

From the Illustration to the TV Screen: The Evolution of Artistic Expression in Brazilian Magazines

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This work starts from a brief chronological exposition about the emergence and evolution of magazines in Brazil as a means of communication and its subsequent segmentation until arriving at the specialized magazines. An overview of the constitution of the press will be drawn up, with the aim of understanding the historical context of the first periodicals, evolution and maturation until the 1960s and 1970s, which are the historical focus of this article, also considering the magazine *Intervalo* our object of study, which existed between 1962 and 1973. In Brazil, Editora Abril has marked the evolution of the Brazilian printed media and, to this day, is active with periodicals recognized nationally and internationally. Despite of the historical retrospective, our focus will be on the magazine *Intervalo*. At this point, it is necessary to emphasize that the history of the weekly has been lost over the years and, after a deep research, we verified the inexistence of a systematized references on the history or editorial characteristics of the publication. It is important to highlight that the magazine's chronology was rescued by analyzing the digital archive and conducting interviews with journalists and former employees of Editora Abril and *Intervalo*. We are interested in not only rescuing its history, but also presenting its characteristics, formats, contents, editorial team, writing routine, its importance within the historical context and its contribution to the construction of the media scene of that time. The methodologies used were: bibliographic research, documentary analysis and interviews based on Oral History methodology, proposed by Paul Thompson (1992).

Keywords: magazine *Intervalo*, Oral History, Brazilian press, artistic expression

Introduction

Historiography on printed matter in Brazil is vast and very rich. Based on studies developed by authors such as Tavares and Schwaab (2013), Barbosa (2007; 2010), Buitoni (2012), and Martins (2001), we can verify that the Brazilian press has gone through several phases. In the 19th century, we can also highlight the typographic explosion, which enabled the press to be seen as an important means of communication, whose purpose was to tell about the facts and events of society. The experience with periodicals in Brazil began late compared to the development of print media in Europe and the United States, which were inspirations and production models for Brazilian newspapers and magazines since the beginning. Martins (2001) states that, from the middle of the 19th century, the Brazilian press undergoes by an initial improvement in the way of ascertaining and reporting events. At this stage, it considered a pioneer, important characteristic such as the essayistic and interpretative nature of the texts, which deal with issues such as the modernization of the printed communication itself, its language, styles and, consequently, the profile of readers and intellectuals.

In those early years, the typography was exclusively of the government, which also held the power of most of the texts that were disseminated. Costa (2012) states that every content was published upon approval. Besides, being the forerunner of the magazines in Brazil, Silva Serva, by indication of the government itself, created the newspaper *A Idade d'Ouro do Brasil* (*Age of Gold of Brazil*). Even with the possibility of running other printing presses, which have expanded throughout the province, the process of developing the Brazilian press is considered to be very slow compared to what happened in the United States¹, for example. Barbosa (2010) highlights the inspiration and adoption of foreign models in journalism in Rio de Janeiro, which has led to the proliferation of illustrated magazines² and customs, as well as other techniques for using photos on the front page, publication of the booklet and dissemination of caricatures. It was with the Portuguese court that magazines landed on Brazilian soil, according to Tavares and Schwaab (2013), who claim that they emerge within an amateur context and that their maturation, evolution, and professionalization have gone together with the development of the media industry, along with political, social, and cultural dialogues.

The first magazines had little importance for society because they were more scholarly publications than news stories, that is, there was no concern for the news, so much so that D. Pedro's cry on the banks of Ipiranga took days to reflect on the pages of the newspaper *O Espelho* (*The Mirror*), from Rio de Janeiro (Corrêa, 2000). Despite this, Tavares and Schwaab (2013) believe that, in 1830, magazine production began to have a more strategic and commercial profile. With the sale for a more affordable price, there is an increase in the circulation and attraction of advertisers, until then, scarce.

During the 19th century, the magazine became fashionable. According to Martins (2001), this trend in Europe was due to the technical progress of the printing presses and the increasing of the reading population. In addition, the publications began to condense various informations indicating inventions and proposals of the new times. By acting as intermediary to the paths of the newspaper and books, the magazines broadened the readership and brought the consumer closer to the light, serial and diversified news. All this added to the low cost, light configuration, with few leaves, easy reading with many images and illustrations.

The Great Conglomerates of the Brazilian Press

In 1930, the creative and production panorama of the magazines changed thanks to two events: the revolution that would start *Vargas Era*—with the president Getúlio Vargas—and the election of a Brazilian Miss Universe. Corrêa (2000) says that these events were led by the magazine *O Cruzeiro* (*The Cruise*), which inaugurates a new way of reporting. From that moment, the reporter left the newsrooms and went to the street, to look for matters and to go beyond the facts and episodes of the normal day. Themes related to sport, lifestyles, art, spectacles, and politics were gaining ground that have occupied the periodicals in a more modern and differentiated way.

¹ In 1775, 42 newspapers had circulated in the United States, and by 1800 the press had already reached the impressive mark of 178 weekly newspapers and 24 daily newspapers.

² The term "illustration" includes not only the sense of image, but also the cultural polish—a result of the connection with city life and its social and cultural offerings, and with the pleasure of feeling good about these activities. The magazines also constructed the Brazilian imaginary, that. They were mediators in the dissemination of the notion of citizenship and belonging to a culture. Many had critical and political engagement; however, the most important role was to promote social coexistence in an urban climate. However elitist public, due to the scarcity of literate people, they play a role of democratization by placing cultural debates and life in society (Buitoni, 2012, pp. 12-13).

The magazine *O Cruzeiro* began to be distributed in 1928, in Rio de Janeiro, by Assis Chateaubriand, and was one of the most important illustrated weeklies in the history of the Brazilian press; one of the first vehicles to integrate the Associated Diaries—the pioneering Brazilian communications network, which would account for 36 newspapers, 18 magazines, 36 radio stations, and 18 television stations. For Brasil (2015), the magazine was launched at a time of generous expansion of the network and was one of the bastions of Associated Diaries, as it revolutionized the Brazilian publishing market by creating and dictating standards, as well as intensely enthusiastic public opinion according to the political preferences of its owner and founder, but didn't cease to deal with the television entertainment industry that was beginning, especially the music festivals³. With the decline of the chain after Chateaubriand's death in 1968, the weekly lost much of its brilliance in the 1970s, until the end of the activities in 1975. Graphically, *O Cruzeiro* in its early years was the most sophisticated journal in Brazilian journalism. With good print and paper quality, using many photographs, the weekly was attractive to the middle-class audience. The textual plane, on the other hand, was not far behind: Great names in national and international journalism gained space in their pages. Tavares and Schwaab (2013) affirm that the magazine made the genre of varieties and focused on different themes: political, social and economic, fashion and celebrities, illustrated humor, international news, history, contests, social columnism, art and culture.

