



Street movie theaters along Tijucas River Valley (Santa Catarina, Brazil): expressions of culture and markers of regional development

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Abstract

This article is based in an investigation about the exhibition circuit of street movie theaters along the Tijucas River's valley, in Santa Catarina's state, located in the northern center portion of the coast, questioning about how opening, operational and closing aspects of this spaces connects with the regional development process in this territory in between 1920's and 1970's. Six street movie theaters have worked beside the Tijucas River's Valley during the 20th century, being the Cine Manoel Cruz (1926/193-) and Cine Lohse (195-/19--), in Tijucas; the Cine Canelinha (1956/19--) and Cine Astória (1953/19--), in Canelinha; the Cine São João (196-/1979) in São João Batista; and the Cine Lindoia (1954-19--), in Nova Trento. The hypothesis exposed here is that the implantation of this movie theater's circuit becomes society's cultural manifestations, and these spaces can be used to mark different stages in the development of the region. The growth analysis of this exhibition's circuit reveals a complex deployment of the regional development, with continuities and breaks throughout history, resulting in multiple statements about regional conformation. Methodologically, this research has started by the historical analysis of the singularities shown by each one of the street movie theaters, then, these results have drowned up a higher question: the development and growth of the territory. These initial conclusions were improved with the help of historical and theoretical research, based in three different areas: the Santa Catarina's regional development, the cinema's geography, and the discussion about the relation between cinema, culture, and development.

Keywords: Regional development. Street movie theaters. Tijucas River Valley (Santa Catarina, Brazil).

Cinemas de rua ao longo do Vale do Rio Tijucas (SC): expressões da cultura e marcadores do desenvolvimento regional

Resumo

O presente artigo parte de uma investigação sobre o circuito exibidor de cinemas de rua do Vale do Rio Tijucas (SC), localizado no litoral centro-norte catarinense, questionando como aspectos relativos à abertura, ao funcionamento e ao fechamento dessas salas conectam-se com o processo de desenvolvimento regional deste território entre as décadas de 1920 e 1970. Ao longo do Vale do Rio Tijucas, estiveram em funcionamento durante o século XX seis salas de cinema de rua: os Cines Manoel Cruz (1926/193-) e Lohse (195-/19--) em Tijucas; os Cines Canelinha (1956/19--) e Astória (1953/19--), em Canelinha; o Cine São João (196-/1979) em São João Batista e; o Cine Lindoia (1954/19--), em Nova Trento. A hipótese é que a implantação deste circuito é manifestação cultural da sociedade e as salas podem ser abordadas como importantes marcadores do desenvolvimento regional. A análise da formação desse circuito exibidor revela um processo de desenvolvimento regional complexo, com continuidades e descontinuidades históricas, resultado de múltiplas determinações concernentes à configuração regional. Metodologicamente, a pesquisa partiu da ordem próxima, as salas de cinema tomadas em sua particularidade e, a partir de uma análise histórica sobre cada uma delas, chegou-se às questões de ordem mais ampla, ou seja, as questões de desenvolvimento regional. Os levantamentos empíricos foram analisados à luz de pesquisas históricas e teóricas acerca de três campos: o desenvolvimento regional catarinense, a geografia do cinema e o debate acerca da relação entre cinema, cultura e desenvolvimento.

Palavras-chave: Desenvolvimento regional. Sala de cinema de rua. Vale do Rio Tijucas (SC).

Viejos cines callejeros a lo largo del Valle del Río Tijucas (Santa Catarina, Brasil): expresiones de cultura y marcadores de desarrollo regional

Resumen

Este artículo es parte de una investigación sobre el circuito de viejos cines callejeros en el Vale do Rio Tijucas (SC), ubicado en la costa centro-norte de Santa Catarina, cuestionando cómo se relacionan aspectos de la apertura, funcionamiento y cierre de estas salas con el proceso de desarrollo regional de este territorio entre las décadas de 1920 y 1970. A lo largo del Valle del río Tijucas, seis cines estuvieron en funcionamiento durante el siglo XX: los Cines Manoel Cruz (1926 / 193-) y Lohse (195- / 19-) en Tijucas; los Cines Canelinha (1956 / 19--) y Astória (1953 / 19--), en Canelinha; el Cine São João (196- / 1979) en São João Batista y; el Cine Lindoia (1954 / 19--), en Nova Trento. La hipótesis es que la implementación de este circuito es una manifestación cultural de la sociedad y las salas se pueden abordar como importantes marcadores de desarrollo regional. El análisis de la formación de este circuito revela un complejo proceso de desarrollo regional, con continuidades y discontinuidades históricas, resultado de múltiples determinaciones sobre la configuración regional. Metodológicamente, la investigación partió de la orden cercana, las salas de cine tomadas en su particularidad y, a partir de un análisis histórico de cada una, se llegó a las cuestiones de orden más amplio, es decir, las cuestiones de desarrollo regional. Las encuestas empíricas se analizaron a la luz de investigaciones históricas y teóricas en tres campos: el desarrollo regional de Santa Catarina, la geografía del cine y el debate sobre la relación entre cine, cultura y desarrollo.

Palabras clave: Desarrollo regional. Viejos cines callejeros. Vale do Rio Tijucas (Santa Catarina, Brasil).

1 Introduction

Tijucas's River Valley is located at the northern-center coast of Santa Catarina, it is part of the *Associação dos Municípios da Grande Florianópolis*, and it is compound by eight cities: Tijucas, at the Lower Valley, Canelinha, São João Batista and Nova Trento at the Middle Valley and; Leoberto Leal, Major Gercino, Angelina and Rancho Queimado at the Upper Valley (ZANLUCA, 2015). Along this Valley, six street movie theaters were operational during the 20th century. They were the Cine Manoel Cruz (1926/193-) and Cine Lohse (195-/19--) in Tijucas; the Cine Canelinha (1956/19--) and Cine Astória (1953/19--), in Canelinha; the Cine São João (196-/1979) in São João Batista and; the Cine Lindoia (1954-19--), in Nova Trento.

