
James P. Woodard. *Brazil's Revolution in Commerce: Creating Consumer Capitalism in the American Century*. Chapel Hill: University of North Carolina Press, 2020. xvi + 524 pp. ISBN: 978-1-4696-5643-4, \$37.50 (paperback); 978-1-4696-5637-3, \$29.99 (e-book).

James P. Woodard's book expands the scope of the argument made by Victoria de Grazia in *Irresistible Empire*.¹ Grazia's book follows the United States' "market empire" throughout the twentieth century to show how twentieth-century consumer culture made Europe "Europe." Woodard's book, *Brazil's Revolution in Commerce*, offers a South American corollary. He argues that "the cultural work that went into the making of a national variant of U.S.-style consumer capitalism eventually helped define Brazil" (481). His argument challenges the work of Brian Owensby and Rafael Ioris, who both trace the birth of Brazilian consumer culture to the 1950s and early 1960s under President Juscelino Kubitschek. This was a moment when the local Brazilian company Walita claimed to be the world's largest manufacturers of blenders; when Brazil began to domestically produce automobiles like the Aero Willys and Volkswagen Beetle; when Brazilians gained unprecedented access to television and radio sets that exposed them to programming on Rádio Nacional and TV-Excelsior; and when Brazilian supermarkets such as Disco, Sirva-se, and Peg-Pag sprung up in the wealthy neighborhoods of Rio de Janeiro and São Paulo. However, Woodard, whose book begins at the turn of the century and ends in the 1970s, tells a longer story of Brazilian engagement with consumer culture.

Woodard relies on an impressive number of primary sources and archives to make his argument. Records at the National Archive's Bureau of Foreign and Domestic Commerce document the arrival in Brazil of Ford Motors in 1920 and General Motors in 1925. These two American companies each set up assembly plants for their imported cars in the São Paulo area, and by the end of the 1920s they had established networks of dealerships throughout the country. Additionally, these two companies supplemented their assembly operations with sales, advertising, and publicity teams to sell their automobiles. In 1929 the J. Walter Thompson Company arrived in Brazil to assist with General Motors' advertising. Woodard relies on the J. Walter Thompson Company archives, held in the Hartman Center at Duke University, in North Carolina, to document the firm's influence in Brazil. In 1929 the company undertook one of the earliest local

1. Victoria de Grazia, *Irresistible Empire: America's Advance through Twentieth-Century Europe* (Cambridge, MA: Harvard University Press, 2005).

investigations of demographic data and consumer preferences, the results of which divided Brazilians into classes A, B, C, and D. This study proved enormously consequential as Brazilians still use—and think of themselves in—these terms in the twenty-first century. Woodard also quotes memoirs written by some of Brazil's most prominent leaders in advertising, broadcasting, and retailing. Several of these individuals received their training at Rádio Tupi or TV-Globo, Brazil's leading broadcasting centers between the 1930s and 1960s. Other leaders created department stores such as A Exposição in the 1940s that emulated American department stores such as Macy's and Marshall Fields. In all these examples, these individuals recall the influence they took from the United States. Woodard's citation of Renato Castelo Branco, who worked at the advertising firm N. W. Ayer before becoming the vice president of J. Walter Thompson in 1965, best encapsulates Brazilians' relationship with U.S. commercial culture: "All of us, professionals and advertisers, were seized by the fascination of American technique" (314).

Given the strength of Woodard's primary and secondary source materials, nothing suggests that his argument falls short. Indeed, he makes a strong case for "Brazil's American century," which influenced everything from how Brazilians celebrated *carnival* and Christmas to how they consumed soft drinks (23). Scholars can nevertheless build on Woodard's argument by focusing on the influence of Brazilian commerce on U.S. culture. Woodard, for instance, discusses the influence of Assis Chateaubriand's media empire, *Díarios e Emissoras Associados*. Throughout the interwar years, Chateaubriand's magazines, including *O Cruzeiro*, published advertisements for General Electric, Metro-Goldwyn-Mayer, and Standard Oil. In 1935 Chateaubriand created Rádio Tupi, and in 1950 he founded TV-Tupi. Woodard includes writings from *O Observador Econômico e Financeiro* in 1946, in which Armando d'Almeida, founder of an early Brazilian-owned ad agency, claimed that *Díarios e Emissoras Associados* was "the organization that instilled confidence in the advertising business among us" (92). Yet scholars might be encouraged to think of the influence of companies such as *Díarios e Emissoras Associados* on American consumer life as well. In late 1962, Chateaubriand's company was a sponsor of flights to New York City so that Brazilian musicians, including Antônio Carlos Jobim, João Gilberto, as well as several others, could perform a new style of music called bossa nova at Carnegie Hall. This famous and influential concert helped spark a bossa nova craze and led to the creation of an entire American music industry devoted to the recording, promotion, and sales of bossa nova music in the mid-1960s. By building on Grazia's *Irresistible Empire*, and specifically by relying on Woodard's *Brazil's Revolution in Commerce*, future scholars may be

encouraged to find moments when Brazil's "market empire" made Americans "Americans" and maybe even offered evidence of "America's Brazilian century."

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Jessica Borge. *Protective Practices: A History of the London Rubber Company and the Condom Business*. London: McGill-Queen's University Press, 2020. 306 pp. ISBN 9780228003335, \$39.95 (cloth).

Jessica Borge warns readers that, in *Protective Practices: A History of the London Rubber Company and the Condom Business*, she has taken most of the sex out of the subject. Rather than delving into the societal notions surrounding birth control in Great Britain, Borge follows the trials and tribulations of the London Rubber Company itself, from 1915 to the 1990s, particularly as they relate to the creation of a near-monopoly of condoms, led by the brand name Durex. The company survived and thrived, she argues, through "relentless efforts at self-preservation" (3). Those efforts are at the center of the book.

Many contraceptive histories have emerged over the past two decades, such as Andrea Tone's wide-ranging, United States-focused *Devices and Desires* (2001) and Kate Fisher's *Birth Control, Sex, and Marriage in Britain, 1918–1960* (2006). As the foreword to *Protective Practices* indicates, though, the commercial production of rubber goods, and the marketing and distribution of condoms in Great Britain specifically, remains underexplored. Borge intervenes with a clear corporate and industrial focus. The London Rubber Company's growth from a backstreet wholesaler to a global contraceptive powerhouse is intrinsically engaging. Biographies, technological developments, and analyses of marketing strategies help Borge answer the question of how this business grew, thrived, survived, and then, finally, succumbed. The broader societal context of birth control history arises only when directly relevant to London Rubber's own calculations. In other words, there really is not much sex.

The topical limits of *Protective Practices* keep Borge's penetrating attention trained on the interactions between scientific and