

THE SPECIALIZED TV EDITORIAL MARKET IN BRAZIL: A STUDY ON FAN CULTURE IN *INTERVALO* MAGAZINE

TALITA SOUZA MAGNOLO
FEDERAL UNIVERSITY OF JUIZ DE FORA (BRAZIL)

DAIANA SIGILIANO
FEDERAL UNIVERSITY OF JUIZ DE FORA (BRAZIL)

Talita Souza Magnolo has a PhD and a Master degree from the Postgraduate Program in Communication of Federal University of Juiz de Fora (UFJF), Brazil. Professor at the Faculty of Communication of UFJF. Coordinator of the "Memória" Extension Project. Deputy leader of the COMCIME Research Group.

<https://orcid.org/0000-0002-6240-388X>

Daiana Sigiliano has a PhD and a Master degree from the Postgraduate Program in Communication of Federal University of Juiz de Fora (UFJF), Brazil. Deputy Coordinator of the Observatory for Quality in Audiovisual Media and of the Orbitel Brazil UFJF team. Member of the Euro-American Interuniversity Network for Research on Media Competencies (Alfamed).

<https://orcid.org/0000-0002-5163-9926>

Corresponding author

Talita Souza Magnolo

talita.magnolo@yahoo.com.br

Rua José Lourenço Kelmer

Campus da Universidade Federal de Juiz de Fora (UFJF)

São Pedro, Juiz de Fora

MG, 36036-900

Brasil

Schedule for publication

Paper Submitted: 11th January 2024

Accepted for Publication: 15th March 2024

Published Online: 12th August 2024

Abstract

This article analyses all 52 editions of the section “Entreviste seu Ídolo” from *Intervalo* magazine; based on the survey and analysis of issues published between 1968 and 1969, we discuss questions related to the fans profile chosen to participate in the section, the segment of activity of the idols and the context of the questions answered by the interviewees. In Brazil, despite being a minority, fan culture studies in communication are expanding and covering different areas such as identities, politics, and consumption. In this context, the article starts from a sample that has still not been explored in fan culture studies in the country. The magazine was a project of Editora Abril, published between the years 1963 and 1972; in turn, upon observing this strategic movement of the broadcasters and the consequent interest of its readers, it created several sections that established dialogues and built different relationships with its audience (Magnolo, 2023).

Keywords: *Intervalo magazine, fans, specialized journalism, television, 1960/70*

Introduction

According to Jenkins (1992), becoming a fan of something leads the audience to engage emotionally and intellectually with the content, calling upon various critical and creative skills. Sandvoss (2005) argue that fans are a focal point in discussions about production and consumption in the current connectivity ecosystem. In Brazil, despite being a minority, studies on fan culture in the field of Communication are expanding and encompassing related contexts, such as identity, politics, and consumption (Amaral et al., 2022). However, research focuses on contemporary phenomena, mainly those guided by digital platforms.

On the national scene, *Intervalo* (1963-1972) pioneered incorporating fans into its publications. The magazine was an editorial product of Abril and is considered one of the most essential TV-specialized publications of the 1960s due to its extensive coverage of television programming, editorial quality, and the creation of various fixed sections that established different relationships with its readers. The study of specialized TV publications from the 1960s confirmed the creation of a unique identity that made readers identify and become accustomed to its “way,” format, style, fixed sections, and design (Magnolo, 2023).

The articles and reports helped the audience understand the facts that affected their lives, and, as they flipped through its pages, they encountered what they did not know, or discovered things they had never imagined they wanted to know. Like a friend, the magazine was akin to a person, there to provide information, entertainment, companionship, and distraction, establishing with the reader a relationship – familial, intimate, engaging, and affectionate—that was renewed with each edition. The novelties and discoveries in the magazine’s pages educated and taught the reader about TV and its world, consequently fostering and strengthening the fan culture of the time.

According to Bergamo (2010), the social, cultural, and technological context of the 1950s and 1960s caused the specialized press to evolve and create strategies to discuss a new medium of communication that had recently arrived in Brazil. All these aspects developed the viewer’s perspective on this new media device and led the public to embrace television as a means of communication. In fixed sections, for example, we observe a space where readers could actively participate, generating more significant interaction between the magazine and its audience. We were struck by the invitation the magazine extended to the reader to occupy a place of dialogue, participation, and engagement with *Intervalo*.

Building on this discussion, this article aims to analyze the “Entreviste seu Ídolo” section of *Intervalo* magazine – a sample still underexplored in fan culture studies in the country. Based on the survey and analysis of issues published between 1968 and 1969, we intend to discuss topics related to the profile of the fans chosen to participate in the section, the idols’ field of activity, and the context of the questions answered by the interviewees.

The television context and the emergence of specialized TV magazines

The development of mass culture in Brazil gained substance and strength with the advent of television in 1950, bringing about various changes in how media content was produced and consumed. As a medium of communication, television instilled habits in its viewers – formerly readers and listeners – and, as technology and cultural experience, presented itself to society as a space for negotiation and for diverse communicative practices (Williams, 2016).

