Universidade de Aveiro Departamento de Comunicação e Arte
2018

PEDRO MIGUEL CRAVINHO LOPES

UMA JANELA ABERTA PARA UM MUNDO DIFERENTE: ENCONTROS COM O JAZZ NA TELEVISÃO EM PORTUGAL (1956-1974)

AN OPEN WINDOW TO A DIFFERENT WORLD: ENCOUNTERS WITH JAZZ ON TELEVISION IN PORTUGAL (1956-1974)

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Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Música - Etnomusicologia, realizada sob a orientação científica da Doutora Maria do Rosário Pereira Pestana, Professora Auxiliar no Departamento de Comunicação e Arte da Universidade de Aveiro, e sob co-orientação do Doutor Nicholas Gebhardt, Professor of Jazz and Popular Music Studies, na School of Media da Birmingham City University.

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For Carla and Gonçalo, without whose love, work and support,
this thesis would not exist

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O júri

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Palavras-chave

Jazz, Portugal, Estado Novo, Radiotelevisão Portuguesa, Produção Televisiva, Manuel Jorge Veloso

Resumo

A presente dissertação apresenta uma abordagem etnomusicológica à produção televisiva de música jazz no âmbito da Radiotelevisão Portuguesa, entre 1956-1974. A partir de meados do século XX, a sociedade portuguesa passou por profundas transformações, directa ou indirectamente, relacionadas com o advento da televisão (Barreto 2000). Essas mudanças de comportamento e mentalidade, que Rosas descreve como "mudanças invisíveis", ocorreram durante a Guerra Fria sob a influência dos Estados Unidos da América num contexto de isolamento do país do resto do mundo sob a governação do regime do Estado Novo (Rosas 2001). Em Março de 1957, a televisão surge como instrumento de unificação e conformação do povo português à ideologia dominante e às políticas culturais do regime, ou em ruptura com esses valores através da circulação na esfera pública nacional de novos conteúdos culturais transnacionais, assumindo-se como uma 'janela aberta para um mundo diferente'.

Consequentemente, a televisão deu um contributo significativo para a difusão do jazz em Portugal, como prática social e musical, que até então se restringia principalmente à esfera privada (clubes, concertos e festivais), transmitindo não só os conteúdos da televisão nacionais mas também produzindo no exterior. No entanto, não contribuiu apenas para a disseminação do jazz na esfera pública portuguesa. Também proporcionou um contraponto cultural significativo às políticas coloniais do regime do Estado Novo. No sentido de compreender a complexidade desses processos, quer ao nível da diversidade da programação televisiva de jazz, quer a sua potencialidade subversiva, esta tese recorre ao estudo do percurso profissional do Assistente de Produção Musical da RTP, Manuel Jorge Veloso (1937-). É traçada a sua trajectória pessoal e musical no âmbito da cena jazzística portuguesa, assim como analisada a sua actividade profissional tripartida no âmbito da programação televisiva de jazz em Portugal: enquanto produtor, apresentador e músico de jazz.

Tratando-se de um 'território inexplorado' no quadro da investigação em Portugal, esta dissertação realiza um exame aprofundado da produção televisiva dedicada ao jazz na âmbito da RTP, assim como do influente papel de Manuel Jorge Veloso nesse processo, recorrendo a pesquisa arquivista, bibliográfica e trabalho de campo. Desta forma, pretende oferecer um contributo para uma reflexão sobre o papel da televisão enquanto meio de disseminação do jazz em Portugal e para o mapeamento da programação televisiva dedicada ao jazz que foi transmitida pela Radiotelevisão Portuguesa durante o regime do Estado Novo (1956-1974).

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Keywords

Jazz, Portugal, *Estado Novo*, *Radiotelevisão Portuguesa*, Television Production, Manuel Jorge Veloso

Abstract

This dissertation presents an ethnomusicological approach to the television jazz production within the scope of *Radiotelevisão Portuguesa* between 1956-1974. From the mid-twentieth century onwards, Portuguese society underwent profound transformations, directly or indirectly, related to the advent of television (Barreto 2000). Those changes in behaviour and mentality, which Rosas describes as 'invisible changes' occurred during the Cold War era, under significant influence of the United States of America, in a context of isolation of Portugal from the rest of the world under the rule of the *Estado Novo* regime (Rosas 2001). In March 1957, television emerges either as an instrument of unification and conformation of the Portuguese people to the dominant ideology and regime's cultural policies, or in rupture to those values through the circulation within the domestic public sphere of new transnational cultural contents, assuming itself as an 'open window to a different world'.

Consequently, television gave a significant contribution to the dissemination of jazz in Portugal, as social and music practice, which until then had remained confined mainly to the private sphere (clubs, concerts and festivals), broadcasting not only domestic television's contents but also produced abroad. However, it did not contribute only to the dissemination of jazz in the Portuguese public sphere. It also provided a significant cultural counterpoint to the *Estado Novo's* regime colonial policies. In order to understand the complexity of those processes, both in the diversity of jazz television programming and its subversive potentiality, this thesis is based on the study of the professional career of RTP's Music Production Assistant, Manuel Jorge Veloso (1937-). His personal and musical trajectory is traced in the context of the Portuguese jazz scene, as well as his tripartite professional activity in the field of jazz television programming in Portugal: as a producer, presenter and jazz musician.

Since this is an unexplored field of research in Portugal, making use of archival, bibliographical and fieldwork research, this dissertation carries out a profound examination of the television jazz production within the scope of RTP, as well as Manuel Jorge Veloso's influential role in this process. Thus, it aims to contribute to the reflection on television as a means of disseminating jazz in Portugal, and for the mapping of television programming dedicated to jazz broadcasted by Portuguese Public Television during the *Estado Novo* regime (1956-1974).

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List of abbreviations

AEIST	*Jornal da Associação de Estudantes do Instituto Superior Técnico de Lisboa*
ANTT	*Arquivo Nacional da Torre do Tombo*
BBC	British Broadcast Corporation
BBC-2	British Broadcast Corporation Television Channel Two
BBC-WAC	British Broadcast Corporation Written Archives Centre
BE	Belgium
BNP	*Biblioteca Nacional de Portugal*
BFI	British Film Institute
BCU	Birmingham City University
CBS	Columbia Broadcast System
CCIR	International Radio Consultative Committee
CEJ-UA	*Centro de Estudos de Jazz da Universidade de Aveiro*
CIA	Central Intelligence Agency
CUJ	*Clube Universitário de Jazz*
DGS	*Direcção Geral de Segurança*
DVD	Digital Video Disk [1]
EBU	European Union of Broadcasting
EOEC	European Organisation for Economic Cooperation
EN	*Estado Novo*
ENR	*Emissora Nacional de Radiodifusão*
ERP	European Recovery Programme
FCT	*Fundação para a Ciência e Tecnologia*
FIJC	*Festival International de Jazz de Cascais*
HCP	*Hot Clube de Portugal*
INET-MD	*Instituto de Etnomusicologia – Centro de Estudos em Música e Dança*
IHOES	*The Institut d'histoire ouvrière, économique et sociale de la Fédération Wallonie-Bruxelles*
JACC	*Jazz Ao Centro Clube*
JAPA	Finnish Jazz & Pop Archive
MTV	Music Television [2]
NATO	North Atlantic Treaty Organisation
NBC	North American National Broadcasting Company
NJA	National Jazz Archive
NRK	*Norsk Rikskringkasting AS* [3]
OCDE	Organisation for Economic Cooperation and Development
PIDE	*Polícia Internacional de Defesa do Estado*
PT	Portugal
PVDE	*Policia de Vigilância e de Defesa do Estado*
RAI	*Radiotelevisione Italiana* [4]
RCA	Radio Corporation of America
RTBF	*The Archives Audiovisuelles de la Radio-télévision belge de la Fédération Wallonie-Bruxelles*

[1] Also known as digital versatile disc it is a digital optical disc storage format.
[2] MTV (initials of Music Television) is a North American cable and satellite television channel owned by Viacom (initials for Video & Audio and Communication) through Viacom Media Networks.
[3] The Norwegian Radio and Television Public Broadcasting Company.
[4] The Italian Public Service Broadcasting Company.

RTP	*Rádio Televisão Portuguesa*
RTP-GED	*Rádio Televisão Portuguesa - Gabinete de Estudos e Documentação*
RTP-DAG	*Rádio Televisão Portuguesa – Direcção e Aquisição de Grelha*
RTP-PM	*Rádio Televisão Portuguesa – Processo Microfilmado*
RTP1	Portuguese Public Television Channel One
RTP2	Portuguese Public Television Channel Two
SEIT	*Secretaria de Estado da Informação e Turismo*
SNI	*Secretariado Nacional de Informação, Cultura Popular e Turismo*
SNP	*Secretariado Nacional de Propaganda*
UA	*Universidade de Aveiro*
UK	United Kingdom
UM	*Universidade do Minho*
UN	United Nations
UNL	*Universidade Nova de Lisboa*
UoY	University of York
USA	United States of America [5]
USIA	United States Information Agency
YLE	*Yleisradio Oy* [6]
WWI	First World War
WWII	Second World War

[5] In some citations, especially in texts produced in American English, authors sometimes use the following abbreviations U.S.A. or US. In these particular cases, the citation was reproduced according to the original text; otherwise, I use the abbreviation USA whenever I refer to the United States of America.

[6] The Finnish Public Service Broadcasting Company.

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Proem

One of my biggest dreams as a teenager was to be an architect. However, this was not the path I followed; instead, I became a musician. Living in Oporto in the late 1980s, after finishing high school while waiting for the beginning of my compulsory military service, like most of the young Portuguese males at the time, I enrolled in a temporary employment agency called Manpower. A few days later, I received a telephone call to a job interview at the Portuguese Public Television North delegation located in Vila Nova de Gaia. An individual that I found quite peculiar conducted the interview. Quickly, after pointing to dozens of invoices on top of a table, he told me to imagine that I was a producer of a TV contest featuring two teams and a jury composed of four members. To that, I had a fixed budget for spends with each side and members of the board. I would have some time to organise all those invoices to justify similar costs – restaurants, accommodation, and travels –, between the two teams and each member of the jury. After the explanation he left, informing me that would be back soon. It was my first contact with the Portuguese television producer Mário Rui. I began to organise all the invoices balancing the amounts to justify the similar spending in both teams and members of the jury. After a while, Mário Rui returned, and then noticed that the invoices were already all organised, as asked; he said something like 'Great! You start next week'. In the following week I began my first professional experience at the Portuguese Public Television (RTP) in the *Gabinete de Apoio à Produção* (lit. Production Support Office) supervised by Mr Matos. During the following months, I worked three days at the RTP office, and two days at the *Studio 100* in Oporto with the RTP television producer Mário Rui. Unfortunately, I was obliged to leave to do my compulsory military service. A few years later, I returned to the northern RTP studios, this time as the bassist of the Portuguese pop band *Três Tristes Tigres* (lit. Three Sad Tigers) to a live broadcast music show hosted by the Portuguese pop singer Luís Represas.[7] In both

[7] The members of the *Três Tristes Tigres*, with whom I participated in this 'live' televised performance from the RTP studios (*Monte da Virgem)*, were Ana Deus (vocalist), Alexandre Soares (electric guitar), Telmo Marques (piano), and Carlos Moura (drums).

occasions, I never imagined that one day I would play jazz, or even conduct a PhD about jazz on the Portuguese Public Television.

