

# The “truth” of jazz: The history of the first publication dedicated to jazz in Portugal

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## **The “truth” of jazz: The history of the first publication dedicated to jazz in Portugal**

In August 1958, during the Portuguese right-wing colonialist New State regime, after the foundation of the Clube Universitário de Jazz by Raul Calado — a Hot Clube de Portugal dissident —, a jazz journal began to circulate to disseminate this musical genre. This article examines the history of *Jazz* (1958-1959), and the political ideals conveyed through this first Portuguese jazz publication<sup>1</sup>.

**Keywords:** *Jazz*, Portugal, jazz, Clube Universitário de Jazz, history.

## **La “verdad” del jazz: la historia de la primera publicación dedicada al jazz en Portugal**

En agosto de 1958, durante el régimen colonialista portugués de orientación derechista denominado Estado Novo, tras la fundación del Clube Universitário de Jazz por Raul Calado —un disidente del Hot Clube de Portugal—, un nuevo periódico comenzó a circular para difundir este género musical. Este artículo examina la historia de *Jazz* (1958-1959) y los ideales políticos transmitidos por esta primera publicación portuguesa de jazz.

**Palabras clave:** *Jazz*, Portugal, jazz, Clube Universitário de Jazz, historia.

## **Jazzaren “egia”: Portugalen jazzari eskainitako lehenengo argitalpenaren historia**

1958ko abuztuan, Portugalen Estado Novo joera eskuindarreko erregimen kolonialista indarrean zegoela eta Raul Calado Hot Clube-ko disidenteak Clube Universitário de Jazz sortu ondoren, musika-genero hau zabalduko zuen aldizkari berri bat jarri zen abian. Artikulu honetan *Jazz* aldizkariaren historia (1958-1959) eta jazzaren inguruko lehenengo argitalpen portugaldarrak transmititzen zituen ideal politikoak aztertzen dira.

**Gako-hitzak:** *Jazz*, Portugal, jazz, Clube Universitário de Jazz, historia.

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## Introduction

Portugal's twentieth-century jazz history it is still slight unknown internationally, or even domestically.<sup>2</sup> Nevertheless, it is a topic filled with intriguing, and controversial events.<sup>3</sup> It was the case of *Jazz* (1958-1959), the pioneering Portuguese jazz journal founded by Lisbon's Clube Universitário de Jazz (1958-1961), which began to circulate in August 1958.<sup>4</sup> Compared with other European countries, the Portuguese *Jazz* publication seems tardiest.<sup>5</sup> However, it played a significant role in the consolidation of a new way of thinking about jazz in Portugal, which by the late 1950s was still strongly influenced by a dominant colonial mentality under the governance of Salazar's New State regime. Throughout this article, I will explore the history of *Jazz* (1958-1959), founded by Lisbon's Clube Universitário de Jazz (lit. the University Jazz Club), as a significant milestone in the history of jazz in Portugal.

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2. In Portugal, the Jazz Studies are still at an emerging stage. If on one hand, during the last decades the literature on the development of jazz in Portugal started to emerge. On the other hand, the Portuguese academic production on the historiography of this musical genre is still scarce. Consequently, from a historical perspective little is still known in the international jazz research community about the development of jazz in Portugal or the Portuguese jazz historiography. In part, this is because of the absence of news about or international press interest in Portuguese jazz-related activities, at least during the first half of the twentieth century. For further discussing on this topic see Cravinho (2016b).

3. The best-known Portuguese jazz-related episode was North American jazz double bass player Charlie Haden's arrest by the New State regime political police in November 1971. This event is linked to Haden's presence at the first International Cascais Jazz Festival (Newport Jazz Festival in Europe). During the Ornette Coleman Quartet performance, using the microphone to amplify the double bass, Haden decided to dedicate his composition "Song for Che" (Guevara) to "the black people liberation movements of Mozambique, Angola and Guinea". As consequence, the Portuguese Political Police (DGS) arrested Haden the following day at Lisbon's airport. Charlie Haden was then taken to DGS headquarters, and interrogated by several agents before the representatives of the U.S.A. Embassy in Lisbon released him on the following day. For further discussing on this topic see Santos (2009), Veloso, Mendes and Curvelo (2010), and Cravinho (2012, 2017).

