

Tônia Carrero's photography and her construction as national star through published images at O Cruzeiro and Scena Muda (1947-1955)

Gabriela Soares Cabral

Master degree in Arts, Culture and Language in the line "Art, Fashion: History and Culture", Institute of Arts and Design Federal University of Juiz de Fora / gabriela.soarescabral@gmail.com
Orcid: 0000-0002-3410-3839 / [lattes](https://lattes.inct.gov.br/)

Maria Claudia Bonadio

Phd in History at Unicamp, professor at Institute of Arts and Design at Federal University of Juiz de Fora / mariaclaudia@uol.com.br
Orcid: 0000-0001-9704-9780 / [lattes](https://lattes.inct.gov.br/)

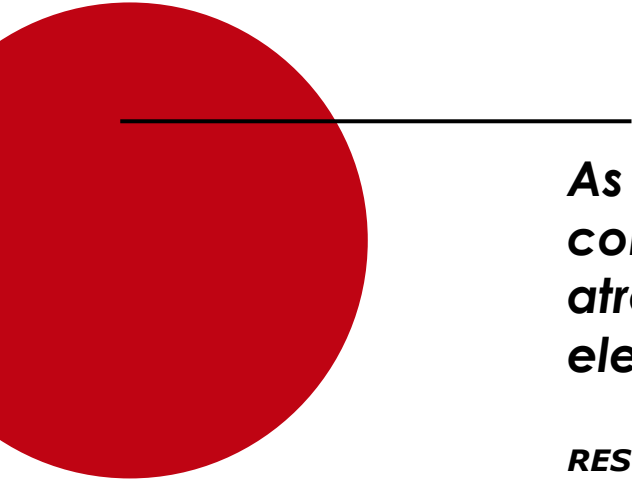
Sent 16/11/2018 /Accepted 08/03/2019

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ABSTRACT

This article purpose is to establish relations between the image construction of Tônia Carrero (1922-1955) as Brazilian cinema consecrated star through photographs published by the magazines *O Cruzeiro* e *Scena Muda* during the period of 1947 and 1955 – when the Brazilian cinematographic production was industrialized and consequently the attempt of emplacing a star system similar to the Hollywoodian way. During this period, Tônia Carrero initiated her career and starred *Vera Cruz Film Production Company* (*Companhia Cinematográfica Vera Cruz*) movies, where she interpreted roles associated with the Hollywoodian good-bad girl archetype. In her photographs published by the press, her image construction as a star was reinforced using clothes, accessories, and postures that connected her image to the glamour or the naïve eroticism of pin-up women – an element which was also used by Hollywoodian cinema in its star construction.

Keywords: Tônia Carrero; photography; star system.



As fotografias de Tônia Carrero e sua construção como estrela nacional através das aparências e de elementos do star system (1947-1955)

RESUMO

O objetivo deste artigo é estabelecer relações entre a construção da imagem de Tônia Carrero (1922-2018) enquanto estrela do cinema nacional através de suas fotografias divulgadas nos periódicos O Cruzeiro e Scena Muda durante o período de 1947 e 1955, momento da industrialização da produção cinematográfica brasileira e consequente tentativa de emplacar um estrelismo nacional aos moldes hollywoodianos. Neste período, Tônia Carrero iniciava sua carreira e estrelava filmes da Companhia Cinematográfica Vera Cruz, interpretando papéis associados ao arquétipo hollywoodiano da good-bad girl. Já em suas fotografias divulgadas na imprensa, a construção de sua imagem como estrela era reforçada a partir do uso de roupas, acessórios e poses que conectavam a imagem da atriz ao glamour ou ao erotismo ingênuo das pin-ups – elementos que eram também explorados pelo cinema hollywoodiano na construção da imagem de suas estrelas.

Palavras-chave: *Tônia Carrero, fotografia, star system.*

1. INTRODUCTION

The purpose of this article is to reflect on the photography role in the composition of the national star system and in this, the use of appearances and poses in the construction of the image of actress Tônia Carrero (1922-2018) as a national movie star. The period studied starts at the beginning of her career, which started in the Brazilian cinema in 1947 until 1955 when her work in the cinema was temporarily interrupted due to the closing of the activities in the *Film Production Company Vera Cruz (Companhia Cinematográfica Vera Cruz)*, in which she worked¹.

When we consider that the star system is constituted by the movies itself and by other constituents of mass cultures - such as press media, posters, and trailers - we find that the press played a significant role in the mythification of the stars. Thus, two magazines were chosen as the object of analysis of this work, *O Cruzeiro* (1928-1975) and *Scena Muda* (1921-1955), a magazine of varieties and another that deal specifically of cinema, aiming to realize in that way the actress image happens to be propagated by the different press vehicles.

In the studied period, the weekly magazine *O Cruzeiro*, created on November 10, 1928, by Assis Chateaubriand (1882-1968) and published by *Diários Associados*, was the most popular magazine in Brazil, with national circulation and average impression of "550,000 copies in the mid-1950"² (MIRA, 2001, p.24). The publication was visually appealing, especially after 1943, when the magazine began to invest

¹ There is no consensus among the authors about the end of the Vera Cruz Cinematographic Company. Ana Carolina Maciel informs that the end refers to 1955, while Antônia Catani (1987) refers to 1954. João Luiz Vieira (1987) indicates the mid-1950s. However, the last film released by the studio was the documentary *São Paulo em Festa*, by Lima Barreto, in 1954.