Introduction

> All human beings are granted a limited time on this earth and limited stocks of energy and aptitudes. I, the author of this book, and you, its readers, are no exception. Since we cannot do everything, to lead a life is, unavoidably, to make choices. And this is no less true of how we choose to deploy our intellectual energies and the social resources necessary to that deployment. Thus the choice of a field or object of study, and within that field the questions posed and the methodologies used, have to be justified against some hierarchy of priorities – some things are more important and more interesting than others.
>
> (Garnham 2000, 1)

The scope of this dissertation explores the cultural politics of jazz on television broadcasts in Portugal during the right-wing colonialist *Estado Novo* (lit. New State) regime, between September 1956 and April 1974. Over the period under investigation, the Portuguese society went through profound changes that were related, directly or indirectly, to the emergence of this new medium (Barreto 2000). Those changes of behaviour and mentality, which Rosas describes 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. Synthesised metaphorically by the Portuguese dictator, António de Oliveira Salazar, expression 'proudly alone' (Rosas 2001). During this period, driven by the ongoing European Recovery Programme (ERP), informally known as the North American Marshall Plan, a new medium began to emerge in Portugal, television. As a consequence, given the dynamics of transatlantic cultural televised production, an increasing internationalisation of the Portuguese media occurred. I argue that the television musical production played a significant role in the cultural openness of the Portuguese society. The televised jazz performances were part of this process. Although jazz has previously circulated on the radio, with television not only intensified its dissemination but also came to acquire a significant visual dimension within the public sphere (Habermas 1991; Rutherford 2000), which until that time, was mostly confined to the private sphere (clubs, concerts and festivals). With this dissertation, I intend to contribute to the understanding of those processes.

In fact, those 'invisible changes' resulted from different factors (Rosas 2001). A significant domestic migration to the coastal cities; a massive illegal emigration seeking for better jobs in other European countries, that continue unabatedly during the 1960s due to the extreme poverty in which a large part of the Portuguese population lived. The deepening of the tertiary sector of the economy; a gradual growing level of education, and an increasing generalisation of consumption in the principal Portuguese urban centres mainly due to the impact of the media (Loff 2006). From the late 1950s onwards, in the Portuguese coastal cities mostly due to the advent of television gradually witnessed an extensive range of social and cultural changes. In a period in which television broadcasts were not continuous the daily life of the Portuguese was guided by a set of routines to which the new medium was added (Monteiro and Policarpo 2011). From a cultural perspective, television became crucial for the Portuguese people to access information about the 'world outside' (*ibid.*). Consequently, television took over, either the unifier role of reinforcement the New State regime dominant ideology or of its disruption.

As soon as the *Radiotelevisão Portuguesa* (lit. Portuguese Public Television) service was established; music became an indispensable component of the daily programming (Silva and Teves 1971). Gradually, television music broadcasts became part of the daily lives in most of the Portuguese urban areas informing and influencing their perceptions. Moreover, the Portuguese Public Television (RTP) directors and other professionals were eager to produce televised musical performances with a direct and incisive mode of entertainment (Silva and Teves 1971, 159). However, there is a lack of studies focuses on the presence of music on the Portuguese Public Television broadcasts. Nevertheless, it is essential to draw attention to the ongoing work carried out by João Ricardo Pinto, and Sofia Lopes related to the Portuguese Public Television. Pinto's conducts his PhD research on the RTP's musical production processes between 1956, with the inception of the experimental broadcasts, and 1964, with the use of videotape. Lopes's conducts her PhD research on the Portuguese *Festival RTP da Canção* (1964-2017) (lit. the RTP Song Festival).

Taking this into consideration, I realise the importance of understanding how RTP producers' aesthetic, cultural and political commitments also influenced the production and circulation of jazz on television in Portugal, during the period under investigation. Mainly, how the RTP television jazz producers engaged and articulated with the musical, and non-musical registers, not only involving specific national and international jazz scenes agendas but also specifically their interests. In part, because the RTP televised jazz performances resulted as a form of cultural, social, and political interactions generating "historically and culturally situated relationships" whose outcome and impact extended far beyond television studios (Higgins 2016, 339). Some factors influenced the development of jazz in Portugal during the right-wing colonialist New State regime, especially after the WWII (see the second chapter). Nonetheless, from the 1950s onwards, it is essential to take into consideration the Portuguese Public Television Service role in the dissemination of jazz. Surprisingly, there is an absence of knowledge about that television jazz production. As Heile, Elsdon and Doctor observed, by watching jazz on television it is possible to evaluate *who* is featuring on the screen, *on* and *off* stage; the chosen repertoires, either diegetically or nondiegetically; and *how* jazz musicians communicated and interacted not only with each other but also with their listeners. In fact, from a historical perspective by reviewing the diversity of television jazz production, allows us to a better understanding of both the genre and the media throughout the twentieth-century development (Heile, Elsdon and Doctor 2016, 19). In this sense, I intend to examine how jazz was produced and mediatised by the RTP television producers as televised *planned events* from both cultural and technological perspectives.

My approach will be multidisciplinary with a profound historical character that forces a selection of appropriate analytical tools to move towards the object of study. However, to carry out this study it was necessary to make an essential distinction between music *on* television and music *in* television. In other words, between televised music performances (diegetically) and programmes whose performers are unseen in the television screens (non-diegetically). This thesis is about jazz on television, the televised jazz performances, its production, the

professionals involved, musicians and repertoires. I will focus neither on the presence jazz music or televised jazz performances in advertisements, nor on talk shows, or within the diversity of the musicals shows.

My interest in jazz research began during my undergraduate studies at the University of Aveiro (UA), after previous experiences either as a jazz musician, or teacher working in distinct jazz schools in North Portugal.[8] At the time, I chose to do a final year research topic on the Lisbon's University Jazz Club. In fact, my interest further aroused when I began to conduct several interviews with the jazz lover and founder of the Lisbon's University Jazz Club, Raul Calado. During my research, I sourced documents relating to the Portuguese jazz history at the Centre for Jazz Studies at the University of Aveiro (CEJ-UA), in particular, the Portuguese jazz promoter José Duarte's collection. The significant moment in my research activity took place with my involvement in the first Portuguese jazz research designated by the *Mensageiros dos Jazz: o Papel dos Divulgadores do Jazz em Portugal no séc. XX* (lit. The Jazz Messengers: The Role of Jazz Promoters in Portugal in the twentieth century), at the CEJ-UA, led by Professor Susana Sardo, and funded by the Portuguese Foundation for Science and Technology. This experience helped me to develop my research skills. The project covered several topics related to the Portuguese jazz promoter's dissemination activities in distinct media reinforcing my interest not only in the music, but also introducing me to new areas of the Portuguese twentieth-century social, cultural, and politic history which broaden my knowledge and understanding of the topic as a whole. During the project above, I decide to continue to expand my knowledge on those topics throughout a PhD research on the presence of jazz, and its representation on Portuguese Public Television during the New State regime (1956-1974).

[8] I began my teaching activity at the *Escola de Jazz do Porto*, in Oporto followed by several other jazz schools such as *Jazz ao Norte*. Later, as founder, and director of the Cultural Association JAM – *Jazz ao Minho* (lit. Jazz at Minho), I started a jazz school – *Atelier Pedro Cravinho* – in the city of Braga. A few years later received an invitation to the creation and direction of the Jazz Pop Rock Department at the Vila Nova de Famalicão Regional Conservatory, in north Portugal.

EPISODE 1 | THEORETICAL FUNDAMENTALS

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Problematic and aims

> When we seek to make sense of such problematical topics as human nature, culture, society, and history, we never say precisely what we wish to say or mean precisely what we say. Our discourse always tends to slip way from our data towards the structures of consciousness with which we are trying to grasp them; or, what amounts to the same thing, the data always resist the coherency of the image, which we are trying to fashion of them. Moreover, in topics such as these, there are always legitimate grounds for different of opinion as to *what* they are, *how* they should be spoken about, and the *kinds* of knowledge we can have of them.
>
> (White 1978, 1)

This thesis is about jazz on television in Portugal during the New State regime, between September 1956 and April 1974. The chronological boundaries chosen are directly related to the institutionalisation of the Portuguese television, and the political conditions at the time. The first mark, September 1956, indicates the beginning of the Portuguese television experimental broadcasts. The second one, April 1974, represents the change of the political situation in Portugal through a military coup that overthrew the right-wing colonialist New State regime. Initiating at the same time the process that would restore the democracy in Portugal (1974-1975), and ceasing, after more than one decade, the colonial/independence war in the former Portuguese African colonies.[9]

In 1955, the public television service in Portugal was implemented through a monopoly concession conceded to the RTP, under the strict control of the New State regime. As a monopoly, the RTP became responsible for providing entirety with the television service to the nation: producing and broadcasting all

[9] This transitional path towards democracy, which followed the overthrow of the right-wing colonialist New State regime by a Military Coup on April 25, 1974, was characterised by by a strong social instability and continuos turmoils. During this period took place daily demonstrations, strikes, and union meetings, together with several other forms of unusual political activity that included the appropriation of houses, farms and lands. The Portuguese social and political situation would worsen after a failed right-wing coup d'état on March 11, 1975, and only came to an end after a failed left-wing coup d'état on November 25, 1975. This period is also known as the PREC – *Processo Revolucionário em Curso* (lit. ongoing Revolutionary Process).

television contents in Portugal. However, because of the high production costs and due to lack of infrastructure and equipment, since its inception, the RTP has always been dependent upon foreign television contents production.[10] In this respect, the RTP did not differ much from other European national television stations. In fact, as Harjvard has acknowledged, television in a broader sense started as an international medium:

> Throughout the history of television there has been an extensive borrowing, copying and adaption of work methods, technology, means of expression etc. between the national TV services. Rather then calling it a national TV model, it is more correct to speak about a (North) Western European model and an American television model – each with its own technical standard, institutional structures and conventions of expression (Harjvard 1993, 75).