From an economic standpoint, Brazilian television evolved into an industry (Hoineff, 1996), thriving at systematically higher rates than most industries in the country. As a mass communication medium and technological innovation,

television brought convenience for people to watch from their homes, meaning that what was happening in the world “would be within the public’s reach in images” (Barbosa, 2013, p.268). Regarding this, Augé (1998) notes that, beyond the image, it changed from static to motion; the circulation conditions between individual and collective imagination also changed. Augé (1998) suggests that perhaps the ways of looking and encountering changed, that is, the consumption of symbolic goods and representations associated with technologies, globalization, and the acceleration of history.

The 1960s were a pivotal moment for the world of television in the country, undergoing drastic changes in social, cultural, political, and economic orders. The 1960s began with the transfer of the republic’s capital to Brasília, marking the arrival of more modern times that seemed promising but ultimately revealed themselves dark. Between 1964 and 1985, Brazil experienced one of the harshest and most violent periods in its history. During the Brazilian military regime, the country was governed by military generals and faced severe consequences, especially in communication, artistic expression, and education (cf. Magnolo, 2018). According to Bergamo (2010), during this period, practices of “how to make television” solidified, along with others rooted in radio that were either forgotten or modified. Television became a part of people’s everyday lives, influencing the tastes of individuals and even shaping the organization of their day and time, so that they did not miss any programs. By altering people’s daily habits, TV imposed a new culture and new parameters of behavior and innovated the language of Brazilians.

The television viewers and fans of the 1960s perceived messages as something ‘natural’ and ‘light’ during their leisure and entertainment moments. The image disseminated by TV could envelop its audience in the entertainment world. The invasion of the family scene by TV was facilitated “due to the familial ‘intimacy’ inherent in the language of video, the figure of the host or presenter was essential to the television

message, (...), responsible for introducing or ‘punctuating’ a program, or creating a special atmosphere for the program” (Mattos, 2010, p.60).

The history of television in Brazil permeated all sectors of our society. Thus, it primarily created consumer culture and disseminated Brazilian popular culture, materializing in television programs. According to Williams (2016), the media operate within a specific context and, as such, contribute, nourish, create habits, and establish dialogues, which, in turn, are responses to media stimuli within the social and cultural context in which they are embedded.

In this context, the first specialized TV magazines emerged in Brazil. Significantly, Brazilian television captured the people’s imagination, took shape, and gradually invaded the families’ homes (Barbosa, 2010). From this moment, it was no longer necessary to leave home to find out what was happening in the world of celebrities and idols, who until then only occupied the pages of magazines but were now there, on the TV screen. The print medium closely followed this change, from radio waves to humor shows and music competitions, which began to be broadcast by some TV stations during that period.

Intervalo magazine, published by Editora Abril, was launched in 1963 and remained in circulation until 1972. It is considered one of the most significant publications for national TV coverage. While local TV magazines were emerging, including *TV Semanal*, *TV Programas*, and *Sete Dias na TV*, Abril’s weekly publication invested in comprehensive, extensive, and diversified TV journalism.

***Intervalo* magazine and the section “Entreviste seu Ídolo” (Interview Your Idol)**

We know that *Intervalo* magazine and other specialized TV magazines created in the 1950s and 1960s played an

important role in introducing and shaping television as a device and as a communication medium for the emerging television audience during that period. When investigating fan participation, we consider that their relationship with the magazine did not necessarily stem solely from an understanding of television content or their media repertoire but also from the desire/need to be part of the television experience, leading us to the next aspect.

Previous studies (Magnolo, 2023) show that the ability to 'participate' was one of the motivators/stimuli for sending letters, critiques, praises, and questions, among other information, from readers and fans, who, in a way, became part of the collective experience of watching TV and felt a sense of belonging. In this sense, authors like Todd Gitlin (2006) argue that the audience has always had a 'voice,' as they could comment on different media content with their family, neighbors, and close friends. However, according to the same author, magazines provided visibility to these readers, allowing them to be part of the content on their pages.

We emphasize that visibility is also something selected and strategic in the editorial decisions of printed publications, forming part of the reading contract established therein. Regarding this, Storch (2013, p.132) states that reading is elaborated concerning socio-historical and cultural dynamics; in other words, this phenomenon must be understood as constitutive of the communication process. Thus, a text "only exists because there is knowledge of the existence of another, a reader who will attribute meaning to it."

From this perspective, it is possible to affirm that *Intervalo* magazine nurtured and shaped the interests of its readers. Similarly, when facing the printed pages, the fan looks for elements that define the editorial proposal and seeks clues that allow their acknowledgement as a magazine reader

(Magnolo, 2023). All this recognition, as well as the construction of relationships between printed media and their readers, is possible due to the organization around the communication contract, where, through an intersubjective relationship, the magazine and the readers engage with socially shared expectations about what appears on the printed pages.

By recognizing its readers, the magazine also learns their reading habits, preferences, curiosities, desires, and interests. Consequently, editorial strategies were developed to boost sales and strengthen the relationship with the audience. We propose that the relationship that *Intervalo* magazine built with its readers went beyond a simple offering of information, as reading became a dynamic and reciprocal interaction, a mutual exchange between the publication and its readership.