The Valley territory occupation by Europeans goes back to the 16th century, however, the colonization occurs effectively only at the 17th century, based on Azorean immigration, when the territory of *Enseada de Garoupas* is settled, having the nowadays called Porto Belo city as its main village, and the Middle and Lower valley territories being part of it. The first Azorean couples arrive at the Valley in 1776, but the parish called São Sebastião da Foz do Rio Tijucas is created only in 1848, and it is promoted to Village only in 1859, when the parishes of Porto Belo and São João do Alto Tijucas were incorporated to it. The current city limits were defined in 1916 (CAMPOS, 1994). The São João parish were established in 1838, where the paths of Braço and Tijucas rivers intersects, and in the same year, the Nova Italia Colony was founded, at nowadays São João Batista city area, emancipated from Tijucas in 1958 (SÃO JOÃO BATISTA, 2017). The actual colonization of Nova Trento's territory also occurs with the establishment of Italian immigrants in 1875. These immigrants' path did not happen through Tijucas River, but along a way that comes from Brusque city, which means that they come from the Itajaí Valley instead. The parish of Nova Trento was created in 1884 (NOVA TRENTO, 2014). In 1962, the cities of Canelinha, Major Gercino and Leoberto Leal were emancipated from Tijucas.

The city of Tijucas was the first to own a street movie theater, the Cine Theatro Manoel Cruz, in 1926. It was the only city to have a cinema in the Valley during the decades of 1920 and 1930. The seventh art entered the valley during the 1950s, when a new phase of opening and simultaneous working of new street movie theaters starts, in the cities of Canelinha, São João Batista and Nova Trento, as well as a new one in Tijucas. Therefore, this exhibition growth takes place in two moments in space and time. In the first two decades of the 20th century, the city of Tijucas witnessed a fast, and yet momentary, development in its economy, related to the import-export movement along the river, when the Cine Theatro Manoel Cruz is founded, being the result of a local tradesman investment. The 1929 crackdown caused a economic decay in the commercial area, resulting in the shutdown of this movie theater in the end of 1930s. From the 1950s, the opening of the other five movie theaters along the Tijucas' Valley is not bonded to a growth in the commercial economy investment anymore, but to different socioeconomic, historic and territorial contexts.

The history behind each one of this movie theaters reflects important particularities to understand the regional development of Tijucas' Valley, and, moreover, expands this comprehension. The analysis of this exhibition network

evolution reveals a complex process of regional development, with historic interruptions and follow-ups, being a result of multiple conditions concerning the regional structure: economic basis, transport infrastructure, the colonization ways created by European people arrived, territory connection with some main cities (Brusque, Blumenau, Florianópolis), and, finally, the Valley's physical geography, that has Tijucas River as an important component of the territorial shape, and, consequently, of the urban morphology.

This article is based on an investigation about the Tijucas' Valley street movie theaters exhibition network, focusing on the Lower and Middle sections of the Valley, questioning how the aspects regarding the opening, functioning, and shutting down of these movie theaters can be connected to the regional development process of the territory. Our hypothesis is that this exhibition network implementation is a society cultural manifestation, and that the movie theaters can be approached as important indicators of regional development, that, in turn, is connected to the state, national and international scales. Accordingly, the comprehension of the social and spatial insertion context of the movie theaters in the cities, can help to understand the regional development process of the Valley between the decades of 1920 and 1970.

Image 1 – Map of the regional context in the 1950s



Key:

- 1.Cine Theatro Manoel Cruz 2.Cine Lohse 3.Cine Canelinha 4.Cine Astória 5.Cine São João 6.Cine Lindoia
(1926 - 193_) (195_ - 19_) (1956 - 19_) (1953 - 19_) (196_ - 1979) (1954 - 19_)

Source: Drawn by the authors based on the aerial photograph mosaic of 1957 (SANTA CATARINA, 1957)

Methodologically, this research has started by the historical analysis of the singularities shown by each one of the street movie theaters, then, these results have drowned up a higher question: the development and regional growth. The research paths have involved a documental, iconographic and verbal information survey concerning the street movie theaters – these empirical materials were reviewed with the support of historical and theoretical research about three main knowledge areas: the Santa Catarina's regional development, the street movie theaters geography, particularly concerning the exhibition area and; the debate about the connection between cinema, culture and development.

2 Cinema, culture, and regional development in Santa Catarina: a theoretical field in formation

The word culture is so polysemic as the concept of development is controversial, which means that discuss over the correlation between each other would require a conceptual delimitation that would not fit into an article. Indeed,

this research would be based by Brazilian authors like Celso Furtado (2002) and Renato Ortiz (2008). If we narrow the discussion treating over cinema as an expression of culture, specifically targeting the area of cinematographic exhibition (therefore, not the production neither the distribution areas) and, also, clarifying that we will not be addressing development in an abstract way, but discussing regional development, a brief status of the state-of-art research in Brazil becomes fairly reachable. Finally, the debate can be even more specific, as this article is based on the Santa Catarina's state context.

Beforehand, it must be emphasized that the main public of the study about the relation between cinema and development are the researchers of culture and communication fields. Researchers that usually consider the spatial domain in their analysis, like geographers, economists, or social scientists, have not been very engaged to the theme, therefore, the results are rare if we do a quick search about the relation between cinema and regional development in the main Brazilian databases.