It was also the case of the Portuguese Public Television. The *Philips Fernsehen* and the Radio Corporation of America (RCA) borrowed the equipment needed to start up the first RTP experimental transmissions during September 1956 (Silva and Teves 1971, 117). Moreover, when RTP was established in the late 1950s, the Portuguese pioneers travelled to other European stations to learn 'how to make television' (Silva and Teves 1971).[11] It was also the case of the RTP directors, such as Rui Ferrão, who done his internship on the *Radiotelevisione Italiana* (RAI), or Nuno Fradique and Herlander Peyroteu on the British Broadcasting Corporation (BBC).[12] To some extent, the same was also true regarding television programmes, and production and programming standards. The content of television "has also to a large extent been of a transnational character" (Harjvard 1993, 75). Regarding the Portuguese case, a considerable amount of the programming in the RTP was foreign material, in particular, the

[10] For further discussing on the initial stage of the Portuguese Public Television Service see the third chapter. Until 1964, by the time the videotape was acquired, the RTP transmitted mainly telefilms (television films) and studio broadcasts.
[11] Several RTP technicians get their television traineeship abroad. Among those countries were the United States of America, the Federal Republic of Germany, France, Italy, Luxembourg, the Netherlands, the United Kingdom and Belgium (Silva and Teves 1971, 119).
[12] *Diário de Lisboa* 12302, 6 (March 7, 1957).

fiction programmes imported from the USA.[13] Nevertheless, as Harvard has observed, although during an initial period several national public television services have maintained and developed European cooperation in technology, legal matters, and programming gradually over the decades of the 1950s and 1960s became nationalised. In part, because of the "exercise of political power, parliamentary institutions and the public sphere remained tie to national level" (Harvard 1993, 77). Again, the Portuguese case was to some extent similar to other European countries, but with a significant difference, Portugal was ruled by a right-wing colonialist dictatorial regime.[14]

More broadly, throughout the twentieth century, the role of media was part of a deepening movement of capitalist modernity between tensions on the tendencies either of its regulation, or its emancipation (Garnham 2000). Portugal, under the governance of António de Oliveira Salazar New State regime, represents a particular case within the Western Europe taking into account the international liberal and capitalist dynamic changes occurred in the post-World War II period.[15] In the Portuguese case, during the first half of the twentieth century overcame the political, economic and social conservatism that through its ideology frustrate all decisive moments of structural changes concerning the development of capitalism (Rosas 1994, 882). As Gallagher has noticed:

> Indeed, industrial growth was *opposed* where it might jeopardise the traditionalist goals of the state. Such economic retardation was a conscious goal

[13] For further discussing regarding the importance of the North American television production on the Portuguese Public Television broadcasts, see the third chapter.
[14] It should be noted that Portugal was not the only country under the rule of an authoritarian regime in Europe. Examples of these were, Spain (with Francisco Franco, 1939-1975), Yugoslavia (with Josip Broz Tito, 1953-1980), Albania (with Enver Hoxha, 1944-1985), Bulgaria (with Antonin Novotný, 1957-1968), the Democratic Republic of Germany (with Walter Ulbricht, 1950-1971), Romania (with Nicolae Ceauşescu, 1965-1989), and Greece (with Georgios Papadopoulos, 1967-1973). It was also the case of the Union of Soviet Socialist Republics, with Joseph Stalin (1941-1953), followed by Nikita Khrushchev (1953-1964), and later Leonid Brezhnev (1964-82).
[15] A hesitation has marked the Portuguese New State regime international relations in the post-WWII, whether to embrace the European project, under reconstruction, led by the North American Marshall Plan or to consolidate its position in the former African colonies. For further discussing see Ferreira (1993), Telo (1993), Teixeira (1996), and Alexandre (2000). Besides the longtime British alliance, during the post-WWII period, an effort was made to diversify the New State regime diplomatic options, such as taking part in the United Nations (UN), the Organisation for European Economic Co-operation (OEEC), as also joining the North Atlantic Treaty Organisation (NATO). For further discussing see Rollo (1994), Stone (1994), and Telo (1996).

> in order to hold back trade unionism, secularism, mass politics, urbanization, consumerism, and other modern trends. Salazar was not only anti-liberal but also anti capitalist in several key aspects. He was not eager to accept Marshall Aid when it was offered to Portugal by the United States (Gallagher 1983, 138).

On September 22, 1947, during the Paris Conference, in the signing ceremony of the report of the North American financial aid, broadly known as the Marshall Plan, the Portuguese Foreign Minister José Caeiro da Matta announced the New State's regime official decision (Rollo 1994). As Rollo has observed, the Portuguese Foreign Minister during the ceremony, accentuating the positive character of the Portuguese domestic economic and financial situation at the time, officially declined the North American financial assistance programme according to Salazar's decision, arguing that:

> Severe financial and administrative actions, and the sacrifice capacity of the Portuguese people, allowed that in the last twenty years, the Portuguese budget remained balanced and the currency stable, on these bases it ensured the production of the country progress without interruptions corresponding to an improvement of the social level of the Portuguese people. In these cheerful domestic conditions, let me state that my country does not need external financial aid (Salazar *cit. in* Rollo 1994, 853).[16]

One year later, due to international economic circumstances occurred during the first months of 1948, for the first time in some years due to "a sharp deterioration of the Portuguese financial and exchange situation", Salazar's determination against the North American 'capital' would alter (Rollo 1994, 864). Since the beginning of the Marshall Plan, the USA dollar was imposed as trade currency throughout the major European countries. As a consequence, this situation provoked a substantial impact on the devaluation of the Portuguese *escudo* against the American dollar in the international trades (Rollo 1994).

[16] "*Uma severa acção administrativa e financeira e a capacidade de sacrifício do povo português permitiram que, nos últimos vinte anos, o orçamento português se mantivesse equilibrado e a moeda estável; sobre estas bases assegurou-se à produção do país um progresso sem interrupção correspondente à melhoria do nível social do povo português. As felizes condições internas de Portugal permitem-me declarar que o meu país não precisa de ajuda financeira externa*" (Salazar *apud* Rollo 1994, 853). For further discussing see Matta (1951).

Taking into account the post-World War II macroeconomic situation, and because of this unfavourable position of Portugal in comparison to the other European countries, Salazar admitted for the first time the possibility of accepting the North American financial aid through the Marshall Plan (Rollo 1994). On September 27, 1948, on the eve of signing the Bilateral Agreement between Portugal and the United States of America, the New State regime delegate informed the North American representative about the Portuguese dictator Oliveira Salazar new intention to accept Marshall's Plan financial aid (Rollo 1994). In a more technical and detailed document, the Portuguese government defined out the general guidelines of the long-term programme. Emphasising the purchase of equipment abroad to serve the following five major areas, "energy, irrigation and mining iron industry; transport; manufacturing, agriculture; and health and education" (Rollo 1994, 865). Thanks to the Marshall Plan financial aid the New State regime was able to initiate some steps forward the modernisation of the Portuguese economy. In 1948, Portugal signed the OEEC agreement and took part in the cooperation group of countries previewed in the Marshall Plan (see figures 1 and 2).[17] This participation reinforced the need for an economic plan, which led to the elaboration of the *Plano de Fomento Nacional* (lit. the National Fomentation Plan).[18] Throughout the First Plan (1953-1958) and Second Plan (1959), the New State regime invested in the economy, choosing the transforming industry, transport and communication as privileged sectors. In fact, as Neves (1996), has noticed:

> The *I Plano de Fomento* or First Fomentation Plan was to be the start a series of policy instruments, which were to guide the growth for the next twenty years. This one referred to the period 1953-8. It began as a public programme with no general guidelines for the rest of economy but this was going to change as time

[17] For further discussing see Holm (2017).

[18] Salazar always feared that the development of national industry would have a direct consequence on the rural uprooting of the new urban masses. Salazar explained this carefully during his speech on May 28, 1953, when he presented the National Fomentation Plan. For further discussing see Salazar (n.d.) *Discursos e Notas Políticas, Volume V (1951-1958)*. For further analysis of those National Fomentation Plans see, I Plan (Law No. 2,058, on December 29, 1952), II Plan (Law No. 2,094, on November 25, 1958), Intercalary Plan (Law No. 2,123; on December 14, 1964), and III Plan (Law No. 2,133, on December 20, 1967). The IV Plan began on January 1, 1974, during Marcello Caetano government, but due to the military coup on April 25, 1974, it was interrupted.

> went by. Most of the funds for the six years were directed towards investment in infrastructure. Electricity (41.2 per cent) and transport and communication (26.8 per cent) were the two sectors with the biggest shares basic industries (18.5 per cent), and agriculture (10.8 per cent) (Neves 1996, 339).[19]

Although Salazar initially refused to accept the Marshall Plan, due to the ongoing development in Europe, from the 1950s onwards the first steps were given in an attempt to modernise the country.

Figure 1 – The NATO's poster (1950s)

Because those North American funds only became available in February 1950, Portugal became beneficiary of the Marshall Plan almost two years later than the

[19] The plan included 7,6 billion escudos for the six years. For further discussing see Nunes and Brito (1992).

other countries of Western Europe (Rollo 1994, 867).[20] It was during this period of intense foreign and domestic changes that the New State regime approved, financed, and initiated the study for the possibility of installing a public television service in Portugal.[21]

Figure 2 – Plan Marshall's propaganda in Portugal (1950-1951)[22]

[20] For further discussing on Portugal and Plan Marshall see Rollo (1994).
[21] See third chapter (Episode 3).
[22] Portuguese cover of a calendar distributed by the special mission in Portugal of the USA Economic Cooperation Administration and by the European Economic Cooperation technical committee, containing quotations from European and American leaders on the future of Europe in the context of the cooperation provided by the Marshall Plan (1950-1951). "1950 "All Our Colours to the Mast"; as part of its public relations campaign, the European Recovery Programme sponsored an international poster contest on the theme "Inter-European Co-operation for a Better Standard of Living". Over ten thousand entries from thirteen countries were submitted in local country competitions form which the twenty-five award-winning poster was selected. Prominent graphic arts experts, each representing a different Marshall Plan country made up the jury. First prize went to Reijn Djirksen fro The Netherlands". Ref. OECE C97-33 [Marshall Plan Poster Competition].

However, it was with great caution that New State regime promoted the study of the possibility of installing a public television service in Portugal (Silva and Teves 1971). The Portuguese dictator António Oliveira Salazar always considered this new medium as one of the most significant problems that his government had to deal with (Sena 2011). In fact, Salazar's presence on television broadcasts later during the first years of RTP activity has been reduced to two or three times without any intervention (Silva 2009). On the contrary, the Minister of the Presidency, Marcello Caetano, has been since its inception the New State regime figure that accompanied the whole process of study, implementation, and launch of the regular Portuguese Public Television broadcasting (Silva 2009).[23] The initial impulse of Caetano was indispensable for the start of television in Portugal due to Salazar's reluctance about the new medium. Caetano became involved in the definition of the Portuguese Public Television Service objectives in its earlier stage. Furthermore, Caetano also defined the structure of the RTP; the rules for granted, along with some technical issues, as also the possibility of suspending the Portuguese Public Television service whenever the New State regime considered being of national interest (Sousa and Santos 2003). In fact, Caetano recalling the government interest on television, observed that:

> Television is an instrument of action, beneficial or malefic, depending on the criteria that preside over its use. The Government hopes that the leaders of the new public service know to make this instrument a mean of moral and cultural elevation of the Portuguese people (Caetano *cit. in* Silva and Teves 1971, 109).[24]

Consequently, during the New State regime, the RTP news broadcast was carried out through a complex censorship filter to all the news characterised as a "genuine inter-ministerial agenda, an accumulation of government telegrams"

[23] On September 27, 1968, when Caetano took the lead of the New State regime, with the departure of Oliveira Salazar due to health reasons, he resumed again a regular presence in the RTP broadcast especially with his television programme *Conversas em Família* (lit. family conversations).

[24] "*A Televisão é um instrumento de acção, benéfico ou maléfico, consoante o critério que presidir a sua utilização. O Governo espera que os dirigentes do novo serviço público saibam fazer desse instrumento um meio de elevação moral e cultural do povo português*" The Portuguese Minister of Presidency Dr Marcello Caetano (January 16, 1956).

assumedly as an official discourse (Cádima 1996, 44). In part, because the New State regime policy for the media has always been anchored on two vectors: propaganda, and censorship (Pimentel 2007). On the one hand, through propaganda, the regime sought to provide a representation of a united country, peaceful and obedient people. On the other hand, through a complex system of prior censorship, and repression tried to ensure the absence of political alternatives, and simultaneously sought to promote the depoliticisation of the Portuguese people (Pimentel 2007). There was a strict control by the Censorship Bureau in concern to television news. As a consequence, the Portuguese television audiences never accessed to diverse and broad perspectives regarding domestic and foreign issues. Moreover, with the beginning of the colonial/independence war in the former Portuguese African colonies, the PIDE/DGS and the New State regime censorship services began to devote lots of attention to African issues.[25]

The Portuguese Public Television Service was introduced as a monopoly concession under a "single political party system and its apparatus of censorship" (Cádima 1996, 15). Consequently, the New State regime had a direct control on television because the offer was restricted to a single station. On the one hand, the Portuguese regime distinguished itself from other right-wing authoritarian European regimes in concern to the limited representation of their political leader on the media (Cádima 1996). On the other hand, continued to be characterised by a systematic "propagandistic political action regarding the information" (Cádima 1996, 334). Nevertheless, the primary objective of the New State regime regarding the use of mainstream media, and in particular television has always been to 'inform, educate and entertain' the Portuguese people by opening "wide windows over the world" (see figure 3).[26]

[25] During the New State regime, on August 29, 1933, by the Decree-Law No. 22 992, was created the *Policia de Vigilância e de Defesa do Estado* (PVDE) (lit. the Police of State Surveillance and Defence), coinciding with the implementation of special Military Courts. On October 22, 1945, the *Policia Internacional de Defesa do Estado* (PIDE) (lit. the International State Defence Police) substituted the PVDE, by Decree-Law No. 35046. Later, during Marcello Caetano governance, on November 24, 1969, the *Direcção-Geral de Segurança* (DGS) (lit. the Directorate-General for Security) substituted the PIDE, by the Decree-Law No. 49 401.