Throughout its history, *Intervalo* magazine created numerous regular sections. Mapping through carefully reading the 441 existing digitized editions in the Digital Hemeroteca revealed at least¹ 111 sections of different formats and subjects. Thirteen sections were categorized as those that, in some way, established relationships with the reader, totaling 13 regular sections (Magnolo, 2023). The initial years of the magazine were crucial for it to introduce television to its viewers and initiate coverage of the television world, primarily translated into the printing of the television schedule. The "Programas" (Programs) section was the leading guide, where viewers could consult and stay informed about everything happening on the channels.

When the magazine began to publicize the programming of various regions of Brazil, this section became a significant differentiator (Corrêa, 2017). We argue that the importance of *Intervalo* magazine to Brazilian society goes beyond the

¹ It is not possible to determine the exact number of regular sections because the collection of *Intervalo* magazine is not complete in the Digital Hemeroteca, as the weekly had a total of 501 editions throughout its existence.



Source: Digital Hemeroteca of the National Library <https://bit.ly/3FugWcg>

Fig. 1 Page from the "Programas" section, No. 233, p.27 – 1966.

dissemination of television schedules but also lies in creating regular sections that strengthen bonds and initiate dialogues with the reader. For this work, we propose an analysis of the "Entreviste seu ídolo" section (1968-1969).

Who has never dreamed of meeting their idol? Imagine being able to interview them. The "Entreviste seu ídolo" section was very similar to the pioneering *Chico Anísio Responde* section since it also proposed that the reader interview their idol, but there are some differences. The first is that a different

idol was interviewed in each section. Another difference lies in reader participation, since, while Chico Anísio's section brought various questions from several readers, here, a single lucky reader had this privilege. The interview took place in person and was recorded by the magazine's team. In other words, while the 1963 section maintained a distance between readers and the humorist, in this section, the reader could visit the celebrity's home, studio, rehearsal space, and program sets, among other locations.

In the following example, 18-year-old Rio de Janeiro student Cosme Damião interviews singer Rosemary, a star on TV Tupi and host of the program *Menina Moça*. The first page – as was the case with most editions – featured a photo of the student talking to the singer and was followed by the following introductory text:

Cosme likes playing the guitar. He prefers popular music over yé-yé-yé. Despite this, he is a fan of Rosemary, whom he considers one of the most beautiful singers of the present time. That is why he wrote to INTERVALO, asking to interview her. His letter was chosen, among many others. On a Wednesday afternoon, Cosme Damião and INTERVALO reporters went to interview the singer at her home in Flamengo, Rio de Janeiro. After the interview, Cosme Damião and Rosemary took advantage of a sunny afternoon for a stroll along Flamengo Park in front of the singer's house (*Intervalo*, No. 310, p.18, 1968)².

As far as we could investigate, the interviews raised general questions about the artist's tastes and preferences, future projects, and dreams. In our understanding, this section portrayed the curiosities of readers/viewers who had 'some contact' with the celebrity through television but still had more underlying doubts and queries.

² Authors' translation.

As seen in the image below, the first selected interviewer was Ana Luiza, a student in the 3rd grade at Ginásio Riachuelo. The student chose the actor Jô Soares, who met with her at Teatro-Record Centro, São Paulo, during the rehearsals for *Família Trapo*.

One of the curiosities that sparked this research was discovering what subjects or topics the readers would ask their idols about. Based on Duffett's studies on fan culture (2013), one of our hypotheses was that, due to the fans' development of

an emotional relationship with TV stars, we would find questions of a highly personal nature.

The letters section promoted significant interaction between the magazine and the readers. Various TV-specialized publications in the 1950s and 1960s featured this section in their editions. Previous research (Magnolo, 2023) showed that studies of reader letters can provide important information, such as the gender, location, and profile of the magazine readers, and how they participated in this section. As a true



Source: Digital Hemeroteca of the National Library <https://bit.ly/46GHQJU>

Fig. 2 "Entreviste seu ídolo", Nº 310, pp.18-20 (1968).

fan, the reader felt comfortable expressing opinions about a celebrity, event, content, or TV program.

The letters section of *Intervalo* magazine, titled *Intervalo para Conversa*, also demonstrated and presented different profiles and types of fans. Additionally, it is worth mentioning that, to increase the level of interaction with its audience, the weekly magazine had the habit of responding to readers. In the following example, the magazine not only responds to the letter but also jokingly nicknames the fans as “pidonas” (beggars), in a sort of sarcastic humor, to depict the demands they make:

We will request a more extensive report featuring the famous Dr. Kildare and, if possible, placing him on the cover. We are students, the first 21 attending Anhanguera Institute of Education, and the rest, students from Campos Saltas School. (A petition follows [...] - São Paulo) Sinatra, my old friend, things are not looking good for you. This Dr. Kildare seems like he is going to outshine you when it comes to female “faints.” (The other day, we caught our four archivists snooping in the strongroom, where we keep the precious photos of the young man. We had to



Source: Digital Hemeroteca of the National Library <https://bit.ly/46BwKWq>

Fig. 3 “Entreviste seu ídolo”, Nº 330, no page number provided (1969).

replace the four with men – wearing sunglasses). Moreover, here we are, catering to “the beggars” with a cover and a new series of reports about “him.” Just one question (that is a hit): What does the American have? (*Intervalo*, No. 34, p. 8-9, 1963)³.