In 1960, Paulo Emílio Salles Gomes publication of the classical text “Uma situação colonial?” opening this debate in a certain way, where he discusses about the United States cultural domination as a colonialism form committed against Brazil (GOMES, 1981). However, the first public complaint about this colonial cinematographic situation came from Humberto Mauro, in 1925: “Mauro reported the lack of dedication of the international movie retailers when it came to distribute Brazilian national movies” (CAPOVILLA, 1963, translated by the authors). These judgments have intensified from 1960s, with the critics reunited at the First National Convention of Cinematographic Critic, held in São Paulo, which suggested to “undertake a clear and defined attitude about the problems that stifle our industry, making efforts to free Brazil of its condition of a cinematographically underdeveloped country” (CAPOVILLA, 1963, translated by the authors). For the 1960s and 1970s intellectuals and artists, the visual and politic identity, the Brazilian roots and the disruption with the subdevelopment based on a State intervention were key questions. These ideas were gradually getting blurred under the military dictatorship effect, and, in the current capital globalization times, they rise again to be discussed (RIDENTI, 2000).

Studies also have focused to understand why the Brazilian cinema has not passed through the industrialization process, and which could be the possible ways to do it, here, we must mention Jean Claude Bernardet's work. According to Bernardet (2008), between the years of 1950 and 1960, the classic historiography was mainly focused on the movies and filmmakers' stories; not making an economic, technical nor cinematographic laws analysis. At the end of the 1980s, the decay of the cinematographic production model also caused a problem to these analyzes. New objects and fields of study started to arise, with names like Anita Simis (1996), Eduardo Escorel (2005) and Carlos Augusto Calil (1996). Even so, until the 1990s, there were few economic researches about the Brazilian cinema, even less were the geographic ones that discussed the economical and industrial areas. Although currently this field is in expansion, mostly when it comes to the Politic Economy of Communications, Art, and Culture exploitation.

Today, investigating cinema and development fields, three approaches commonly appear. The first one, an approach that rise questions about economic

development through cinema – as an industry or creative economy. This concept, that comes from the 1990s, was very disseminated by the Brazil's Culture Ministry, especially from 2012, when it was created the Creative Economy Office having the objective of stimulate culture as a strategy for national development (BRASIL, 2011). Another usual approach, and, somehow, a result from the first one, is the approximation made by the cultural politics study field, that discusses thoughts and strategies about how to develop cinema in an economic and also politic way, while being an cultural expression. This is the approach, for example, that comes from the UNESCO's (2013) cultural and development programs. At last, there are the studies on the culture's politic economy area, which promotes economic cinematographic industry analysis. Here, there are the recent reference works of Almeida e Butcher (2003), Autran (2004) and Meleiro (2009).

However, in these analyses stemmed from the communication area, generally the focus is on the production scope, rather than the distribution and exhibition. This is a trend pointed out by Autran (2004) as one of the greatest limitations of Brazil's cinematographic mindset: understand the industry as a production detached from the distribution and exhibition. We found few studies conducted in Brazil over the exhibition spaces spatial organization on the territory, from the intra-urban point of view, as well as the industrial-economic one, like Gatti's (2005) and Silva's (2010).

The Cinema's Geography area, where this article is placed, is more advanced in the filmic analyses domain, in other words, the geographic research of the images, rather than the direction or other themes like geopolitics, cultural politics, globalization and cultural industry (LUKINBEAL; ZIMMERMANN, 2006; MOREIRA; 2011). On this topic, Pozzo (2015), on the thesis "Uma geografia do cinema: bloqueios internacionais, contradições internas" have conducted a geographic investigation about the spatial organization ways of Brazil's cinematographic industry. In this study, and also in Pozzo (2020), focused on the exhibition scope, adding the concept of urban network as a linking element of the intra-urban scale with the regional scale. The author argues that historically, between the two moments of Brazil's highest number of active exhibition sites (in 2018 the number of these places in national territory have overcome unprecedentedly the 1975's record, of 3276 exhibition rooms, achieving the number of 3347), there are two movements. One in regional scale: from the hinterlands to the littoral and from the smaller cities to the big ones. Second in an intra-urban scale: from the traditional cities streets (downtown) to the malls. As a contemporary trend, it was identified that in the last years, this pattern has been changing: the exhibition sites are again arising on the hinterlands, associated with the occurrence of medium cities in the national urban network, and, also, on the streets. These investigations are probably pioneer to directly associate the movie theaters and Brazil's regional development:

Along these four decades, it was established the movement from the small hinterland cities to the great coastal ones, From the regional point of view, the geographic exhibition rooms location map keeps the track of development and Brazilian inequalities. The movement as a mass happened from west to east, and from north to south. In 2018, almost 70% of the exhibition sites were located at the South and Southeast regions and, in addition, in these regions, they are evenly distributed on the state's territories. [...] Being the Brazilian urban network settled over our

social and spatial formation, ultimately, the development of Brazilian cinema, when it comes to the exhibition sites, needs to go through the regional and urban development question. (POZZO, 2020, p. 64, translated by the authors).

If there is a gap on the scientific production about cinema and regional development, there are a tradition of studies which connects the movie theaters to the urban and industrial modernity, conducting mainly intra-urban analysis. In these studies, there are no discussion over development, but modernity, a concept that makes a bridge with the development specially when discussed from its economic dimensions, while being modernization (BERMAN, 2009). As declared by Pozzo (2020, p.59, translated by the authors): “The relation between city and cinema have marked this art’s essence. The Cinema comes up to show the new urban and industrial modernity experiences, and, meanwhile, it is a product from it”. In this context, there are many studies held in Brazil: Vieira and Pereira (1982), Gonzaga (1996), Charney and Schwartz (2001), Pinheiro and Fischer (2008), Stefani (2009), Ferraz (2009) etc. Concerning specifically the Santa Catarina’s scenario, there are the works of Munarim (2009), Bona (2009), Pozzo (2017), Müller and Pozzo (2017), Batista, Candeia and Dallabrida (2017) and Rambo et al. (2019) etc.