[26] "*Vastas janelas sobre o Mundo*" in RTP promotional flayer (September 1956), pages 14-15.

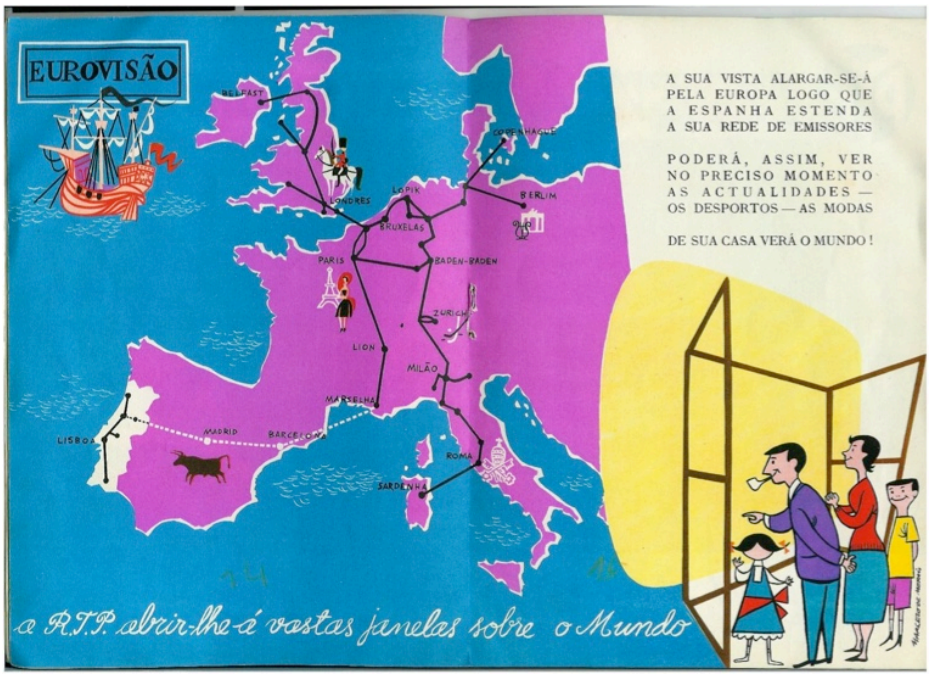

Figure 3 – RTP promotional flyer (September 1956).

Although the Portuguese television news broadcasts were strictly submitted to censorship and state control (Cádima 1996; Carvalho 2009), the same cannot be said regarding television cultural production (Simões 2011; Lopes 2012). Over the last decades within the Portuguese academia, new perspectives associated with the New State's regime cultural industries have emerged.[27] Noteworthy, are studies on cinema (Areal 2011; Vieira 2013), theatre (Santos 2004; Cabrera 2008), radio (Cristo 1999, 2005; Silva and Moreira 2010; Moreira 2012), record industry (Neves 1999; Matos and Gonçalves 2005; Losa 2009), together with a multiplicity of dimensions in other cultural fields (Melo 2001; Silva 2005a, 2005b; Trindade 2010; Domingos and Vieira 2010), and music (Various Authors

[27] Over the last two decades, an increasing number of publications have focused on this regime and its charismatic leader, Oliveira Salazar, confirming its relevance to contemporary historical debates. For further discussing on this topic among others, see Torgal (2000, 2009), Rosas (2000, 2001), Pinto (2001), Alípio (2006), Pimentel, Farinha and Madeira (2007), Nunes (2007), Pimentel (2009), Costa (2009), Faria (2009), Monteiro (2009), Silva (2009), Serrado (2009), and Monteiro (2010). This fascination might explain the fact that in 2007, Salazar was voted the 'greatest Portuguese ever' in a national television programme. The television programme entitled *Os Grande Portugueses* (lit. Greatest Portuguese) it was produced by RTP1 based on the original BBC production *Greatest Britons*, and it was aired between October 15, 2006, and March 25, 2007. The former Portuguese dictator António de Oliveira Salazar was the winner with 41% of the vote. *Público* March 26, 2017.

2010; Silva and Pestana 2014). Nevertheless, there is still a lack of academic studies regarding the role of music on television in Portugal.[28]

Taking into account Portugal's cultural isolation at the time, to what extent the transatlantic cultural dynamics associated with television music production, and jazz, in particular, potentiated changes gradually within the Portuguese jazz scene, either as a social or musical practice? Rising at the same time, possibilities of political subversion in a medium under the profound influence, and directive of the right-wing colonialist New State regime? To recover the diachronic dimension of the Portuguese television jazz production and its relationship with national and international scenes, I consider crucial to take into account the "multifarious nature of 'television' as an object of critical" and ethnomusicological study (Corner 2003, 275). By studying the British Broadcasting Corporation (BBC) television case, the British scholar John Corner recognised the importance to divide it into five levels of analysis, the first one, (1) television as 'institution'. The second and third ones: (2) television as 'practices', and (3) television as 'representation and form'. The fourth level of analysis, (4) considering this new medium 'technology', and the last one, (5) 'television' in a wider sense and its diffuse connection to society and culture (Corner 2003, 275). Following Corner's proposal, and applying it to the Portuguese case, my goal is to relate the first four levels of analysis to my object of study. The first one will focus on television as 'institution' (the organisation), the RTP framed by policy and corporate management essentially involved by the New State regime official policies, and its relationship with the institution hierarchies and organisation. The second one, on television as 'practices' (the production processes), the RTP professional culture and professional practices involving the music production processes, in particular, those concerned with television jazz programmes production. Another important aspect related to both two levels (the organisation, and the production processes) was the RTP Censorship Bureau service activities and its specific actions on the television jazz production. The third one, on television as 'representation and form' (the programmes), draws on the vocabularies of art criticism involving the RTP jazz

[28] With the exception of a Master's thesis written by Sofia Lopes (2012).

production and its relationship with local and global scenes. Besides these first three levels of analysis, I also take in account television (the technology), as a 'scientific experiment', becoming both a household item and an increasingly influential source for a changing social aesthetics. In fact, the technology was crucial to broadcast both the studio televised jazz performances and the imported television contents. In this sense, my specific objectives are:

- To comprehend the historical context of the reception and development of jazz in Portugal, before the inception of television;
- To identify national and international jazz scenes circuits, which intersected the Portuguese television productions;
- To contextualise the national television jazz production during the New State regime;
- To identify the Portuguese television jazz programmes, distinct typologies, styles, and repertoires;
- Understand the disruptive potential of jazz on television within the context of the New State regime cultural policies.

More broadly, as Garnham has acknowledged, technology implicitly involves the "production, distribution and consumption of symbols" (Garnham 2000, 64). Television in particular reinforced its importance in contemporary societies due to:

> Their ability to make and circulate products that influence our knowledge and experience (texts); their role as systems for the creativity and knowledge; and their effects as agents of economic, social, and cultural change (Hesmondhalgh 2013, 4).

In this thesis, I will take into consideration not only the role of the Portuguese Public Television Service from its technological perspective, but also as an institution as well. In particular, its connections to the national, and international jazz practice given the importance of those in the circulation of distinct styles, musicians, and repertoires. Regarding the concept of a scene more broadly, according to Will Straw proposal, it can be understood as *cultural space* where:

> a range of musical practices coexists, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization (Straw 1991, 373).

Influenced by Straw, Travis Jackson applied this broader definition to the jazz scene, as "a socially constructed arena within which mainstream jazz performance occurs and is made possible" (Jackson 1998, 43). Moreover, according to Jackson, a *jazz scene* can be analysed as:

> a fluid network within, which a variety of actors, and institutions negotiate their relationships with each other, and those outside their network. Simultaneously, all involved are negotiating relationships with the history of music (Jackson 1998, 43).

Taking into account both Straw and Jackson definitions, I will use the concept *jazz scene*, as a network of jazz clubs, venues, musicians, aficionados, promoters, agents, and critics who developed various relationships in and out of performance sites together with the different national and international music industries. Since television contents can be interpreted in a different number of ways because of their polysemic characteristic we need to take into account their capacity to circulate distinct meanings. According to Hesmondhalgh:

> To think about meaning, aesthetic experience and emotion means addressing questions of form as well as content. By 'form', I mean how texts look and sound, their stylistic properties as well as the stories they tell and the assertions they make. In practice, form and content are never really separate as the one always affects the other (Hesmondhalgh 2013, 50).

For that purpose, the Portuguese television jazz programmes and its production processes will be addressed not only regarding their textual dimension "focus in questions of representation and ideology" (Garnham 1990, 1) but also more broadly as "part of the fabric of society and culture" (Hjarvard 2008, 106).

Regarding the concept of *culture*, given the diversity of ways to define it, in this thesis I use Stuart Hall's proposal:

> Culture, we may say, is involved in all those practices which are not simple genetically programmed into us [...] but which carry meaning and value for us, which need to be *meaningfully interpreted* by others, or which *depend on meaning* for their effective operation. Culture, in this sense, permeates society (Hall 1997, 3).

Broadly speaking, as Hall has argued, culture is about shared meanings, its production and exchange between the members of society or particular groups of people (Hall 1997).[29] To analyse the Portuguese television jazz production, and its circulation, it is essential to comprehend how this genre was represented – the way it was given meaning to its televised performances –, and by whom within the Portuguese Public Television organisation, the producers. Given their capacity to produce and circulate meanings, which profoundly influenced the understanding and knowledge of jazz, the television music producers played a significant role in those processes. In the particular case of this thesis, I intend to address to the RTP jazz producers not only as television professionals but also through their relationship with the music industries, and specific "cultural circuits" – the national and international jazz scenes (Hall 1997). In this sense, to what extent the Portuguese television jazz producers were able to articulate those two dimensions?

I argue that was the case of one Portuguese television producer, in particular, Manuel Jorge Veloso. Given his involvement in both the Lisbon's jazz scene and on RTP, not only as a television producer and presenter but also as a musician as well in several television jazz programmes.[30] The status achieved by Jorge Veloso as a television jazz producer was related not only to his musical knowledge but also due to his connections to the Portuguese jazz scene. First, as Hot Club of Portugal Quartet drummer; and secondly, as an active member in both Lisbon's

[29] For further discussing, see Hall (1997).
[30] See third and fourth chapters.

jazz clubs: the Hot Club of Portugal and the University Jazz Club. More broadly, those connections can be understood because:

> The media are at once part of the fabric of society and culture and an independent institution that stands between other cultural and social institutions and coordinates their mutual interaction. The duality of this structural relationship sets a number of preconditions for how media messages in given situations are used and perceived by senders and receivers, thereby affecting relations between people (Hjarvard 2008, 106).

