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## The Brazilian Culture through the Radio Waves

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### **Abstract:**

The following article is intended to explore the Brazilian culture in different historical moments, through the study of the radio production in Sao Paulo. We will work with musical, humoristic, sports and entertainment programs, radio journalism, politics and habits (so well portrayed in the radio soap operas). In the 1920's and 30's, radio rapidly reaches the masses and is considered a popular media. Through radio, Brazil goes through a process of self-discovery, discovering itself, being able to see itself. Brazilian culture is disseminated through the radio waves in regional, local and national levels, and contributes to build the chapters of the country's history. As an example, the PRB-9 Radio Record de São Paulo was "the radio of the 1932 Constitutionalist Revolution" and the radio broadcaster César Ladeira was considered "the voice of the Revolution". Nhô Totico was one of the greatest comedians in the Brazilian radio, within Radio DKi – the voice of Juqueri (the first great *pirate* radio in the country), later called PRE-4 Radio Cultura de São Paulo – the voice of outer space. Also, one of the greatest artistic expressions in the country, Luiz Gonzaga "the king of baião"<sup>1</sup>, became famous nationwide through the microphones of PRA-6 Radio Gazeta de São Paulo– an elitist radio broadcaster.

**Keywords:** Brazil radio; Brazilian culture; radio and culture; history of media

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### **Culture: Brief References**

The culture field has raised great interest among researchers of many areas, with different emphasis and methodologies. The perspective of cultural studies in the area of history, for example, in a retrospective to the passage from the 19th to the 20th century, is seen from two aspects: the perspective of traditional history, meaning the view of the State concentrating on great deeds, on the nation's heroes, on great men and on the Marxist perspective which emphasizes the discussions about the ways of production and the labor relations.

Sociology and anthropology are modern sciences, belonging to the end of the 19th century, and the concerns of sociology with culture in that period relates to a homogenizing view of society. Émile Durkheim is representative of such view. The concerns of anthropology, in its beginning, are to investigate the primitive cultures, but already having culture as an important item for the social studies. Levy Strauss, one of the most influential thinkers in the human sciences and one of the founders of the structuralism, believes in the cultural approach as a basis of study.

In communication studies, a more modern field, the concerns about the communicational phenomenon begin to shape at the beginning of the 1950-60's, and, in Brazil, such concerns are born within the context of social, educational and political changes, the revolutions, the military coups, the dictatorships, mediated and

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<sup>1</sup> Baião is one of the first nationwide popular styles to concur a wide popularity. The style has developed in the Northeast of Brazil, in and round Bahia as a unique sound the use of the accordion. (CULTURAL EXCHANGE BRAZIL NETHERLANDS, 2011).

translated by the communication medium. For the communication field, generally, culture is an object of research associated to the mediums, whereas for history, source is the main basis of research. In that sense, many authors have influenced and still influence the communication and cultural studies in Brazil, such as Richard Hoggart and the *Cultural Studies*, which reflects on the relations amongst contemporary culture, the institutions and cultural practices and its relation with society and social change; Jesús Martín-Barbero, who deals with medium and mediation – the reception and interaction of popular sectors in their will to own the media information; Bragança de Miranda, when dealing, conceptually, with the aestheticism as a foundation for culture, and culture as a historical construction; Lúcia Santaella, with a diachronical analysis of culture, from the media culture to the cyberculture; José Marques de Melo, when approaching the Anglo-American and the Latin-American paradigms of media production, and popular media and cultural.

In the 20th century, with all the social, political and economic changes in the 1960's Europe, a discussion around culture was created (the golden years) originated from the great monetary flow, the industrialization, young people being better educated and with more access to university and, precisely, the rise in number of university students changes the whole systematic of the capitalist logic, of the culture, the arts, and the State. In that period, the media communication marches to its climax and radio is an important part in the process. A new culture flourishes then in the 60's, in circumstances of contestation: a new way of being, of seeing the world, of living, and the culture field becomes a priority focus, with new social actors.

Brazil also experiences the excitement of this period and the decades of 1950 to 1980 are important and transforming in terms of culture, politics, arts and communication, with an explosion in popular culture. According to Napolitano (2006, translated from the Portuguese), "The old rural Brazil, of countryside and semi-rural communities, coexists now with a more urban and industrialized Brazil, especially from the end of the 50's. In this period the culture of the traditional elite, inherited from the 19th century, now coexists with new mediums and modern and cosmopolitan artistic-cultural languages". In that respect, the newspaper and especially the radio production are essential to the cultural, political and communicational changes in sight.

### **Aspects of the Brazilian Culture**

Analyzing the culture of a country, of a nation, is always very complicated because culture is something intangible, so simple and at the same time sophisticated, that we can lose ourselves in the ways of abstraction, and even of passion, and forget our own culture, the feeling of belonging to a certain region, to a certain part of the world, of having an identity. Culture in general is a very broad field of study and, Brazilian culture in particular, a beautiful, intriguing and contradictory space, since it relates to the culture of the indigenous people, the blacks, the Portuguese whites, the Italians, the Spanish, the culture of the elite, the culture of the workers, the dynamic culture and the blend of races, or, roughly, in a country of contradictions, of many cultures in conflict.