These last studies suggests that the first 200 Santa Catarina’s permanent street movie theaters were set up on the 1900s, in the littoral. Based on Berman’s (2009) premise, Rambo et al (2019) argue that the cinema has presented the first images of modernity to the population, connecting modernization (material and industrial production) and modernism (superstructure, cultural expression):

At the whole state, the new urban landscape where the modern life happens begins to emerge on most commercially relevant cities (as Florianópolis, Lages, Laguna and Blumenau) on the turn of the 19th century to the 20th, and in other cities, along the first half of past century. In this new scenario, the movie theaters are central, because they express a perfect arrangement of modernity attributes. (RAMBO, et al., 2019, translated by the authors)

Rambo et al. (2019, translated by the authors) also support a debate over cinema and Santa Catarina’s regional development, arguing that:

The creation of the movie theaters over time happens alongside to the regions’ economic development. First, there are an investment in the littoral cities where there are more populational density and a commerce-based capital. Later, the movie theaters start to appear on industrial cities, as Joinville, and, finally, the cinema’s modernity penetrates the state and becomes popular on the agricultural economy of the plateau and of the state’s west.

About this subject, Müller and Pozzo (2017) also seek to produce an analysis of the exhibition network considering the regional development of Itajaí’s Valley, with focus on its prominence, because even being colonized more recently than the Florianópolis region, the state’s south and the highlands plateau, the presence of the cinema is remarkably early and numerous, specially in the city of Blumenau. The authors highlight the regional space comprehension as fundamental for

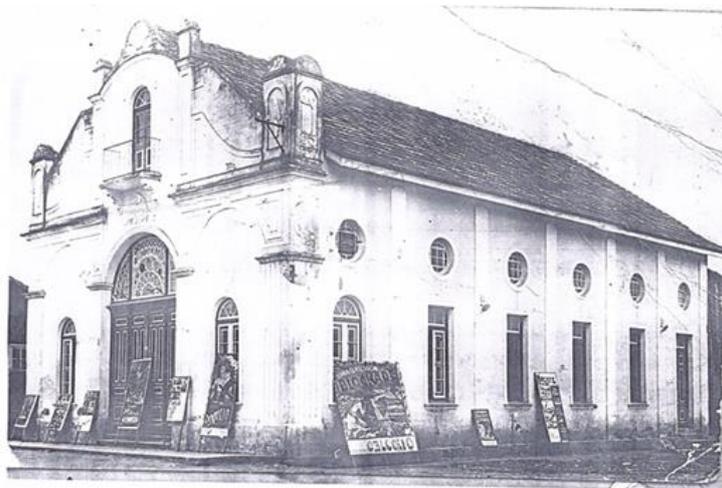
understanding the access to the movie theaters. In Blumenau's context, they point that the cinema's popularization happen based on partnerships with industries, which promoted the labors access to it. At the same time, the Itajaí's Valley inhabitants had the opportunity to attend Blumenau's movie theaters due to railways presence that made its connections.

According to this theoretic and empirical area in formation, this article seeks to contribute with this debate and its further development, with the objective to comprehend the insertion of the Rio Tijucas' Valley cities in this context.

3 Decades of 1920-1930: Cine Theatro Manoel Cruz and the port's commercial economy

The first street movie theater established at the Rio Tijucas' Valley was the Cine Theatro Manoel Cruz, at Coronel Gallotti St., in the city of Tijucas, in 1926. Its owner, Manoel Miranda da Cruz Sobrinho, was born in Negreiros, Portugal, in 1872, and have migrated to Tijucas in 1888 with the encouragement of his uncle and godfather, Manoel Miranda da Cruz, the city's vicar. Before opening the movie theater, Manoel Cruz worked to the traditional Gallotti family in their coasting commercial business, crops an also as an accountant, besides that, he worked as a tradesman and a journalist (CAMPOS; BARENTIN, 1994).

Image 2 – Cine Theatro Manoel Cruz in the 1930s.



Source: Patrícia Terra Nova's personal archive.

Tijucas' development occurred based on an extractive economy started in mid-18th century, that made the population rise along the river's mouth, that gives the city its name (ANJOS, 2009). In addition, over time, the territory firstly colonized by Azorean and later by Italians, started to get specialized in the agriculture and pastoral economies, improving also in the navigation area, creating important port connections. By this way, the city has grown and achieved its populational and economic peak at the beginning of the 20th century, with over a hundred boats on its fleet and a huge cultural diversity, as result of the commercial exchange with greater cities (ANJOS, 2009). Tiago Lessa de Miranda, Tijucas' Museum responsible,

claims in our interview that the city starts to show the signs of commercial economic development at the end of the 19th century, and by that, it attracts tradesmen from other cities to settle in. This is Benjamin Gallotti's story, that perceive an opportunity of investment on the retailer commerce, since that time, Tijucas relied on Florianopolis to provision its needs. Gallotti establish a warehouse, at first selling textile goods consigned from the Casa Hoepcke, from Florianopolis, but he quickly prospers. After Benjamin Gallotti's death, Manoel Cruz settled on his own¹. He contributed with the development context of the city helping to implement the power grid and promoting the access roads. He also has owned a printing company and a stationary shop and has helped to establish the Espirito Santo school (CAMPOS; BARENTIN, 1994).

In 1925, with the assistance of the German joiner Ernesto Kesser, he builds the Cine Teatro Manoel Cruz's facilities, inaugurating it on January 6th of 1926. Campos and Barentim (1994) describe that Cruz had a silent cinema back in 1915, but on another place. As he had his own printing company, it was easy for him to publish the Cine Teatro's newspaper, managed by Sebastião, his son, that also played the silent movies' soundtrack before 1932, when the sound system was implemented. According to the authors: "the great experts of music, dance and theater have performed in that stage, as well as the exhibition of national and international silent movies, as the movies with sound arrived only in 1932" (CAMPOS; BARENTIM, 1994, translated by the authors).