With the advent of television in Brazil, the journalism standard, initially proposed by the magazine, was no longer able to keep pace with developments, and gradually lost its readership, which became more interested in things about TV (Brasil, 2015). The 1950s represented a moment of intense mutations in Brazilian journalism and with this, once again, the public was divided; it became more demanding and more and more diversified. With the civil-military coup of 1964, the decadence of *O Cruzeiro* was undeniable, both the magazine and the other vehicles of the Associated Diaries couldn't keep up with their competitors and lost the attention of advertisers—in 1952, from *Manchete* by the Bloch Group, the weekly *Intervalo* in 1962, and later the monthly *Realidade* (*Reality*) in 1966 and *Veja* (*See*) in 1968, both by Editora Abril, contributed to the decadence of associated weekly.

The 1960s marked the emergence of large publishing conglomerates that dominated the printing market in Brazil. Tavares and Schwaab (2013) have chosen Editora Globo, Bloch Editores and, in particular, Editora Abril, that appeared for the first time on the cover of *Pato Donald* (*Donald Duck*) in July 1950. The exact run of 82,370 copies marked the beginning of a success story. Correa (2017) states that the story began with the arrival of his father, Victor Civita to São Paulo. He and his partner, Gordiano Rossi, joined their savings, rented a 20-square-meter room in the center of the city and set up a small printing house in the Santana neighborhood, which at that time, was on the outskirts. Thomaz Souto Corrêa, who works in Editora Abril for more than 50 years, started as a journalist, and later took over the direction of several printed publications, says Abril was born with the first Disney comics in Brazil.

In 1952, the first edition of a magazine that was to be one of his greatest hits was filmed: *Capricho* (*Whim*), whose circulation in 1959 set the Latin American record, surpassing the mark of half a million copies. This success has led to a multiplicity of titles and rapid growth, leading Editora Abril to lead Latin American publishing and publishing companies. In 1991, it sold more than 200 million copies of its more than 120

³ To know more: Magnolo, Talita Souza; Musse, Christina Ferraz. O Festival da Record nas páginas de *O Cruzeiro*: A narrativa jornalística e o espetáculo televisual. In: SBPJOR, 2016, Palhoça. Anais eletrônicos: <http://sbpjour.org.br/congresso/index.php/jpjour/jpjour2016/schedConf/presentations>. Palhoça, UNISUL, 2016.

publications. After *Capricho*, the magazines *Mickey* (1952) and *Zé Carioca* (1961) came, for children, followed by the female *Ilusão* (*Illusion*) (1958), *Grande Hotel* (*Big Hotel*), and *Noturno* (*Nocturnal*) (1959). *Manequim* (1959) was the first Brazilian magazine focused exclusively on fashion.



Figure 1. First editions: *O Cruzeiro* (10/11/1928), *Manchete* (26/04/1952), and *Veja* (11/09/1968).
 Magazine *O Cruzeiro*: <http://bndigital.bn.gov.br/hemeroteca-digital/>.
 Magazine *Manchete e Realidade*: <http://www.rmgouvealeiloes.com.br>. Acesso em: 17 abr. 2017.
 Magazine *Veja*: <https://www.cartacapital.com.br/politica/de-volta-ao-passado>. Acesso em 06 set. 2017.



Figure 2. Covers from magazines: *Grande Hotel* (July/1947) and *Noturno* (1961). Corrêa (2000, pp. 177-178).

In 1960, *Quatro Rodas* (*Four Wheels*) was born, the first specialized magazine in automobiles and tourism, and in 1961, it was in the hands of the Brazilian readers that it would become its indispensable companion: *Claudia*, one of the largest women's magazines until today. Later, according to Civita (1992), these two publications would be the first of the publishers to respond to their readers' wishes, focusing on special editions dedicated to fashion—such as the *Claudia Moda* (*Claudia Fashion*)—and creating annuals that helped discover the country's tourist marvels—with the creation of the *Guia Quatro Rodas* (*Four Wheels Guide*). Throughout its history, Abril has released printed matter of great importance for national history, some ended in an early manner, as the case of *Realidade*, which had the proposal to bring profound matters on controversial subjects,

others magazines continue in circulation, such as *Veja*, considered one of the world's five largest weekly magazines (Corrêa, 2017).

Realidade magazine circulated between 1966 and 1976 and brought, throughout its existence, proposals considered innovative for the time and, in this new style, the journalists were free to write the texts in first person, to insert dialogs, to make detailed descriptions of places, features, and objects. The major reports gained prominence, allowing the reporter to construct the story for a month or more, until its publication. For Severiano (2013, p. 17), the precursors of *Realidade* were neorealistic, because they followed the golden secret: “in journalism, chronic or article is bronze; interview, silver; and reporting, gold. “The magazine documented the real, amused, informed and moved”. From the 1960s, some publications were crucial to the development of the magazine industry in Brazil. In addition to those that were more factual and had a more serious profile, at that time, titles appeared that became decisive for the segmentation of the Brazilian print market.

The Phenomenon of Editorial Segmentation

As part of the technical and creative enhancement of essays, especially in the 1960s, journalists were sent as trainees to work in foreign magazines and from there came editors, photographers, and consecrated designers. The main objective of this professional exchange was to bring to Brazil a vision of editorial quality, ideas for new magazines, and the professionalization of the market. The “Brazilian versions” that emerged at that time had in common the objective of performing specialized coverage aimed at a specific reader. Tavares and Schwaab (2013) affirm that there was a fixed idea of “discovering and showing Brazil to the Brazilian reader”. The country was in a moment of military dictatorship, in which one of the main preoccupations was the creation and construction of strategies for the dissemination—often forced—of a national identity. The magazines were based on foreign models, however, always taking care of the “Brazil style” in their formulas. It should be noted that this historical process of editorial segmentation presented its first motivations well before the 1960s⁴.