Analyzing the Brazilian culture is, first of all, to deal with an enigma that chases us since we became an independent nation. The topic of national culture is linked to the need to respond, to ourselves and the world, "who we are" and "what we want" for our country. Single answers are not possible in such a divided, contrasting and conflicting society such as the Brazilian one, a cultural mosaic. According to Napolitano (2006, translated from the Portuguese)

*The way we face culture is not boring and inert, understood only through the concepts of theory, as it may isolate culture from a broader social reality. We have decided for a perspective which intends to emphasize the Brazilian culture as lively, dynamic, and inserted in the reality of all of us, citizens pursuing an identity. This is something impossible to be classified in a cold and objective way, since being the kaleidoscope of the country, contradictory, dynamic and plural in itself.*

## Radio as a medium in Brazil

The radio in Brazil was launched in September 1922, in Rio de Janeiro, for the celebration of the Centenário da Independência (Brazilian Centenary). The speakers transmitted, as an experiment, the sound of CTB – Companhia Telefônica Brasileira, founded by the Emperor Dom Pedro II in 1879. CTB distributed and interlinked speakers in the venue's pavilion, all set up by the North-American company Western Electric, at Praia Vermelha. This equipment helped assemble the first official broadcaster in Brazil, the Radio Sociedade do Rio de Janeiro, founded by Edgard Roquette Pinto e Henrique Morize, president, at that time, of the Academia Brasileira de Ciências (Brazilian Academy of Sciences). This first radio station operated with 500 watts of power and starts its broadcasts in April 1923, aiming to work on behalf of culture.

*It has been a long time since radio stations were born, in each city, as the voices to announce the value of its inhabitants work. The local broadcaster represented a mark of prosperity which could not be ignored by anyone in town. It was the phase of the "radio clubs", result of a collective wish materialized thanks to various ways of contribution: the "Golden Book", autographed by the most notable citizens when handling their checks according to their financial resources; the "honorary-partners" plan, integrated by people of all social classes, committed to paying a monthly fee until the radio station could make enough profit to survive. Other types of donation also took place, sometimes by the initiative of the town hall, which would donate, free of tax and fees, the land where the transmitter, tower and antenna would be installed. As a retribution, every contributor, according to their contribution, earned the right to be remembered and/or receive tribute in the "Social Movement", the institutional program designed especially for this purpose, even before the launch of the radio station. (translated from the Portuguese)*

*At first, another way of raising funds was intended in order to obtain, immediately, financial resources allocated to equipment and wages for the technicians and employees needed for such enterprise. This formula could be called "Kindness", and consisted in the transmission of music offered - or "dedicated", as it was usually described - by listeners to their family and friends, for all sorts of occasions such as birthdays, anniversaries, graduation parties, or related to festive dates. (translated from the Portuguese)*

From 1922, the radio of "this tropical country" rapidly reaches the masses and becomes popular. Through radio, Brazil goes through a process of self-discovery, discovering itself, and being to see itself. Brazilian culture is disseminated through the radio waves in regional, local and national levels. The radio journalism interacts and performs the mediation with society. The radio soap operas integrate the country in all regions. The humoristic programs offer a representation of the governors and the social struggling. The music through radio promotes the gathering of crowds around the artists. The radio is a source of information, leisure, socialization and culture. A mass phenomenon since the 30's, basis of the expansion of the rich Brazilian music culture, the radio broadcasting becomes a great mass media by the end of the Second World War. In the second half of the 40's, radio is consolidated as an everyday phenomenon, linked to both the urban and the rural popular culture. In the 30's though, Brazilian radio shows its power as a mobilizer of the masses, when at the climax of the paulistas<sup>2</sup> agitations against the authoritarian and dictatorial position of Getulio Vargas, the Radio Record de São Paulo was acclaimed as "The radio of the Revolution" and César Ladeira "the voice of Revolution". Besides Ladeira, Renato Macedo, Licínio Neves and Nicolau Tuma were the great radio hosts who even through the night would campaign for the Revolution on Record. The Revolution march became the signature theme in the beginning of each transmission. The PRB-6 Radio Cruzeiro do Sul was also present in favor of the revolutionaries, but not with the same strength as Record. Without a doubt, this is another aspect of the Brazilian culture through the radio waves: the Brazilian political culture.

Quoting Marcos Napolitano, from 1945, the battle which had started in the 20's by more conservative moralists and educators for an educative radio representative of both a superior Europeanized culture and a

<sup>2</sup> The terms "paulista" refer to the native of the estate of São Paulo (the whole state, which includes the capital and the countryside). When referring to the native of the city of São Paulo only (the capital), the correct term is "paulistano".

folkloric and nationalist culture, was lost. The popular passions triumphed, the humbler musical taste, the search for leisure by the majority of the population with game shows, humor, that is, a type of information with universal appeal. Napolitano (2006, translated from the Portuguese) writes:

*In the most popular approaches to radio, cinema and music in the 50's, a certain collective face of the Brazilian people is formed as a synthesis of the practices, social values and symbolic representations. The cultural production at that time is perfectly shown to us by such approaches: the naive malice, the natural sense of humor, smartness and dignity in the face of life's ethnic and material challenges, spontaneous solidarity for the underdog, the romantic spirit, the mixture of subtle critic and conformism in the face of social order. Such characteristics, broadly perceived in the products of mass culture of the 50's, cannot be analyzed, for obvious reasons, without the inherent tensions and contradictions, but one way or another, they marked the popular representation which would last through the decades despite the fact that other ways of people's representation emerged in television, theater, music, cinema, in the magazines and newspapers, and also from many political experiences.*