Therefore, Cine Teatro Manoel Cruz's building distinguishes a context where the city is on its economic boom, a result of sailing, agriculture, and vegetal resources exploration. According to Campos and Barentim (1994, translated by the authors) "Tijucas were passing through a fast development era, exporting wood and its agricultural production by the sea, using the fluvial ports along the Tijucas' River: the city was tied to the river". All Valley's production was regionally sold through the seaport but arrived to it by the river. Cine Teatro Manoel Cruz is located on the city's traditional center, on the riverbanks. Tiago Lessa de Miranda, the museum responsible, narrates that the city was deeply linked to the river. The roads that connected the city's outskirts to the central area bordered the riverside. In addition, was the river's presence that encouraged Sebastião Caboto, the region conqueror, to dock on its mouth in the 16th century, that inspired the settlement's name, that were the main way to sell the local production and have boosted the economy. The riverports have provided the exchange with greater cities, giving access to the modern culture, besides being responsible by the linear settlement along the riverbanks, and consequentially, the current Tijucas' urban shape (ANJOS, 2009).

In addition to the to the river's connection, the city's location in a sheltered bay is fundamental to its colonial settlement. The conquest of the Santa Catarina's coast was initially driven by the intention of territorial expansion towards the mouth of da Prata River. Sheltered bays and streams were considered privileged sites for the Portuguese occupation because they made the installation of port

¹ Verbal information. Interview with Tiago Lessa de Miranda, responsible for Tijucas' Museum, conducted by the authors in March 2020.

structures easier. The role of the maritime port economy was of extreme importance for the growth of regions of Azorean settlement, creating an entire commercial base with urban infrastructure and services to meet the needs of this population. This development is further accelerated by the introduction of import and export trade, where Azorean traders are replaced by immigrants of European origin, who modernize and bring a variety of items never traded in these ports before (BASTOS, 2000). They also took the lead in other sectors of the economy, being responsible for opening new businesses, industries and, movie theaters as well. The port expansion of Tijucas at the end of the 19th century is directly related to the expansion of the Valley's production, associated to the Italian colonies established there, and the need to outflow this production.

The growing number of Europeans coming to the city's settlement and its interior at the beginning of the 19th century made it possible to distribute pieces of land along the bank, accentuating the evolution of the area and improving the extractive, commercial and agricultural economy. However, in this scenario, there were still no roads that favored the production to flow. This way, Tijucas River was used for the products transportation, mainly wood from the sawmills in the rural areas through rafts, which held 50 to 100 dozen pieces of wood, achieving 50 meters in length. These voyages could last up to a week and required the effort of three to four boatmen who pushed the boat with large rods. It was for this reason that the riverbanks were becoming more and more populated, with traders entering the territory upstream, hoping to be the first ones to contact the sellers and so acquire the products in advance (ANJOS, 2009).

With the popularization of river transportation, there was the establishment of small private ports with commercial houses, having anchorage points considered strategic on Tijucas River margins. With this dynamic consolidated, the river activity also becomes maritime, creating commercial relations with ports like Florianópolis, Paranaguá, Santos and Rio de Janeiro. It is mentioned that the boats carried agricultural products such as wood, rice, corn, and sugar, and returned with products normally not sold in the city. Sea navigation was extremely important for the city's development at the time, as it created job opportunities in the various ports and made it possible to open commercial houses with the most assorted products and warehouses for storing goods.

Understanding the city's connection with the port and the river is fundamental to comprehending the decay it experienced between the 1930s and 1960s. The world crisis of 1929 particularly affected Brazilian port cities that have their seaports installed in sheltered bays, such as Laguna, Florianópolis and Tijucas, in the state of Santa Catarina. This happened because these cities, in addition to suffering the commercial crisis consequences, could not manage themselves to absorb the maritime transport transformations, with large ships that demanded deeper channels. River navigation was affected by the silting up of the river, and was depreciated by the new roads, which have resulted in the BR 101 highway plan and construction, cutting off, redesigning and changing the city from the 1960s on. The highways change the regional trade of goods, and the old port cities lose their strength even more. Tiago Lessa de Miranda says that at the end of the 1960s, with the incorporation of the BR-101 highway, the urban shape suffered a strong impact, since the structure was the reason for the demolition of important buildings, such

as the residence of Mr. Manoel Cruz, owner of the movie theater, which were located all along the axis where the BR is located today, as well as causing a break in the urban fabric.

From a vegetal exploration, agricultural and commercial economy, in the 1930's the Tijucas' Valley started to turn to a manufacturing economy that has developed from the 1970's on in the footwear industry at São João Batista and ceramics industry at Canelinha and Tijucas. In this scenario of economic crisis in the 1930's, Manoel Cruz's went bankrupted, forcing him to close all his businesses, among them, the cinema. In 1998, the building was protected by patrimonial laws and restored with Santa Catarina's state funds, and in the first decade of the 21st century, it became a center of cultural and popular uses. It was from 2011 onwards that the conservation conditions of the building began to decline rapidly. At the end of this year a fire occurred, accidentally caused by people who used the space as shelter. The fire consumed the area of the stage and the back of the building, making its interior vulnerable to the weather².

Thus, the ruining of the building has become exponential: in 2016, most of the wood inside the room was stolen, due to its high commercial value; in 2017, more than half of the roof have fallen, in 2018, the upper left part of the facade has collapsed; in 2019, this segment had fell down, and in March 2020, the entire upper part of the facade has crumbled. Currently, the access to the ruin is restricted, it is enclosed, and the passage of heavy vehicles in the proximities is prohibited due to the vibration that they cause, actions determined by the Civil Defense due to the risk of it falling apart³.

