
E-mail:comercial@96radiorock.com.br
Website: www.96radiorock.com.br

SALVADOR

Radio Globo FM – 90,1 Mhz
Blues, Jazz, Pop and MPB
Director: Bernardo Araujo
Rua Aristides Novis 123
40210-630 Salvador-BA
Phone +55 71 203-1336
Fax +55 71 203-1262
E-mail: mmartins@redebahia.com.br
Website: www.gfm.com.br

Radio Itapoan FM
National and International Pop
Director: Luis Irujo
Rua Agnelo de Brito, 27
40170-100 Salvador-BA
Phone +55 71 245-1090
Fax +55 71 322-4666
E-mail: itapoan@svn.com.br
Website: www.itapoanfm.com.br

MAIN LOCATIONS FOR SHOWS

RIO DE JANEIRO

Rio de Janeiro has always been considered the cultural capital of the country. However, during the last few years, several tours have not visited Rio due to the lack of organization. In spite of this situation, the spaces for the shows are there, servicing several styles and audiences.

Claro Hall

Show house with a capacity for 8,432 persons, standing up, or 3,368 seats around tables. One of the main venues for shows in Rio de Janeiro, it has hosted all types of musicals and shows. *Coldplay, Deep Purple, Echo & the Bunnymen, Oasis, Men at Work* are some of the names included in the list of performers hosted by the *Claro Hall*.
Av. Ayrton Senna, 3000 - Barra da Tijuca
Rio de Janeiro - RJ - 22775-001
Phone +55 21 2421-1331
Website: www.clarohall.com.br

Mistura Fina

Show house with 174 seats, for jazz, blues and other musicians. In operation for 25 years. It has hosted artists such as Andy Summers, the John Pizzarelli Trio, Ron Carter, Jane Monheit, and Laura Fygi among others
Av Borges de Medeiros, 3207 - Lagoa
22470-001
Phone +55 21 2537-2844
Fax +55 21 2 286-4158
E-mail: mistura@misturafina.com.br
Website: www.misturafina.com.br

Canecão

One of the most traditional clubs in Rio de Janeiro, well situated, and with a capacity for 3,000 seats around tables, it has hosted several rock, jazz and blues artists, such as *Take Six, Bob McFerry, Emerson Lake and Palmer, Ramones, Night Wish, and Echo & The Bunnymen* among others.
Av. Venceslau Bras 215, Botafogo

Rio de Janeiro – RJ - 22290-140
Phone +55 21 2105-2000
Fax +55 21 2105-2009
E-mail:cp@canecao.com.br
Website: www.canecao.com.br

Estádio Mario Filho (Maracanã) & Ginásio Gilberto Cardoso (Maracanãzinho)
(Mário Filho Stadium) & (Gilberto Cardoso Sports Gymnasium)

The Gilberto Cardoso Sports Gymnasium, staged the first international shows in the 1970's and 80'. Jackson Five, Dione Warwick, Peter Frampton, Rick Wakeman, Cindy Lauper, *Genesis*, *The Police*, *The Cure*, *New Order* and Van Halen were the main artists hosted there. *Maracanã* hosted Sinatra in the 70's, *Sting*, *Kiss* and Tina Turner in the 80's and, in the 90's, it hosted *Rock In Rio II*, Madonna, *the Rolling Stones*, *Rush* and the anthological show of Paul McCartney, registered in the *Guinness Book of Records* as the largest audience for a solo artist performance.

SUDERJ

Rua Professor Eurico Rabelo, s/nº, Portão 18, 5ºandar
Maracanã -20.571-150- Rio de Janeiro - RJ
Phone +55 21 2568-9962 r.203 / 21 2569-3346
Website: www.suderj.rj.gov.br/

Theatro Municipal do Rio de Janeiro
(Rio de Janeiro Municipal Theater)

Inspired by the Paris opera house, the Rio de Janeiro Municipal Theater, with 2,338 seats, is the Mecca of classical artists. The theater has hosted an immense number of attractions, from major tenors, sopranos, opera companies and dance groups to symphony orchestras and philharmonics in nearly a century of existence

Praça Marechal Floriano s/nº

Centro – 20031-050 – Rio de Janeiro – RJ
Phone +55 21 2299-1677, 2299-1678, 2262-8941
Fax +55 21 2220-7584
E-mail:contato@theatromunicipal.rj.gov.br
Website: www.theatromunicipal.rj.gov.br

Sala Cecília Meireles
(Cecília Meireles Hall)

The 835 seats at the Cecília Meireles Hall are an invitation for classical music, with wonderful acoustics. Situated in the center of Rio, it has also staged dance and mime shows. It is a great venue for recitals. The hall also has a small auditorium, the Guiomar Novaes, for 174 persons.