According to Buitoni (2009), the emergence of a model of life based on consumption and the increase of schooling indexes gave impulse to the publishing market, making, from the decade of 1950, some of the most relevant feminine titles appear. The modernization of the country was accentuated by the developmental plan of the President Juscelino Kubitschek (1956-1961) and increased the need for consumption. The woman, as pointed out by Corrêa (2000), wanted—and needed—to work outside, earn her money and, at the same time, stay informed.

The pioneering female magazine of Editora Abril was *Capricho*, in 1952, with the famous “fotonovelas”—the same as the comic books, but instead of stories for kids, there were novels and love stories; after her, the

⁴ The segmentation phenomenon gave voice to other cuts of society, which until then, were little valued. The family, the man, the woman, the intellectual and the adolescent earn specific titles and, in many cases, magazines have been deployed in others, further expanding the universe of publications in Brazil. The beginning of the segmentation phenomenon of Brazilian periodicals has been recorded since the 19th century. Corrêa (2000) and Scalzo (2014) point out that, in the 19th century, although with short duration, the majority lasted between one and two years. There were already magazines focused on literature—*Arte e Literatura* (*Arts and Literature*) (1822), *Museu Universal* (*Universal Museum*) (1837), society—*Variedades* (*The Varieties*) (1812), *O Patriota* (*The Patriot*) (1813) (1822), *A Marmota na Corte* (*The Marmot in the Court*) (1849), *Semana Illustrada* (*Illustrious Week*) (1864), scientific—*Anais Fluminense de Ciências* (1822), The Propagator of Medical Sciences (1827), erudite—*Iris* (1848), *Guanabara* (1849), but this process was boosted by technological and technological developments that dominated the market in the mid-20th century. In this work, we will consider the 1960s as a potential decade of the segmentation process, driven by the evolution and development of industrial and commercial logic, which began to be conceived with the objective of reaching niches of public with an ever increasing and more interested purchasing power.

Manequin—the first fashion and service publication—was born in 1959, whose main purpose was to communicate with the busy woman of the early 1960s, teaching her how to sew her own dresses or sewing for customers, who wanted to present themselves elegantly in the offices or public offices. The woman, from that moment, happens to be identified like consumer public and privileged of the magazines.

Magazines, as journalistic products, assume a lot of characteristic attributes. According to Buitoni (2009), unlike the daily press, the journal doesn't necessarily need to report what is "hot" in the world. Its connection with what is current is through the practice of interpretive journalism, that is, by the expansion of the original fact through interviews, antecedents, consequences, opinions of experts, among others. This type of publication is more to the lines of entertainment, opinion and service journalism, since it includes everything from crosswords to tourist itineraries and information on leisure, with pages devoted to opinion and columnism. Another very peculiar feature of magazines is the intimate relationship with their readers, to whom it is always addressing, with a colloquial tone, that leads the text as a conversation, exchanges of advice and experiences.

The cultural effervescence from the 1950s, with artistic movements—music, poetry, cinema, theater, literature, and plastic arts—that sought to integrate the idea of modern and development, resulted in a climate of intellectual and artistic debates very stimulating. In addition, all this movement in favor of a new Brazilian culture used the North American and European cultural influence to build their ideas of progress that, almost always, were associated with the pattern of consumption and lifestyle. In a very significant way, the arrival of television in Brazil occupied the imaginary of the Brazilians and gained form, gradually invading the homes of the families. From that moment, it was no longer necessary to leave the house to know what was happening in the world of celebrities and idols, which until then only occupied the pages of the magazines, but which were now there, on the TV screen. The print media closely followed this shift, from the radio waves to the humor programs and musical contests, which came to be broadcast by some TV stations of that period.

Specialized Magazines

Specialized magazines such as *Revista do Rádio (Radio Magazine)*, *Cena Muda (Silent Scene)*, *Cinelândia*, *Intervalo*, among others, brought to the people of his time what Adorno and Horkheimer (1982) call "light art" or "light culture"—belonging to the entertainment industry. Even driven by the capitalist system and, in a way, seeing the profit at the end of each issue, magazines and other media—radio and television, for example—stamped on their pages not only actors, actresses, singers, characters, but also a new way of life, a fun, light and informal way of a world that was gaining more and more colors and sounds.

As the radio brought the voices and, in a sense, moved the imagination of their listeners, the cinema brought the image. According to Rouchou (2005), cinema, which brought the representation of reality with moving images, was one of the most provocative creations of the turn of the 19th century to the 20th century. When it arrived in Brazil, it frightened the population, provoked adverse reactions until, with the passage of time, it felt in the popular taste. The new art gained status, rose within the cultural industry, and divided with the printed new modes of communication. The magazine *Cinelandia* for example, was a publication directed to the movies, both the Brazilian as the Hollywood, which circulated between the years 1940 and 1950. Its covers were printed with pictures of actors and actresses, both national and international, which were successful at the time. The weekly contained stories ranging from the story of the actor/actress who was on the cover, to films that would be released, always taking advantage of the advancement and dissemination of cinema in Brazil.

The press, therefore, tried to enter into the universe of the modern world not only with “graphic-industrial paraphernalia” but with the content of its pages. Rouchou (2005) argues that information and variety magazines have come to value urban centers, the discovery of new ways of life, technologies that would transform the routines of city dwellers. The *Fon-Fon!* magazine, which appeared in 1907, held a movie column called *In Theaters on the Avenue*, where it provided some film notes, but mainly concerned summaries and reviews of the films on city. *Para Todos (For All)* was a publication released in 1918, and contained a series of post-war reports on national and international politics. Since the 1930s, there were publications that reported on the radio, as was the case of *Radio* (1923-1926), *Carioca* (1935-1954), *The Voice of Radio* (1935-1936), *Cinelandia* (1952-1967), among others. However, the two most prominent publications were *Revista do Rádio* (1948-1970) and *Radiolândia*—a weekly newspaper created in 1952 by Rio Gráfica e Editora, which circulated until 1962.



Figure 3. First editions: *Revista do Rádio* (1948) and *Radiolândia* (1953). *Revista do Rádio*: Corrêa (2000, p. 31) and *Radiolândia*: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Access in 11 de set. 2017.