In reference to the above quote, there are three major cinema companies: Cinédia, Cinestri e Atlântida, all presenting film works focused on the ordinary man who falls in love. We highlight actors such as Grande Otelo and Dercy Gonçalves amongst many others. The erudite music faces the Bossa Nova revolution, with simpler narratives, soft voice, beach and love cases. Bossa Nova also faces the precursors of the Jovem Guarda, that seemingly does not worry about politics or any other questions apart from youth, cars, motorcycles: "everything else shall go to hell" (translated from the Portuguese), lyrics of Roberto Carlos, icon of the Jovem Guarda. On the other hand, the *Tropicalista* movement of Caetano Veloso, Gilberto Gil, Chico Buarque de Holanda, Tom Zé, Torquato Neto, brings the electric guitar and the rock style to the MPB (Brazilian Popular Music), what was criticized by the Bossa Nova enthusiasts, and also causes a revolution in music and culture. Also in that period, we have the movements originated at the CPC - Centro Popular de Cultura (Center of Popular Culture), where culture, art and education are engaged in a political and extremely revolutionary way. This is the time of Paulo Freire, of the theatre of the Teatro Oficina, Teatro de Arena. This is also the period before the 1964 military coup, which would cease with creativity, replaced by the brutality of the military ruling. All in all, the radio was present in all of these aspects of the Brazilian culture, with professionals who came from different ideologies, but well aware of everything that was happening.

The following list is the official listing published in 1936, a decade marked by an explosion in numbers of radio broadcasters in São Paulo and Brazil, according to the information of the Ministério de Viação e Obras Públicas<sup>3</sup>.

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<sup>3</sup> This governmental department was responsible for the maintenance and improvement of roads and general constructions for the public sector. At the time, it was also responsible for matters related to the radio stations and radio broadcasting.

## RELAÇÃO DAS ESTAÇÕES BRASILEIRAS DE RADIODIFFUSÃO

PREFIXO	NOME DA SOCIEDADE	LOCALIDADE	FREQUÊNCIA	
			Kilocyclos	Metros
PRA 2	Ministerio da Educação	Distrito Federal	780	13851
* PRA 3	Radio Club do Brasil	Distrito Federal	820	13661
PRA 4	Radio Soc. da Bahia	São Salvador — Bahia	1.090	1275,21
PRA 5	Radio São Paulo	São Paulo	1.260	1238,11
* PRA 6	Soc. Radio Educadora Paulista	São Paulo	800	13751
PRA 7	Radio Club de Ribeirão Preto	Ribeirão Preto — São Paulo	670	14481
PRA 8	Radio Club de Pernambuco	Recife — Pernambuco	730	14111
PRA 9	Soc. Radio Mayrink Veiga	Distrito Federal	1.120	1267,91
PRB 2	Radio Club Paranaense	Curitiba — Paraná	1.480	1202,71
PRB 3	Radio Soc. Juiz de Fora	Juiz de Fora — Minas	620	14841
PRB 4	Radio Club de Santos	Santos — São Paulo	1.450	1206,91
PRB 5	Radio Club Hertz	Franca — São Paulo	1.480	1202,71
PRB 6	Soc. Radio Cruzeiro do Sul	São Paulo	1.200	12501
PRB 7	Soc. Radio Educadora do Brasil	Distrito Federal	900	13331
PRB 8	Radio Rio Preto Soc. Anon.	Rio Preto — São Paulo	690	1434,81
* PRB 9	Radio Soc. Record	São Paulo	1.000	13001
PRC 2	Radio Soc. Gaúcha	Porto Alegre — R. G. do Sul	1.170	1256,41
PRC 3	Soc. Radio Pelotense	Pelotas — R. G. do Sul	580	15171
PRC 4	Radio Club de Blumenau	Blumenau — Santa Catharina	1.370	12191
PRC 5	Radio Club do Pará	Belém — Pará	670	14481
PRC 6	Soc. Radio Philips do Brasil	Distrito Federal	1.160	1258,61
PRC 7	Soc. Radio Mineira	Belo Horizonte — Minas Geraes	690	14351
PRC 8	Radio Soc. Guanabara	Distrito Federal	1.360	1220,61
PRC 9	Soc. Radio Educadora de Campinas	Campinas — São Paulo	1.170	1256,41
PRD 2	Soc. Radio Cruzeiro do Sul	Distrito Federal	1.240	1241,91
PRD 3	Petropolis Radiodifusora Soc. Anon.	Petropolis — Estado do Rio	1.480	1202,71
PRD 4	Radio Cultura de Araraquara	Araraquara — São Paulo	1.090	1275,21
PRD 5	Instituto de Educação	Distrito Federal	1.470	1204,11
PRD 6	Radio Club de Piracicaba	Piracicaba — São Paulo	630	14761
PRD 7	Radio Club de Sorocaba	Sorocaba — São Paulo	1.320	1227,31
PRD 8	Radio Club Fluminense	Niteroy — Estado do Rio	1.320	1227,31
PRD 9	Radio Soc. de Sorocaba	Sorocaba — São Paulo	690	14351
PRE 2	Soc. Radio Cajuti	Distrito Federal	1.430	1209,81
PRE 3	Radio Transmissora Brasileira	Distrito Federal	1.220	1245,91
PRE 4	Soc. Radio Cultura "A Voz do Espetro"	São Paulo	1.340	1223,91
PRE 5	Soc. Triangulo Mineiro	Uberaba — Minas Geraes	1.170	1256,41
PRE 6	Radio Soc. Fluminense	Niteroy — Estado do Rio	670	14481
PRE 7	Soc. Radio Cosmos	São Paulo	1.410	1212,81
* PRE 8	Soc. Radio Nacional	Distrito Federal	980	13061
PRE 9	Ceará Radio Club	Fortaleza — Ceará	1.320	1227,31
PRF 2	Radio Club de Rio Claro	Rio Claro — São Paulo	725	1413,91
PRF 3	Radio Difusora São Paulo	São Paulo	960	13131
* PRF 4	Soc. Anon. Jornal do Brasil	Distrito Federal	940	13191
PRF 5	Co. Radio Internac. do Brasil "Hora do Brasil"	Distrito Federal (Ondas curtas)	9.500	131,581
PRF 6	Radio Club de Bahia	São Salvador — Bahia	630	14761
PRF 7	Radio Cultura de Campos	Campos — Estado do Rio	1.450	1206,91
PRF 8	Radio Commercial da Bahia	São Salvador — Bahia	580	15171
PRF 9	Empresa Radio Porto Alegre	Porto Alegre — Rio Grande do Sul	1.367	1219,41
* PRC 2	Radio Tupy Soc. Anon.	São Paulo	740	14051
* PRC 3	Radio Tupy Soc. Anon.	Distrito Federal	1.280	1234,41
* PRC 4	Radio Club de Jaboticabal	Jaboticabal — São Paulo	1.470	1204,11
PRC 5	Soc. Radio Atlantica	Santos — São Paulo	720	14171
PRC 6	Soc. Radio Mantiqueira	Cruzeiro — São Paulo	1.500	12001
PRC 7	Radio Club Jahuense	Jahu — São Paulo	1.340	1223,91
PRC 8	Baurú Radio Club	Baurú — São Paulo	1.250	12401
* PRC 9	Radio Excelsior	São Paulo	1.100	1272,71
* PRH 2	Radio Soc. Farrroupilha Ltda.	Porto Alegre — Rio Grande do Sul	600	15001
PRH 3	Radio Piratimunga	São Paulo	1.160	—
PRH 4	Soc. Radio Cultura de Pelotas	Pelotas — Rio Grande do Sul	1.330	1225,61
PRH 5	Radio Cultura do Poços de Caldas	Poços de Caldas — Minas Geraes	—	—
PRH 6	Soc. Radio Guarany	Belo Horizonte — Minas Geraes	—	—
PRH 7	Lousada, Bueno & Cia.	Ribeirão Preto — São Paulo	—	—
PRH 8	Radio Ipanema Soc. Anon.	Distrito Federal	1.080	1277,81
PRH 9	Soc. Bandeirante de Radiodifusão	São Paulo	—	—
PRI 2	Radio Club de Marília	São Paulo	1.370	—