4. About previously articles about jazz in the Portuguese press it should be mentioned that between January and October 1947, the Portuguese jazz-lover Luis Villas-Boas published several of the articles about the history of jazz in the *O Século - Rádio Mundial* magazine. It should also be important to point out that the Portuguese music magazine *Arte Musical — Órgão de Juventude Musical Portuguesa* —, from the May-June 1958 issue, onwards began to publish regularly several articles entitled "Jazz Perspectives". Under the direction of João de Freitas Branco, and editor José Estevão Sasportes it was an attempt to bring to discussion the connections, and mutual influences, between jazz and classical music. However, both cases were generalist publications, dedicated to various subjects, among them jazz.

5. Example of this was the Belgian first jazz journal *Music* (1924-1939), the Dutch jazz magazine *De Jazzwerld* (1931-1940), or the Spanish jazz magazine *Ritmo y Melodía* in the 1940s. For further discussing on these topics see Leur (2012), and Heyman (2015). Luján explores the formation and development of the Spanish jazz magazine *Ritmo y Melodía* in this issue.

## The 1950s Lisbon’s jazz scene

During the 1950s, Portuguese society went through profound changes (Barreto 2000). Those changes of behaviour and mentality, described by Rosas as “invisible changes”, took place during the Cold War in a context of political and social domestic repression, and isolation of the country from the rest of the world. In part, synthesised metaphorically by the Portuguese dictator António de Oliveira Salazar’s motto, “proudly alone” (Rosas, 2001, p. 1051). Simultaneously, the world already witnessed an increasing movement towards decolonisation. Portugal was one of the last European colonial empires ruling several colonies in Africa, Asia and Oceania (see figure 1).<sup>6</sup>



Figure 1. “Império Colonial Português”<sup>7</sup>

6. In 1958, the Portuguese overseas territories included Cape Verdean, S. Tomé and Príncipe, Angola, Mozambique, the Indian States, Macau, and Timor.

7. Map with the territories that were part of the Portuguese Colonial Empire in 1934 (Biblioteca Nacional de Portugal: CC-289-R [public copy]).

However, Salazar did not renounce the Portuguese overseas territories. As a consequence, this decision led from March 1961 onwards to a long-lasting colonial/independence war in the former Portuguese African colonies. However, at the same time, the New State regime also tried to illustrate an opening of Portuguese political, social and cultural activities internationally by alleviating temporarily the surveillance of the Censorship Services and Political Police (PIDE/DGS) repression.<sup>8</sup> To some extent, those short-term changes potentiated an increase of jazz-related activities in Portugal.

Since the Civil Governor of Lisbon officially approved the Hot Club de Portugal (HCP) new statutes on March 16, 1950, gradually a Lisbon's jazz scene began to emerge (Cravinho, 2016b). Led by jazz lover Luís Villas-Boas, it comprised a core group of aficionados, together with musicians from several different musical sectors including professional musicians from night-clubs, jazz amateurs, classically trained musicians, and, sporadically, international jazz musicians. A significant milestone was the organisation of the first jazz festival in Portugal. It took place at Cinema Conde on July 27, 1953, and it was announced as *Festival de Música Moderna* (lit. Modern Music Festival). Nevertheless, through a detailed analysis of some HCP official documentation one can observe severe HCP's economic difficulties during the first years after the approval of its statutes. The Directorate of HCP reported the situation by an official circular sent to members dated July 15, 1953, classified as confidential. The document exposed the circumstances to its members, and explained that the organisation of the 1<sup>o</sup> *Festival de Música Moderna* (lit. first modern music festival) had as primary objective to raise funds to ensure the continuity of the existence of the HCP as follows:

This achievement, which is a long-standing ambition of our club, is of great significance because with it we hope to solve financial problems that have long been wor-

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8. Since Portugal was one of the colonial empires in Africa, Asia and Oceania, as a consequence of international pressures in 1958, Salazar's regime created a kind of "democratic mirage", softening repression and promoting free elections to suggest the illusion of a free country. The candidacy of the Oposição Democrática (lit. Democratic Opposition Party) led by General Humberto Delgado, was one of the strongest signs of change. On May 10th, 1958, at the Café Chave d' Ouro, in Lisbon, Humberto Delgado promised he would dismiss Salazar, in response to a question from the Lisbon's Agence France Press correspondent, Lindorff Pinto Bastos. With this answer, General Delgado earned the nickname "General sem Medo" (lit. General without fear) and managed to unite different sectors of Portuguese society around the political project seeking a democratic and decolonised society. In this sense, the presidential elections became a sign of hope for the Portuguese people, both in Portugal and in the overseas colonies. Unfortunately, due to extensive electoral fraud, General Humberto Delgado lost the election (Sardica 2008). Nevertheless, the political framework lived in Portugal during that year due to presidential elections campaign strengthened a will for change within the Portuguese society.