The magazine (*Radiolândia*) usually consisted of 50 pages, cover in general with photograph of radio artists, mainly women, and its content was dedicated totally to subjects related to the radio. It had a series of sections, such as *Mexericos da Candinha*, *Keyhole Hole*, *Amauri Vieira*, *Emilinha's Life*, *24 hours in the life of his idol*. Everything is Brazil, on radio in other states, [...], *Mail of the Fans*, who released letters from readers, [...]. The reports were about artists' lives, with abundant photographic material. (Haussen & Bacchi, 2009, p. 2)

Few magazines in Brazil could embody their object as deeply as the *Revista do Rádio*, which provoked in its readers the sensation of participating behind the scenes of the broadcasters and the intimacy of the radio cast, behaving as an official spokesman of radio in Brazil. Even though it was close to its listener, radio was sometimes forced to build a relationship with the current political power, as it did during the “New State” in the 1940s. According to Faour (2002), until the 1950, radio was the main source of information and entertainment of the population until the arrival of television in the early 1950s with the inauguration of TV Tupi.

The arrival of the TV made the radio recognize the influence of this new medium of mass communication. According to Faour (2002), this can be seen from edition 502, of May 2, 1959, when, just below the title of the magazine, the phrase “The first in radio and television” appeared, and from issue 532 of November 28, 1959, the title of the publication became *Magazine of Radio and TV*, because the number of stories on television grew. Another change during the 1960s, pointed out by the author, was the space that new manifestations of MPB (Popular Brazilian Music) such as “Bossa Nova”, festivals and the “Jovem Guarda” won in the publication to

the detriment of the traditional “singers and singers of the radio”. The magazine continued strong, but the competition increased with the appearance of *TV-Program*, *TV Guide*, and *Intervalo*. It is curious to note that *Radiolândia* magazine has also changed its editorial focus over the years, such as when it changes its name to *Radiolândia Tevelândia* and later to *Rádio—TV-Lândia*, with columns dedicated to amplifying the world of television.



Figure 4. Covers for magazines: *TV Programas* (1964) and *7 dias na TV* (1965). *7 dias na TV*: <http://www.anosdourados.blog.br/2010/09/imagens-revista-7-dias-na-tv.html> e *TV Programas*: <http://www.diarioinduscom.com/livro-de-universidades-radiografa-curitiba/>. Access in: 28 de jul. 2017.

Buitoni (2009) states that the 1960s and 1970s came with new questions, new struggles. The hippie movement, for example, with its philosophy of peace and love, the contraceptive pill and the feminist movement, along with the massification of television, have managed to cause significant shocks in the social structures of the time. It is in the midst of this conjuncture that the way of living, relating, and organizing of people changes significantly in societies throughout the world. The transformations mark the transition to a new way of life and a new cultural logic of the consumer market that, from the 1960s, turned to the subjects of television.

The 1960s: When TV Makes Room on Magazine Pages

For Barbosa (2010), television has transformed its images into a function of the public’s imagination, through which the viewer perceives a distant place, but through their imagination, they become close to a potential image of “where they would like to be”. The same tactic was used by the magazine *Intervalo*, by bringing many photographs—using the imaginary question of television—illustrations, comments, reports with curiosities and comments about the programs, behaving like a friend and reader’s counselor when watching certain program on the TV. These strategies were necessary because if the magazine brought only long texts, without images and without dynamism, the reader would tire easily and would not be loyal.

Thinking about the imagistic possibility of TV is almost naturally to visualize utopia as the realm of television, since in no mass medium the production of imaginative fictions via images is more expressive. The images of the TV construct an identity parameter and, at the same time, allow the production of the imagination, which is only realized in what is projected as fiction, in the images. (Barbosa, 2010, p. 23)

In its attempt to say the real, television actually constructs a reality in the form of a system of social representations. Even giving the viewer a false sense of freedom—he can turn on the TV at any time and choose the channel he wants to watch—television stands in front of society, showing what it wants to show, such as creation and imposition of the programming grid by Brazilian broadcasters during the 1960s, and the significant development of the television entertainment industry, which was based on the understanding of its consumer target audience, consolidated TV as a distribution channel for information, obtaining strong penetration in the market, and, from that moment, managing to develop the skills to create the differentiation of its products.

If we look at the magazine *Intervalo*, we will be able to identify the same pattern of imagery reproduction and content disseminated by television. Therefore, we can verify that, even if the magazine provided space for readers to send letters with suggestions—giving them this sense of participation—what was going on for the magazine was what was on the programs of national relevance and broadcasters and with the best-known artists and singers.

According to Alexandre Bergamo (2010), after 10 years of existence, Brazilian television saw the emergence of a group of techniques, artists and producers in a country that, until then, lived in an increasingly radical and unstable political atmosphere. On the TV screen new musical genres, programs, and idols have appeared. The 1960s were characterized mainly by the massification of television and the definitive format of the Cultural Industry in Brazil, whose main characteristic is the formation of a collective consciousness in mass societies that lives on the basis of products exclusively market and not more artistic.

On television, the effect is on the friendly face that transmits emotions of easy understanding and frank cordiality: in women, a “natural” expression like the daughter or the aunt of the householder (Gloria Menezes, Hebe Camargo, etc.); in men, a certain dynamism or the masculinity of the “neighbor” (Tarcísio Meira). In other words, TV matters more the phlebotomid vivaciousness than the plastic regularity. But aesthetics—or, for those who prefer it, television poetics—seems to be more supportive of direct transmission: the avalanche of canned goods or video-tape programs have a quantitative weight alone. (Sodre, 1975, p. 66)

With time, TV has increasingly occupied the pages of print media, especially magazines. Some of them, although considered of variety, brought television subjects by weight, as was the case of *Manchete* (1952-2000), *Fatos & Fotos* (1961-1985), *Contigo* (1963—still in circulation), *Amiga* (1970-1999), among others. However, there were also magazines at that time, which had their editorial line entirely directed to television, such as *7 days on TV*, launched in the early 1950s and considered a pioneer in dealing with television matters. The pioneerism is due to the fact that the magazine tried to bring television programming, however, was overtaken by the *Intervalo* that, in addition to having brought programming throughout Brazil, innovated in the way of communicating with its readership and talking about TV.

The Magazine *Intervalo*

The magazine *Intervalo* is considered one of the most important specialized publications that appeared between the decades of 1960 and 1970, since it valued in subjects on Brazilian television. Very attentive to the national and international media market, Victor Civita’s inspiration for the launch of *Intervalo* came from the United States, one of the most famous magazines of the time: *TV Guide*, a small format publication, which contained all television programming, covering the North American continent from coast to coast and all TV stations. This way of communicating the programming and making the viewer informed so that he could follow

the favorite programs and movies attracted Victor Civita's eyes, who wanted to replicate this idea in Brazil through *Intervalo*. More than bringing in the TV programming, *Intervalo* came with the intention of treating journalistic issues on the television.