A detailed analysis of Jorge Veloso's practice as a television jazz producer is then justified taking into account his responsibility for the production and mediation of particular meanings – television contents – according to a specific cultural and political interest, and the implications of its circulation within the public sphere. It is then crucial to frame Jorge Veloso's actions as a symbol-creator in a broader context regarding jazz development in Portugal in the post-World War II.[31] According to Hobsbawm, the reception of jazz in Europe during this period could be framed according to two distinct perspectives. On the one hand, "the reception of broad jazz-based, jazz-influenced forms of popular was virtually universality" (Hobsbawm 1998, 272). On the other hand, "the reception of jazz as a form of popularly generated high-art music" confined to a minority" which gradually "became an accepted part of an educated culture" (Hobsbawm 1998, 272). To what extent Hobsbawm's observation can also be applied to the Portuguese case, and to Manuel Jorge Veloso, in particular?

Moreover, it needs to account both the "diverse jazz music and related identities that jazz communities have configured over the past" (Ake 2002, 2), and the specific knowledge of, interest in, and need for its diffusion. Especially, given the Portuguese domestic political situation, and the 'dominant colonial ideology', when those processes occurred. At the time the New State regime began the initial studies on television, most of the European colonial powers already

[31] See second chapter (Episode 2).

started, or undergone through, their decolonisation processes.[32] Due to continuous Oliveira Salazar refuse to accept the decolonisation process in the former Portuguese colonies in Africa, the 'African' or the 'blackness' issues became extremely sensitive to the New State regime not only regarding foreign policy but domestically as well. More broadly, the acceptance of jazz as "part of an educated culture" in Europe had a strong French influence, in part "due to the anti-fascist associations of anti-racist music" (Hobsbawm 1998, 272). Taking into account, the dynamics of transatlantic cultural distribution associated with jazz, and the emergence of the Portuguese movements against colonialism, which come out especially within academia during the late fifties and sixties. To what extent did the RTP musical producers have used television during the New State regime as an instrument to convey their political ideas subversively?

I intend to examine how the Portuguese televisions jazz programmes became a space of representation of the world. In fact, as Allen has observed:

> Television, like cinema, painting or photographs does not simply reflect the world in some direct, automatic way. Rather, it constructs representations of the world based on complex sets of conventions – conventions whose operations are largely hidden by their transparency. Like television, itself most of the time, these conventions are so familiar in their effects that we don't notice them (Allen 1992, 5).

All those processes took place in the period branded by Ellis as the 'era of scarcity' (Ellis 2002). This early period of television broadcasts was "characterised by only a few channels broadcasting for part of the day, a situation that lasted for most countries until the late 1970s or early 1980s" (Ellis 2002, 39). According to Umberto Eco, it was the era of "Paleo-TV", characterised by the intention of television to 'talk' about the external world (Eco 1990, 246). It was precisely the case of the Portuguese Public Television broadcasts between 1956 and 1974 (see figure 3). In fact, as John Ellis has observed:

[32] The Asian-African Conference (also known as Bandung Conference), convened upon the invitation of the Prime Ministers of Burma, Ceylon, India, Indonesia and Pakistan, met in Bandung from the 18th to the 24th April 1955, together with 24 countries, in the context of an expressed attitude on the abolition of colonialism.

> The era of scarcity was the era of television's introduction into society. It inaugurated the experience of witness as an everyday, large-scale activity. It built upon radio's success as a live domestic medium to bring live pictures into home. Television was able to do this because it was introduced in a particular point in the social and economic development of the Western Society (Ellis 2002, 40).

Moreover, as Lynn Spigel has argued, gradually the television began to change the family patterns, and everyday evening routines (Spigel 1992). Not only changed the families daily routines, but also "moulded itself to the patterns of everyday life, and in doing so defined and standardized them" (Ellis 2002, 43). Gradually, the television broadcasting became closely related to the day-to-day lives of its viewers. According to Paddy Scannell:

> Broadcasting gathered together a quite new kind of public life – a world of public persons, events and happenings – and gave this world and orderly, familiar, knowable appearance by virtue of an unobtrusive temporal sequence of events that gave structure and substance to everyday life (Scannell 1956, 153).

It is precisely those *events*, as Scannell points out, dedicated to jazz within the Portuguese television programming that I intend to analyse. Although the term *event* is used in many ways; in this thesis, I intend to use Donald Getz's proposal, as "an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence" (Getz 2007, 18). I consider that the RTP television jazz programmes were televised *planned events*, using Getz's definition, since those television programmes had a specific starting and ending time, hardly repeatable, produced and publicised in advance, and were socially constructed (Getz 2007). In fact, as Getz has observed, "almost all performances are planned events", including television broadcasts (Getz 2007, 37). Moreover, as Gebhardt has argued:

> The emphasis in television on being there, as *events happen* and of recording events and broadcasting them *as they occur*, acting as a window on to the world,

> has important implications for how we think about the issues of spontaneity, immediacy, and improvisation in jazz performances (Gebhardt 2016, 221).

I argue that the RTP jazz broadcasts, either the 'live' televised performances or imported television contents influenced and transformed the experience of how Portuguese viewers and aficionados, in particular, have come to access this genre. Gradually those televised *planned events* introduced to the Portuguese viewers new transnational musical experiences. It is important to understand what constituted that production, and to what extent it was articulated with the national and international jazz scenes. Moreover, the Portuguese jazz musicians became also consumers, whenever they were watching jazz on television. This aspect is of particular importance if we take into account that most of the international jazz musicians that circulated in the RTP jazz programmes never visit Portugal, as this study came to reveal. Gradually, foreign key jazz players, distinct styles and repertoires began to circulate among the Portuguese professionals and amateurs' jazz musicians. To some extent, this could be understood as the anticipation of the late-modern changes within the information society discourse; where the abundant circulation of transnational information was mediated through communication technologies (Castells 1996). In fact, as the British sociologist Anthony Giddens has acknowledged, those changes were the result of the effect of reflexivity, arguing that:

> Reflexivity has two senses, one very general, and the other more directly relevant to modern social life. All human beings are reflective in the sense in which thinking about what one does is part of doing it... Social reflexivity refers to a world increasingly constituted by information rather than pre-given modes of conduct. It is how we live after the retreat of tradition and nature, because we have to take so many forward orientated decisions. In that sense, we live in a much more reflexive way than previous generations have done (Giddens and Pierson 1998, 15).

More broadly, the continuous reassessment of information as part of everyday experience became gradually central to living in late modernity (Giddens 2000). Those changes became more active and visible with the emergence of television.

In my particular case, it could be questioned to what extent the televised jazz performances contributed to the understanding of the music among the Portuguese jazz scene community members? The Portuguese jazz critic, António Curvelo argued, that during the New State regime television played a decisive role in the genre dissemination in a period when concerts and festivals were scarce (Curvelo 2010). Reinforcing the idea that many of those RTP television jazz broadcasts, especially the ones produced in 1960's also had a crucial and active didactic component (Curvelo 2010). However, there are no academic studies on this subject yet. With this thesis, I intend to contribute to the construction of this knowledge.

Based on Rick Altman's proposal, I plan to analyse the circulation of jazz in the Portuguese Public Television, as televised *planned events*. Taking into consideration: 1) the mediation process of those televised performances, 2) its relationship with national and foreign jazz scenes practices, and 3) as its reflexivity effect as societal mediatised processes (see figure 4). The production of a television jazz programme initiates as part of a culture at large (television as a cultural 'institution', and the national and international jazz scenes, involving its distinct musicians in the context of those processes).

Figure 4 – The circuit of televised jazz broadcasts as televised *planned events.*

Which progressively narrow as the work of the production processes (television practices) run their course of action. As Altman has suggested:

> First broadly, with diverse ideas and scripts, sets and rushes, technicians and rewrites, until eventually the work of production has been resolve into a single narrow product: the text [representation and form]. The process of reception then broadens again, eventually reaching the point where it is indistinguishable from the culture in general (Altman 1992, 3).

Given the Portuguese musicians involved in the 'live' televised jazz performances, and the diversity of foreign imported contents used in the production of the RTP jazz programmes. I consider that "just as production flows through the text toward reception, so reception regularly influences [its] production" (Altman 1992, 4). It is precisely the scope and potential of television as a 'technology' (for the production, distribution, and circulation of jazz), and its "role as a medium based on monitoring the world, rather than one that projects the world, as film does" (Gebhardt 2016, 221), that I intend to comprehend. Which in the Portuguese case, came to reflect in the way jazz was consumed, from the private sphere (jazz clubs) to the public domain (television broadcasts), throughout the circulation of the televised jazz performances within the Portuguese Public Television service. To understand how those processes were articulated it is necessary first to look how the RTP mode of musical production worked and to what extent it was interrelated with both the music industries and the national and international jazz scenes during the period in analyses.

I take much inspiration from Murray Forman, whose research on popular music on early USA television provides profuse insight. According to Forman, to analyse how music was integrated at television inception, and in particular, how music production was developed throughout television first years of activity "it is necessary to illuminate a wide range of factors that include industry motivation, aesthetic innovation, and cultural formation" (Forman 2012, 10). Consequently I will analyse the television jazz programmes as televised *planned*

events – its production, aesthetics, professionals involved, and its circulation –, on RTP broadcasts as cultural products.

The broadcasting of jazz programmes on the Portuguese Public Television service during the New State regime generates significant and interrelated questions: What were the cultural policies of the Portuguese Public Television Service? How were shaped the RTP structures responsible for musical production in general, and jazz in particular? What constituted that production? Was this production articulated with the national and international music industries? To what extent did this new medium represent a significant shift in the jazz aesthetic mediation in Portugal? Was this production created according to specific agenda? What was their primary motivation? Who were the key players in those processes? Do they have any cultural formation concerns? This thesis will, therefore, explore the relationship between the expansion of the public television service and the consolidation of jazz in Portugal.

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> The past and history are not switched into each other such that only one reading of the past is necessary. The past and history float free of each other, they are miles and ages apart. For the same object of inquiry can be read differently by different discursive practice (a landscape can be read/interpreted differently by geographers, sociologists, historians, artists, economist, etc.) whilst, internal to each, there are different interpretative readings over time and space.
>
> (Jenkins 1991, 5)

In Portugal, the Jazz Studies are still at an emerging stage. Although during the lasts decades literature on the development of jazz in Portugal started to emerge. The Portuguese academic production on the history of this musical genre is still scarce.[33] The first Portuguese dissertation on Jazz in Portugal was concluded in 2005 by Hélder Martins "*O Jazz em Portugal: Da sua emergência à sua afirmação com o Hot Clube*" (lit. Jazz in Portugal: from its emergence to is affirmation with Hot Club), under the supervision of José Maria Pedroso D' Abreu Cardoso, at the University of Coimbra. In 2006, Martins's master dissertation was published as a monograph under the title *O Jazz em Portugal (1920-1956): Anúncio – Emergência – Afirmação* (lit. Jazz in Portugal (1920-1956): Announcement – Emergence – Affirmation). To some degree, Martins inaugurated the historical line of research within the Portuguese Jazz Studies.[34] The chronologic boundaries (1920-1956) chosen by Martins represent:

[33] Nevertheless, it is essential to identify the earlier non-academic publications on jazz produced during the New State regime and published by the Portuguese musicologist, critic, and musician, Jorge Lima Barreto (1972, 1973). From 1974 onwards, the Portuguese non-academic publications on jazz increased, examples of these were Jorge Lima Barreto (1974, 1975, 1976, 1984, 1990), and the jazz critic and promoter José Duarte (1981, 1994). Since the beginning of the twenty-first century the number of non-academic publications on this genre written in Portuguese intensified substantially: Barreto (2001), Duarte (2000, 2001, 2009, 2010, 2011), Curvelo (2002), Duarte and Alves (2004), Santos (2005, 2007, 2009, 2011, 2012), Rubio (2008), and Santos and Rubio (2008). That in some cases was the publication of second editions of works already published previously. A first attempt to write about jazz connections in Portugal in the English language was a non-academic book by the Romanian Virgil Mihaiu (2001).