In the following letter, asserting the reader’s age with certainty is impossible. However, analyzing the excerpt from her letter, we find clues that allow us to infer her more conservative stance, possibly coming from an older person. The reader criticizes the cover and a “very negative report” that the magazine did with a “studio monkey” alongside a “youth idol”:

To make a report with a studio monkey! I want to put it on the front page alongside the youth idol! What do we care about this report? What do we have to do with your craziness and nonsense? It would be better to leave the pages blank than to write a negative report! - YOLANDA P C. SAO PAULO, SP. The report caught your attention, didn’t it, Yolanda? It showed an aspect of a fan’s life you did not know. Maybe that is why you were shocked. However, our goal was to show, without hiding anything, to what extent passion for an idol can go. (*Intervalo*, No. 275, p.24, 1968)⁴.

The stereotypes of fan culture

As pointed out by Duffett (2013), Gray et al (2017), and Booth (2018), fan culture studies are guided by three waves. The first wave focused on reflections on gender and sexuality and the power dynamics of fans (fans and media content; fans and producers). Most of the works, framed within reception studies, analyzed the economic influence of avid audiences, affection, the social and political logic of communities, and the mediation of computers in audience production and mobilization.

According to Gray et al. (2017), researchers such as Hellekson, Busse, Jenkins, and Baym legitimized the field, emphasizing the specificities of fan culture practices despite starting from the methodological framework of British cultural studies. In the early 2000s, the second wave reinforced the connection between fans and producers, delving into the economic relevance of this audience. Scholars like Hills, Sandvoss, and Coppa conducted studies highlighting the complexity and multidimensionality of fan practices and communities characterized by various forms of participation and degrees of engagement (Sandvoss et al., 2017). Thus, while the first wave aimed at legitimizing the field, the second wave dedicated itself to analyzing more specific issues.

Finally, the third wave is marked by the valorization of fans within the industry and the popularization of fandom practices, reinforcing the interrelation between culture, society, technology, and the new commercial logic of the entertainment industry. Sandvoss et al. (2017) state that research by Hills, Booth, and Duffett explores the nuances of networked communities, fans’ motivations, and their relationship with identity.

However, beyond the epistemological reflections of the field, constant refutation of fan stigmatization is also guided by Jenkins (1992) and Duffett (2013). The negative and stereotyped bias can be observed in various areas, from the epistemological foundations of the word “fan” to how mass media portrays the subculture. The term “fan” originates from an abbreviation of “fanatic.” The word was often associated with excessive enthusiasm, devotion, possession, insanity, and false beliefs linked to religion and politics. According to Jenkins (1992), even though the term “fan” was used by the media in the late 19th century, especially in sports journalism, pejorative and stigmatized connotations continued to be reproduced.

3 Authors’ translation.

4 Authors’ translation.

The stigma that reinforced the supposed difficulty of fans in distancing fiction from reality is also evident in other pejorative representations, such as journalism and cinema. According to Jenkins (1992, p. 32-33), "(...) news stories characterized fans as psychopaths whose frustration with the fantasy intimacy with stars or dissatisfaction with the desire to achieve stardom takes violent or misanthropic turns." In other words, the stereotyped representation of avid audiences was guided by an argumentative perspective linked to the image of an emotionally unstable, infantilized, and out-of-touch subject. According to Jenkins (1992) and Duffett (2013), the archetype of the 'uncontrolled' fan inspired various films. Released in 1981, "The Fan" revolves around the unhealthy love of Douglas Breen (Michael Biehn) for Sally Ross (Lauren Bacall). In the story, the frustrated 'fan,' not having his passion reciprocated, kidnaps the idol and threatens her with rape and death. Similar contexts can be observed in "Fade to Black" (1980) and "Misery" (1992).

According to Jenkins (1992), Jensen (1992), and Bennett and Booth (2018) in the U.S. specialized press, fans were portrayed as a pathologized and stereotyped identity. Through figures like the geek, the nerd, the dweeb, the loser, reports highlight stereotypes such as emotional and intellectual immaturity, social displacement, obsession, and the cult of low culture. As Stanfi (2013) points out:

if representations of fans by non-fans in popular and news media have typically framed fandom as a practice of uncontrolled, socially unacceptable desire, scholarship has equally tended to understand fans as empowered through their fandom to have more control over their media experience, either by fighting the media industry or by being courted by it. What the two have in common is a tendency to consider fans as subjects with no history—both assume from the

outset that these individuals or communities are already fully formed (Stanfi, 2013, p. 118).