Image 3 - Cine Teatro Manoel Cruz in 2018



Source: author's archive

² Verbal information. Interview with Tiago Lessa de Miranda, responsible for Tijucas' Museum, conducted by the authors in March 2020.

³ Verbal information. Interview with Tiago Lessa de Miranda, responsible for Tijucas' Museum, conducted by the authors in March 2020.

4 1940s-1970s: new cinemas, another regional development's aspects

With the bankruptcy of Cine Theatro Manoel Cruz, the city of Tijucas had no access to the seventh art until the arrival of Artur Lohse, born in 1909 in the city of Blumenau. In mid-1948, Lohse installs an improvised exhibition room in the hall of 4 de Maio's Club and calls it the Cine Tijucas. The activity operated there until January 18th, 1951, when the club's building, dated from 1892, was ruined by a fire (O ESTADO, 1951). With the loss, Artur installs the cinema in a wooden shed, in the back of the property where later the Cine Lohse is built. It is reported that "Although far from the current standards of comfort offered by the great show houses, the pioneer installations pleased their visitors, as they simply sought to delight themselves with the magnificent productions exhibited there" (CAMPOS; BARENTIN, 1994, translated by the authors). On the other hand, when it comes to the new building, it is alleged that the space created an atmosphere for the elite and assiduous customers, with red floor, velvet garnet curtains and a high hall, giving the idea of luxury and elegance. In this new space, besides the exhibition of films, beauty contests were often held, with the presence of the city's high society. It was located at Coronel Buchelle St. and had 350 seats. Currently, the building is occupied by a Pentecostal church.

Image 4 –Cine Lohse in 2018.



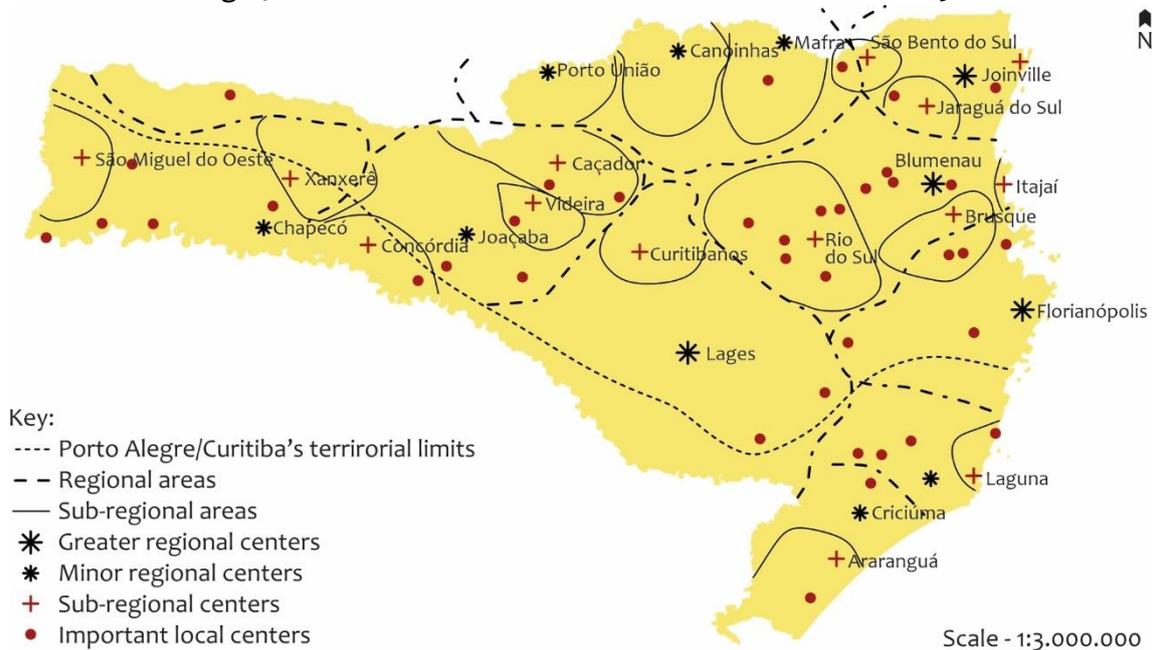
Source: author's archive

Before moving to Tijucas, Lohse already had a movie theater in his hometown, the Cine Garcia, in partnership with Carlos Zuege. It was a movie theater that have started operating in Hermann Hindkeldey's salon in 1941, and has its own building inaugurated in 1944 (MÜLLER; POZZO, 2017). The partnership works until 1948, when Artur decides to leave Blumenau and go to Tijucas. Besides the Cine Garcia in Blumenau and the Cine Lohse in Tijucas, Artur also owned a movie theater in the city of Canelinha, which have opened in 1956, with approximately 120 seats. There is a record of another cinema in the city of Canelinha, the Cine Astória, opened in 1953, with 500 seats (CINEMAFALDA, 2013).

The implementation of the Cine Lohse in Tijucas and the Cine Canelinha in Canelinha by Artur Lohse are indicators of the existing regional exchange between the Tijucas River's Valley and the Itajaí's Valley. In his work "Vida Regional em Santa

Catarina" (1966), the geographer Armen Mamigonian recognizes the sub-regional area of Brusque, and the regional areas of Blumenau and Florianópolis as polarizers of the Tijucas River Valley's cities.