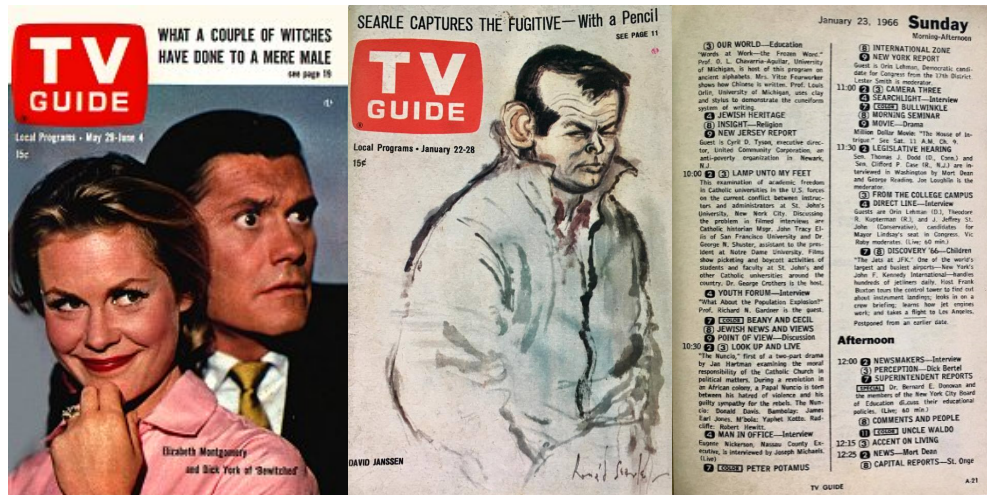


Figure 5. TV Guide from may 1965 and january 1966 and one page from the TV programming from 1966. Personal collection.

The weekly came to the newsstands every Thursday. Initially, its proposal was to cover television programming throughout Brazil⁵—Rio de Janeiro, São Paulo, Belo Horizonte, Curitiba and Salvador—and to bring reports also related to programs, shows, soap operas, among others, as well as news and many photographs. Officially launched on January 10, 1962, in a small format⁶, the magazine *Intervalo* brought, a week earlier, the publication number zero, made by the team of Abril publisher with the intention of disseminating the magazine for possible brands—this would guarantee the publicity and, consequently, the magazine's survival—to the radio and TV stations of the time. In a kind of letter of greeting to readers, Victor Civita, presents his newest venture:

Here is *Intervalo*: From Thursday, January 10, you will find in this new magazine of Editôra Abril everything you ever wanted to know about television. Weekly, starting with the next issue, *Intervalo* will also contain a full 32-page section with detailed information on all programs you should not miss. Information will be collected “at the top of the hour”, so you can watch television for pleasure rather than habit. We, the editors of *Claudia*, *Four Wheels*, *Manequim*, *Capricho* and other great Brazilian magazines, already enjoyed *Intervalo*. We are sure you will also like it. (*Intervalo*, 1962, No. 0, p. 2)

The number zero brought, among advertising and materials, some yellow pages that had the function of drawing the reader's attention to the magazine's objectives, characteristics, and proposals:

Intervalo will leave every Thursday, starting on the 10th of January. Every week you will publish, in addition to the reports and sections whose quality you have already had the opportunity to observe in this edition, a special section dedicated to the programs. (*Intervalo*, 1962, No. 0, p. 21)

⁵ The dissemination of television programming of all the country's TV stations was a very important advance, because at that time there were still no such networks as we currently have. Each region broadcast different programs at different times. According to Laís de Castro (2017), at the time when there was no VT, it was even more difficult because “they transmitted here in São Paulo, then they traveled, they were going to record the same program in Rio with the same people”. Once the VT arose, this logic got a little easier; even so, the programs were broadcast at different times. The *Intervalo* proposal was to cover the entire national territory and inform all regions about their schedules.

⁶ The magazine was 18.5 cm high by 14 cm wide.

What we nowadays understand as television programming, the magazine called *Programs*, as we can see in the following image.



Figure 6. Magazine *Intervalo* No. 0: Cover and Page 23 (06/01/1962). Personal collection.

On Page 25, the concern and care that the magazine had with gathering information about international films and serials are noteworthy: “Particular attention will be devoted to the programming of serials. Our writing, collecting and coordinating the material sent by our correspondents from abroad, will be able to inform firsthand about the new programs produced”. Further on Page 27, the magazine promises the reader that reading *Intervalo* will always keep up with the world of TV: “In the first three pages of the section *Intervalo* devotes to the programs you will find an extensive news update, with comments and photos. In this way, you will always be up to date with everything interesting that happens in the world of video” and also on Page 33: “Where are the biggest TV posters where important things happen to the viewer, *Intervalo* will always be present so that its readers are always the best informed about everything that happen, and it concerns the television”.

The magazine was intended for television lovers. According to Jaime Figuerola (2017), one of the first employees of the *Intervalo* Art Department who worked on the magazine between 1963 and 1966, the magazine was for people who had the TV set at home and who used the magazine to stay informed about the TV programming. For those who didn’t have TV, it was an option to see what happened during the week and an easy and inexpensive way to have eye contact with your favorite artists and singers⁷. Already for Laís de Castro (2017)—reporter for *Intervalo* between 1967 and 1968—the target audience was the tickets, fans ranging from young teenagers to ladies, since the magazine dealt with eclectic content, for all ages—from the music considered tacky, to the most avant-garde movements and other television programs. Agatha Messina (2017)—editor and publisher of text between 1969 and 1972—believes that the magazine treated TV subjects in a more popular way and, therefore, was directed to a lower class.

Despite of having several thematic sections, diverse contents and photographs, the focus was to spread its biggest differential: television programming. Bergamo (2010) states that the 1960s represented a key moment

⁷ At first we did not think the magazine would have an audience that did not have the TV set at home, but throughout the interviews we could observe the issue of “televizinhos”, that is, people with low purchasing power usually watched in their neighbor’s or relative’s houses.

for Brazilian TV, since it was during this period that several television practices were created and consolidated, just as others were abandoned or deeply transformed, in other words television programming was novelty. It is at this moment, even, that the television set ceases to be a “luxury item” to popularize—although in the late 1960s the quantity⁸ was still low and concentrated in Rio de Janeiro and São Paulo, it was a growing number attracting the attention of advertising professionals.