Rua da Lapa, 47

Lapa

20021-170 – Rio de Janeiro – RJ

Phone +55 21 2224-3913

Fax +55 21 2224-4291

E-mail:ceciliameireles.funari@sec.rj.gov.br

Website: www.funarij.rj.gov.br

SAO PAULO

Destination of the main international flights to Brazil, with a very high per capita income, Sao Paulo, the biggest city in the country, hosts mayor cultural events

Direct TV Music Hall

The *DirectTV Music Hall*, has an area of 3,900 m², with a capacity for up to 3,000 standing persons, and 1,600 seated persons, with comfort and safety. BB King, Jean Luc Ponty and Rita Pavone have already performed on its stage.

Av. Jamaris, 213 - Moema
Sao Paulo - SP - 04078-000
Capacity: 3200 persons
Phone +55 11 – 5643-2619
Fax +55 11 – 5051-5999
Website: www.directvmusicall.com.br

Credicard Hall

The *Credicard Hall*, as well as the *DirectTV Music Hall*, are part of CIE (*Comunidade Interamericana de Entretenimento*).

Rua Bento de Andrade Filho, 400
04795-900 Sao Paulo – SP
Phone +55 11 5643-2555
Fax +55 11 5643-2599

Via Funchal

The *Via Funchal* show house was designed to be one of the best in Brazil. With a capacity of up to 6 thousand standing persons, it has already hosted the shows of Norah Jones, Diana Krall, Jamiroquai, Nina Simone, B.B.King, Buddy Guy, Kitaro, *Buena Vista Social Club*, Dionne Warwick, *Afro Cuban All Star*, Laurent Garnier, *The Chemical Brothers*, Bruce Dickinson, *Deep Purple*, Rick Wakeman, Steve Hackett, Jethro Tull, *Helloween*, *Stratovarius*, *Rhapsody*, *Green Day* and *The Mission*, among others.

Rua Funchal, 65, Vila Olimpia
04551-060 Sao Paulo, SP
Capacity: 6 thousand persons
Phone +55 11 3846-2300
E-mail: correio@viafunchal.com.br
Website: www.viafunchal.com.br

Bourbon Street

Bourbon Street is responsible for the major Jazz and Blues attractions in Sao Paulo. Many American musicians have already performed there.

Rua dos Chanés, 127
Moema, Sao Paulo – SP
Phone +55 11 5095-6100
Fax +55 11 5095-6129
E-mail: producao@bourbonstreet.com.br
Website: www.bourbonstreet.com.br

Tom Brasil

In Vila Olímpia, *Tom Brasil* has already hosted the major exponents of Brazilian popular music, as well as foreign artists such as *Buena Vista Social Club*. *Tom Brasil* has a capacity of 1,000 seats or 2,300 standing persons.

Rua Olimpíadas, 66
Vila Olímpia, Sao Paulo – SP
Capacity: 1200 seats

Phone +55 11 2163-2000
E-mail: imprensa@tombr.com.br
Website: www.casatombrasil.com.br

Tom Brasil Nações Unidas

The new *Tom Brasil* house has a capacity of 2,400 seats or 5,400 standing persons. João Gilberto, the King of *bossa nova*, inaugurated the house, and even though it was opened recently, it is already one of the major show houses in the country.

Tom Brazil Nações Unidas
Rua Bragança Paulista, 1281
Santo Amaro, Sao Paulo - SP
Phone +55 11 2163-2000
E-mail: imprensa@tombr.com.br
Website: www.casatombrasil.com.br

Teatro Municipal de São Paulo **(Sao Paulo Municipal Theater)**

The Municipal Theater, with its impeccable acoustics, is the crown jewel of the classical music in Sao Paulo. An intense program and the quality in the selection of the artists and repertoire are its differentiating factor.

Pça Ramos de Azevedo s/n
01037-010
Capacity: 1,580 seats
Phone +55 11 223-3022
Fax +55 11 223-3715
E-mail: adm@theatromunicipal.com.br
Website: www.theatromunicipal.com.br

FORTALEZA

Fortaleza is emerging year by year into the cultural scene. It is also one of the favorite tourist destinations in Brazil and the world. Compared to Sao Paulo and Rio de Janeiro, the city offers more regional character and well-defined Northeastern Brazil cultural roots.