[34] It is important to highlight a historical survey conducted by the Portuguese journalist and jazz critic Antonio Curvelo published in 2002 under the title "*Notas (muito incompletas) sobre o Jazz em Portugal. Da pré-história aos tempos modernos*" (lit. Notes (very incomplete), on jazz in Portugal. From its prehistory to the modern times); which in some way influenced other works that followed, preceding the first academic studies in this field.

> The 1920s are globally an unquestionable milestone in the History of Jazz. Secondly, because the first news that was published in Portugal dates back to the same decade, and thirdly, as the documents consulted throughout the investigation process and research attested that these 'first news' generated antagonistic social movements that were reflected in the press of the time (Martins 2006, 18).[35]

According to the author, 1956 represents the year that took place "the first great concert in Portugal" by the Count Basie Orchestra and "marks the end of a cycle of the process that led from the emergency to the affirmation of Jazz in Portugal" (Martins 2006, 19).[36]

In 2008, the Portuguese jazz guitarist, composer, and researcher Ricardo Pinheiro gave another significant contribution to the Portuguese Jazz Studies by bringing the 'voices' of the jazz musicians through an ethnography carried out in the jam sessions in Manhattan, New York.[37] Although Pinheiro's research is not a historical study about jazz in Portugal, it pioneers an ethnography line of inquiry. By exploring the jam sessions as a social and musical initiation – ritual –, Pinheiro during the summers of 2004–2005 conducted ethnographic research on jam sessions held in five different New York jazz clubs. Those clubs were situated in three distinct Manhattan neighbourhoods: Harlem (Lenox Lounge, and St. Nick's Pub); Upper West Side (Cleopatra's Needle, and Smoke); and Greenwich Village (Small's). As a result, Pinheiro became the first Portuguese researcher with a PhD in the Jazz Studies field with a dissertation in Musical Sciences (Ethnomusicology), supervised by Salwa Castelo-Branco (Nova University of

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[35] *"[a] década de 20 é um marco inquestionável para a História do Jazz a nível mundial. Em segundo lugar, porque as primeiras notícias que surgem em Portugal datam da mesma década, e, em terceiro lugar, tal como atestam os documentos encontrados ao longo do processo de investigação e de pesquisa de informação, estas 'primeiras noticias' geraram movimentos sociais antagónicos que se reflectiram na imprensa da épocas*" (Martins 2006, 18).

[36] "*É neste ano que se realiza o primeiro grande concerto em Portugal, por um dos nomes mais consagrados - Count Basie -, que, tal como se constará, marca o fim de um ciclo do processo que levou da emergência à afirmação do Jazz em Portugal*" (Martins 2006, 19). The words underlined are in italics according to the original text.

[37] In 2008, Hélder Martins published an article that to some degree summarises the conclusions of his master's thesis, with some additional reflections on jazz in Portugal as a socio-cultural phenomenon.

Lisbon, Portugal), and Christopher Washburne (Columbia University, USA). Since then, within an ethnomusicological perspective, Pinheiro has explored this topic with complementary studies.[38] The first one, published in 2012 under title *Jazz fora de horas: Jam Sessions em Nova Iorque* (lit. Jazz Afterhours: Jam Sessions in New York), written in the Portuguese language, enhancing the knowledge to a broader public the study, consists on a monograph based on Pinheiro's PhD research. The second one, its the article "Jam Sessions in Manhattan as Rituals", published in the leading international Jazz Studies journal *Jazz Research Journal* was written in English, and it was based on Pinheiro's research allowing his reflexion on the jam sessions to circulate within a broader and specific community of readers. As Pinheiro has observed, this article addresses the "relationships between jazz jam sessions in Manhattan and the concepts of scene, ritual and race" from the analysis of "five venues of jazz performance in Manhattan, New York, arguably the most important stage for jazz performance in the world" (Pinheiro 2012b). Lastly, the third one *Perpetuating the Music: Entrevistas e Reflexões sobre Jam Sessions* (lit. Perpetuating the Music: Interviews and Reflexions about Jam Sessions) was published in 2013. It corresponds to the collected transcriptions of the interviews conducted by Pinheiro, during his participatory-observation research, to several New York-based jazz musicians, such as saxophonist Chris Potter, trumpeter Nicholas Payton, and the pianists Aaron Goldberg, Jason Moran, and Joanne Brackeen, among others. It should also be noted that one of the interviewers was Mitch Borden the manager of Small's (Greenwich Village jazz club), adding a new discourse involved in the jam sessions (Pinheiro 2008, 3). According to Pinheiro the importance of the jam sessions to the jazz musicians communities based in New York reside not only as a metier for sharing information but also played a significant and:

> A crucial role for the professional life of jazz musicians, especially in their learning process, integration in the "jazz scene", and the assimilation and configuration of performance and aesthetic values, some of which are rooted in the Afro-American cultural tradition (Pinheiro 2008).

[38] See Pinheiro (2012a, 2012b, and 2013).

As a whole, Pinheiro's studies can be considered foundational in the Portuguese ethnography Jazz Studies following other relevant ethnomusicological international studies such as Travis A. Jackson (1992, 1998, 2002), Paul Berliner (1996) or Ingrid Monson (1997). Trying to fill the gaps left by previous jazz research, Pinheiro's research is focused on jazz musicians participation in jam sessions in New York. According to Pinheiro, the jam sessions are informed by the social and cultural context that is inevitably associated not only with the jazz performance but also relevant to the musician's professional careers, particularly within the New York scene. To some extent, both Hélder Martins (2006) and Ricardo Pinheiro (2008) studies established the two main lines of research in the Portuguese Jazz Studies; a first one, the Historical Studies, of which this dissertation belongs; and a second one, with the Ethnographic Studies. The subsequent academic studies produced in Portugal within the Jazz Studies field have become part of one, or both lines of research.[39]

It was the case of the only two jazz research projects carried out in Portugal at the *Instituto de Etnomusicologia – Centro de Estudos em Música e Dança* (INET-MD) (lit. Portuguese Institute of Ethnomusicology – Centre for Music and Dance Studies), which have been funded by the *Fundação para Ciência e Tecnologia* Portuguesa (FCT) (lit. the Portuguese Science and Technology Foundation). The first one was held at the INET-MD branch at the *Universidade de Aveiro*. Named "*Mensageiros do Jazz: A importância dos divulgadores no percurso do jazz em Portugal no século XX*" (lit. Jazz Messengers: The importance of jazz promoters in the course of jazz Portugal in the twentieth century), it was coordinated by Professor Susana Sardo and took place between 2010 and 2013.[40] As the first Portuguese academic jazz project, it begins to identify a group of key figures that became central to the inscription of this musical genre in Portugal. Either promoters, critics, journalists, founders of jazz clubs, aficionados, those chosen significant figures – designated in the project as the "Jazz Messengers" –, played a significant role in the dissemination of jazz in Portugal in the twentieth century.

[39] Examples of this from a historical perspective were the following articles published on jazz in Portugal, Roxo (2009, 2017), Ferreira (2012), and Cravinho (2011, 2012, 2014, 2015a, 2015b, 2016a, 2016c, 2016d, 2017).
[40] FCT Research Project: PTDC/EAT-MMU/102624/2008.

Following the historical line, inaugurated by Martins (2005), this project analysed the distinct activities carried out by five Portuguese jazz promoters. Luís Villas-Boas (b. 1924 – d. 1999), Raul Calado (b. 1931), Manuel Jorge Veloso (b. 1937), José Duarte (b. 1938), and an early period comprised by the 1920s that was designated by the "*As Vozes da América*" (lit. the Voices of America). This project produced new knowledge regarding the key figures – the 'Jazz Messengers', and their particular individual's roles –, associate to the development of this genre as social and musical practice in Portugal during the twentieth century. The second project, held at the INET-MD branch in the *Universidade Nova de Lisboa* was designated by "*Jazz em Portugal: Os Legados de Luís Villas-Boas e do Hot Clube de Portugal*" (lit. Jazz in Portugal: The legacy of Luís Villas-Boas and the Hot Club of Portugal) coordinated by Professor Salwa Castelo-Branco. This research project benefited from a significant partnership established between the *Hot Club de Portugal*, the institution that owns the outstanding collection of Luís Villas-Boas (1924-1999), and the INET-MD.[41] Moreover, Villas-Boas and Hot Club of Portugal became central references for this music practice not only in the Portuguese capital but also throughout the country. To some extent both, the individual – Luís Villas-Boas –, and the institution – Hot Club of Portugal – gave a significant contribution to the institutionalisation of this musical genre in Portugal.[42] Moreover, it should be noted that given the importance and role that Villas-Boas has played in the dissemination of jazz in Portugal to some extent this project intercepted with the "Jazz Messengers" project since one of the jazz promoters chosen was Luís Villas-Boas.[43] It should be acknowledged that as an output of the second research project resulted in Pedro Mendes (2016) master thesis dedicated to the analysis of the schooling process of jazz practice in Portugal using the Hot Club of Portugal Jazz School in Lisbon, in the late 1970s' as a case study.[44]

[41] FCT Research Project: PTD/EAT-MMU/121834/2010.

[42] According to the official project information available on the INET-MD website: http://www.inetmd.pt/index.php/investigacao/projetos/344-jazz-em-portugal-os-legados-de-luis-villas-boas-e-do-hot-clube-de-portugal.

[43] For further discussing see http://mensajazz.web.ua.pt/mensageiros.