² This "level would be maintained until the early 1960s. The record of seven hundred thousand copies would be reached in the edition that circulated two days after the suicide of Vargas in August 1954 (VELASQUEZ, s.d).

more firmly in photojournalism, which "changed the pattern adopted so far, in which the text prevailed. All news was, first, image" (MIRA, 2001, p.24 – our translation).

Scena Muda also circulated weekly since 1921 and was published by the Companhia Editorial Americana. It was the first fan magazine created in Brazil and one with a longer time of circulation in the country. The magazine was published throughout Brazil, reaching a circulation of 20,000 copies per edition, thus helping in the dissemination of the country's cinematographic culture. The print was part of the star system creation, helping to create and maintain myths through "flashy, beautiful covers, many pages well illustrated with screen heroes, summaries - of movies, fulfilling the reader's fantasy" (Bender, 1979, p.110).

As a theoretical support of this article, studies such as *The Stars* by Edgar Morin (1961) were used in order to understand the star system and the cult of the cinematic universe installed by American cinema from its composition in the early twentieth century to mid same century, when the star system, after reaching its peak, begins to decline. It was also essential to understand how the women were seen inside the cinema; for this, works such as Laura Mulvey's *Visual Pleasure and Narrative Cinema* (1975), and John Berger's *Ways of seeing* (1972), aided in understanding the relationship between female representation and star system.

Also, it was necessary to understand the star system within the Brazilian society in the 1940s and 1950s. Thus, the researches of Cristina Meneguello (1992), *Star Dust* (Poeira de Estrelas), and Margarida Maria Adamatti (2008), *A cinematographic criticism and star system in the fan magazines: Cena Muda and Cinelândia (1952-1955)* [A crítica cinematográfica e o star system nas revistas de fãs: A Cena Muda e Cinelândia (1952 – 1955)] guided the knowledge about the Brazilian press and its relationship with the

cinematographic stars, as well as the characteristics of the star system created by the national cinematography.

To think the image in this article, we worked with the notion of serialization of photographs proposed by Ana Maria Mauad (2005) in *The view sight* (Na mira do olhar). So, among the 54 images found in the mentioned magazines, were selected photos that dialogue with each other regarding the composition of Tônia Carrero as a cinematographic star. Among the photographs, the chosen images show the actress in coverage of events or news that aimed to present the interpreter and her films to the readers.

The work *Fashion and Revolution in the 1960s* [*Moda e Revolução nos anos 1960*] (RAINHO, 2014), in which the author compares images of different moments of the same period for identify the patterns that constituted photography in different moments of the 1960s, collaborated in the elaboration of this study. It seeks to compare the selected images to identify in Tônia Carrero's representation the codes frequently used in its composition as a star.

2. BRAZILIAN CINEMA INDUSTRIALIZATION AND ITS STAR SYSTEM

At the beginning of the 20th century, cinema played an important role in Brazilian society. Synonymous with modernity, movie theaters were places of sociability, and spectators frequented them not only to watch the films but also with the aim of "seeing and being seen" (MENEGUELLO, 1992). In this context, the movie theaters of the country were dominated by Hollywood films, since after the First War (1914-1918) the United States ended up gaining control of the film industry.

Until the 1920s, Brazilian cinematography had few significant productions. In this period appeared fiction films, historical short films, political propaganda and educational

films (MACIEL, 2008). These productions occurred in a dispersed way, called regional cycles, based in Ouro Fino (MG), Guaranésia (MG), Recife (RE) and Cataguases (MG), and concurred with the Hollywood productions that spread throughout Brazil. Due to competition from theaters with American cinema, many smaller companies quickly shut down their activity, since the arrival of sound cinema in this period increased the cost of production (MACIEL, 2008).

Through the production of industrial-scale films, a phenomenon known as a studio system³, Hollywood exported to its viewers its way of life based on consumption and leisure. And thus participated "in the formation of a captive audience deeply involved with Hollywood and its particular aesthetics" (MENEGUELLO, 1992, p.85-86 – our translation), thus leaving "constitutive marks in the cultural history of movie-consuming countries, as well as complex affective bonds" (MENEGUELLO, 1992, p.85-86 – our translation).

This system divulgation foundation was the star system, a mechanism in which the figure of the star was elaborated as a fabricable commodity on and off the canvases (MORIN, 1961). Investments and rationalization techniques of the system have made the star an article for consumption, since its mass dissemination is ensured by mass media vehicles, such as the press, radio, and cinema. In this way, the interpreters are transformed into products to be consumed by the spectators. The stars, while acquiring a mythic role delineated by Edgar Morin (1961), also have a humanized side, causing the spectators to project in their idols what they can't achieve and identify with their human attributes. Therefore, "the star is simultaneously standard merchandise, luxury item and a source of capital gains" (MORIN, 1961, p.138-139).

³ The procedures, once centralized in the hands of the directors, underwent a departments specialization, with similar characteristics to the industrial assembly lines, leaving the distribution and exhibition under the dominion of the great studios.

Then, through its films and stars, Hollywood founded in Brazilian society, which saw cinema as synonymous with modernity, consumption and leisure, values based on its American way of life (MENEGUELLO, 1996). This process had great participation of the press, since the fan magazines - specialized magazines in cinema - that began to be published in Brazil in 1921, and the variety press, played a mediating role between the cinematographic influence and its spectators (MIRA, 2001).

Such publications spread the American way of life through the cult of the stars. It's bringing to an audience eager for information on the life of the star's interviews, reports and gossip about the celebrities and the film scenes, through interviews with idols, posters, scene pictures, or the private life of the stars, and it was through these that Hollywood spread their glamorous lifestyle.