ATTENDENDO AOS PEDIDOS DE INNUMEROS LEITORES, "CARIOCA" PUBLICA HOJE O QUADRO GERAL DAS ESTAÇÕES DIFFUSORAS BRASILEIRAS, COM A SUA RESPECTIVA FREQUENCIA. AS ESTAÇÕES ASSIGNALADAS POR UM ASTERISCO SÃO AS QUE DISPOEM DE CANAIS EXCLUSIVOS PARA A AMERICA DO SUL. EXISTEM AINDA OS CANAIS 720, 1.040 E 1.220 E O 880, RESERVADO PARA O GOVERNO DE MINAS.

Figure 1: Relação das Estações brasileiras de Radiodifusão

NOTE: Check the footnotes<sup>4</sup> for the English translation of terms of the above document.

<sup>4</sup> Translation of the items described in the above document – Main title: List of Brazilian Radio Stations – Headers: Prefix; company name; area/town; frequency; kilohertz; megahertz – Bottom paragraph: "In order to attend the request of many readers, the "Carioca" [newspaper] publishes, today, a list of the Brazilian radio stations and their frequency. The radio stations signaled by a star have exclusive channels for South America. There are also the channels 720, 1.040 and 1.220 and the 880, reserved for the Minas [Gerais] government". – The other terms are the actual prefixes, names of radio stations, their location (cities/state) and frequency, not possible to translate.

After 1922, with the radio in Brazil finally starting, many radio stations were founded in the city of Sao Paulo. In the mid 30's, 65 radio stations are regularly broadcasting in Brazil. From this total, 16 radio stations were based in São Paulo downtown and 8 in the countryside.

All radio stations try to establish their branding and set their prefixes in order to become commercially sustainable. The need for an audience opens space for the creation of slogans, and each radio station looks for an approximation to its audience. The slogans represent the branding of the radio broadcaster, its style, programming and public. The following slogans are highlighted below:

PRH-9 Rádio Bandeirantes (1937) – “The most popular paulista radio”.

PRA-6 Rádio Gazeta (1943) – “The elite’s broadcaster”.

PRF-3 Rádio São Paulo (1923) – “Your home’s friendly voice”.

PRB-9 Rádio Record (1929) – “The greatest” or “the voice of Sao Paulo”.

PRG-2 Rádio Tupi de São Paulo (1937) – “The most powerful paulista broadcaster”.

PRG-9 Rádio Excelsior (1936) – “The biggest auditorium in Brazil: an armchair in each home”

PRE-4 Rádio Cultura (initially operating as a *pirate* radio station with the name Radio DKi – “The voice of Juqueri”, and later,

PRE-4 Rádio Cultura (1933) – “The voice of outer space”.

As one may notice, the prefixes of the radio stations are different, as designated by the Ministério da Viação e Obras Públicas. In January 1929, the paulista radio broadcasters change their prefixes to PRs. First, we have the radio stations with SQ prefix, and later the PR prefixes: PRA, PRB, PRC, PRD, PRE, PRF, PRG, PRH. Even though Radio São Paulo has the preceding prefix (PRA-5), Educadora is the first radio station to operate regularly. In Distrito Federal, The PRA-2 belongs to the Ministério da Educação (Ministry of Education), part of the federal government; PRA-3 is the Radio Club do Brasil, also in Distrito Federal, and PRA-4 is the Radio Sociedade da Bahia, in Salvador. The fact that a radio broadcaster could have a prefix which preceded another broadcaster’s prefix but their operations started at a later date is not a phenomenon only in Brazil. It occurs in many countries, for example, in Spain, as cited by Balsebre (2001, translated from the Portuguese) “The EAJ-6 Radio Ibérica is the first to operate, but its prefix belongs to EAJ-1 Radio Barcelona, the second to operate but the first to be legally established”.