ried about the several Board of Directors of our club. At this time it took a severe situation (a 10.000\$00 [ten thousand Portuguese escudos] debt to pay this month).<sup>9</sup>

However, regardless of the reason that led to the organisation of this festival, to some extent started a new form of celebration of jazz in Portugal, the festival. In the following year, a second festival was organised by HCP. It took place in Lisbon, on April 5, 1954, at the Cinema Capitólio, and announced as the *2º Festival de Música Moderna*. In the following year, on July 15, 1955, the board of the Hot Clube de Portugal informed the Lisbon's Civil Governor about the change of the club's headquarters address to the Praça da Alegria nº 38-39.<sup>10</sup> It was followed a few days later, on July 25, 1955, by the organisation of the third edition of the Portuguese Jazz Festival — *3º Festival de Música Moderna* — held at the Cinema Condes. On November 28, 1955, a significant event for the Portuguese aficionados took place in Portugal.<sup>11</sup> It was the Sidney Bechet and the André Réwéliotty's Quintet concerts at Teatro Monumental; also in Lisbon.<sup>12</sup> In the following year, on October 1, 1956, a second important jazz concert took place in Lisbon. It was Count Basie's Orchestra and the jazz singer Joe Williams at Cinema Império. The following year continued with jazz-related events. On May 18, 1957, in Coimbra, during the University of Coimbra Gala Ball of Queima da Fitas, took place a concert by the French jazz clarinettist Maxim Saury's Dixieland Orchestra. In the following year, in addition to its regular presence on the radio, jazz began to circulate in the regular Portuguese Public Television

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9. “Esta realização, que representa uma ambição de longa data do nosso Clube, reveste-se de grande significado, pois com ela esperamos resolver problemas financeiros que de há muito vêm preocupando as várias Direcções do nosso Clube e que neste momento tomara um carácter de certa gravidade (cerca de 10.000\$00 a liquidar este mês)”. HCP's confidential circular distributed to its members on July 15, 1953.

10. Request sent to the Civil Governor of Lisbon by the Hot Club of Portugal on June 15, 1955. (Civil Government of Lisboa Archive; 2nd Repartition; Application No. 144 of June 15, 1955; Hot Clube de Portugal).

11. Various sources in Portuguese jazz historiography seem to have perpetuated specific errors regarding this Sidney Bechet and André Réwéliotty concerts (Curvelo 2001, Martins 2006, and Figueiredo 2015). According to Curvelo “A 1 de Outubro de 1956, em mais uma iniciativa de Villas-Boas, o Cinema Império, em Lisboa apresenta Count Basie e a sua orquestra (...) No ano seguinte foi a vez de, pela mão do empresário Vasco Morgado, Sidney Bechet com a orquestra do clarinetista André Réwéliotty” (lit. “On 1 October 1956, in another Villas-Boas initiative, the Empire Cinema in Lisbon presents Count Basie and his orchestra (...) The following year it was the turn of, by the hand of businessman Vasco Morgado, Sidney Bechet with the Orchestra clarinettist André Réwéliotty) (Curvelo, 2001, p. 72). According to Martins “Between 1 and 5 April 1957, Sidney Bechet performed at the Monumental” (2006, p. 140). More recently, according to Figueiredo “(Sidney Bechet 1957)” (2015, p. 240).

12. Initially, just one concert was scheduled on November 28, but due to the massive demand for tickets from the public, Bechet agreed to hold a second concert the next day, on November 29, 1955. Anonymous. (28-11-1955). Chegou Sidney Bechet! *Diário de Lisboa*, p. 6.

broadcasting (Cravinho, 2016a).<sup>13</sup> On April 28, 1958, Luís Villas-Boas, at the time, President of Hot Club de Portugal, announced to the aficionados in the Portuguese Public Television the broadcast of “the first television jazz programme in Portugal”, *Vinte Minutos de Jazz*, featuring Hélder Reis e o seu conjunto.<sup>14</sup> Two days later, the Portuguese daily newspaper *Diário de Lisboa*, announced the launch of a new jazz club in Lisbon, within the university student communities, the Lisbon’s Clube Universitário de Jazz. Moreover, on November 3 the HCP organised at Cinema Roma the fourth jazz festival, but this time, the authorities allowed the use of the designation as *4º Festival de Música de Jazz* (Martins, 2006, p. 162).