With stars, the 'terms' involved are essentially images. By 'image' here I do not understand an exclusively visual sign, but rather a complex configuration of visual, verbal and aural signs. This configuration may constitute the general image of stardom or a particular star. It is manifest not only in films but in all kind's media text (DYER, 1998, p.34).

From the 1930s, Brazil would go under political and economic changes from the first Vargas government (1930-1945) that would impact the cultural scene of the following years. João Luiz Vieira tells that Getúlio Vargas at that time assumes a more aggressive role in defense of the national industry, thus appearing the first attempts of industrialization of the cinematographic activity in the country. The author points out that a Brazilian cinema with an international quality standard was proposed, but in practice, this meant the "unrestricted adoption of Hollywood's model of production glorified" (1987, p. 133 – our translation).

Among the studios created in this context, the Rio de Janeiro company *Cinédia* (1930-1951) "managed to transform the panorama of Brazilian cinematographic production" (VIEIRA, 1987, p.135 – our translation). *Cinédia* launched and developed formulas of musical comedies, also called *chanchadas*⁴, that later, in the years 1940, would be adopted by *Cinematographic Atlântida* [*Atlântida Cinematográfica*] (1941-1962) of mass form, feeding the national cinema for 20 years. The genre, despite suffering strong Hollywood influence, mirrored in many characteristics of the Brazilian society of the time:

Chanchadas used the historic moment to address political and social problems. The themes of industrialization, internal migration, and urbanization permeated the plot of the films, portraying, at least in folkloric connotation, how the country was in those years (DULCI, 2004, p.65 – our translation).

In Brazil, an industrial-inspired production inspired by the American model began in 1941 with the foundation in Rio de Janeiro of the Atlântida Cinematographic Company of Brazil S.A (1941-1962), a company that essentially produced musical comedies. The studio was a previously unprecedented undertaking in the country. "For the most part, this production relied on the repetition of formulas of proven success and, in articulation with other branches of the cultural industry, such as radio, theater, circus, and the press, sought the development of a star system politics" (VIEIRA, 1987, p.160 - our translation). In this new phase, the genre would have more complex narratives and typified characters, thus freeing itself from a more theatrical and radiophonic staging (VIEIRA, 1987).

As early as 1950, when the *chanchada* had crystallized, the Vera Cruz Cinematographic Company (1949-1955)

⁴ Films that by mixing popular music and carnival have developed schematic and elementary scripts with sketches inspired by "teatro de revistas", the circus and the radio, mixing them with musical numbers.

appeared in São Paulo, rivaling Atlântida and its comedies (DULCI, 2004). Created in the context of the post-war period and the Estado Novo dictatorship, in which São Paulo was experiencing a period of cultural effervescence and a growing interest in cinema, Vera Cruz emerged with the proposal of making films aiming at a more elitist public (MACIEL, 2008).

It was intended to make an "essentially Brazilian" cinema, but with "international quality" that could be shown to audiences around the world. It sought to expand the public of the national film to other sectors of Brazilian society, which not only the children and the popular strata - recurrently associated with the general public of the Rio de Janeiro slums. (DULCI, 2004, p.76 – our translation).

Like *Atlântida*, *Vera Cruz* tried to implement a Brazilian star system inspired by Hollywood molds. The company was the first to adopt an Advertising Department, one of its most well-structured pillars, responsible for issuing materials to media outlets throughout the country (MACIEL, 2008). In this way, this sector played the role of electing and publicizing the names that starred in his films.

Once the American star system was already consolidated in the Brazilian imaginary when national stardom began to emerge, it preserved attributes of the model on which it was inspired. It can be seen through the constant comparison of national stars with the icons of Hollywood cinema (MACIEL, 2008). The magazines emphasized the similarities not only in the personality of the stars but also in the appearance. Through constant comparisons between Brazilian and international celebrities, Ana Carolina Maciel (2008) points out that the pattern of representation that permeated Brazilian stars was the same as that of Hollywood cinema.

Vera Cruz has released several names for stardom. In addition to Tônia Carrero, his cast had Eliane Lage (1928), chosen by the company to be the studio's "flagship." Contrary

to Tônias typification, Eliane had her image cultivated to represent a simple and despoiled woman, marked by the role of wife and zealous mother (MACIEL, 2008). Parallel to the stars of Vera Cruz, Atlântida also bet on the stardom of its actresses. In this context, the main exponent of the studio was Eliana de Macedo (1926-1990) who incorporated the romantic girl, "demure and good" to marry and raise a family" (DULCI, 2004, p.114 – our translation)..

3. THE TYPIFICATION IN THE CINEMA: THE IDENTIFICATION AND PROJECTIVE REPRESENTATION

Brazilian cinematography, when trying to emulate a system of stars, shaped its cast from its first appearances until determining moments in its career, as it was done by Hollywood, the model in which it was inspired:

Stars are involved in making themselves into commodities; they are both labor and the thing that work produces. They do not build themselves alone. (...) the person is a body, psychology, a set of skills that have to be mined and worked up into a star image. This work, of fashioning the star out of the raw material of the person, varies in the degree to which it respects what artists sometimes refer to as the inherent qualities of the material; make-up, coiffure, clothing, dieting, and body-building can all make more or less of the body features they start with, and personality is no less malleable, skills no less learnable. The people who do this labor include the star him/herself as well as make-up artists, hairdressers, dress designers, dieticians, personal trainers, acting, dancing and other teachers, publicists, pin-up photographers, gossip columnists, and so on (DYER, 1998, p.6).