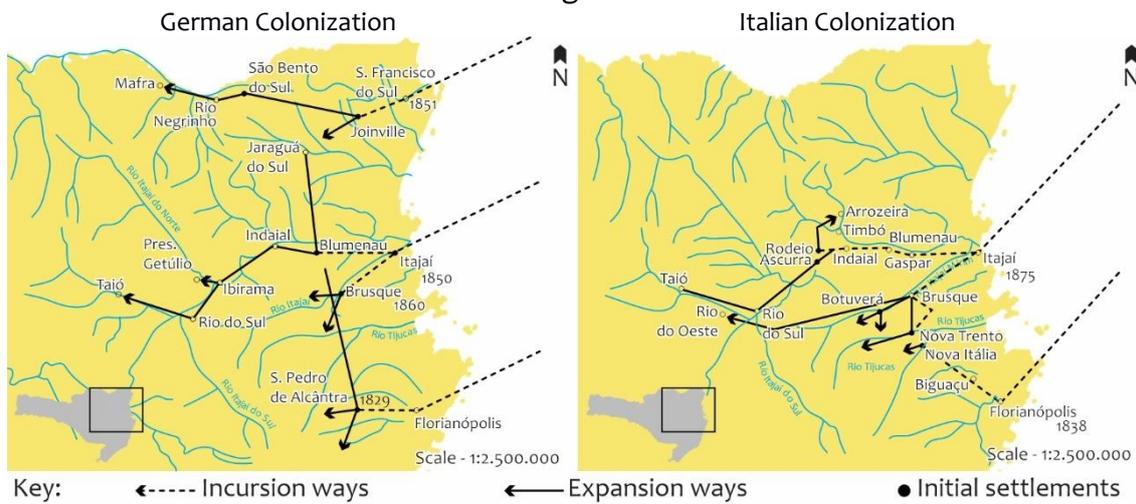
Image 5 – Cities influence area – Santa Catarina's state - 1966



Source: Mamigonian, 1966. Adapted by the authors.

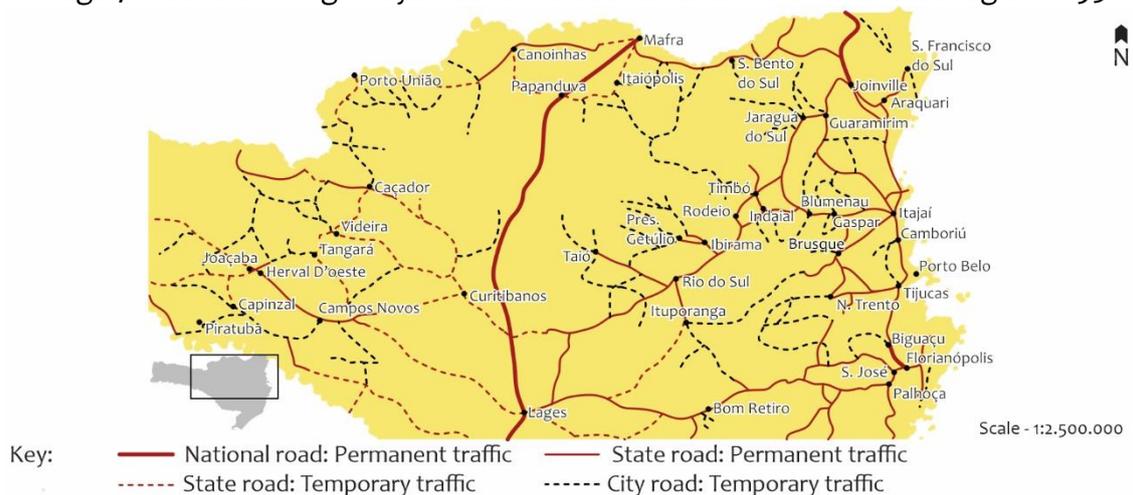
This polarizing power of Blumenau and Florianópolis is also reflected in the history of Cine São João, in São João Batista. The modern development of the Tijucas' River Valley takes place from the 19th century on, with the European settlement entering the territory both from Brusque and Blumenau and from the coast, which reaches the Valley through the Tijucas River. This movement throughout the state led to the creation of usual routes, which today are expressed in roads and highways, witnesses of the colonization process. The route from Blumenau, passing through Brusque and entering the Valley from Nova Trento is the current SC 108. Along the Tijucas River, the SC 410 was build, connecting Tijucas to Nova Trento. São João Batista is a city that is currently at the intersection of the SC 410 with the SC 108, state highways, which has their course conceived from the roads opened by colonization, illustrated below.

Image 6: Italian and German colonization routes at Santa Catarina's northeast region



Source: Santa Catarina, 1958. Adapted by the authors.

Image 7: Roads and highways network at Santa Catarina's northeast region - 1958



Source: Santa Catarina, 1958
 Adapted by the authors.

In São João Batista, Leopoldo João Campos have created the Cine São João in the 1960s. Leopoldo and his brother Pedro were dentists, coming from Santo Amaro da Imperatriz, moved to São João Batista at the end of the 1950s. After some years, Pedro went to Alfredo Wagner, where he opens a small movie theater with the help of his other brother, José. Then, encouraged by his older brothers, Leopoldo has decided to create the Cine São João, showing there the same movies presented on his brothers' cinema. Initially, the Cine São João was located on the upper floor of Leopoldo's residence, and it was only with the popularity of the activity that a larger space was created next to his house, with equipment purchased in the city of Curitiba, and movies leased from partnerships with other theaters in the region. The movie theater had around 500 varnished wooden seats, a 10x4 meters projection screen and, besides the exhibition activity, it was used for theater plays and graduations.

Image 8: Cine São João



Source: Farias, 2019

Cine São João was located at Getúlio Vargas St., one of the most important in the city, and remained in operation until 1979.

Going up on the Valley, in Nova Trento, there was the Cine Lindóia. Established in 1954 by the Italian immigrant Marçal Voltolini, it had 162 seats, and was located at Marechal Deodoro St. The story of this cinema reveals aspects related to the history of European immigration in the Middle Valley, as well as reinforces the connection evidence between the Tijucas' River Valley and the Itajaí's Valley. Marçal's family, like most of the city's population, comes from Italy. More specifically, from the commune of Borgo Valsugana, where his great-grandfather, Antonio Voltolini leaves with his family on 26th of December of 1875, heading to Itajaí's port. The trip lasted seventy days, and stopped Rio de Janeiro's and Desterro's ports, where the family landed and went to Itajaí's colony, to then move to Brusque and finally, settle in the region known today as Nova Trento (VOLTOLINI, 2012).