In the end of 1920’s in Brazil, many radio broadcasters started operating, some as speaker radio on the streets, churches and squares, others as a business structure with a board of directors, marketing department, etc., and others yet as amateur radio stations run by young people for the fun of handling the paraphernalia of wires, speakers, piano, microphones, etc.

The 1930’s were about the expansion of radio in Sao Paulo. Many dozens of radio stations were founded in this decade, already operating professionally with broad studios, high class casting, big auditoriums and radio-auditoriums<sup>5</sup> and even radio-cinemas. Some of these radio stations were equipped with fine restaurants and dancing halls broadcasting live. The 1940’s were a period of total consolidation of the medium, with professional programming, great names and professionals already graduated in radio, great competition from the public and sponsors, intentional segmentation of the programming, that is, an era of very little amateurism and great commercial interest, similar to the model we know today. In fact, according to recent data provided in an article

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<sup>5</sup> Term used from the 20’s to mid-50’s to represent a radio station build inside an auditorium, with shows broadcasted live. These shows were normally a dance venue for partners and guests. The transmissions were also made from cinemas. Some radio stations had programs about the films, making comments about the lives of actors and directors. Such transmissions were usually accompanied by jazz and classical music orchestras, and also erudite Brazilian popular music. Time passed and, unfortunately, for different reasons which include safety, cinemas today are located in shopping malls and the orchestras in upper-class locations, or have disappeared, also taking some of our history.

published in February 28, 2011 on the "Mercado" (Market) section of the newspaper Folha de S. Paulo, written by Mariana Barbosa, the Brazilian marketing sector has, in 2010, made transactions worth R\$ 35,96 billion Reais (€ 15,6 billions of Euros) and radio has made a profit of R\$ 1,51 billion Reais (€ 655 million Euros), 4,2% of the total profit. In 2011, this amount tends to grow, especially in view of the new businesses possible in the digital era and also based on the investments being made in Brazil, now more present in the international scene. This last piece of information is part of the project "intermeios" (intermedium), a partnership between the group Meio e Mensagem (Medium and Message) and the consultancy firm PriceWaterhouseCoopers. Such numbers and also the evolution of this medium are owned to the pioneers of radio marketing in Brazil, particularly Radio Bandeirantes de São Paulo, the first one to think of defining specific times for commercials and to think of the whole commercial production the way we know today. The new businesses and the new business models within digital radio, should consider such history in order not to become "one-legged".

Below, we will present some of the main radio broadcasters in São Paulo, where the great masters of comedy, radio soap operas and radio journalism have performed, helping to build this immense amusement park of entertainment and information that radio represents. When highlighting these radio broadcasters, our intention is to briefly analyze, through their history, some of the Brazilian culture produced in the 1920's, 1930's, 1940's and 1950's, years of the launch and consolidation of this medium in Brazil. Today, we live the era of digital radio, a sonosfera (soundsphere), as quoted by the Catalan Professor Armand Balsebre (2009), but we have in the history of this medium and the history of the countries, this medium as an ally in many different struggles for democratization and the rule of law, as the example of Brazil and Spain.

### **The Brazilian Culture through the Radio waves of São Paulo**

*1923 - São Paulo*

*PRA-6 SOCIEDADE RÁDIO EDUCADORA PAULISTA*

The first decade of the paulista radio broadcasting starts in November 30, 1923, when SQIG – Sociedade Radio Educadora Paulista was founded. According to the Anuário Estatístico do Brasil, Radio-difusão Cultural 1937 (attached)<sup>6</sup>, the official year of the setting of SQIG by Leonardo Jones Jr., Otávio Ferraz Sampaio, George Corbisier, Luiz Ferraz de Mesquita and the businessman Luiz do Amaral César is considered to be 1925. The transmissions start only in February 1924 and in March 6, 1924, the first complete musical hearing with a programming of great artistic value executing Chopin, Haydn, amongst other classics, is broadcast. Many artists, technical professionals and others which would later become part of the history of radio in São Paulo, were "born" then. Nicolau Tuma, the "machine-gun speaker", was one of them, and defined a unique way of broadcasting football games move-by-move. Also the broadcaster (later producer) Raul Duarte, the comedian Zé Fidelis, Cornélio Pires (the "king of caipiras"<sup>7</sup>), Oduvaldo Vianna, the minstrel singer Paraguassú, Walter Forster, the Baron Wilson Fittipaldi, Pilé, Raul Torres (notorious singer and country music composer, in particular "Cavalo zaino"), the maestros and pioneer broadcasters Erlon Chaves and Gabriel Migliori, the samba singer Sindô, the celebrated and pioneer author of radio soap operas, and later also television soap operas, Ivani Ribeiro, a singer for children's program at the time.

*1923 - São Paulo*

*PRF-3 RÁDIO CLUB DE SÃO PAULO / RÁDIO SÃO PAULO*

<sup>6</sup> Official directory which has helped in this research with information; the term "radiodifusão" (radio broadcasting), in Brazilian Portuguese, used to be written "radio-difusão" in those times.

<sup>7</sup> *Caipira* is the term used to define the cultural heritage of the countryside, its music, folklore, food, etc. The equivalent to *música caipira* (caipira music) in English is "country music".