This construction of public figures by the film industry has led to the typification of stars, not only in the films but also in the representations of their private lives.

Such typifications are what Jeanine Basinger (1993) calls "persona":

Today we can understand that some "types" of movie stars were completely believable in their roles - and they have

remained for so long interpreting them - that we can highlight them from the crowd and say that, in fact, these unique personalities really do have what we can call it a "special persona." However, they, like the others, originally had to deal with the star machine that considered them products. "Persona," merely stating, is a successful stereotyping, a product with a very long life (BASINGER, 1993, 114).

According to Edgar Morin, there is a need to understand that the star is not just an actress and her characters are not only characters. To appear the star figure, it is necessary to have a reciprocal exchange: "the star determines the many characters of his films; by incarnates himself in them embodies them and transcends them. But they transcend them, in their turn, their exceptional qualities are reflected back and illuminate the star". Therefore, the author emphasizes that it is not possible to assimilate it without understanding the notion of myth: "A myth is an ensemble of imaginary situations and behaviors. These behaviors and situations may have as their protagonists superhuman being heroes or gods (...)" (1961, pp. 37-39).

In this way, the actor is understood as myth as long as, the process of divinization of the cinema turns him into an idol for spectators:

The heroes of the movies—heroes of adventure, action, success, tragedy, love, and even, as we shall see, of comedy—are, in an obviously attenuated way, mythological heroes in this sense of becoming divine. The star is the actor or actress who absorbs some of the heroic—i.e., divinized and mythic—substance of the hero or heroine of the movies, and who in turn enriches this substance by his or her own contribution. (MORIN, 1961, p. 39).

Regarding the myth in the contemporary world, the definition of Roland Barthes (1972) for the term should also be considered. For the author, myth acts as a speech, a system of communication and message, but this is not defined by its content, but by the way that manifests it. In this way,

the mythification of the star takes place in the representations that are transmitted to the public. In the essay "The Face of Garbo", the author exemplifies the symbolism behind the star Greta Garbo (1905-1990), from being merely a face to become a moment of epiphany:

And yet, in this deified face, something sharper than a mask is looming: a kind of voluntary and therefore human relation between the curve of the nostrils and the arch of the eyebrows; a rare, individual function relating two regions of the face. A mask is but a sum of lines; a face, on the contrary, is above all their thematic harmony. Garbo's face represents this fragile moment when the cinema is about to draw an existential from an essential beauty, when the archetype leans towards the fascination of mortal faces, when the clarity of the flesh as essence yields its place to a lyricism of Woman (BARTHES, 1972, p. 57).

In this way, the private life of the stars and the one interpreted in the screens are mixed: "In the movies she incarnates a private life. In private she must incarnate a movie life: by means of each of her film characterizations the star interprets herself; by revealing her own character, she interprets the heroines of her films." (MORIN, 1961, p. 58).

Therefore, Thomas Harris states that "the star system is based on the premise that the public accepts the star in terms of a certain set of personality traits that permeate all their roles in the films" (1991, p. 41). It occurs through what Edgar Morin (1961) conceptualizes projection-identification, a complex that commands all subjective psychological phenomena.

4. THE CONSTRUCTION OF TÔNIA CARRERO AS A STAR THROUGH THE APPEARANCES AND THE CINEMATOGRAPHIC TYPIFICATIONS

To understand who was Tônia Carrero within this system of stars, we sought to watch the films starring the actress in the cut from 1947 to 1955. Due to the lack of conservation of

the movies, it was not possible to find all the works, having access only to *Tico-Tico no Fubá* (Adolfo Celi, 1952), *Apassionata* (Fernando de Barros, 1952), and *É Proibido Beijar* (Ugo Lombardi, 1954)⁵.

Through the observation of these films starred by Tônia Carrero we could identify that the star represented similar roles that refer to the archetype of the good-bad girl archetypal - that has the American actress Marilyn Monroe (1926-1962) its foremost exponent. According to Edgar Morin (1961), such typification begins to appear when there is a decadence of the two main feminine archetypes that once dominated the Hollywood canvases, the vamp, and the virgin⁶. According to the author, this new type synthesizes a woman who:

The good-bad girl's sex appeal rivals that of the vamp in that she appears in the guise of an impure woman: scanty clothes, bold attitudes and provocative double-entendres, an equivocal metier, suspect acquaintances. But the end of the film reveals she was merely hiding all her virginal virtues: purity of soul, natural goodness, and a generous heart (MORIN, 1961).

According to the same author, this new archetype releases an erotic load that spreads through Hollywood. In this way, whereas previously the virgin was marked by purity, most of the newcomer stars have a tone of erotization. However, as Gilles Lipovetsky (1997) points out, the eroticism of this new typification was characterized by disinhibition and naturalness. Thus, there is a mixture of sensuality with naivety, tenderness, charm, and vulnerability.

Tônia Carrero, therefore, gave life to women of ambiguous character, whose true intentions are unknown until the

⁵ Those three films refer to the period in which the actress was part of Vera Cruz cast. After the company's break, she resumed her film career from 1961 until 2008. Throughout her career Tônia Carrero has appeared in 19 films, 54 plays and 18 telenovelas

⁶ Prevailing archetypes in the twentieth century first half, the virgin was represented by the idealization of feminine charms related to moral decency, preaching obedience and traditional roles within the family, while the vamp was the representation of sensuality, where the femme fatale was seen as male destroyer.

conclusion of the plots, where all misunderstandings are clarified, and the role has justified attitudes. By the merging ingenuity and sensuality, this typification accompanied the actress in her appearances in the print media, where fashion was also used to express this representation.