This photograph from 1953 IBGE's fieldwork shows Nova Trento, then, the most important Valley's city in terms of population (SANTA CATARINA, 1958). In fact, it is not easy to associate the attributes of modernity expressed in works that analyze the emergence of movie theaters in Brazilian cities at the 20th century with the context of the Middle Valley' cities. Instead, it is the rurality that stands out, indicating a new field of research, that connects the arise of movie theaters in Santa Catarina and its predominance at small cities, and yet, the absence of a capital that polarized the entire territory throughout the twentieth century: the association between movie theaters and the rural world.

Image 9: View of Nova Trento in 1953



Source: IBGE, 1953

Marçal installs the movie theater in a traditional house called Salamanca, one of the first buildings constructed by the immigrants of the region, which housed various uses, and even served as a place for Saint Paulina's catechesis (NOVA TRENTO, 2014). Currently, the house is used for commercial purposes such as Lottery and a clothing store.

Image 10: Salamanca's house nowadays



Source: Nova Trento, 2014.

5 Final Considerations

This article was guided by the research question of understanding how the spheres of regional development and culture, more specifically cinema, have combined in the specific context of the Tijucas' River Valley throughout history. On

this trajectory, more than understanding that the establishment of theaters would confirm the thesis on the regional development of the Santa Catarina's Atlantic valleys, the historical investigation based on these territory's elements enlightened aspects related to the complexity of the processes.

The regional development analysis of Santa Catarina's Atlantic valleys tends, in general, to an interpretation that approaches the incursion from the coast into the countryside of territory, in a linear way. Our research revealed different aspects of this process, perceptible by the background of the regional political-administrative division, provided by the connection of the Valley through the hinterland, with the prosperous colonies of the Itajaí's Valley and, along the coast, through Florianópolis. It is understandable, in this way, that even Tijucas having been the political-administrative origin of the cities, it shares the urban polarization with these other centers, in several ways.

Therefore, beyond the development thesis that enters the Valley (in this case, through the course of the river and the path of the current SC 410) from the main port city, Tijucas, it is clear that there are other ways of development. There is an evident path that starts from the northeast region of the state, result of the connection of the Tijucas Valley with the Itajaí's Valley by Brusque, through the current SC 108. In addition, it is also identified that the urban centers of the Tijucas' Valley were polarized by other cities besides the main city (São Sebastião, today Tijucas), like Brusque, Blumenau and Florianópolis. In addition, the fact that the Upper Valley does not have movie theaters is explained by the fact that this region is related to the dynamics of Santa Catarina's Highlands Plateau, therefore, not very urbanized.

The movie theaters have placed themselves in the cities as imposing meeting points, nocturnal and urban life centers, relevant for their economic and socio-cultural development. In this context, the presence of Cine Teatro Manoel Cruz and Cine Lohse in the city of Tijucas are expressions of cosmopolitanism and urbanity, being their sumptuous architecture, respectively eclectic and art deco, a testimony of this fact. The other movie theaters were much simpler, because they were built later, in a different economic scenario and linked to urban contexts tied to rural economies. When established in minimally urbanized centers, they received a public not only from the city, but also from the surrounding territories. This fact contributes to the formation of an access to the seventh art network, providing the local population with a rich cultural exchange between settlements, promoting the regional economy, and making it easier to access the activity, which becomes more wide-ranging. In this way, it can be seen that understanding the reach of movie theaters is a complex task, because to do so, it is necessary to comprehend the territory, development, economy, urban connections and the particular geography of each region.

As we go through this history, it is inevitable to wonder why a region that once had six street movie theaters, today does not present any. It is observed that the whole state of Santa Catarina suffered from the national closing down movement of the street movie theaters, particularly in the early 1990s, because of that, nowadays most of the cities that had a cinema as a traditional activity, have lost this daily habit. Since the mid-1970s, there has been a drop in the number of movie theaters installed in our country. This decline, besides being related to the

expansion of television, is also associated with the advent of new technological standards in exhibition and commercial aspects, for which few Brazilian entrepreneurs were prepared to adapt. Since the 1990s, large foreign companies have entered the exhibition segment in Brazil, introducing the concept of multiplexes into our reality: currently 90% of movie theaters in Brazil are installed in malls, following the technical standards dictated by Hollywood. This technological imposition has launched a process of increasing appreciation of the technical apparatus of theaters and has made its modernization a priority. The focus on the most profitable cities in the national territory is one of the main reasons that can be listed to explain the decrease in the number of movie theaters in Brazil, and the disappearance of movie theaters from the smaller cities. With the closure of the street movie theaters, the traditional centers of the cities lost their nocturnal movement and had their role as meeting places and urban sociability weakened.

However, the breakdown of the street movie theaters model has a social dimension, which goes beyond this technological issue. This model meets one of the great fantasies of the first phase of modernity: the street. Urban investments in Brazilian cities, especially in the second half of the 20th Century, were destined for highways, closely linked to other structures such as malls, to which movie theaters migrated. From then on, in a few decades, the street, which had always been an expression of modernity, began to symbolize "everything that was grim, disordered, apathetic, stagnant, worn out and obsolete" (BERMAN, 2009, p. 301, translated by the authors). Thus, the emptying process of the streets is also related to the closing of movie theaters connected to them.

Currently, the residents of the Tijucas' River Valley have as their closest movie theaters the Gracher group' multiplexes (originated in Brusque in the 1930's) inserted in Havan department stores in the cities of Brusque and Porto Belo.

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