Mucuripe Club

The *Mucuripe Club* is essentially a large dance house, but also houses shows for up to 6,000 persons. Ideal for rock, pop and DJ shows
Travessa Maranguape, 108 – Centro
Fortaleza - CE
Phone +55 85 3230.3020 | 3254-3020
Website: www.mucuripe.com.br

Beach Park

Beach Park is a complex of water parks that also promotes musical events, which generate large audiences. Rock, Pop and Regional Music shows are very common.
Rua Porto das Dunas, 2734
61700-000 Aquiraz-CE
Phone +55 85 361-3000
Fax +55 85 360-1413
Website: www.beachpark.com.br

Marina Park

The *Marina Park Hotel* houses the largest musical festival of Fortaleza each year: the *Ceará Music*. Four days of concerts for more than thirty thousand persons. In addition, it also promotes other events throughout the year.

Av. Presidente Castelo Branco, 400 –
Praia de Iracema - 60312-060 - Fortaleza - CE
Phone +55 85 4006-9595
Fax +55 85 3253-1803
E-mail: marina@marinapark.com.br
Website: www.marinapark.com.br

Theatro José de Alencar (José de Alencar Theater)

The José de Alencar Theater is the main venue for classical presentations in Fortaleza.
Pça José de Alencar, s/n, Centro

60033-976
Capacity 776 seats
Phone +55 85 452-1590
Fax +55 85 452-1590
Website: www.secult.ce.gov.br/TJA/Tja.asp

BELO HORIZONTE

One hour flight from Sao Paulo or Rio takes you to Belo Horizonte one of the major cities in the country. Mixing the mountain climate with an intense night life, it is the city with options for all tastes.

Marista Hall

A functional space right in the center of Belo Horizonte, it hosts up to 3,700 seated persons, and can be adapted for shows and spectacles, as well as sport events.

Av. Nossa Senhora do Carmo, 230
Savassi – Belo Horizonte – MG
Phone +55 31 3228-7500
Website: www.maristahall.com.br

***Palácio das Artes* (Arts Palace)**

The *Palácio das Artes* is in the center of Belo Horizonte, and hosts orchestras, instrumental music shows and rock shows. The *Palácio* also includes the *Juvenal Dias Hall* with a capacity of 176 seats.

Avenida Afonso Pena 1.537,
Centro - 30130-004 Belo Horizonte - MG
Capacity: 1700 seats
Phone +55 31 3237-7399
Fax +55 32 3237-7220
E-mail: palaciodasartes.fcs@mg.gov.br
Website: www.palaciodasartes.com.br

Pop Rock Cafe

The thematic Pop Rock bar, an annual event that celebrates the reunion of several rock groups, during three days, in Belo Horizonte. It was created to offer a venue for new bands, with shows for up to 700 persons.

Rua Sergipe, 1211

Savassi – Belo Horizonte – MG

Phone +55 31 3284-8006

Website: www.poprockcafe.com.br

Museu de Arte da Pampulha (Pampulha Art Museum)

The museum is located in an aristocratic area of Belo Horizonte. It also has a small theater. It is ideal for classical performances.

Av. Otacilio Negrão de Lima, 16.585 - Pampulha

Phone +55 31 3277-7955

Fax +55 31 3443-4533

E-mail: map@pbh.gov.br

Vinnil Cultura Bar

Vinnil is the best venue for those who like quality music. Rhythms such as jazz, blues, samba and instrumental music have a guaranteed place in this local with a capacity for up to 200 persons.

Rua dos Inconfidentes, 1.068 - Sobreloja

Savassi - Belo Horizonte - MG

Phone +55 31 3261-7057

Website: www.vinnil.com.br

Utópica

A house inaugurated as an architecture and design atelier, bar and cultural space. Elected as the best live music bar in Belo Horizonte by the *Veja* Magazine. With a capacity for 350 persons, it is ideal for small intimate performances. Blues and Jazz find their space here.

Av. Raja Gabaglia, 4700 – Santa Lúcia.

Belo Horizonte – MG

Phone +55 31 3296-2868

E-mail: contato@utopica.com.br

Website: www.utopica.com.br

Lapa Multishow

An alternative space for small sized bands, with a capacity for up to 1,500 persons, it is a haven for hard rock bands, and for hip-hop and heavy metal artists.