When observing the photographs of Tônia Carrero in the pages of the magazines *Scena Muda* and *O Cruzeiro* in the period 1947-1955, the early years of her cinematographic career it is possible to notice certain elements that are repeated in her representation. In addition to fashionable costumes for the period in question, the actress was portrayed using ingredients adopted by Hollywood cinema to build up the appearances and give distinction to the stars.

For the composition of the actress image as good-bad-girl and a national star, the use of clothing, that is, everything that covers the body is fundamental (WILSON, 1987). So, if we agree with Elizabeth Wilson, for whom the body is a cultured organism with poorly defined boundaries, it is the clothing that in many cases functions as the link between the biological body and the social being. In contemporary and urban societies, it is through what covers our skin that we inform, highlight and hide information about individuals. Therefore, clothing can be understood as the "frontier between the self and the non-self" (Wilson, 1987, p. 03), or between what one wishes to make public about his / her tastes, preferences, gender, among others. If in the case of ordinary people, the use of clothing can be a strictly personal decision, in the case of stars, appearances are possibly produced to maintain a specific public identity, even off-screen.

To understand how clothes are used by the star system in the construction of stars, we must also consider that clothing is an artifact, and as such, only its physicochemical

characteristics are inherent, the rest is culturally constructed. So:

It is the social interaction that produces senses, mobilizing differentially (in time, in space, in places and social circumstances, in agents that intervene) specific attributes to give social (sensorial) existence to senses and values and to make them act (MENESES, 2003 – our translation).

In this way, the clothes, accessories, hairstyle or the mode of using the hair, the makeup used by the stars and in the case by Tônia Carrero in her photographs published in the press are fundamental in the composition of her image. As you can see, the actress will often appear wearing attire that at least since the 1930s had been associated with glamour and sensuality by the Hollywood star system.

In the images propagated through hers photographs, it is also possible to verify that Hollywood and its star system played an essential role in the definition of gender identities in mass culture by representing women through the standards established by the predominantly male looking film market (HIGONNET, 1991). Thus, projecting to the public, the ways in which women should behave, dress and beautify, providing some models of femininity for women and acting as attractive to the masculine gaze, generating what Laura Mulvey (1989) to entitle "visual pleasure," a concept that describes how Hollywood structured its cinematography through the codes of a dominant patriarchal language:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness (MULVEY, 1989, p. 19).

Therefore, in the photographs published by press, the image of Tônia Carrero was associated with attributes that confirmed her social role as a national star (with international appearance) and also collaborated in the propagation of a model of femininity that by its association with glamour possibly inspired many women, while serving the male visual pleasure.

4.1 Tônia's clothes and glamour

By comparing the pictures of the actress published in the magazines studied in the initial period of her career, it is possible to conclude that Tonia used elements associated with glamour, such as fur coats and jewelry. As can be seen in Figure 1 - where appears in a fur coat, and in Figures 1, 2, 3 and 5, where she allows being photographed using jewelry, such as earrings, a watch, a pearl necklace, and a ring. Such items were accessories adopted in Hollywood actress costumes since the 1930s to denote glamour (DYHOUSE, 2010). In that period, Marlene Dietrich, Gloria Swanson, Carole Lombard, Greta Garbo, and Irene Dune, for example, starred in films and posed for advertising pieces covered with fur.

The Brazilian actress was also continuously photographed holding cigarettes in her hands. At that time, smoking was associated with a modern, glamorous lifestyle, and women who smoked were related to desire and seduction. The use of cigarettes in Hollywood films was responsible for associating the object with glamour (RODRIGUEZ, 2008).

Figure 1: Tônia Carrero photographed at the International Film Festival of Brazil. *O Cruzeiro*, February 27, 1954, p.13.



Source: Biblioteca Nacional. Available at: <
<http://bndigital.bn.gov.br/hemeroteca-digital/>>.
Accessed on: Jan. 22, 2018.

Figure 2. Tônia Carrero and Walter Pinto in proposal meeting for "teatro de revistas". "The answer was: no," *Scena Muda*, November 8, 1951, p.14



Source: Biblioteca Nacional. Available at:
<http://bndigital.bn.gov.br/hemeroteca-digital/>. Accessed
on: 22 Jan. 2018.

The popularization of the term glamour is directly linked to Hollywood cinema. During the nineteenth century, the term was related to occultism and magic, since it designated illusion spells. The meaning change began in the early twentieth century when it became associated with the opulence of theater, exoticism and sexual sophistication. It was from this moment that the word gained a connotation more linked to fashion and a form of femininity. In this context, the cinema collaborated significantly in the dissemination of the term (DYHOUSE, 2010).

The representation of the glamour in the Hollywoodian movies occurred through an image of sensuality where the costumes could stand out in the films in black and white. Thus, the glitter was heavily used in the costumes, primarily through the dresses of satin fabrics, embroidered with shiny sequins or rhinestones; diamonds, glossy and thick animal skins and lips covered with bright red lipsticks (DYHOUSE, 2010 and LANDIS, 2012). Along with the visuals, the performers adopted a graceful, spicy and attitude-like behavior that turned out to be the code of glamour.

Glamour can also be defined as a connotation of sophistication, luxury, elegance, and charm, connected to physical beauty, prestige, and success. These characteristics would be reserved for some (few) people, and those who possessed them would be perceived as endowed with a quality, which allowed to cause fascination, wonder, and enchantment (ADAMANTI, 2008). Thus, in Marlene Dietrich's words, "The world of glamour means something indefinable, something inaccessible to an ordinary woman - an unreal paradise, desirable but out of reach" (1959 [2012: 56] – our translation).