Founded in June 17, 1923, goes on and off and closes soon after. It was born as a pastime of amateur radio partners and treated that way for a long time. Its main founder is João Batista do Amaral, known figure of the broadcasting at the time, who along with other friends, produces musical programming with piano and guitar solos, always of great quality. According to the Anuário Estatístico do Brasil, Radio-difusão Cultural 1937, its official setting date is 1925. The Rádio São Paulo is one of the main centers of radio-theater in the country, also performing great humoristic programs. It has a grand and rich casting and produces the first national radio soap opera "Fatalidade" (Fatality), written by Oduvaldo Viana, who also writes dozens of other radio soap operas and is a legend in the Brazilian communications, having worked in many radio stations producing the most memorable programs. He is also the pioneer in the implementation of television in Brazil.

From Rádio Cruzeiro do Sul came the morning humoristic program "Cascatinha do Gennaro", created by João Batista de Almeida who performed three of the characters: Pimpinella, later called Conchentina; Fernandes, the Portuguese man and Gennaro, a Venetian Italian; Itagiba Santiago, performing the Italian Beppo; Maria de Lé, performing the little girl from the countryside Nhá Zefa; Chico Carretel, performing the Cachorro Viralata; Bruno de Lucca, as a Syrian man; the dog called Passa-Fome and, later, also Nhá Tuca; the great "Capitão Furtado", represented by Ariovaldo Pires, one of the "caipiras" and also writer of poetry sketches and programs' director; Gino Cortopassi, better known as Zé Fidelis, parody maker and humoristic singer, amongst many other great names that were part of the casting of Rádio São Paulo. Another program of great success of PRF-3 is "Hora Alegre – uma hora de alegria para quem geme todo dia" (Happy time – an hour of happiness for those who moan every day), slogan of Armando Bertoni, and having Tom Bill and Seu Libório (a drunk created by Aluísio Silva Araújo), as part of it. This is culture of Brazil and São Paulo through the radio waves and its influence from the Italian, the caipiras of the countryside, the Portuguese and the everyday life of the paulista and Brazilian people.

One of the greatest innovations of PRF-3 is in the field of radio journalism with the "reportagem-volante" (flying report) in South America, broadcasting the celebrations São Paulo's anniversary from the top of a motorcycle in movement.

#### *1927 – São Paulo*

##### *PRB-6 SOCIEDADE RÁDIO CRUZEIRO DO SUL*

Cruzeiro do Sul is owned by the Byinton family and takes on many prefixes: SQB1, SQBA, PRAO and finally PRB-6. According to the Ministério da Viação, the setting date of Rádio Cruzeiro do Sul was May 2, 1927. This radio broadcaster has a great influence in the innovation of the paulista scene, and also launched important names in the history of communications, popular music, broadcasting, and radio soap opera. As an example, the revelation, as a calouro (novice singer), of the samba singer João Rubinato, better known as Adoniran Barbosa; another example are the brothers Mauro e Ariovaldo Pires, both broadcasters, programmers and directors, father and uncle of the radio broadcaster José Mauro Pires. The Cruzeiro do Sul also launches icons of the sports world, such as sports commentators Geraldo José de Almeida and Pedro Luis; the broadcasters such as Salomão Esper and Ribeiro Filho and radio-actors such as Milton Ribeiro (the cangaceiro<sup>8</sup> of the cinema). This radio station is funded basically by its partners, with a monthly contribution of 5 thousand Réis<sup>9</sup> and is considered the first radio station in Brazil with long range network transmissions possible by joint transmissions with PRAX – Rádio Phillips do Brasil, PRAK – Rádio Sociedade Mayrink Veiga-RJ, PRAJ – from Juiz de Fora-MG and PRB-4 or PRAS- Santos-São Paulo.

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<sup>8</sup> *Cangaceiros* were poor people of the backlands of Brazil who lived in groups, usually wearing leather clothes and hats and possessing weapons such as knives and revolvers and were considered the outlaws of the Brazilian Northeast.

<sup>9</sup> *Réis* is the Brazilian currency of that time – nowadays the Brazilian currency is Reais (R\$).



*1929 – São Paulo**PRB-9 RÁDIO SOCIEDADE RECORD*

This radio station was founded in 1929, property of Alvaro Liberato de Macedo. In 1930 it was bought by Jorge Alves de Lima, Leonardo Jones, João Baptista do Amaral and Paulo Machado de Carvalho. According to the Anuário Estatístico do Brasil, its official setting year is 1928. One of the most important passages in the history of Record is indeed its part on the 1932 Constitutionalist Revolution, taking the role of accomplice of the paulista raise against the Vargas dictatorship, for the compliance of the Brazilian Constitution. When the paulista protestors fought, on May 23, 1932, the members of the Legião Revolucionária (Revolutionary Legion) – transformed in the Partido Popular Progressista (Progressive Popular Party) under the leadership of Miguel Costa – and the four young students: Martins, Miragaia, Dráusio and Camargo, are killed, Record's coverage was the closest to the actions, as they developed right in front of the number 17 of Praça da República, where the radio station is located. The studios had been invaded by the protestors shortly before the killings of the young MMDC. The students enter the office of Paulo Machado de Carvalho, owner and director of Record, and demand that he opens the microphones and broadcasts the reading of a petition. Rádio Record has already positioned itself on the matter, but decided to give all it had for the Revolution. With the invasion and the takeover of the radio station, this historical piece was read live: *"We, who signed this petition, declare that we have invaded, valiantly, the studios of PRB-9 Rádio Record de São Paulo, and we come to call the people for the change of the current political situation in Brazil"* (translated from the Portuguese).

After reading the petition, the protesters also read, in the Record studios, the name of each person who signed the manifest against Getúlio Vargas. From that moment on, the manifest's reading and the beginning of the Revolution, Rádio Record no longer would report to the federal government, which controls all radio broadcasters in Brazil, apart from São Paulo and Mato Grosso, showing thus, as predicted by Getúlio Vargas, the power of the medium to move the masses as a great and fast instrument of communication. In that moment radio demonstrates, for the first time since the launching of the first Brazilian radio broadcaster in Rio de Janeiro in 1922, its massive informative and political potential.