### **The inception of Lisbon’s Clube Universitário de Jazz**

By the late 1950s, the Hot Clube de Portugal, the sole jazz club established in the country, suffered from inertia and high disinterest of its members, as its directorate announced it.<sup>15</sup> In April 1958, the Clube Universitário de Jazz (lit. University Jazz Club) emerged as an alternative to the HCP. Although it was a single action led by Raul Calado, who’s HCP Board of Directors also belonged, immediately gain support by Lisbon university student’s communities.<sup>16</sup> Since early 1957, tensions between HCP board and Calado arose due to his aspiration to open the club to new members.<sup>17</sup> However, that was not the intention of most of HCP’s board. On December 23, 1957, after losing the election to the new HCP Directorate to Luís Villas-Boas,

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13. The Portuguese weekly radio jazz programming it was distributed as follows. On Wednesdays, in the *Rádio Clube Português* at 5 pm the “Hot Club” programme produced by Luís Villas-Boas. On Fridays, in the *Rádio Universidade* at 6.30 pm the “Jazz, esse desconhecido” programme (“Jazz, that unknown”) produced by Luís Filipe Monteiro, in the *Radio Miramar* at 8.30 pm the “Jazz” programme produced by Manuel Nobre, and in the *Rádio Voz de Lisboa* at 00.30 am the “Jam-Session” programme produced by Fernando Laidley Pelayo. Later, after the foundation of the University Jazz Club, it also started on Wednesdays at 10 pm the “O Programa do CUJ” programme (lit. “The CUJ Programme”) produced by Raul Vaz Bernardo and José Duarte.

14. Cravinho, P. (2013). Music, Image and Politics: Jazz and Television in Salazar’s Portugal (1956-1968). Keynote presented at the *Congreso Internacional El Jazz en España, Universitat de València*, November 28, 2013.

15. “principalmente vencer a inércia e até mesmo o aparente desinteresse da sua massa associativa” HCP’s circular distributed to its members on October 27, 1958.

16. According to information existent in Lisbon’s Civil Governor Archives, in particular, the reports from the HCP Board of Directors elected in 1955, 1956 and 1957, Raul Calado was part of its board as follows: In 1955, Member of the Board, and Delegate to the Federation of Societies and Recreation; in 1956, First Secretary of the General Assembly, and Delegate to the Federation of Societies and Recreation; and in 1957, Secretary of the Board of Directors.

17. According to Luís Villas-Boas, in December 1956 the Hot Clube de Portugal had only “230 sócios” (lit. members) (Baptista, 1956, p. 6).



for only one vote, Calado decided to leave HCP. Nevertheless, several months later, inspired by António Escudeiro’s idea; also a university student at the time, Calado decides to establish a new jazz club for the Lisbon’s university students. The designation used by Calado — Clube Universitário de Jazz —, was to some extent similar to the one used in France, a few decades earlier, by one of the private listening jazz clubs, the Club Universitaire de Jazz. In this particular case, the Club Universitaire de Jazz was founded by the “two seventeen-year-old” Elwyn Dirats and Jac Auxefans, before the creation of the Hot Club de France (Jordan, 2010, p. 154). Despite its short three years of existence, Lisbon’s Clube Universitário de Lisboa represented an alternative to the jazz consumption in Portugal. The inaugural session took place at Cinema Roma, on May 2, 1958. The event was announced on April 30 in the daily newspaper *Diário de Lisboa*, in the “Musical Life” section as follows:

#### University Jazz Club

Next Friday, at 6.30 pm, a jazz records session for the University Jazz Club’s inauguration will take place at Cinema Roma, including debate and possibly specialised book and magazine readings.<sup>18</sup>

The following step was the search for CUJ’s headquarters; it was found a few months later in the Rua da Alegria, no. 94 - Porta B, curiously, a few meters above Hot Clube de Portugal, located in Praça da Alegria, no. 38-39. To a certain extent, this made possible the circulation between the two clubs of its members, as confirmed by HCP free pass belonging to Pedro Valente Pereira (see figure 2).