[44] It is also important to underline Manuel Guimarães (2013) Master's dissertation "Práctica e Recepção da Música Improvisada em Portugal: 1960 a 1980", from an Ethnomusicological perspective. Although Guimarães dissertation is not focused on jazz, or about the history of jazz in Portugal, it addresses the reception and development of improvised music in Portugal,

The Portuguese jazz guitarist, composer, and researcher José Dias also gave significant contributions to the Portuguese Jazz Studies from an Ethnomusicological perspective. Dias Master's dissertation "*Playing Outside: Jazz e Sociedade em Portugal na Perspectiva de Duas Escolas*" (lit. Jazz and Society in Portugal, from Two Schools Perspective) analysed the relationship between jazz, as musical practice, and the Portuguese society. For this purpose, Dias explored the jazz teaching system used in Portugal, based on North American tradition, by using two distinct case studies both private institutions associated with jazz teaching in Lisbon. The first one, a private music school *JBJAZZ*, and the second, a private university, the *Universidade Lusíada* and its undergraduate jazz and modern music course, the *Curso Superior de Jazz e Música Moderna* (lit. Jazz and Modern Music Bachelor Course). Dias conducted an ethnographic study based on the observation of jazz in both contexts as a social network, analysing in what way the agents belonging to both institutions organised themselves, and to what extent was created a system based on the interaction processes between such distinct social and musical realities. More recently, Dias doctoral dissertation "Jazz Networks: Europe, Identity and Cultural Policies" was focused on the identification of ways in which people are involved, connected and operates within jazz practices in Europe. To accomplish that Dias conduct a multi-sited ethnography research within two different, and complementary, case studies. The first one, the European jazz festival 12 Points, and the second one, the Portuguese netlabel *Sintoma Records*. Dias juxtaposed distinct discourses produced by the key players in both case studies within their everyday practices to challenge the traditional and linear narratives that involve not only the terms 'Jazz' and 'Europe', but also important concepts such as 'national' and 'pan-European' identities (Dias 2015). With his doctoral research, Dias intended not only to highlight a relevant and formal insight from the current European jazz,

between the 1960s and the 1980s. By exploring this new musical practice, frequently called 'free improvisation', the author concludes that its development took place in controversial and subversive contexts. Led by distinct musicians such as Carlos Zíngaro (Plexus) and Jorge Lima Barreto (Anar Band), this innovative musical practice in Portugal promoted new discourses about music making associated with improvisation, that to some extent divergent from those normally associated with jazz practice. Guimarães conducted an analysis of those tensions and disputes, which took place not only in the Portuguese press (reviews) but also in public debates 'ideologically biased', that extended until the late 1970s.

but also to contribute to the understanding of its different European agendas in the future.

The Portuguese jazz pianist, composer, and researcher Luís Figueiredo with his doctoral dissertation "*Jazz, Identidade Musical e piano jazz em Portugal*" (lit. Jazz, Musical Identity, and the jazz piano in Portugal), conducted at the *Universidade de Aveiro*, gave another significant contribution to the Portuguese Jazz Studies. Following an ethnographic line of research, and using the "jazz art world" concept proposed by the sociologist Paul Lopes, Figueiredo sought to understand the creative processes and the construction of distinct Portuguese musical identities using four case studies. For that purpose, Figueiredo analysed the work of four Portuguese jazz pianists, António Pinho Vargas (b. 1951), Mário Laginha (b. 1960), João Paulo Esteves da Silva (b. 1961) and Bernardo Sassetti (b. 1970 – d. 2012). Although some bibliographical research on the different professional trajectories was conducted, Figueiredo research used techniques of musical analysis on their musical production to understand the processes of construction of the 'musical identity' of each of the pianists, complemented by interviews. Figueiredo research gave another significant contribution to the Jazz Studies in Portugal by giving 'voice' to outstanding Portuguese jazz musicians.

The three volumes of the *Enciclopédia da Música Portuguesa no Século XX* (lit. Encyclopaedia of Portuguese Music in the twentieth century), coordinated by Salwa Castelo-Branco, was another valuable contribution to study of jazz in Portugal. Throughout a synthesised description, António Curvelo, Manuel Jorge Veloso and Carlos Branco Mendes in a collaborative article "Jazz" analysed the reception and development of this music genre in Portugal throughout the twentieth century. This article is enhanced by several linked articles associated with the jazz-related activities in Portugal, such as promoters, musicians, and festivals, among others. Nevertheless, unlike the existent articles about music on radio or music on cinema, no article about music on television in Portugal during the twentieth century exists. Due to the lack of a central article about music on television, in the aforementioned "Jazz" article, a short report about this music

presence on television was published under the subtitle "*Programas de televisão*" (lit. Television programmes), as follows:

> (iii) Television Programmes. The broadcast on television was at the beginning very positive. In the early 60's, when the concerts were rare, RTP took on an important role with the *TV Jazz, by M. J. Veloso. Since then there have been few and irregular programmes dedicated to this musical genre: *Aqui Jazz* [lit. Jazz Here] (RTP, 1979-1980), *Jazz Magazine* (RTP, 1983), *Clube de Jazz* [lit. Jazz Club] (RTP-2, 1984-1985) and *Jazz para Todos* [lit. Jazz for All] (RTP- 1, 1986), all four by L. Villas-Boas and Duarte Mendonça, and Jazz, o *Som da Surpresa* [lit. Jazz, the Sound of Surprise] (RTP-2, 1986-1990), by P. Gil, which, in the face of total alienation of the private [television] channels, which had been created in the meantime, was for more than a decade the last jazz programme broadcast by Portuguese television (Veloso, Mendes and Curvelo 2010, 656).[45]

Some questions can be raised considering this short description intended to describe the production of jazz television programmes in Portugal throughout the twentieth century. Firstly, it concerns to the fact that traces on the earlier Portuguese television jazz production are inexistent, reflecting some extent the necessity to uncover this knowledge. On the other hand, using "at the early 60's" don't accurate precisely when those programmes initiated (Veloso, Mendes and Curvelo 2010, 656). Moreover, enables the impossibility to understand the critical processes related to the Portuguese television jazz production. The use of terms such as 'programme' to define a set of programmes produced by the same producer using similar aesthetic orientation over a given period on a regular basis can be questioned given its subjectivity. Although each of those single television broadcasts can be considered like a programme or episode, when they are listed as a set of programmes produced by the same production team over a

[45] "(*iii) Programas de televisão. A divulgação na televisão foi no início muito positiva. No princípio dos anos 60, quando os concertos eram raros, a RTP assumiu um importante papel com o programa *TV Jazz, de M. Jorge Veloso. Desde então foram poucos e irregulares os programas dedicados ao jazz: Aqui Jazz (RTP, 1979-1980), Jazz Magazine (RTP, 1983), Clube de Jazz (RTP-2, 1984-1985), e Jazz para Todos (RTP-1, 1986), os quatro de L. Villas-Boas e Duarte Mendonça, e Jazz, o Som da Surpresa (RTP-2, 1986-1990), de P. Gil, que, face ao total alheamento por parte dos canais privados, entretanto criados, foi, durante mais de uma década, o último programa de jazz emitido pelas televisões portuguesas*" (Veloso, Mendes and Curvelo 2010, 656).

period they should be identified as television series, and not as a 'programme'.[46] Nevertheless, this information was complemented by another article in the same publication named "TV Jazz", which it is also a significant contribution to a full understanding of the existent knowledge about the Portuguese television jazz production during the New State regime. According to Curvelo, the "TV Jazz" it was:

> TV show. First jazz programme on Portuguese television started a few years after the first RTP broadcasts. Produced and presented, pedagogically and critically, by Manuel Jorge *Veloso, in the 60s and early 70s, he played a decisive role in the dissemination of jazz, at a time when there were few concerts and Portugal had not yet entered the phase of the Cascais [Jazz] festivals (Curvelo 2010, 1296).[47]

Again, the use of the term programme to define a television series makes very difficult to the readers understand the importance and significance of the "TV Jazz" series, and its role the dissemination of jazz in Portugal during the New State regime. Nevertheless, Curvelo presents the "TV Jazz" as "the first jazz programme on Portuguese television" produced by Manuel Jorge Veloso (Curvelo 2010, 1296). However, Figueiredo (2015) in his doctoral dissertation presents evidence that contradicts this statement. According to Figueiredo, it was the "Jazz in Studio A" programme that corresponds to the beginning of the television jazz production in Portugal carried out by Manuel Jorge Veloso, and not "TV Jazz", as Curvelo proposed (Figueiredo 2015, 246). Moreover, Figueiredo informs that this evidence resulted from interviews conducted with Manuel Jorge Veloso, in partnership with Pedro Almeida, during the Jazz Messengers research project (*Ibid.*). Unfortunately, the information presented by both authors does not correspond either to the data in the RTP production processes, worksheets, programming maps, neither to the official documentation, and microfilms existent in the distinct archives consulted throughout my research in

[46] For further discussing on television series, see Allrath, Gymnich and Surkamp (2005).
[47] "*Programa televisivo. Primeiro programa de jazz na televisão portuguesa, iniciado poucos anos após as primeiras emissões da RTP. Produzido e apresentado por Manuel Jorge *Veloso, nos anos 60 e inicio dos anos 70, teve um papel decisivo na divulgação do jazz, num tempo que escasseavam concertos e Portugal ainda não entrara na fase dos festivais de Cascais*" (Curvelo 2010, 1296).

Portuguese Public Television. Moreover, it also does not coincide either with the television programming schedules existing in several Portuguese magazines and daily newspapers at the time. As I will analyse in the fourth chapter (Episode 4), the early Portuguese television jazz production was very different from the one described by both authors' studies based only on interviews. Regarding the imported television contents broadcasted in the *TV JAZZ* series both authors' present identical conclusions.[48] According to Curvelo:

> The TV Jazz exhibited in its entirety Jazz Scene USA (USA, 1962) and Jazz 625 (BBC, 1963-1966), two of the rare and excellent series dedicated to jazz existing in the 60's, allowing to see, for the first time concerts of musicians that marked the history of jazz (Curvelo 2010, 1296).[49]

According to Figueiredo:

> From 1963 on, the TV Jazz programme, signed and presented by Manuel Jorge Veloso, in which the Portuguese public had the opportunity to see the series Jazz Scene USA (USA, 1962), and Jazz 625 (BBC, 1963-1966) (Figueiredo 2015, 246).[50]

Although the North American television series *Jazz Scene U.S.A.* has been broadcasted almost in full by the RTP through the *TV JAZZ* series, the same cannot be said about the *JAZZ 625* (BBC-2, 1964–1966).[51] According to the existent official documentation, and microfilms in both RTP and BBC-WAC archives, only a short number of the BBC-2 *JAZZ 625* episodes were broadcast in Portugal.

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[48] In this thesis I use the series designation *TV JAZZ* in capitals letters, as it was employed in the various official documentation of the time, existing in the RTP microfilms archive.

[49] "*TV Jazz exibiu na íntegra Jazz Scene USA (EUA, 1962) e Jazz 625 (BBC, 1963-1966), duas das raras e excelentes séries dedicadas ao jazz existentes nos anos 60 permitindo ver, pela primeira vez concertos de músicos que marcaram a história do jazz*" (Curvelo 2010, 1296).

[50] "*A partir de 1963, do programa TV Jazz, assinado e apresentado por Manuel Jorge Veloso, no qual o público português teve oportunidade de ver as séries Jazz Scene USA (EUA, 1962) e Jazz 625 (BBC, 1963-1966)*" (Figueiredo 2015, 246).

[51] In both foreign television jazz series, every episode was translated by Manuel Jorge Veloso, and added Portuguese subtitles (Jorge Veloso, interview with Pedro Cravinho, March 2016).

Following the historical research line initiated by Martins, three years ago I began to publish regularly distinct case studies on Portuguese jazz history. In particular giving emphasis on the presence of this music genre in the Portuguese radio and press during the period under investigation, as coordinator of the jazz section in a publication devoted to the Portuguese musical heritage named *Glosas*.[52] More recently, following an invitation from José Miguel Pereira, the president of *Jazz Ao Centro Clube* (JACC), situated in Coimbra, I began the coordination of an editorial project dedicated to the history of Jazz in Portugal. I choose to carry out a bilingual editorial project (in Portuguese and English), named *Cadernos de Jazz em Portugal* – Essays on the History of Jazz in Portugal –, edited by both *jazz.pt* magazine and the JACC' Educational Service. Given that JACC is situated in Coimbra, I decided to dedicate the first issue of this editorial project to the history of jazz in Coimbra between the late 1950s and April 1974. The reason for choosing a bilingual (in Portuguese and English) editorial project was due the scarcity of publications in English on the Portuguese jazz history since until very recently most of the existent studies published have been written in Portuguese.[53] I recognise that there is still an absence of knowledge regarding the Portuguese jazz history. The decision to write this thesis in English was also to contribute to better visibility at an international level of the Portuguese jazz history and Portuguese Jazz Studies, in particular.