Many were the great artists who grew and made history at Record but, without a doubt, one of the greatest ones was João Rubinato. We believe it's important to register that Osvaldo Moles is extremely important for Record and in the career of Adoniran Barbosa, artistic name chosen by both of them. Moles is essential for Adoniran's career as a radio-actor, singer, comedian and composer. As a radio-actor, Adoniran became famous with the character "Charutinho", part of the show "História das malocas", successfully written by Osvaldo Moles, and staying on air for 11 years, from 1955 to 1966.

*1933 – São Paulo**PRE-4 RÁDIO DKi (A VOZ DO JUQUERI)*

Known for its slogan "The voice of Juqueri"<sup>10</sup>, it was founded in 1933. DKi is later known as Rádio Cultura "The voice of outer space", but between 1933 and 1934, operates illegally. In that period becomes an object of desire of those times and everyone who has a radio equipment wants to tune in the "little radio station" that goes on and off without warning. Its founders are Álvaro Macedo Jr., Dirceu Fontoura, Geraldo Macedo, Maurício Assunção, Nei Moreira, Nhô Totico, Olavo Fontoura. At first, the intention is to play with the equipment and with creativity. In that sense, they perform political parodies, mocking and irony in a radio station installed in the garage of the residence of Cândido Fontoura, a pharmacist and industrial man. It is considered the radio of the dreamers, the first *pirate* radio in São Paulo, on Rua Padre João Manuel, 34, and later on Av. Jabaquara, 2983, in a land of 11 thousand square meters. The madness broadcasted by DKi was so great and successful that, after being

<sup>10</sup> Juqueri is the name of a famous facility for psychiatric treatment, therefore we understand the "voice of juqueri" as the voice of the "crazy".

chased down by the police, its founders decided to make it legal, and then the joke became serious. In 1959, it was bought by Assis Chateaubriand and became part of the Emissoras Associadas (Associated Broadcasters), changing its location to Sumaré, leaving their facilities, known as “the palace of radio”, for the “city of radio” of Rádio Difusora/Tupy. In 1967 the prefix becomes Fundação Padre Anchieta, belonging to the São Paulo state government, and is today located at Rua Carlos Spera, in the Água Branca neighborhood, and operates both AM and FM, and also TV Cultura. It is one of the precursors of FM radio, with a musical segment and leading the classic and cultural programming.

As Rádio Cultura, we highlight the work of comedian Nhô Totico; “Sítio de Dona Benta pelo espaço”, daily children’s program directed by Monteiro Lobato; we highlight, yet, the “novela sertaneja”, de Ariowaldo Pires, as Capitão Furtado, and comedian Ronald Golias and Fernando Baleroni, amongst others.

#### *1937 – São Paulo*

##### *PRH-9 RÁDIO SOCIEDADE BANDEIRANTE DE RADIODIFUSÃO*

Founded in May 6, 1937, is later known as Rádio Bandeirantes. According to the Anuário Estatístico do Brasil, Rádio-Difusão Cultural 1937, its official setting year is 1936. It was first located on Rua São Bento, 365, São Paulo downtown. It was founded by José Nicolini. In 1945, this broadcaster was bought by Paulo Macho de Carvalho, in order to join the “Emissoras Associadas” network, formed by Rádio Record, Panamericana (later Jovem Pan), São Paulo, Excelsior and Difusora Hora Certa de Santo Amaro. In 1947, Paulo Machado de Carvalho sells his shares for the elected Governor of São Paulo, Adhemar de Barros and, in 1948, the radio station goes to João Jorge Saad, son-in-law of Adhemar. Saad takes control the following year and in the 1950’s, it becomes the most successful of all paulista radio broadcasters in an era marked by the transition from live to recorded programming and also the radio journalism. The sports team, led by the broadcasters Pedro Luís and Edson Leite, reaches historical records of audience during the 1958 World Cup and, since then, has kept a great team and a beautiful history in the sports radio. Today, it is the biggest audience in sports transmissions and one of the biggest in radio journalism.

In fact, on the radio journalism front, one of his most notorious programs was Vicente Laporace’s “O Trabuco”, (counting on his great experience from the times of Rádio Atlântica de Santos). He reads and comments on news in a very personal manner. Laporace is hired in 1961, coming from Record, and produces a program making his own comments on the news of the day not only reading them, but fulfilling a role that later would be called “âncora” (radio/TV anchorman). The radio presenter, born in Franca, countryside of São Paulo, tells in an interview to José Mauro Pires<sup>11</sup> that he performed his news comments according to his mood on a given moment, sort of outraged, sort of happy, sort of desperate. He passes away, unfortunately, at age 66, on April 16, 1978, leaving the legacy of his radio journalism style which became characteristic of this radio broadcaster, of the excellent chronicles of Joelmir Betting, of José Paulo de Andrade’s broadcasts, and also of the excellent mediation of Salomão Esper, in the always current “Jornal Gente”. Rafael Colombo, the youngest in the team, is also an anchorman in this program, and always learning from these men who were the masters of paulista radio. Milton Parron, historic radio broadcaster, also keeps the Bandeirante’s style, critical and challenging. As the audience, we realize that, without a doubt, this style doesn’t get old, as it continues to grow, ever more current and resourceful to society as time goes by.