In the context of the Brazilian press in the 1960s, the stigmatization of fans can be observed in the term "macaca-de-auditório." According to the Aurélio dictionary, "macaca-de-auditório" is "a woman enthusiastic about radio or television singers who frequents audience programs"; Michaelis defines it as "a woman who is a great admirer of radio and television singers and who frequents auditorium programs regularly" (Aguiar, 2007, p.31). Nestor de Holanda coined the term to define a specific type of participant in radio programs in the 1940s and 1950s. According to Werneck (2013), the words "macaca" and "macaco" are pejorative terms to define a Black person offensively and inferiorly. Thus, by using this word, the reader would be accepting the rules of racism to describe Black women and their modes of participation as consumers of cultural products. "Excesses in gestures, noises, expressions are emphasized, seeking to highlight their opposite: lack of manners, restraint, elegance, and containment, prescribed to the 'good' women of the time"⁵ (Werneck, 2013, p.1).

The fans in *Intervalo*

As discussed earlier, the section that caught our attention and is the source of most of our questions and concerns is "Entreviste seu Ídolo", chosen to be analyzed in-depth in this article. From the beginning of the development of this study, we had seen its opportunities not only to understand the strategies created by *Intervalo* magazine to establish a relationship with its readers but also, and mainly, to understand how the reader participated in this interaction and what the profile of this fan, chosen to conduct the interviews, was.

Starting from this curiosity about the profile of the fans who gained space in the magazine, we chose to study this section

5 Authors' translation.

to quantify and qualify the data necessary for the analysis. As mentioned above, there was a previous survey of all sections to understand the complexity and variety of these strategies by creating fixed sections (Magnolo, 2023). The survey was conducted through the digitized collection in the Digital Hemeroteca of the National Library between January 10, 2021, and July 28, 2021. We opted to work with the Microsoft Excel program, which allowed information organization and its subsequent categorization. The analysis was carried out between September 1 and September 30, 2023.

The chosen analysis technique was Content Analysis (Krippendorff, 2004; Sampaio & Lycarião, 2021; Herscovitz, 2007), a method highly relevant to the field of Communication, with numerous possibilities. Content Analysis is a set of research techniques aimed at systematically analyzing content. Furthermore, it is considered a method grounded in empiricism, exploratory in process, predictive, and inferential (Krippendorff, 2004). Inference, therefore, allows for extracting knowledge about the analyzed message's aspects, and acquiring the message's underlying elements, behavior, text, and communicative practice. Thus, the researcher can make assumptions about the data according to the historical context.

For this article, the historical, social, and cultural contexts presented earlier helped us understand our object and the content that will be analyzed. For example, it would only be possible to think about the fixed sections alongside an understanding of all the changes that TV brought to Brazil, the need to create specialized magazines in television programming, or more, the perception of the change in behavior of readers and fans. We aim to investigate the profile of the fans chosen to participate in the "Entreviste seu Ídolo" section. To do so, it was necessary to list what our units of analysis would be, and we were faced with countless possibilities, as pointed out by Sampaio and Lycarião (2021):

One of the most crucial decisions in designing Content Analysis research is defining the analysis unit and possible subunits. In other words, what is the unit of content being investigated (are they social media posts? Newspaper editorials? Patient records?), and precisely how is the content being analyzed – are individual words being assessed, or are phrases or paragraphs the focus? Or is the unit of analysis the entire text as a whole? (Sampaio; Lycarião, 2021, p.51)⁶.

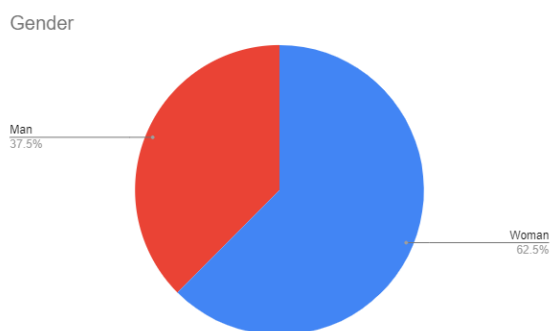
Our unit of analysis, therefore, was the texts of the section. To do this, the transcription of all editions was initially carried out, allowing, for example, the mapping of terms and words in the analysis. Herscovitz (2007) clarifies the possibilities and paths of applying Content Analysis in journalism, arguing that this method can be employed in various studies that may reveal trends, interests, and ideologies. Therefore, it is possible to define the analysis focused on journalistic products as follows:

"(...) a research method that collects and analyzes texts, sounds, symbols, and images printed, recorded, or transmitted in electronic or digital form found in the media from a random or non-random sample of the objects studied to make inferences about their contents and formats by framing them in categories that have been previously tested, mutually exclusive, and replicable (Herscovitz, 2007, p.126)⁷.

Once we identified *Intervalo* magazine as our primary object and the "Entreviste seu Ídolo" section as our corpus, content analysis helped us organize and categorize the vast amount of information we processed. We followed the classical application, believing it would address our research questions. We suggest that the analysis be restricted to message

6 Authors' translation.

7 Authors' translation.



Source: Developed by the authors (2023).

Fig. 4 Percentage of gender among Fans' Gender of the fans that participated in "Entreviste seu ídolo".

construction, focused solely on the text and its cultural and social applications, without measuring media effects (Nagy; Gillespie, 2015). The reason for this decision is that the publication no longer exists, and we lack sufficient information about circulation, readership, and the team handling reader letters. For these and other reasons, we cannot measure the effects the letters may have had on the magazine and society.