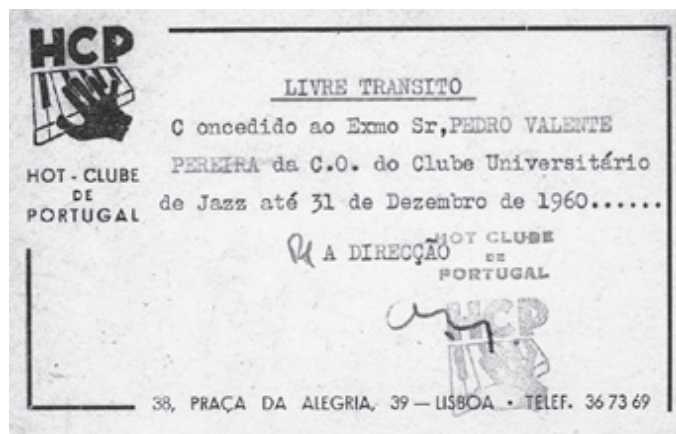


Figure 2. Pedro Valente Pereira HCP’s free pass.<sup>19</sup>

18. “Para inauguração das actividades do Clube Universitário de Jazz, realiza-se, na próxima sexta-feira, pelas 18 e 30, no cinema Roma, uma audição de musica jazz, (discos) discussão e crítica, e, eventualmente, leitura de livros e revistas da especialidade” Anonymous. (30-04-1958). Clube Universitário de Jazz. *Diário de Lisboa*, p. 11.

19. This HCP’s free pass belongs to Eng Pedro Valente Pereira’s private collection.

Among other jazz-related activities, CUJ organised balls, performances, lectures, recordings sessions and published the first Portuguese journal entirely devoted to this musical genre, *Jazz*, edited by Pedro Manuel Valente Pereira, at the time a university student at the IST - Instituto Superior Técnico de Lisboa (see figure 3).

### The *Jazz* (1958-1959)

The *Jazz* (1958-1959) publication played a significant role in the dissemination of jazz in Portugal. Not only among the university students communities in Lisbon, Coimbra and Oporto, but also by exploring subversively issues associated with blackness, colonialism, and the African American Civil Right Movement, in opposition to the right-wing New State regime colonial policies.



Figure 3. Pedro Valente Pereira CUJ's membership card no. 4.<sup>20</sup>

According to the New State regime Secret Political Police processes, Pedro Valente Pereira, as the *Jazz's* editor, and one of CUJ's organising committee members, submitted a request for the publication of the monthly journal to Censorship Services on July 19, 1958 (see figure 4). However, not getting any response from the Censorship Services Pereira submitted a second application a week later. The Censorship Services replied on August 6, 1958, authorising the publication of *Jazz*

20. (This CUJ's membership card belongs to Eng Pedro Valente Pereira's private collection).



magazine exempted from restrictive censorship or any other formality from this service. Consequently, CUJ's *Jazz* magazine began to circulate within the university students' communities. Its contents were mainly educational, promoting the understanding of jazz and a better-jazz-informed public. The publication it was divided into the following sections: news about the club activities, jazz musicians and concerts; biographies and photographs of jazz musicians; criticism; translations of texts on jazz by foreign authors; articles promoting the debate about the music; and some subversive articles. Accordingly to its first issue, *Jazz's* editorial expressed that their purposes were similar to CUJ: "to promote and study jazz music and to defend it against the malicious, ignorant, and the pseudo-critics".<sup>21</sup>