Figure 3. Tônia Carrero gives autographs at the International Film Festival of Brazil. "The Festival," *Scena Muda*, March 3, 1954, p. 12.



Source: *Biblioteca Nacional* Available at: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Accessed on: 22 Jan. 2020

Therefore, it is possible to note how Tônia Carrero's clothes and accessories of shown in the photographs are loaded with meanings related to glamour and were a way of transmitting through images a behaviour that the star embodied on the screen and in public life. In addition to the fur and shine represented by earrings and embroidery applied to the dress, the actress can be seen with her lips painted lipstick, another convention of representation of the term in the twentieth century.

Such behaviour of Tonia was characterized by Ana Carolina Maciel as glamorous:

She was what is understood as a glamorous actress, a constant presence in pre-premieres, cocktails and social events; highlighted by the press for having 'full awareness of its position as a great star.' Her personal life provided 'good ingredients' for the press: the separation of her husband Carlos Thiré, her son Cecil, the romance with director Adolfo Celi and their 'dazzling' beauty delighted chroniclers on call (MACIEL, 2008, p.171 – our translation).

Tight dresses were also a piece of clothing used in the glamorous portrayal of Hollywood's big stars. Carol Dyhouse

(2010) reiterates that the glamorous woman was curvaceous, not too fat or thin, and the clothes should emphasize this attribute through dresses adjusted to the bodies. Therefore, the author stresses that "tight" was an adjective often used to describe skewed dresses made in satin, silk, and velvet, which accentuated the silhouette. Unlike the previously valued curves; in the age of Hollywood glamour, the stars should achieve this ideal without the use of the corset and the ribbon. In figure 2 it is possible to observe how the tight dress on the voluptuous body was present in the Tônia Carrero's photography.

Figure 4. Tonia Carrero Apassionata's backstage. "Tonia Carrero," *Scena Muda*, July 17, 1952, p. 22.

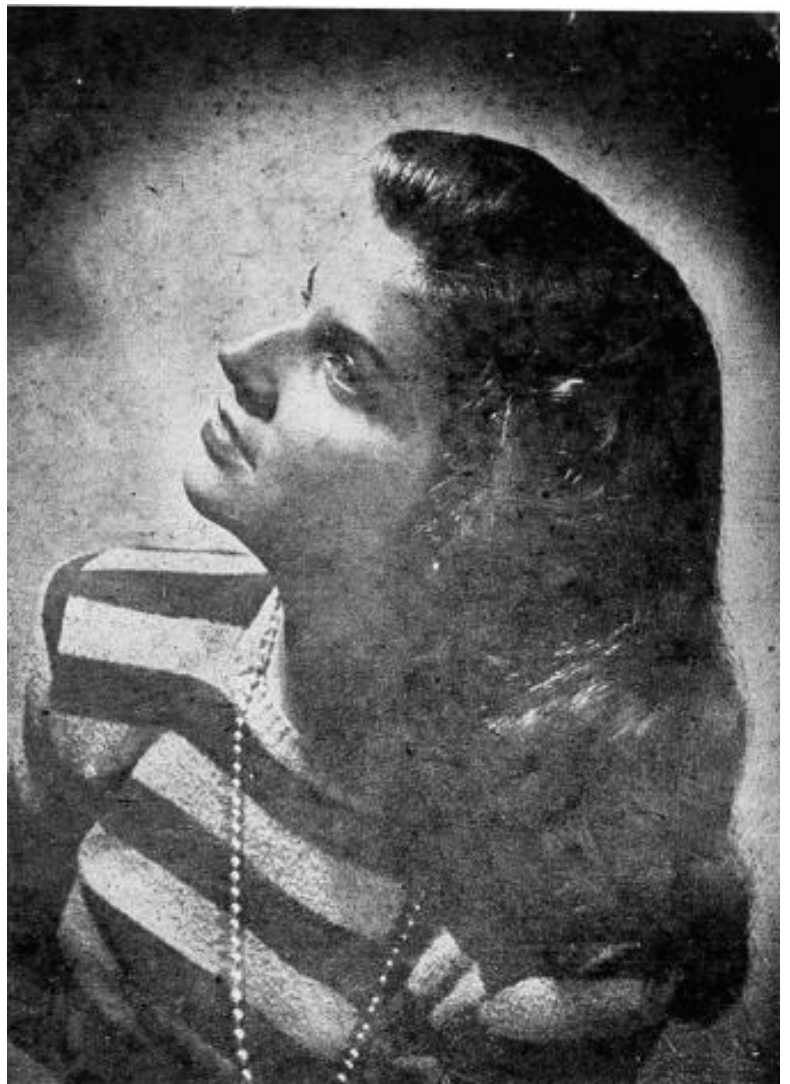


Source: *Source: Biblioteca Nacional. Available at: <<http://bndigital.bn.gov.br/hemeroteca-digital/>>.*
Accessed on: 22 Jan. 2018

The sweater was another central piece in the composition of Tonia Carrero's look. The element was also used in a

typification of the star system: the sweater-girl. Lana Turner (1921-1995) earned her nickname by using the piece in her first film, *Never Forget* (Marvyn Leroy, 1937). In the movie, Lana was filmed wearing a sweater that bounced off her breasts as she walked. Thus, the fair sweater came to be associated with a sexy image, being related to the stars of advanced breasts in Hollywood (CRANE; LA HOZ, 2008).