#### *1937 – São Paulo*

##### *PRG-2 RÁDIO TUPY SOCIEDADE ANÔNIMA*

PRG-2 is founded in September 3, 1937, by Assis Chateaubriand, who adopts the slogan “the most powerful paulista broadcaster”. The slogan makes sense because this radio station was launched with 3 studios,

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<sup>11</sup> Dissertation of Master’s Degree, quoted in the References.

one big auditorium and a technical structure greatly superior to its competitors. It innovates by bringing international stars to its programming (Josephine Baker, Agustín Lara, Pedro Vargas), and paid them, half and half, in a partnership with Cassino da Urca, from Rio de Janeiro. It is considered the school where Homero Silva, Ribeiro Filho and others trained for their careers in television later on.

In 1942, during the Second World War, the program “Grande Jornal Falado Tupy” was launched, created and directed by Corifeu de Azevedo Marques, one of the most important names in the paulista radio. The Difusora/Tupy has the biggest and most prestigious casting of that time. All great names are or have been there, such as: Otávio Gabus Mendes, Walter George Durst, Mário Fanucchi (a master of radio, later also on TV, an example of generosity and peacefulness). Ariowaldo Pires (Capitão Furtado), Zé Fidelis, Genésio Arruda, J. Antonio D’Ávila, José Bonifácio de Oliveira Sobrinho, the “Boni” (como produtor), Sarita Campos. Directing such professionals and using his diplomacy to promote a harmonic co-existence of Difusora and Tupy, is the “big boss” Demerval Costa Lima”.

Tupy gives great emphasis to comedy and music, highlighted by the show “A cadeira do barbeiro” (The barber’s chair), where Manuel da Nóbrega, in an informal chatty way, plays with politics and public service, in a funny manner, making everyone laugh. Another interesting fact is that this radio broadcaster has a “quick-fix” person, Nelson Ferraz, and every time a singer is missing, there would be Nelson. Hired to go on a tour in Europe with a vocal group, ends up staying in Germany and is never heard of again.

*1943 – São Paulo*

*PRA-6 RÁDIO GAZETA*

It was founded in January 25, 1943, by the businessman Cásper Líbero, owner of the newspaper “A Gazeta”. It is impossible to talk about Gazeta without bringing up the Educadora, because Gazeta inherited the prefix of the pioneer Educadora de São Paulo. Gazeta is launched as a cultural broadcaster, aimed at the paulista elite, reason why it adopted the slogan “the elite’s broadcaster”. With erudite music and “fine” programs, this radio station started operating from its own building, on Rua Conceição, later named Rua Cásper Líbero, as a tribute to its founder who died still young, a few months after the launch of the new PRA-6. We highlight great masters of the Brazilian music who were part of its cast such as Luiz Gonzaga “the king of baião”, Elis Regina, Taiguara, Toquinho, and so many others. This radio station was branded by Brazilian popular music. Nowadays it’s located on Av. Paulista and remains with the same editorial style.

*1944 – São Paulo*

*PRH-7 RÁDIO PANAMERICANA*

It is founded during the Second World War, in May 3, 1944, with a prefix made of the first notes of Beethoven’s Ninth Symphony, meaning “V”, as in victory, in Morse code. Its founders are Oduvaldo Viana and Júlio Cozi. It is the first broadcaster with a much segmented audience in Brazil, the beginning of specialization, in this case, in the area of sports. Only after Panamericana’s launch and experience the sport broadcasts began to be performed by teams, as before that it was a single host’s broadcast. That means that the speaker would start the transmission alone, then there would be music during the interval as there was no commentator, then the speaker would narrate the second half of the game and then the transmission would be ended. Pan created the role of the commentator, and later, also, the field reporter. In 1945 it became part of the Emissoras Unidas (United Broadcasters) group, of Paulo Machado de Carvalho, along with Record and Rádio São Paulo. In 1963, Walter Guerreiro becomes its director and changed the name to Jovem Pan, which belongs, to the present date, to the Machado de Carvalho family, and is the base of jovem-pan-Sat.

1953 – São Paulo

RÁDIO NOVE DE JULHO

Founded by São Paulo's Town Hall in 1953, when politician Jânio Quadros was elected the mayor of the city replacing Armando de Arruda Imprata. This radio broadcaster was launched in order to perform the official broadcasts of the IV Centenário<sup>12</sup> celebrations, in 1954, covering the whole estate of São Paulo. At the end of the celebrations, Café Filho, then Brazil's President, offered the radio station in MW - mediumwave and SW - shortwave for the 4-century-old city institution. Such donation was well received by the Cardinal Carlos Carmelo de Vasconcelos Motta. The Mitra Arquidiocesana handles the legal procedures and founds the Sociedade Comercial Rádio 9 de Julho Ltda in order to receive the concession. It was formed by the Cardinal Archbishop, four Deputy Bishops and 2 Priests, in 1955. This radio broadcaster was sealed by the military dictatorship in October 1973 and re-opened in July 9, 1999. In this phase, the first director was Francisco Paes de Barros, with whom I had the opportunity to work with and direct the program "Giovine Europa". The history of this radio station is mixed with the history of the political struggles in São Paulo and in the Catholic Church, represented mainly, during the "years of lead"<sup>13</sup> in 1970 by Dom Paulo Evaristo Arns. The military ruling had him as an enemy of the Estate. Today, Rádio Nove de Julho remains being the official radio station of the Arquidiocese de São Paulo, with great audience. Religion is also an aspect of the Brazilian culture through the radio waves.

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<sup>12</sup> IV Centenário was the celebration of the 400th anniversary of the foundation of São Paulo.

<sup>13</sup> The term Years of Lead (*Anos de Chumbo, in Portuguese*) refers to the period of greatest repression during the military ruling, when torture and other means of violent repression were being used by the military against those who fought the government.