Figure 7. Magazine *Intervalo* No. 252: Pages 56 and 57, with the TV programs (05/11/1967). Personal collection.

The changes that have taken place at this time make it clear that television had a different audience from that of radio, theater, or cinema. Along with the boiling of television programming, *Intervalo* was building and adapting to the new reality of the mass media. It is a fact that, like any other vehicle of communication, the magazine reported what happened; it brought artists who were making a success with the first soap operas, singers that appeared in that period thanks to the most varied musical programs, as well as the MPB festivals that during the 1960s, gained strength and a captive audience, both the audience that accompanied in the auditoriums and the viewers who met at home to watch it on TV.

It can be said that the development of TV caused several changes and technical improvements, giving rise to a new way of communicating and talking about what was happening in the media. The impact on the magazines that talked about television at the time was very great because, while TV was new in Brazil, working, writing on TV, and performing program coverage was also a significant novelty. The impact of TV was large and definite in the organization of other media, not only in the form of production, but in the relationship that began to be built between TV channels and newsrooms; between the journalists and singers, between the editors and record companies. From this change, a new way of thinking about television journalism was born; however, the competitors also realized how important it was to bring to their pages information about daily programming, photos, and reports.

The main rule was to publish what the public most liked to see on the TV screens. The photography was important because, in this way, the fans could save the image of their idol—something that hadn't happened

⁸ In 1950, there were only two television sets and in 1955, this number goes to 170. In the 1960s there was a growth in this amount, reaching 760 and then, in 1965, 2,202 sets. In the 1970s, the number doubles, reaching the impressive mark of 4,931 televisions. To know more, see José Mário Ortiz Ramos and Sílvia Helena Simões Borelli in “The Daily Telenovela”, in Renato Ortiz, Sílvia Helena Simões Borelli, and José Mário Ortiz Ramos: *Telenovela: History and Production*, São Paulo, Brasiliense, 1989, p. 55.

before on the radio, for example, where fans only had contact with their idols through the voice. Corrêa (2017) affirms that it is important to note that throughout the 1960s and 1970s, television has changed: Musical programs, which were favorites in the early 1960s, gave way to soap operas and humorous programs, and of the 1970s, news broadcasters gained more space. All this change was reflected in the pages of the *Intervalo* that passed, during its existence, in three phases, trying to adapt to changes in the posture of the consumer market and what was transmitted on television.

The first phase brought information about television subjects, that is, made a more extensive journalistic coverage over events, programs, musical competitions, behind the scenes, among others. Since its first issue, *Intervalo* has always brought colorful covers with photographs. In its initial phase, the magazine had approximately 68 pages—during 1969, for example, some copies were between 80 and 88 pages—some of their material already had colorful photos and most of the advertisements were also in color. The space reserved for programming was between 15-20 pages depending on the week. On April 8, 1970, *Intervalo* began its second phase, the magazine grew in size⁹.

Unlike the first phase, the second phase of the magazine—inaugurated with the change of size—was dedicated to issues more focused on the lives of celebrities and gossip. Corrêa (2017) says that before you saw the artists on the covers and, over time, the artist began to confuse himself with the character, his private life gained space, and this caused the *Intervalo* to lose its first proposal:

When she goes from the small format to the big format, she will face a street fight that was already the gossip, then she loses the characteristic of being like that, the television coverage, to start gossiping too. Who sells more, who sells less, what are the dramas and anguish that great artists are going through. [...] When the telenovela comes in, the photo stream begins to lose its grace, so all the photon magazines of Abril *Grande Hotel*, *Seventh Heaven*, all begin to sell less and then enter the television coverage through novels and gossip. Thus, the panorama changes, *Intervalo* changes with this panorama. (Corrêa, 2017)

When the format changed, the weekly magazine had approximately 36 pages, reaching up to 50, with color covers and photographs, many reports with colorful photos and, as a more striking fact, stopped bringing television programming—the programming became published very discreetly in the last pages, where only a few programs were listed. Milton Coelho da Graça was principal editor during the years 1966 and 1967 and, according to him, the idea of launching this magazine change was his.

Then I started to say: “Let’s do something different, let’s turn this magazine into a television world, talk well, talk gossip, talk about programs, here it can’t be the same as American!” [...] I also proposed that it grow in size so that it can be illustrated, bring the artists. The magazine I’m thinking about is gossiping, it brings great reports, tells what’s happening in the world of television, who are the great artists, profiles and much gossip. (Graça, 2017)

Working with the artistic media coverage at the time was new. The production of news was based on the taste of readers and fans and, unlike some print media of the time, which assumed a more aggressive political position due to the civil-military coup, *Intervalo* was created to disseminate the Brazilian entertainment industry¹⁰, stars, music, gossip, and photos. Even so, according to Graça (2017), many of these fans still sought in their idols the proposals they disseminated through participation in some musical movement that, however

⁹ When it changes its format, the magazine starts measuring 31 cm in height by 24.5 cm in width and then when it reaches its final stage—*Intervalo 2000*—measures 30 cm in height and 24 cm in width.

¹⁰ By conducting the interviews, we could conclude that the magazine *Intervalo*, unlike other printed ones of the time, did not position itself politically, and therefore did not suffer any type of censorship. The journalists comment that entertainment matters did not interest the censors.

artistic they may be, had in them a political character, often in a “shy” and “barely perceptible”, as was the case of *Jovem Guarda*. But even so, they managed to pass it on to the public, that is, for Graça (2017), people read the magazine to look for in the figure of the artist or the singer what he “pushed out” through his spoken or sung art.