Rua Alvares Maciel, 312 Santa Efigênia

30150-250 - Belo Horizonte-MG

Phone +55 31 3241-5953 ou 31 3241-2074

Website: www.lapamultishow.com.br

PORTO ALEGRE

The Southern capital of the country, it mixes European with South American ethnic groups. The classical arts and rock find a mandatory stop in this city.

Bar Opinião

The *Opinião* is the main stage for Brazilian and international artists in Porto Alegre, and has hosted more than 60 international artists such as Bob Dylan, *Kiss*, *Mike Stern Trio*, *Rush*, *Dead Kennedys*, *Red Hot Chili Peppers* and *Metallica*, among many others.

Capacity:

Rua Jose do Patrocínio 834,

Cidade Baixa

Porto Alegre / RS

Phone +55 51 3211-2838

Fax +55 51 3211-2838

E-mail: opinioao@opinioao.com.br

Website: www.opinioao.com.br

Theatro São Pedro

(São Pedro Theater)

A renowned theater for classical music and concerts in general, with a 636 seats capacity.

Rua Barra Funda, 171

90010-300,

Phone +55 51 3227-5300

Fax +55 51 3226-4269

E-mail: tsp@tsp.rs.gov.br

Website: www.teatrosaopedro.rs.gov.br

Teatro da Orquestra Sinfônica de Porto Alegre - OSPA

(OSPA Theatre)

Ten years ago, the Porto Alegre Symphony Orchestra got a theater for its rehearsals and concerts. With a capacity for 1,230 persons, the theater excels for its acoustics.

Av. Independência, 952

90210-000

Phone +55 51 3311-7919

Fax +55 51 3222-7387

E-mail: ospa@ospa.org.br

Website: www.ospa.org.br

BRASÍLIA

It was only a few years ago that the federal capital began to get involved in a more intense cultural program, but it has managed to move the Rio-Sao Paulo axis into the interior of the country.

Teatro Nacional Claudio Santoro

(Cláudio Santoro National Theater)

Oscar Niemeyer designed the architectural project for this triple-space theater: The Villa Lobos houses 1,307 seats; the Martins Pena Hall, 437 seats; and the Alberto Nepomuceno, 95 seats. It hosts orchestras, operas, ballets and artists of various styles. Setor Cultural Norte Via N2

70070-200

Phone +55 61 325-6107

Fax +55 61 325-6134

Website: www.sc.df.gov.br/paginas/tncs/tncs.htm

Marina Hall

Situated inside the *Baypark Hotel*, the *Marina Hall* is today one of the largest show houses in the Midwest, with a capacity of more than 10,000 persons.

SHTN Trecho 02 Lote 05

70.800-000

Phone +55 61 3037-3000

Fax +55 61 306-3000

E-mail: baypark@baypark.com.br

Website: www.marinahall.com.br

RECIFE

Recife is another city that, due to its artists, its natural wonders, and folklore festivities, brings more and more tourists, and generates more cultural options each year.

Chevrolet Hall

A venue with capacity for more than ten thousand persons, the previous Convention Center, now the *Chevrolet Hall*, hosts the main national and international performers.

Av. Agamenon Magalhães – Between Recife and Olinda

Phone +55 3427.7500

Website: www.maristahall.com.br/

***Teatro dos Guararapes* (Guararapes Theater)**

An important venue for artists of various styles with a 2,045 seat capacity. It is situated in Olinda, fifteen minutes from Recife.

Complexo Viário Governador Barreto Guimarães s/n

53111-970 Olinda-PE

Phone +55 81 3241-3998

Fax +55 81 3427-8024

Website: www.empetur.com.br

***Conservatório Pernambucano de Música* (Music Conservatorium of Pernambuco)**

One of the main venues for classical music in Recife.

Av. João de Barros, 594

50100-000

Phone +55 81 3231-3315

Fax +55 81 3421-2818

E-mail: cpm@fisepe.pe.gov.br

Website: www.conservatorio.pe.gov.br

CURITIBA

Considered as the “test-city” for several artists’ tours, Curitiba has large spaces of incredible beauty and a large infrastructure.

Teatro Ópera de Arame

With a 1,650 seats capacity, the *Ópera de Arame* theatre is one of Curitiba’s post cards, with the infrastructure to host performances in all styles, with emphasis on classic performances.