The gender of the fans who participated in the section is 62.5% women and only 37.5% men. The metrics highlight not only the profile of the avid consumers of the content addressed by *Intervalo*, but also align with other studies on fan culture. According to Jenkins (1992), fandoms are predominantly composed of women.

This survey aligns with previous research confirming that *Intervalo's* audience was predominantly female (Magnolo, 2023). This shows that, in this section, the magazine chose to cater to and meet the demands of its female readership. However, it is essential to highlight, in Table 1, the broad age range of the female readers who participated in the section. Even though it was not a publication for children and teenagers, several girls between 10 and 15 years old interviewed their idols.

Following an already established pattern (Magnolo, 2023), most interviews took place in Rio de Janeiro and São Paulo, where the magazine had branches. This likely corresponds to the TV structure at that time, where the most important and watched programs were recorded in the major studios in the capitals.

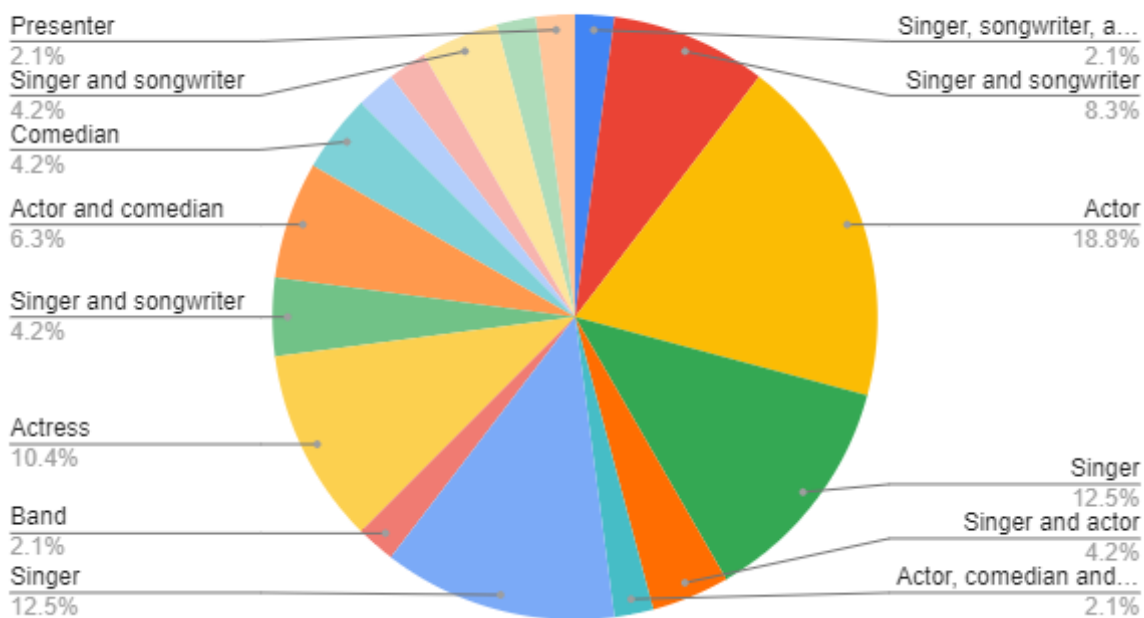
Considering social class, the magazine had readers who owned a television at home, belonging to the middle class. Still, it also reached an audience that sometimes watched television at a family member's or neighbor's house, or read *Intervalo* in establishments like beauty salons.

Regarding the fields of activity of the artists interviewed by their fans, there is a noticeable predominance of performing arts, specifically actors (18.8%) and actresses (10.4%). This aligns with the fact that most magazine readers, when participating in the letter section, referred to TV as a means of communication, writing about programs, artists, singers, movies, and soap operas. This is evident in the following figure:

Analyzing reader interests reveals a distinction. Magnolo (2023, p.209) states, "While men showed more interest in music festivals, comedy shows, and other genres, women were more curious about music programs, variety shows, soap operas, news programs, movies, and series." The covered topics were varied. This leads us to infer, for example, that this diversity of programs presented in excerpts from letters over the years reflected changes made by TV itself (Bergamo, 2010) but also the new technological and cultural reality of the time (Williams, 2016).

According to Jenkins (1992), in the realm of fiction, by learning behind-the-scenes information, the viewer can watch scenes with the suspension of disbelief or renewed respect for the skill and technical competence that made the scene believable. Thus, by visiting their idol in the studio where the program was recorded, fans gained a new perspective on the show and felt closer to the artists. During 1968 and 1969, the

Field of activity



Source: Developed by the authors (2023).

Fig. 5 Chart related to the artists' field of activity.

readers' most significant interest was in series, soap operas, movies, and variety shows (Magnolo, 2023).