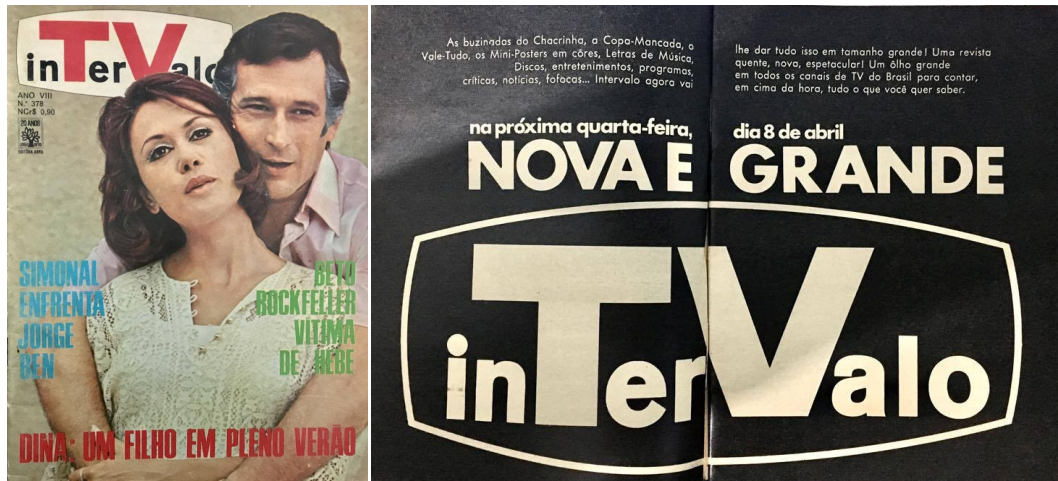


Figure 8. Magazine *Intervalo* No. 378: Last cover before the change of phases. There is a special page that says: Next Wednesday, April 8, the new and big *Intervalo*. Pages 10 and 11¹¹. Personal collection.

According to Graça (2017), the sections that dictated the following week’s topics were “10 of the highest audience”, which included the 10 most viewed programs, according to a survey conducted by IBOPE; and *Best Selling Disks*, which featured the best-selling compact singles, compact compacts and best-selling long-plays, also according to IBOPE research.

Dulcília Buitoni (2017) says that when the magazine grew, she began to invest in international materials and photos as well. In addition, it highlights the joint work of journalists and designers, to draft the particular photograph or report:

If they bought photos, sometimes we also chose international photos. So we made stories about international celebrities, film people, Jacqueline Kennedy, if there was enough. [...] When I came in, the layout was put together in the living room, that, to me, was a great learning, I think it’s nice to comment, because of the way of production. I would sometimes diagram them together, say how I wanted to give more prominence to such a photo, it helped a lot. (Buitoni, 2017).

According to Buitoni (2017), during the transition period, some aspects marked the change for the magazine that became more popular. According to her, “could exaggerate, do a little sensationalism, but they also didn’t want to invent stuff, not those things, but could warm up a bit the news, in the titles, the call, that could do”. The journalist still remembers that the direction was to put as many photographs as possible, mainly, when they were subjects with little text. However, this positioning began to annoy the Civitas and the Abril board of directors, who tried to turn *Intervalo* into a publication that followed the line of news and celebrities.

¹¹ The text said: “The horns of Chacrinha, the Cup-Mancada, Vale-Tudo, the Mini-Posters in color, Lyrics of Music, Discs, entertainments, programs, reviews, news, gossip ... *Intervalo* will now give you all this in big size! A hot, new, spectacular magazine! A big eye on all TV channels in Brazil to tell, at the time, everything you want to know”.

OS 10 DE MAIOR AUDIÊNCIA*

* Pesquisa realizada pelo IBOPE, em São Paulo (Capital), na semana de 16 a 22 de outubro de 1967.

- 1.º **III FESTIVAL DA MÚSICA POPULAR BRASILEIRA** (musical — sábado, 21,30 h)
- 2.º **FAMÍLIA TRAPO** (humorístico-musical — sábado, 20 h)
- 3.º **PERDIDOS NO ESPAÇO** (sериado — domingo, 18,30 h)
- 4.º **ESTA NOITE SE IMPROVISA** (musical — 5.ª-feira, 20 h)
- 5.º **HEBE** (entrevistas — domingo, 19,40 h)
- 6.º **REDEÇÃO** (novela — 2.ª a sábado, 19 h)
- 7.º **OS FANTOCHES** (novela — 2.ª a sábado, 19,30 h)
- 8.º **E UMA GRACA, MORA** (humorístico — 2.ª, 20 h)
- 9.º **PIACA DA ALEGRIA** (humorístico — 3.ª, 20 h)
- 10.º **VAMOS SIMBORA** (musical — 4.ª-feira, 20 h)

INTERVALO recomenda*

* opinião da revista

- 1.º **O GRANDE CINEMA** (filme — 2.ª a 6.ª feira, 20,25 h)
- 2.º **O TUNEL DO TEMPO** (ficção científica — 5.ª-feira, 20,30 h)
- 3.º **OS GALAS ATACAM DE MADRUGADA** (comédia — 2.ª feira, 20,35 h)
- 4.º **SHOW SEM LIMITES** (variedades — 5.ª-feira, 20 h)

discos mais vendidos

Pesquisa realizada pelo IBOPE, em São Paulo (Capital), na semana de 9 a 14 de outubro de 1967.

COMPACTO SIMPLES

- 1.º **A WHITER SHADE OF PALE** Procol Harum
- 2.º **ERA UM GAROTO QUE COMO EU...** Os Incríveis
- 3.º **MEU GRITO** Agnaldo Timóteo
- 4.º **MARIA CARNAVAL E CINZAS** Roberto Carlos
- 5.º **EU TE AMO MESMO ASSIM** Marinha
- 6.º **POOR SIDE OF TOWN** Johnny Rivers
- 7.º **PARA, PEDRO** José Mendes
- 8.º **ALL YOU NEED IS LOVE** The Beatles
- 9.º **REACH OUT I'LL BE THERE** The Four Tops
- 10.º **MARIA BONITA** Ary Cordovil

COMPACTOS DUPLOS

- 1.º **ANNA** The Beatles
- 2.º **O CIME** Denny e Dino
- 3.º **POOR SIDE OF TOWN** Johnny Rivers
- 4.º **PROVA DE FOGO** Wanderléa
- 4.º **O CADERNINHO** Erasmo Carlos

LONG-PLAYINGS

- 1.º **SCT. PEPPER'S LONELY HEARTS CLUB BAND** The Beatles
- 2.º **III FESTIVAL DA MÚSICA POPULAR BRASILEIRA — N.º 1** Diversos
- 3.º **ORRIGADO OUREIDA** Agnaldo Timóteo
- 4.º **CHICO BUARQUE — N.º 2** Chico Buarque
- 5.º **III FESTIVAL DA MÚSICA POPULAR BRASILEIRA — N.º 2** Diversos

mTerValo — 52

Figure 9. Magazine *Intervalo* No. 252: sections: “The top 10 in audience” and “The most sold discs”. Personal collection.



Figure 10. Photo of Fotografia *Intervalo*'s journalists (no date)¹². Ágata Messina's personal collection.