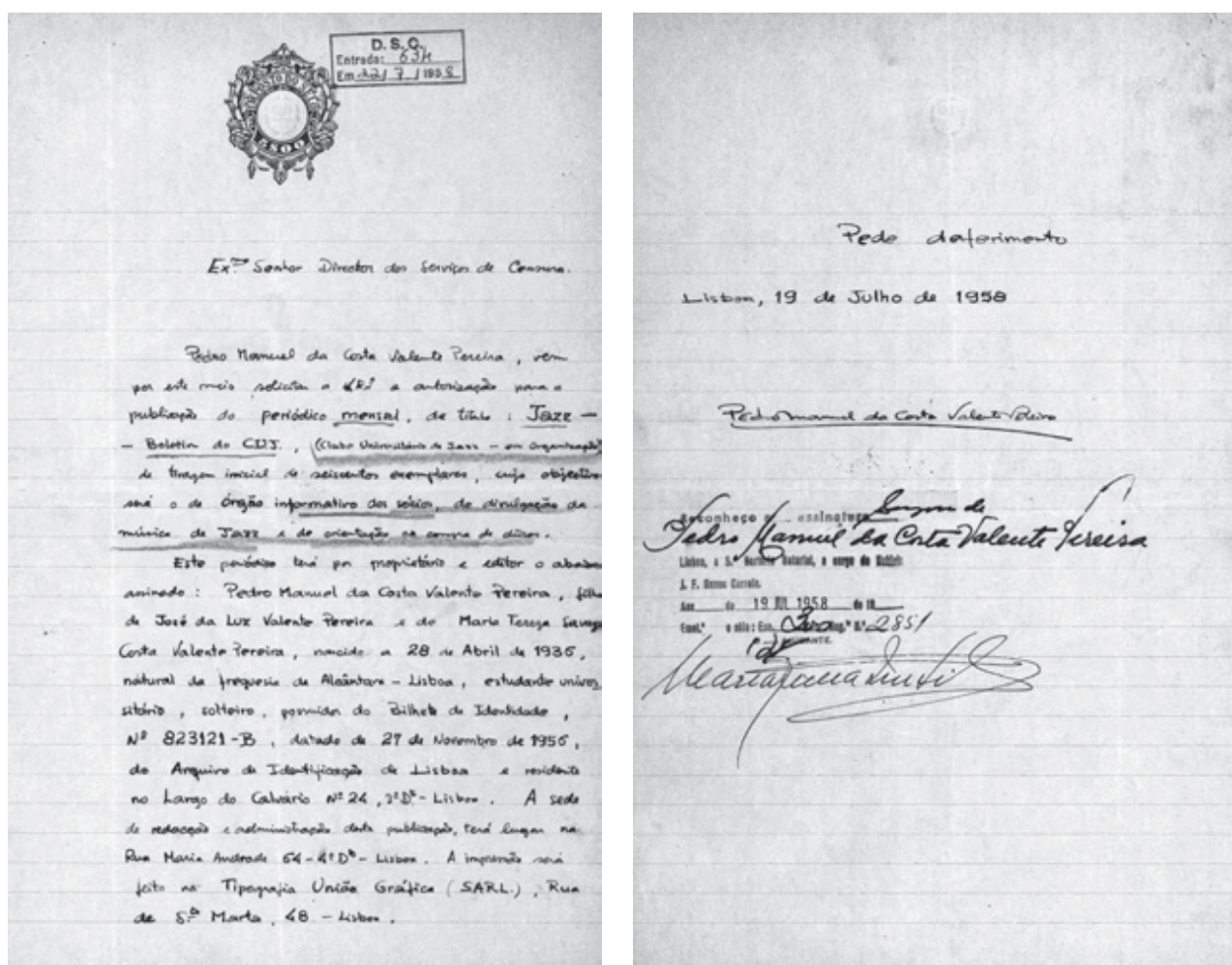


Figure 4. Pedro Valente Pereira request for the publication of *Jazz*.<sup>22</sup>

21. "As nossas finalidades são as mesmas do nosso clube: divulgar e estudar a música de jazz, e defendê-la contra os mal-intencionados, os ignorantes, os pseudo-críticos" *Jazz*, 1, p. 3.

22. (ANTT-SNI-Censura-cx-743: c0006 and c0007 files).

The first issue it was launched in August 1958. Ten numbers were published, some monthly, others bi-monthly (see figure 5). The monthly issue had between 10 and 12 pages, while the bi-monthly could run to 24 pages, as follows:

*Jazz* (1958-1959)

Issue	Month	Year
No. 1	August	1958
No. 2	September	1958
No. 3	October	1958
No. 4	November-December	1958
No. 5	January	1959
No. 6	February	1959
No. 7-8	March and April	1959
No. 9-10	May - June	1959



Figure 5. *Jazz's* covers<sup>23</sup>

23. (Biblioteca Pública de Braga: reg. 21074 - BPB P. P. Findas).

Concerning the published articles devoted to jazz, these revealed an important formative preoccupation of its readers, taking into account the isolation of Portugal at the time from abroad, and the growing enthusiasm among the distinct jazz scenes in the country (Cravinho, 2016a). For those readers that were beginning the contact with jazz, four articles entitled “Como começar uma discoteca” (lit. how to start a record collecting), by Raul Calado, were published (1958a, 1958b, 1958c, 1959). Another article, “*Jazz à Portuguesa?*” (lit. Portuguese Jazz?), by Calado was dedicated to the Portuguese jazz scene revealing some important Portuguese jazz musicians at the time, such as Domingos Vilaça (saxophones), Carlos Menezes (electric guitar), Hélder Martins (piano), Raul Paredes (double bass), and Fernando Rueda, Luis Sangareau and Jorge Costa Pinto (drums) (1958d, p. 6). There was an article dedicated to one of jazz characteristics, rhythm, “E o princípio é o ritmo...” (lit. The beginning is rhythm...), by Bernardo (1959, p. 8). However, an important article was “Desfaçamos alguns mitos” (lit. Let’s get rid of some myths), by Calado, which intended to deconstruct four existing jazz-related myths in Portugal at the time, as follows (1958e, p. 9; 18):

1. “O Jazz não é música” (lit. Jazz is not music);
2. “O Jazz é demasiado barulhento” (lit. Jazz is too noisy);
3. “O Jazz é uma música de virtuosismo desafinado, em que cada artista toca o que lhe vem à cabeça, em total anarquia” (lit. Jazz it is untuned virtuosity music, in which, each artist plays what comes to mind in total anarchy);
4. “O Jazz é uma música de pretos: logo uma música de selvagens, inacessível às pessoas civilizadas e cultas” (lit. Jazz is black’s music: therefore music of savages, inaccessible to civilised and educated people).