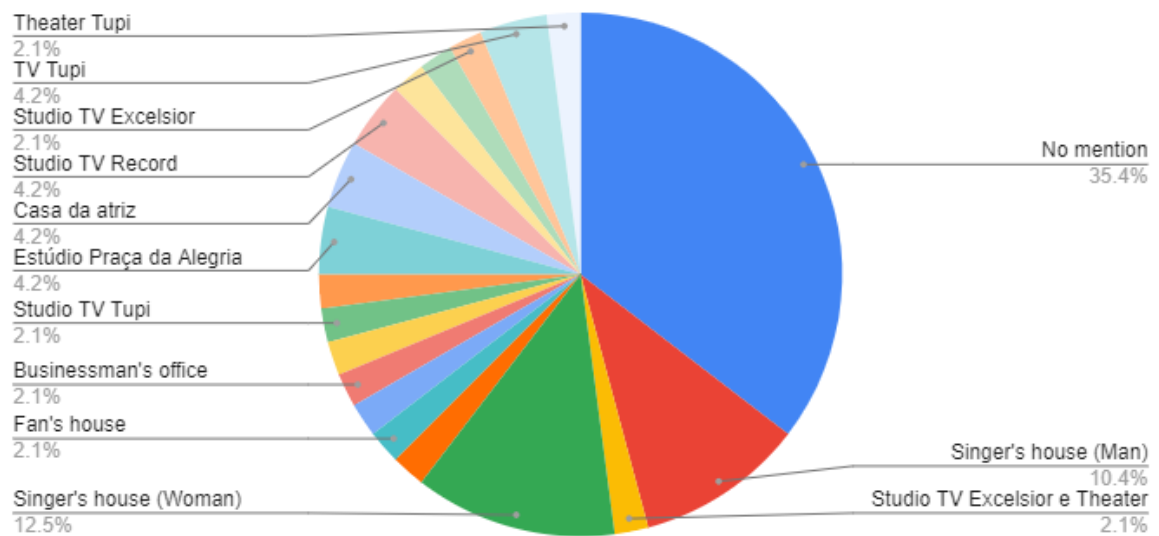
Furthermore, since its first edition, *Intervalo* magazine has always made it clear that its role was to be a companion and friend to the reader, bringing the latest and most curious from the world of Brazilian television (Magnolo, 2023). Below is the figure showing the locations where the interviews were conducted. We draw attention to the significant number of occurrences of encounters promoted in TV studio settings.

From the sample, we also searched for terms related to the word "fan." In addition to reinforcing the passionate relationship with media content, the recurrences engage with how

fans were represented. The stigma is based on the bias of fanaticism, where the audience cannot separate reality from fiction and has a toxic relationship with the idol.

The most frequent occurrences were with the terms 'Public,' with 31 appearances, and 'Fan,' with 19. This reflects how the magazine defined and presented the interviewees in the section. In most cases, the text made it clear that those young people conducting the interview were indeed fans of those personalities. In the case of women, we can observe the constant association of gender with issues related to marriage and romantic relationships. In line with the archetype of groupies, women cannot maintain a critical distance from the image they want.

Interview location



Source: Developed by the authors (2023).

Fig. 6 Chart related to the location where the interviews were conducted.

Conclusions

Intervalo magazine, as an editorial format, was part of a decisive historical moment for Brazilian mass media, and began to publicize the TV world's habits, products, information, behaviors, and culture. Furthermore, it was proven that such changing habits were also based on the standard developed in the United States, especially by Triangle Publications, with the creation of *TV Guide* magazine in 1953, bringing the rationalization of content production for the masses, technical procedures, international names, and genders. Editora Abril also used the entertainment industry as a business, thus contributing to building the history of television in Brazil

The fandom remains a pathologized and stereotyped identity, such characterizations are often inaccurate but still common in specialized press. The stereotyping of fans does not

come across as an issue to be discussed and deepened by *Intervalo* magazine - even though it dedicates a section to the avid public - but as yet another cliché that can garner laughs. In *Intervalo*, the fans are still seen as deviant, hysterical and pathological.

The analysis presented strongly relied on the interactionist nature of journalism, understanding how *Intervalo* magazine had to interact with its readers, especially with the creation of fixed sections and, in the case of this work, through the "Interview Your Idol" section. Moreover, this form of communication promoted by the magazine was possible thanks to the interchange developed with its readers and the nurturing of fan culture through dream fulfilling.

Since its early years, television has worked with audiovisual language, making it possible, for example, for the viewer

to perceive subtleties such as expressions and gestures of the presenters that enhance the apprehension of affective traits in the information. In contrast, *Intervalo* magazine, for example, offered limited resources to text and photography to create interaction with the reader. However, we could confirm that the weekly explored its content through detailed descriptions of characters, places, sensations, and, especially, the creation of fixed sections, which brought words and situations that were part of a collective experiential universe.