In the 1970s, the soap operas were on the rise and many print shops began to realize that talking about television and its programming was returning. According to Pizzo (2017), the magazine has become obsolete compared to daily newspapers, for example, that started to give TV programming daily, while *Intervalo* did this weekly. The fall in sales and the lack of publicity that supported the weekly were responsible for the name change of the magazine, which would enter its last phase in 1971.

In its third phase, the magazine changed its name, it was only *Intervalo* and, with the change, it was renamed *Intervalo 2000*, on October 21, 1971, and remained until its early end in August 1972. The cover of the previous week announced: “Sensational *Intervalo 2000!* Day 21 on all the pews”. It is possible to observe through the headlines the visible change in the position of the weekly newspaper, which starts to make a more sensational journalism, with questions and gossip of the celebrities: “Caetano and Gil are out there forever”,

¹² This photo was given by Ágata Messina, who worked in the *Intervalo* between 1969 and 1972. The only thing we can verify is that this writing was the new building of the Abril publishing house in Marginal Tietê, inaugurated in 1968.

“‘The grumpy’ at the end: Shirley’s house with Gigi?”, Linda Christian: “I want a prince for my daughter”, “Agildo Ribeiro is now the husband of the cousin”.

According to Corrêa (2017), the magazine, at the moment, was already tired from exhaustion. The change of name was an attempt which, he said, was a predictable failure for all, because its main purpose was to enter into a kind of journalism of gossip and sensationalism. The publication, in its last phase, had approximately 66 pages—varying between 64 and 72 pages—and it brought a significant increase of colored photographs, more extensive and thematic news articles of today. The magazine, according to Varejão (2017), would have “everything a little”, that is, from tourism to beauty matters; in addition, she believes that *Intervalo* was a forerunner of “Faces”, a “Who”, also focusing on celebrities. “That business was a bit of a celebrity because it made gossip, who was with whom, who married whom, who separated from whom” (Varejão, 2017).

Messina (2017) says that the change of name was suggested by the Italian Alessandro Porro, director of the *Intervalo* at the time, which was inspired by a similar big sale in Italy—similar to the current magazine *Caras*, the publisher Abril. His opinion was that the Italian publication was correct because Europe had many “bankrupt nobles”, that is, a range of French, Italian, and German actors, actresses who met in large hotels and ski resorts. Therefore, the publication had a more popular and attractive profile in the eyes of the readers.

Buitoni (2017) proposes that the name change may have been one of the main reasons why the magazine was over. According to the journalist, *Intervalo* had conquered its space in the market by talking about exclusively on television. The change of position caused strangeness in its readers, who began to have contact with matters of varieties and news, subjects that had never been treated by the magazine—as in the case of accidents, fires, economics, among others. In addition, the people, who were approached to be interviewed, also made confusion about the new way of producing weekly content.

Already in the beginning, I found it enjoyable to use *Intervalo 2000*, that is, to use the same name of the magazine that was going wrong. They had to have closed the *Intervalo* and make another name, to invent another name for this magazine that they wanted it to have television, but at the same time it was of general interest. So what happened, we were going to do stuff, interview a businessman and he said, “Is not it a television magazine?” And, on the other hand, the television audience began to see that it had TV, but not so much. (Buitoni, 2017)

Eventually, over time, *Intervalo* lost its place to other magazines with the same profile as other publishers, but also to Abril’s own publications, which gained more investment and interest from readers. During the time it was in circulation, the magazine sold 250,000 copies per week, according to Cornavaca (2017), considered a great success for the time—other interviewees also mentioned this value, varying between 200 and 250 thousand copies per week.

There is no consensus among the deponents about the true reason for the end of the magazine *Intervalo*; some believe that it has lost its essence over the years—initially, it had as main objective to talk about TV and bring the TV programming, then began to cover the news and gossip—others believe that many competitors appeared, including newspapers that brought the daily programming and magazines that dealt with the same theme. Some sources pointed to the fact that the weekly was not giving more profit, and, in addition, the attention of the publishing house is focused on publications considered more important, as was the case of *Veja*. Regardless of the real motive, we could observe that the weekly went through stages of great importance, but

also of experimentation, always based on international printed references, which contributed to the modernization of the print media and the Brazilian magazine market.

The magazine *Intervalo* marked the history of the Brazilian print as it was the first publication that brought in its pages the television programming of all Brazil. Through the collection of the testimonies, some characteristics raised by most of the interviewees, for example: Many of the interviewees stated that reviewing during the 1960s was not easy, since journalism was beginning to become professionalized, in addition to be a faithful public of the radio, newspapers and, later, television; the biggest challenge was to propose a point of view, an approach that had not yet been considered.

Final Considerations

The interviews also showed a great emotional involvement on the part of the deponents who, at all times, affirmed that the union, boldness, and joy of the writing made all the difference for the magazine *Intervalo* that was positioned like the first weekly paper to bring the television programming of every country and all channels. This great impact was felt by the public that initially belonged to the magazines of “fotonovelas” and that, little by little, migrated to the television and its numerous programs. It is important to note that throughout the 1960s and 1970s, television changed: Music programs, which were favorites in the mid-1960s, gave way to soap operas and humor programs, and from the 1970s news have gained more space. All this change was reflected in the pages of the *Intervalo*, which passed during its existence in three phases, trying to adapt to changes in the posture of the consumer market and what was transmitted on television.

In addition, we can't disregard the fact that between the 1960s and 1970s the country became more and more urban, consequently, purchasing power increased and, over time, more and more people had access to TV. It was possible to perceive from the interviews that *Intervalo* contributed, in a way, to building the viewer audience by publicizing the most important programs of the time and, in addition, helped to foment the fan market, from hysteria about artists and singers—this market was already high in the United States with the emergence of “Beatles”. In spite of dealing with such light and entertainment matters, the magazine was strategically designed to win the readers' and viewers' market at the time, for it contained illustrated material with many photographs, promoted the exchange of information with the reader through of the card sections, featured full television programming, interviews, and more.

For those interviewed, one of the moments in which the publication reached its peak was during the music festivals, both the Brazilian Popular Music and the International Song Festival. According to them, music was booming during the 1960s and 1970s; people wanted to know about the backstage, about the songs selected, about the juries' gossip, and, of course, about the winners. Next, we will analyze how was built by the magazine *Intervalo*, the narrative about the “III Festival of MPB”, realized by TV Record, in 1967.

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