To a certain extent, these myths reflected the general thoughts about jazz that persisted in Portuguese society at the time, powerfully shaped by a dominant colonialist mentality. After clarifying the first three, Calado stated that concerning the fourth myth he would respond only by condescension since he considered it a repulsive thought. Regarding the term “savages” Calado, questioned its readers about the atrocious acts committed during the World War II, such as concentration camps, and the atomic bombs. Arguing that those actions were made by “selvagens brancos” (lit. white savages) (Calado 1958e, p. 18). Another important aspect was the publication of “Proem” by Langston Hughes about the conditions of the African American people, in *Jazz’s* first issue (August 1958, p. 8):

I am a Negro | Sou um Negro  
 Black as the night is black | Negro como é a noite,  
 Black like the depths of my Africa | Negro como as profundezas da minha África  
 I've been a slave: | Fui escravo:  
 ...  
 I've been a victim | Eu fui uma vítima  
 The Belgians cut off my hands in the Congo | Os Belgas cortaram-me as mãos no  
 Congo  
 They lynch me now in Texas | Lincham-me agora no Texas  
 I am a Negro | Sou um Negro  
 Black as the night is black | Negro como é a noite  
 Black like the depths of my Africa | Negro como as profundezas da minha África.

The publication Hughes's poem was only possible due to the exemption of prior censorship. In fact, this was not unique; another Langston Hughes's poem was published in *Jazz* no. 4 (November-December 1958, p. 10). Again, an excerpt from "Weary Blues", which was accompanied by a photograph of an African American child, as follows:

The night is beautiful | A noite é bela  
 So the faces of my people | Assim são os rostos do meu povo  
 The stars are beautiful | As estrelas são belas  
 So the eyes of my people | Assim são os olhos do meu povo  
 Beautiful, also, is the sun | Belo, também, é o sol  
 Beautiful, also, are the souls of my people | Belas, também, são as almas do meu  
 povo

Since the publication became exempt from any censorship inspection before publication, gradually its members felt free to promote issues associated with the African-American Civil-Right Movement, and exploring its connections to Portuguese colonialism. Consequently, *Jazz* became a significant vehicle in the mobilisation of young people more politicised committed to altering the Portuguese status quo. Above all, it manifested a collective consciousness that sought to break free from the dominant colonial ideology. Example of this was the next statement about their actions at the time by one its members, Manuel Jorge Veloso, who became later clandestinely a member of the Portuguese Communist Party until April 1974, as follows:

Many of us did phonographic sessions — in cultural associations, student's associations — to promote the music, but at the same time we promoted the music, we

promoted the fight of the Negros. It was associated with colonialism, and therefore, let's say, it was a form of subversion (Veloso *apud*. Martins, 2006, p. 169).<sup>24</sup>

Moreover, Raul Calado (CUJ's founder) during one talk given at the IST in 1957 was asked why did he like jazz. At the time Calado gave the following answer illustrating the perception of black repression as a metaphor of resistance against Salazar's New State regime and its colonial ideology:

It is common for people to ask me why I like jazz so much and how I developed such a huge interest in jazz. I shall try to give you an idea because I think it will help you understand the recordings that I will show you later. First, I like it because I like it, and also because it is music, and I like music, it makes me feel good. The way it is constructed, its rhythm, swing, virtuosity, instrumentation, and the things it expresses. It brings me the worries of men like me whose origin is lost in the paleontological uncertainties of men that have been exploited, enslaved, misunderstood, and humiliated. Men that are desperate and feel frustrated, and by having tolerated all that, they manage to keep pure and good. Zealous, and simple men who use jazz as a way of expressing their anxieties, and in doing so made their music universal because it became the standard language of many other men, who, having a different skin colour, know they share a common history. I like jazz because I like the truth, because I admire spontaneity, because I love rebellion. I like jazz, because I love black people, because I understand the desperate ones, because it helps me in moments of hopelessness, and it adapts itself to euphoric moments. But, fundamentally, and above all, I like jazz because I like it (Calado, 1959, p. 11).<sup>25</sup>

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24. “Muitos de nós fazíamos sessões fonográficas — em associações culturais, associações de estudantes... Era para divulgar a música, mas ao mesmo tempo que se divulgava a música, divulgava a luta dos negros. Isso tinha associações com o colonialismo, e portanto, digamos que era uma forma de fazer subversão” (Martins, 2006, p. 169).