References

- Amaral, A, Mombach, B. & Muller, S. (2022). Estudos de fãs no Brasil: levantamento de artigos publicados em periódicos na área de Comunicação. *Revista Temática*, 18 (12), 185-200. <https://doi.org/10.22478/ufpb.1807-8931.2022v18n12.64861>
- Augé, M. (1998). *La guerra de los sueños*. Gedisa.
- Barbosa, M. (2010). Imaginação televisual e os primórdios da TV no Brasil. In A. P. Goulart Ribeiro, I. Sacramento, & M. Roxo (Eds.), *História da televisão no Brasil: do início aos dias de hoje* (pp.15-37). Contexto.
- Barbosa, M. (2013). *História da comunicação no Brasil*. Vozes.
- Bergamo, A. (2010). A reconfiguração do público. In A. P. Goulart Ribeiro, I. Sacramento, & M. Roxo (Eds.), *História da televisão no Brasil: do início aos dias de hoje*. (pp. 59–85). Contexto.
- Bennett, L., & Booth, P. (Eds.). (2016). *Seeing fans: Representations of fandom in media and popular culture*. Bloomsbury Publishing USA.
- Biblioteca Nacional Digital*. (2023). <http://bndigital.bn.gov.br/hemeroteca-digital/>
- Booth, P. (Ed.). (2018). *A Companion to Media Fandom and Fan Studies*. John Wiley & Sons.
- Corrêa, T. S. (2017). *Depoimento*. Entrevistadora: T. S. Magno. São Paulo.
- Duffett, M. (2013). *Understanding Fandom - An Introduction to the Study of Media Fan Culture*. Bloomsbury.
- Fernandes, C. D. (1968). Que acha dos protestos? (Seção "Entreviste seu Ídolo"). *inTerValo*, (310), 18-20. <https://bit.ly/46GHQJU>
- Fischer, S. R. (2006). *História da Leitura*. Editora UNESP.
- Gray, J., Sandvoss, C., & Harrington, L. (Eds.). (2017). *Fandom: Identities and Communities in a Mediated World*. New York University Press.
- Hemeroteca Digital da Biblioteca Nacional (1967). Página da seção "Programas". *inTerValo*,(233), 54. <https://bit.ly/3FugWcg>
- Herscovitz, H. G. (2007). Análise de conteúdo em jornalismo. In C. Lago & M. Benetti (Eds.), *Metodologia de pesquisa em jornalismo*. (pp. 123-142.). Vozes.
- Hoineff, N. (1996). *A nova televisão: desmassificação e o impasse das grandes redes*. Comunicação Alternativa.
- Jenkins, H. (1992). *Textual poachers: Television fans and participatory culture*. Routledge.
- Jensen, J. (1992). Fandom as Pathology: The Consequences of Characterization. In Lewis, L. A. (Ed.), *The Adoring Audience* (pp. 9–29). Routledge.

- José, A. L. (1969). "Que você acha da juventude atual?" (Seção "Entreviste seu ídolo"). *inTerValo*, VII(330), 18-20. <https://bit.ly/46BwKWq>
- Krippendorff, K. (2004). *Content Analysis: An introduction to its methodology*. Sage Publications.
- Magnolo, T. S. (2018). *A construção narrativa do Festival de MPB de 1967 nas páginas da revista "Intervalo"*. [Dissertação de Mestrado, Universidade Federal de Juiz de Fora]. Disponível em: <https://repositorio.ufjf.br/jspui/handle/ufjf/6634>
- Magnolo, T. S. (2023). *"Intervalo para Conversa": a carta do leitor de revista e a formação do público da TV brasileira nos anos 1960 e 1970* [Tese de Doutorado, Universidade Federal de Juiz de Fora]. Repositório da Universidade Federal de Juiz de Fora. <https://repositorio.ufjf.br/jspui/handle/ufjf/15208>
- Mattos, S. A. S. (2010). *História da Televisão Brasileira – uma visão econômica, social e política*. Editora Vozes.
- Nagy, R., & Gillespie, E. (2015). Representing Reconciliation: a new frame analysis of print media coverage of Indian residential schools. *Transitional Justice Review*, 1(3), 1-39. <http://doi.org/10.5206/tjr.2015.1.3.2>
- Sampaio, R. C., & Lycarião, D. B. S. (2021). *Análise de Conteúdo Categorical: Manual de Aplicação*. ENAP.
- Sandvoss, C. (2005). *Fans: The Mirror of Consumption*. Polity Press.
- Sandvoss, C., Gray, J & Harrington, L. (2017). Introduction: Why Still Study Fans? In J, Gray, C, Sandvoss, & C. L, Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp. 8–32). New York University Press.
- Stanfill, M (2013). Fandom, Public, Commons. *Transformative Works and Cultures* 14(11), 110-124. <https://doi.org/10.3983/twc.2013.0530>
- Sodré, M. (1975). *A comunicação do grotesco*. Editora Vozes.
- Sodré, M. (2010). *O monopólio da fala: função e linguagem da televisão no Brasil*. Editora Vozes.
- Storch, L. (2013). Revista e Leitura: sujeitos em interação. In F. M. B. Tavares & R. Schwaab (Eds.) *A revista e seu jornalismo*. (pp.132–145). Penso Editora Ltda.
- Werneck, J. (2013) *Macacas de Auditório? Mulheres negras, racismo e participação na música popular brasileira*. Disponível em: https://www.fundobrasil.org.br/v2/uploads/files/artigo_jurema.pdf. Acesso em: 25 out. 2022.
- Williams, R. (2016). *Televisão: tecnologia e forma cultural*. PUC-Minas.