Figure 5. Photographic study of Tonia Carrero. "National Cinema presents its new discovery: Tonia Carrero!", *Scena Muda*, April 22, 1947, p. 7



Source: *Biblioteca Nacional*. Available at: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Accessed on: 20 Jan. 2018

To complete the good-bad girl typification, Tônia Carrero's representations in the press also incorporated a gesture of sensuality common to other exponent actresses of the good-bad girl archetypal, as demonstrated in the photograph of Marilyn Monroe illustrated in figure 7. The actress was continuously photographed in poses and insinuating visual, with a neckline that valued the bust, leaving the shoulder little exposed, while touching the hair. According to Michelle Perrot, women's hair is "the symbol of femininity, condensing sensuality and seduction and stimulating desire" (2015, p.51 – our translation). Thus, the gesture of touching the hair has a sensual load.

Figure 6. Tônia Carrero behind *Caminhos do Sul* scenes (1949), film directed by Fernando de Barros. "Extras de Caminhos do Sul", *Scena Muda*, January 11, 1949, p.6.

Figure 7. Tônia Carrero illustrates a column about theater. "Theater and Music," *Scena Muda*, January 20, 1954, p. 33.

Figure 8. Tônia Carrero poses with her hands in her hair. "National Cinema presents its discovery: Tonia Carrero!", *Scena Muda*, April 22, 1947, p. 7



Source: *Biblioteca Nacional*. Available at: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Accessed on: 20 Jan. 2018

The actress images, published in 1949, 1954 and 1947 respectively, allow us to affirm that the actress incorporated the "sensual" presence propagated from the 1930s by Hollywood cinema and accentuated after the Second War

through erotization, provocative beauty and a liberated demeanor (VIGARELLO, 2006).

Figure 9. Marilyn Monroe in Bert Stern photography



Source: <https://fineart.ha.com>. Accessed on: Aug 12. 2018.

John Berger (1972) emphasizes that the woman knows that she is observed and therefore returns the look to her spectators. However, he points out that such an act is not an expression of female sexuality, but has to do especially with the spectator, because the woman portrayed wishes to please him, matching his look and thus offering him her body and her femininity. Based on this placement, it can be seen that Tônia Carrero, sometimes facing her observer, sometimes looking away, knows that she is being admired, playing with the desire of her interlocutor.

4.2 Flesh and bone pin-up

Through the images collected in the press, it is possible to note how Tônia Carrero was represented through photographs similar to those of the pin-up girls⁷. Although they were born in the illustrations, Andre Bazin (1972) emphasizes that the cinematic universe adopted its mythology and soon the stars began to resemble these women illustrated by Alberto Vargas (1896-1982) and George Petty (1894-1975). Gilles Lipovetsky (1997) reiterates how cinema adopted pin-ups as representations of good-bad girls in the 1950s. Film productions were keen to emphasize the physical attributes of the actresses while the plot helped build good characters, combining this pattern of femininity with seduction and tender heart (DE CARLI, 2007).

The pin-ups, in Gilles Lipovetsky's view in *The Third Woman* book, could be defined as it follows:

Voluminous hips, round buttocks, provocative poses, hyper erotization of the look and mouth. However modern it may be, the pin-up remains [...] a sex object ostensibly built on male desires and fantasies. Thus, the pin-up occurs through the formation of the commitment of two logics. On the one hand, a modern logic, which materializes in the aesthetics of the thin body, long legs, keep smiling, a sex appeal playful and without dramatization. On the other hand, a logic of traditional essence, recomposing the "object woman" defined by the eroticized charms in excess (LIPOVETSKY, 1997, p. 175 - our translation).

Gilles Lipovetsky reinforces how the pin-ups were important representations in this period when it comes to images of sexuality and beauty. For the author, these women are provocative, but not perverse or man devouring. "Thin, healthy, smiling, the pin-up has nothing diabolical about it, it looks more like a sexually mute doll than a praying mantis⁸.

⁷ The pin-ups were illustrations or photographs of women portraying the entire body in sexy outfits in suggestive poses, blending sensuality and naivety. Created by the illustrator Jules Chéret (1863-1932) in the nineteenth century, they became popular in the United States from World War II (1939-1945), a period in which they would become one of the first appeals of mass culture (CARVALHO, SOUZA, 2010, p.122).

⁸ *Mantis religiosa* is the scientific name of the insect known in Brazil as mantis. The expression is probably used as a way of referring to a lean body.

For the first time, sex appeal is combined with good humor"(1997, p.174 - our translation). In this way, the femininity referential of the 1950s can be associated with a modern sensuality, playful and carefree.

In some of her photographs, Tônia Carrero's poses and clothes made it easy to associate her image with pin-ups. In the behind-the-scenes picture of the film "É Proibido Beijar" (1956) published by *Scena Muda* magazine in 1954, the actress appeared in short pajamas (in an intimate scene where the viewer seemed to be spying), on the phone and sitting on her knees to emphasize her legs. In the image below, the short shorts and the pose also lead the look to the legs, especially the one that is folded and stands out in the foreground. If the legs could denote sensuality, the face with distant air brings an air of naivety to the actress, which associates the image with the pin-ups. An idea that is further reinforced from the pocket (net used to hunt butterflies) held by the star and that it was an object commonly used in illustrations that represented pin-ups, such as the telephone of that scene (CABRAL, 2018).

Figure 10. Tonia Carrero poses holding a shovel in a photograph of Flavio Damm. "Theater", *Scena Muda*, February 26, 1955, p.16.

Figure 11. Pin-up by Gil Elvgren (1914-1980) hunting butterflies, 1956.