Rua João Galva, s/n

82130-010

Phone +55 41 354-3266

Fax +55 41 354-2652

Website: <http://www.artes-curitiba.com/opera-arame-parana.htm>

**Teatro Guaíra
(Guaíra Theater)**

The main theater for classical performances, this is the so-called *Guaíra Theater Complex*. It is integrated by three auditoriums. The largest one (*Guairão*) has a 2,173 seats capacity. The *Guairinha* can accommodate 500 persons, and there is also a smaller auditorium with 113 seats (*Auditório Glauco Flores de Sá Brito*).

Rua XV de Novembro, s/n

80060-000

Phone +55 41 322-2629

Fax +55 41 232-9145

Website: www.pr.gov.br/tguaira

Moinho São Roque

Today the main shows in Curitiba are hosted at the *Moinho São Roque*, a night club for young people with live music. Also a nice venue for DJ's.

Rua Des. Westphalen 4000

Phone +55 41 333-3964

Website:

CONTRACTORS AND REPRESENTATIVES FOR LOCAL TOURS

CLASSICAL MUSIC

Dell'Arte Soluções Culturais

Myriam Dauelsberg / Steffen Dauelsberg

Rua Marquesa de Santos 16,

22221-080

Phone +55 21 3235-8500

Fax +55 21 2285-7477

E-mail: home@dellarte.com.br

Website: www.dellarte.com.br

Cia. da Lona Produções Culturais

Nenem Krieger / Eduardo Lira Krieger

R. Barao do Itambi, 20 / 706 –

22231-000 Rio de Janeiro RJ

Phone +55 21 2552-9536

Fax +55 21 2553-7439

E-mail: cia.dalona@predialnet.com.br ,

nenemkrieger@predialnet.com.br

Gaby Leib Produções Culturais

Gabriele Leib

R. Otávio Correia, 420/06

22291-180 Rio de Janeiro-RJ

Phone +55 21 2295-0730

Fax +55 21 2295-0580

E-mail: gabyleib@easyline.com.br

Website: www.gabyleib.com.br

Mozarteum Brasileiro Associação Cultural

Sabine Lovatelli / Ângelo Mugia

Av. Brigadeiro Faria Lima, 1811/conj. 1021

01476-900 Sao Paulo-SP

Phone +55 11 3815-6377

Fax +55 11 3813-7497

E-mail: Angelo.mugia@mozarteum.org.br

Website: www.mozarteum.org.br

Instituto Moreira Sales

Antonio Fernando De Franceschi

Av. Paulista, 1294/ 14º andar

01310-915 Sao Paulo-SP

Opus Promoções

Carlos Eduardo Konrath

Geraldo Lopes

Rua Grão Pará, 398

Phone +55 11 3825-2560
Fax +55 11 3825-2560
E-mail: ims@unibanco.com.br
Website: www.ims.com.br

90850-170 Porto Alegre-RS
Phone +55 51 3231-8899
Fax +55 51 3231-8899
E-mail: opus@opuspromocoes.com.br
Website: www.opuspromocoes.com.br

BIG STARS AND INDEPENDENT ARTISTS

Artplan Comunicações

Roberto Medina – Director/International Relations
Rua Fonte da Saudade, 329 Lagoa
22471-210 Rio de Janeiro-RJ
Phone +55 21 2247-1210/ 2122-8200/
2122-8277
E-mail: rockinrio@comcast.net
Website: www.rockinrio.com.br

Chantilly Promoções

Álvaro Gazé – Contatos
Av. das Américas 500, bl 6/204
22640-100 Rio de Janeiro-RJ
Phone +55 21 2494-6757
Fax +55 21 2494-6757

CIE Brazil

Fernando Altério-Dir. Geral
Av. das Nações Unidas 17955
94795-900 Sao Paulo-SP
Phone +55 11 5643-2555 / 2565 / 2524
Fax +55 11 5643-2550
E-mail: cvsilva@cie-brasil.com
Website:

MultCult Eventos

Maria Alice Martins and Mariana Martins
Rua Alagoas, 1314 salas:413/414
Savassi
30.130-160 Belo Horizonte-MG
Phone +55 31 3227-3036
Fax +55 31 3221-4173
C. 31 9957-0452
E-mail: eventos@multcult.com.br
Website: www.multcult.com.br

Planet Show

Adrian Philippe Marschner
Av. Bartolomeu Feio, 218

Rotomusic Produções and Eventos

Aluizer Malab
Rua Senhora das Graças, 16 sl 107
30310-130 Belo Horizonte-MG
Phone +55 31 3225-3828
Fax +55 31 3225-3828
E-mail: contato@rotomusic.com.br