25. “É vulgar perguntarem-me porque me interesso tanto pelo Jazz, porque gosto de tal música. Vou tentar dar-vos uma ideia, até porque julgo que ela vos ajudará a compreender os discos que ireis ouvir. Gosto, primeiro, porque gosto. E também porque é música e eu gosto de música. E também porque me agrada a maneira como é construída, o seu ritmo, o seu swing, o seu virtuosismo, a sua instrumentação. E também pelo que exprime, porque me traz o brado de homens como eu, cuja origem se perde como a minha nas incertezas paleontológicas: de homens que, desde essa origem, são explorados, diminuídos, escravizados, incompreendidos e humilhados; de homens que estão desesperados e se sentem frustrados; mas que, tendo suportado tudo isto, conseguiram permanecer puros e bons, simples e fervorosos. Homens que se serviram do Jazz, como forma de exprimir os seus anseios, e que universalizaram a sua música porque ela se tornou a linguagem comum de muitos outros, que com outra cor de pele, sabem que têm uma história paralela... Gosto de Jazz, porque gosto da verdade, porque admiro a espontaneidade, porque amo o inconformismo... Gosto de Jazz, porque amos os negros, porque compreendo os desesperados; porque me ajuda nos momentos de desanimo, e se adapta aos instantes de euforia. Mas, fundamentalmente, acima de tudo, apesar de tudo, como razão indiscutível, gosto de Jazz - porque gosto” (Calado, 1959, p. 11).



Gradually, CUJ became a place for debate and discussion of issues related to the African-Americans civil rights movement, the exploitation, humiliation of the black people and the independence movements in the former Portuguese colonies. However, the content of these ideas along with the continuity of subversive actions, and particularly CUJ's noteworthy connections with students from the Portuguese African colonies from the Casa dos Estudantes do Império (lit. the House of the Empire Students) would bring consequences (Cravinho, 2017). At the CUJ, the socialisation between Lisbon's university students from different races was mediated by jazz and other African sonorities, like kwela, together with dance performances promoted by students from the House of the Empire Students.<sup>26</sup> These activities quickly became uncomfortable for the Portuguese right-wing colonialist New State regime. Consequently, with the beginning of the independence-colonial war in Angola (March 1961), the CUJ's headquarters was closed down by regime orders. Nevertheless, in many cases, those subversive actions in opposition to the New State regime would continue clandestinely until April 1974.

## As conclusion

In Portugal, the connections between the academia associative movements and jazz initiate in 1958 with the foundation of Lisbon's Clube Universitário de Jazz. A few years later, these connections would extend to University of Coimbra students' communities (Cravinho, 2016a). As a "new" jazz club in the capital of the Portuguese Colonial Empire, the CUJ became an alternative to the existing model of consumption of this music genre in Portugal at the time, the Hot Clube de Portugal. In order to achieve its objectives, in addition to the organisation a variety of jazz-related activities (lectures, recordings sessions, and performances), a first publication dedicated to this music genre in Portugal, *Jazz* (1958-1959), was created. Despite Portugal's socio-political state of affairs, *Jazz* created a space dedicated exclusively to jazz in the written press led by a young community desired to know *about* and listen *to* jazz. In this particular period of Portugal's recent history, this particular magazine and CUJ's activities led by Raul Calado contributed to the configuration of a particular belief of jazz as a form of resistance against colonialism. Consequently, *Jazz* magazine (1958-1959) played a double role in the dissemination of jazz in Portugal. If in one hand, stimulated an informed jazz consumption as "an accepted part of an educated culture", among the Lisbon's university student's communities (Hobs-

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26. Interview with the Raul Calado (May 2011).



bawm, 1998, p. 272). On the other hand, promoted jazz as a discourse of "truth" in strong opposition to the New State regime colonial policies. Moreover, by associating themselves with the African-American Civil Right Movement, the CUJ's members deliberately used the publication to convey their political ideals subversively. Raul Calado, Pedro Valente Pereira, as its editor, together with José Duarte, Hélder Leitão, Adelino Cruz, Raul Vaz Bernardo, Luís Rodrigues, Luís Filipe Monteiro, José Felismino, Luís Ferreira, C. Nunes Dias, Luís Lopo, among many others gave rise to the first periodical publication entirely dedicated to the dissemination of jazz in Portugal.

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## Archives

Arquivo Nacional da Torre do Tombo (ANTT).  
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## Collections

Author's private collection.  
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