Source: *Biblioteca Nacional*. Available at: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Accessed on: 20 Jan. 2018.

Source: <https://i.pinimg.com/originals/05/ba/4d/05ba4d9656db7697a6978fa3e2631b3c.jpg>. Accessed on: May 2, 2018

Therefore, it can be understood that these pin-up photos can be a way of representing in the press an image of Tônia already seen on film screens since the pin-up can be read as a sort of good-bad girl (CABRAL, 2018).

Thus, Tônia Carrero had its image constructed through the good-bad girl typification worked by Hollywood. Living this archetype on large screens, that image accompanied her to public life. Through fashion, accessories and gestural the star had her figure worked through glamour codes inspired by Hollywood cinema, attaining an international star appearance in the Brazilian media.

5. FINAL CONSIDERATIONS

During its period of national cinema industrialization during the 1940s and 1950s, the film industry, using star system formulas to launch stars into the imaginary Brazilian society, already accustomed to the Hollywood stars, appropriated pre-established types for its cast. In the case of Tônia Carrero, *Vera Cruz*, a studio in which she acted, in consonance with the national press, published an image based on the good-bad girl stereotype, where through glamour codes already adopted by Hollywood the star was represented in a mixture of sensuality and ingenuity, typical of pin-up illustrations and photographs.

Since Vera Cruz ended its activities in the mid-1950s, due to an indebtedness that led to bankruptcy, it can be assumed that the strategy of adopting the American standard for the disclosure of stars was not useful for the studio. Perhaps because of competition with Hollywood films, or perhaps as Edgar Morin points out (1980) the star system would already be declining in the United States with the death of James

Dean, it is undeniable that its revenue was not enough to maintain the operation.

However, if this strategy did not work for the company, the same did not happen with Tônia Carrero. Although the good girls Eliane Lage and Eliana de Macedo were the big bets of their respective studios - Vera Cruz and Atlântida - it was the good-bad girl Tônia Carrero who gained prominence in the media. When we searched the magazines *O Cruzeiro* and *Scena Muda* during the same time cut, we found 24 and 69 occurrences of Eliane Lage respectively, while Eliana de Macedo only obtained citations in the second magazine consulted, adding a total of 5 occurrences. Already on Tonia were found 85 and 122 mentions, respectively.

Also, Tônia Carrero was one of the few actresses that appeared in the cinematographic milieu of the 1940s and 1950s that remained in the Brazilian imaginary. Although she continues her career in soap operas and on stage after the closing of Vera Cruz, the actress already arrives at the television consecrated as a star. In most of her television roles, it is possible to notice how this image of glamorous woman "glued" in Tônia Carrero. In her main soap operas, such as *Pigmalião* (1970), *Água Viva* (1980) and *Sassaricando* (1987), the actress gave life to rich, elegant and luxurious women.

Not for nothing, Tônia Carrero was the first actress (and one of the few) to be the theme of a *Vogue Brasil* special issue in February 1981, a magazine that since its beginning in Brazil has been focused on the diffusion of fashion and styles associated with luxury and social distinction.⁹

⁹ In a research carried out by one of the authors of the article in the collection of the Mário de Andrade Municipal Library, the Santa Marcelina Faculty Library and the Armando Álvares Penteado Foundation Library, in editions of *Vogue Brazil* published between 1975-2002, it was possible to observe that since the published in the country in 1975, the magazine spreads fashion and sophisticated lifestyles. In its early years of publication, social column sometimes occupied more pages than fashion editorials. *Vogue's* special numbers dedicated to a personality came to be published in 1980 and such issues called "Vogue authors," the first honored was the writer Jorge Amado.

In this edition, several photos of the actress were published, and even though at that moment the actress was already 58 years old, many images from the fashion editorial "Tonia at Enhancement" photographed by J.R. Duran referred to sensuality and glamour. In one of the photos, she appears holding a Hilton cigarette, her nails are red, and she is resting on a bench where a discreet cleavage occupies the center of the image. As in the early period photographs of her career, she looks at the viewer. In another photo, she appears lying down using (at least apparently) only a fur coat that falls to the side and lets you see one of her bare shoulders. Another sign of glamour that appears in most of her photos of the edition and in that image is very gorgeous jewels. In a third photo, the slanted pose highlights the hips and the red skirt with slits lets you see most of one of her thighs, which are prized using a *scarpin* heel. Even in an unusual and probably uncomfortable pose, the actress again faces the reader.

Figures 12, 13, 14 and 15: Tônia Carrero photographed in the editorial "Tônia at Enhancement". Photos: J.R. Duran.





Source: Vogue Brasil, February 1981, no. 68. Mário de Andrade Municipal Library Collection - São Paulo.

That is, even years after the beginning of her career, the attributes built by photography at the beginning of her career, continue to be explored by the press, even though Tônia is already an actress consecrated by the Theater and known for her performances on television. In Vogue's number, she also assumes other roles, such as that of the timeless woman who, in the fashion editorial "Tônia accepted the role, is the star" in which she appears wearing costumes that allude to haute couture pieces that have become fashionable "classic" in the twentieth century. Such as the flapper dresses, the Courrèges minidress or Dior's new look. But she is, as the title of the editorial informs and the announcement of the perfume Rastro published in the edition, before anything else: a star!

Thus, the prefabricated Hollywood model was relevant to the consecration of Tônia Carrero as a national star, as it helped the actress to gain prominence in a period where in addition to the circulation of contemporary national stars, there was also the strong presence of Hollywood in the Brazilian media.

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