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Betty Faria

nationality **brazilian** | height **1.67cm**

eyes **brown** | hair **grey**

Born in Rio de Janeiro, [Betty Faria](#) was a professional dancer in her youth and gradually shifted from dance to acting. Over the course of her career, Betty has appeared in 26 films and more than fifty soap operas, series and television programmes.

She was hired by Rede Globo as an actress in 1969 to take part in the telenovela *A Última Valsa*, by Glória Magadan, and became a television star in the 1970s. Betty played the irreverent Tieta in the eponymous 1989 telenovela written by Agnaldo Silva and Ricardo Linhares, and performed many other memorable roles in Brazilian television drama, such as Lucinha in *Pecado Capital* (1975), Lígia in *Água Viva* (1980), Joana in *Baila Comigo* (1981), Joana in *Cavalo de Aço* (1973), Jussara in *Partido Alto* (1984), and Irene in *Véu de Noiva* (1969), among dozens of other roles. She also appeared in numerous musical programmes on TV Excelsior in 1964 and on Globo, in musicals such as *Dick & Betty 17*, which inaugurated the channel in 1965, *Alô, Dolly* (1965), the *Festival Internacional da Canção* (1967), *Brasil Pandeiro* (1978–79), a monthly musical directed by Augusto César Vannucci, and her own show, *Betty Faria Especial*, in 1984, also directed by Vannucci.

In cinema, in addition to the iconic *Bye Bye Brasil* (1979) by Cacá Diegues, which competed at Cannes, she appeared in acclaimed films such as *Anjos do Arrabalde* (1986) by Carlos Reichenbach, for which she won Best Actress at the 1987 Gramado Festival; *Um Trem para as Estrelas* (1987) by Cacá Diegues; *Lili Carabina, A Estrela do Crime* (1988) by Lui Farias; and *Romance da Empregada* (1988) by Bruno Barreto. For the latter, she received Best Actress awards at the Huelva, Havana, Sorrento and Cine Iberoamericano festivals, as well as the Air France Cinema Prize.

Other notable films include *O Beijo* (1963) by Flávio Tambellini; *Amor e Desamor* (1965) by Gerson Tavares; *Na Onda do lê-lê-lê* (1966) by J. B. Tanko; *A Lei do Cão* (1967) and *As Sete Faces de um Cafajeste* (1968), both by Jece Valadão; *Piranhas do Asfalto* (1970) by Neville de Almeida; *Os Monstros do Babaloo* (1970) by Eliseu Visconti; *A Estrela Sobe* (1974) by Bruno Barreto, for which she won the Air France Best Actress Award; *O Casal* (1975) by Daniel Filho; *O Cortiço* (1978) by Francisco Ramalho Jr.; *O Bom Burguês* (1983) by Oswaldo Caldeira; *Jubiabá* (1985) by Nelson Pereira dos Santos, in which she also served as executive producer; *Perfume de Gardênia* (1991) by Guilherme de Almeida Prado, for which she won Best Supporting Actress at the Brasília Festival; *For All – O Trampolim da Vitória* (1996) by Luís Carlos Lacerda, which earned her an Honourable Mention at the Punta del Este Festival; *Sexo, Amor e Traição* (2003) by Jorge Fernando; *Chega de Saudade* (2007) by Laís Bodanzky, for which she received an award at the Cartagena International Film Festival. She was nominated Best Actress at the Arte Qualidade Brasil Awards in 2008 and 2009 and was honoured with lifetime achievement awards at the Gramado Festival (Troféu Oscarito) in 2012 and at CineEuphoria (Special Tribute) in 2019.

In theatre, she has taken part in productions, play studies and acting workshops. She made her stage debut in *Os Inocentes do Leblon* (1965) by Barillet & Gredy, directed by Antonio Cabo, and joined Grupo Oficina in *Pequenos Burgueses* (1966) by Maxim Gorky, directed by José Celso Martinez Corrêa. Together with Cláudio Marzo and Antônio Pedro, she founded the Teatro Carioca de Arte, which staged plays such as *O Bravo Soldado Schweik* by Jaroslav Hašek and *A Falsa Criada* by Marivaux, both in 1967. She also worked on *João, Amor e Maria* (1966), directed by Kleber Santos; *Calabar* (1973), the play by Chico Buarque and Ruy Guerra that was censored on the eve of its premiere; *Putz* (1976), directed by Osmar Rodrigues Cruz; *Amor Vagabundo* (1982), directed by Domingos Oliveira; *Camaleoa* (1994), directed by Marília Pêra; *Um Caso de Vida ou Morte* (1998), a play by David Mamet, Elaine May and Woody Allen, directed by Flávio Marinho and Gilberto Gawronski; the monologue *Shirley Valentine* (2009), from the original by English writer Pauline Collins, directed by Guilherme Leme; and *A Atriz* (2015), a comedy by Peter Quilter, produced by Marcus Montenegro.