Banco de Eventos

Ricardo Gertrudes
Rua Amauri, 90 Jd Europa
01448-000 Sao Paulo-SP
Phone +55 11 3894-0100
Fax +55 11 3805-0797
Website: www.bancodeeventos.com

Dueto Produções

Monique Gardenberg –
Director/International Relations
Rua das Acácias, 114 Gavea
22451-060 Rio de Janeiro-RJ
Phone +55 21 2540-5959
Fax +55 21 2239-6903
E-mail: monica@duetoproducoes.com.br
Website: <http://www.dueto.net/>

LPC

Toy Lima – Director/International Relations
Rua Hermínio Humberto Bertani, 350
Jd. Paineiras
13093-440 Campinas-SP
Phone +55 19 3255-1069
Fax +55 19 3255-6218
E-mail: lpc.lima@dglnet.com.br

Sponge Produções

Luis Emílio Klotz - Director
Rua Gomes de Carvalho, 1266 cj 123/124

Vila Cordeiro
04580-000 Sao Paulo-SP
Phone +55 11 5561-1101
Fax +55 11 5561-1101
E-mail: planetshow@terra.com.br

Bulldozer

Edo Bulldozer
Rua Gomes de Carvalho, 1266 cj124
0457-005 Sao Paulo-SP
Phone +55 11 3846-5663
Fax +55 11 3846-5663
E-mail: edo@bulldozer.com.br
Website: www.bulldozer.com.br

Vila Olímpia
04547-005 Sao Paulo-SP
Phone +55 11 3044-6616
Fax +55 11 3044-6616
Website: www.sponge.com.br

Via de Comunicação

Rachel Weyne – Director
Av. Antonio Sales, 2772 sl 20/22 Aldeota
60135-102 Fortaleza-CE
Phone +55 85 264-7230
Fax +55 85 264-7231
Website: www.viadecomunicacao.com

MAIN CONTACTS

Brazilian Embassy in Canada

450 Wilbrod Street Ottawa,
ON K1N 6M8
Phone +55 (613) 237-1090/ 755-5160
Fax +55 (613) 237-6144
E-mail: mailbox@brasembottawa.org
Website: www.brasembottawa.org

General Consulate of Brazil in Canada

77 Bloor Street West, Suite 1109 & 1105
Toronto, ON, M5S 1M2 Tel.: (416) 922-2503
Fax: (416) 922-1832 E-mail:
mail@consbrastoronto.org
Website: www.consbrastoronto.org/

Ministério da Cultura (Ministry of Culture)

In Sao Paulo

Largo Senador Raul Cardoso 133 –
Vila Clementino
04021-070 Sao Paulo - SP
Phone +55 11 5539-6304
Fax +55 11 5539-6308

In Rio de Janeiro

Rua da Imprensa, nº 16 –
Palácio Gustavo Capanema - 2o andar -
Centro
20030-120 - Rio de Janeiro-RJ
Phone +55 21 220-6590/ 220-4189

Fundação Nacional de Arte - FUNARTE (National Art Foundation)

Rua São José 50, 7º and 8º andar
Centro
20010-020 Rio de Janeiro, RJ
Phone +55 21 2533-8090
E-mail: dinfo@funarte.gov.br
Website: www.funarte.gov.br

Instituto do Patrimônio Histórico and Artístico Nacional (IPHAN) (National History and Artistic Heritage Institute)

In Rio de Janeiro

Av. Rio Branco, 46 – 5º andar - Centro
20090-002 Rio de Janeiro-RJ
Phone +55 21 2203-3113/2253-2362
Fax +55 21 2253-2630
E-mail: 6sr@iphan.gov.br

In Sao Paulo

R. Baronesa de Itu, 639
01231-001 Sao Paulo-SP
Phone +55 11 3826-0744
Fax +55 11 3826-2517
E-mail: 9sr@iphan.gov.br
Website: www.iphan.gov.br

Instituto Nacional da Propriedade Industrial (INPI) (National Institute for the Industrial Property)

Praça Mauá nº 7 - Centro
20083-900 Rio de Janeiro - RJ
Phone +55 21 2206-3000

Fax +55 21 220-7715

In Minas Gerais

Rua Aarão Reis, 423 –
Praça da Estação - Centro
30.120-000 - Belo Horizonte-MG
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**ABMI – Associação Brasileira da
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OSMSP - Orquestra Sinfônica Municipal de São Paulo (Municipal Symphony Orchestra of Sao Paulo)

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www.movimento.com
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Websites

www.mtv.com.br
www.redeglobo.com.br
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