In fact, there is still a lack of knowledge in the international jazz research community about the Portuguese jazz history. In part, this is because of the absence of news or interest in Portuguese jazz-related activities during the first half of the twentieth century. Even from 1950 onwards, very few articles related to jazz in Portugal have been published internationally. One episode was reported in the *DownBeat* magazine on March 10, 1966, under the headline "Jazz Halts Viet Protest", as follows:

[52] The magazine in question is mostly focus on the classical music within the Portuguese-speaking countries, except for a regular section dedicated to Portuguese jazz history by Pedro Cravinho, titled *(des)encontros com o jazz*. For further discussing see Cravinho (2014a, 2014b, 2015a, 2015b, 2016a).

[53] For publications on Portuguese jazz history written in English see Cravinho and Dias (2014), Roxo and Castelo-Branco (2016), Cravinho (2016c, 2017), and Roxo (2017).

> According to Portuguese news reports a scheduled protest against U.S. Viet Nam policies by students at the Lisbon University Medical Faculty was call off by student activists after a concert at the University of Coimbra by a jazz sextet from the Springfield, a U.S. Sixth Fleet cruiser in Lisbon for a five-day port call.
> The reception given to the sextet was according to the Portuguese press, "delirious" and result in the cancellation of the demonstration.
> "It would have been very bad taste to mix politics with jazz," a student spokesman said.[54]

In fact, the best-known Portuguese jazz-related episode was Charlie Haden's arrest by the *Estado Novo* regime political police in November 1971.[55] This episode 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 dedicated his composition 'Song for Che' (Guevara) to 'the black people liberation movements of Mozambique, Angola and Guinea'. As consequence of his act, the Portuguese Political Police (DGS) arrested Haden the following day at Lisbon airport. Charlie Haden was then taken to DGS headquarters and interrogated by several agents before the representatives of the USA Embassy in Lisbon released him on the following day.

The development of jazz in Portugal during the twentieth century as a musical and social practice is more complicated than a consideration of the North American jazz musicians who visited the country reveals. Although the Portuguese historical and social-political situation has always had an impact on the development of this musical practice some particular factors and events became central to its development within the major urban areas. Moreover, between the 1920s and 1950s, there was also a proliferation of small jazz ensembles in Portuguese rural areas, locally designated by *jazzes*. According to Figueiredo, two studies on this subject are taking place at the Universidade de Aveiro, one by Hélder Martins and the other by José Gotelipe (Figueiredo 2015,

[54] See *DownBeat* 5, 8 (March 10, 1966).
[55] For further discussing see Santos (2009), Veloso, Mendes and Curvelo (2010), and Cravinho (2012, 2017).

236). Nevertheless, I will not discuss the development of jazz outside the Portuguese urban areas.

During the twentieth century, this musical genre, as social and musical practice has experienced profound changes to some extent related to the domestic and international historical and cultural settings. The media in general and television, in particular, gave a significant contribution to new ways of understanding its cultural significance and place within the Portuguese society. According to the North American media scholar Murray Forman, to understand the relationship between music and television:

> It is necessary to evaluate their dynamics and intersections over a longer duration, assessing evolutionary processes that include practices of experimentation and the ongoing refinement of aesthetics or programming strategies, as well other more expansive cultural factors that came on character of both music and television (Forman 2012, 7).

Given the importance of television, it is surprising to find an absolute void of academic studies dedicated to the early television jazz history. As Forman has observed, regardless of abundant historical evidence on the importance of music on television remain numerous gaps in the research on these two related cultural sectors in the period before the onset of MTV (Forman 2012, 3). In the existing historical narratives on the presence of music on television the rock and pop dominates, and "remain influential for popular music historians and contemporary practice scholars" (Giuffre 2015, 127).[56] According to the Spanish media scholar José Taborda, over the past decades, there is continuous lack of academic research devoted to the jazz visual component, observing that:

> The bibliography on *jazz* music has also grown enormously, especially in the Anglo-Saxon area, but the bibliography referring to the *jazz* visual and video graphics aspects are the scarcest (Taborda 2009, 551).[57]

[56] For further discussing on this topic see Goodwin (1992), Allan (2002), and Frith (2002).
[57] All the translations are mine unless otherwise indicated. In every case, I included the original text with the source reference in a footnote, to those who can read Portuguese. I hope that

We could question why the lack of attention from scholars in particular to the television jazz history.[58] Over the last years the situation has slightly improved with contributions such as McGee (2009, 2016), and Wall and Long (2009), followed more recently by Giuffre (2015), Pillai (2016), and a collaborative publication edited by Heile, Eldson, and Doctor (2016). From another perspective, as the English television theorist John Corner has argued, the main reason for this scarcity is due to the fact that:

> Study of television has often been preoccupied with the contemporary moment; it has been the study of the perpetual present. The limitations of this when, among other things, we now need a steady sense of the past in order to understand the significance of imminent and future change, will quickly became apparent (Corner 1999,121).

The potentiality of conducting studies on jazz history is vast. As Heile, Eldson and Doctor proposed in their recent publication through the process of watching jazz we may learn more about the music from its audiovisual perspective, then from the audio one (Heile, Eldson, and Doctor 2016). As the authors reinforced the audiovisual sources can provide us valuable additional information, not only about the music but also:

> About the people who produced and consumed it; and the ways they did so; about the economics structures supporting it; and about the cultural discourses (not least visual discourses) through which jazz was encountered and understood, which may be obscured on audio recordings. But is it not only *what* is shown on screen – jazz performance – that is of interest, but also *how* it is presented to us; its mediatization (Heile, Eldson, and Doctor 2016, 5).

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opening up these sources to the non-Portuguese reader adds to the value of this study. "*La bibliografía sobre la música de jazz ha crecido también enormemente, sobre todo en el ámbito anglosajón, sin embargo la bibliografía referida a los aspectos visuales y videográficos de la música de jazz son los más escasos*" (Taborda 2009, 551).

[58] The situation that I encountered at the beginning of my PhD research has undergone a considerable improvement regarding the recent academic publications that somehow focus on the study of jazz audiovisual components.

These issues intercept the base of my investigation, and to some extent reflect the approach used towards my object of study.

However, first, it is essential to understand what contributions have been given in this regard from an international perspective. One of the earliest non-academic publications on this topic was *Jazz on Television*, published by the Museum of Broadcasting, in New York, in 1985. After an introduction by David Chertok, several articles divide the book. Briefly, the first one is a historical survey of jazz on television by Dan Morgenstern. The second one is an article by Stanley Dance on Duke Ellington' lifetime experiences on television. The third one focuses on Nat Hentoff reflection about his working impressions at the beginning of the North American jazz television series *The Sound of Jazz*, on December 8, 1957. The final section is the transcription of an interview conducted by the jazz archivist David Chertok with the American jazz saxophonist Gerry Mulligan, about Mulligan's many television appearances over the years. The diversity and range of materials described in this early publication about jazz on television to some extent predict the variety of disciplinary approaches that came to happen in the later period. However, as a North American publication, its primary focus is the North American television production or the presence of North American jazz musicians on television. Morgenstern's historical survey about jazz on television reflects this perspective. Nonetheless, Morgenstern's article reserved a small section named "TV In Other Countries", as follows:

> Needless to say, jazz has long enjoyed great acceptance in Many European countries and Japan, as well as in other parts of the globe. It impossible here to scratch the surface of what represents a vast output of programs, but few points can be made and a few shows [sic] cited (Morgenstern 1985, 34).

In Morgenstern's opinion, the television jazz programmes he watched were generally "excellent both in content and performance" featuring North American jazz musicians (Morgenstern 1985, 34). Morgenstern presented as examples the television jazz documentaries about the African-Americans jazz musicians

Dexter Gordon, Miles Davis and Ben Webster, produced by the Danish television, and Ben Webster, by the Dutch television. The author also noticed to the importance of German jazz writer and critic Joaquim Berendt's *Jazz Workshop* programmes produced for the NDR, which included African-American jazz musicians along with European and "Third World" musicians (Morgenstern 1985, 34). Regarding the presence of jazz in European television, Morgenstern also noticed the importance of a German television team that visited the United States of America to produce a documentary on the African-American jazz pianist Thelonious Monk. Morgenstern also discussed Monk's presence on the French television, and the importance of the British Broadcast Cooperation in the production of a television programme with Louis Armstrong All Stars concert in 1968, and co-production of the documentary *The Long Night of Lady Day* about Billie Holiday. According to the Morgenstern, those examples represented jazz on the European television. However, when referring to Japanese television jazz production, Morgenstern argued as follows:

> I have not seen more then glimpses of Japanese TV jazz productions, but it can be assumed that the high standards of excellence so characteristic of the country's approach to the presentation and jazz hold true for TV as well. Presumably, the Japanese also pay more attention to preservation that other countries, so it is likely that a treasure-trove of TV jazz materials exists there, so far untapped by outsiders (Morgenstern 1985, 37).

In my perspective, the importance of this commentary lies not only in the fact that Morgenstern demonstrates a complete lack of knowledge about the Japanese jazz television programmes production. Assuming that if they exist, they should be of high quality reflecting some extent "the high standards of excellence so characteristic" of Japan (Morgenstern 1985, 37). But because Morgenstern reinforces, what Johnson considered to be:

> The jazz narrative has been overwhelmingly US-centric for most of the music's history, with jazz outside the US generally neglected as some kind of inauthentic reflection of the 'real thing'. This is a deeply conservative approach to the study of a modern cultural form, telling us, for example, very little about the dynamics

> of globalization/glocalization in relation to a genre that may be regarded as having created the modern musical template (Johnson 2000, 153).

Dan Morgenstern, as the director of the Institute of Jazz Studies at Rutgers University, at the time wrote this article, contributed to the reinforcement of this jazz 'US-centric' view. Not only by highlighting the importance of the North American television jazz production, and series and programmes about African-American jazz musicians on the European, and Japanese stations. By reducing the European television jazz production only to televised jazz performances by African-Americans jazz musicians, such as Dexter Gordon, Miles Davis and Ben Webster either in Netherland, Denmark or Germany, Morgenstern completely neglected the presence of European jazz musicians, or from other 'parts of the globe', on television.

It was necessary to wait a few years before an academic study that intercepted jazz on early television was published. It was the case of Kristin McGee, *Some Like It Hot: Jazz Women in Film and Television, 1928-1959*, published in 2009. Using a title borrowed from a North American romantic comedy movie *Some Like it Hot* (1959), McGee gave voice to female jazz musicians. Nevertheless, McGee was concerned with the representation of jazz women in an American 'white' male-dominant jazz world. In the chapter "Variety Television and the 1950s", McGee focus on the representation of female musicianship on North American television by comparing four prominent performers: Ira Ray Hutton, Hazel Scott, Peggy Lee and Lena Horne. More recently, it is essential to highlight the contribution given by Liz Giuffre (2015) through the publication of the article "The Lost history of jazz on early Australian popular music television", in *Jazz Research Journal*. Although it is focused in the Australian context, Guiffre has recognised that:

> Jazz was present on early music television but its history as such has been lost, and by extension, the genre's contribution to broader popular music legacies in Australia has been overlooked (Guiffre 2015, 126).

One conclusion to be drawn from this study about jazz on early television in Australia was the fact that Liz Guiffre recognised that the absence of knowledge on 'jazz on television' "has contributed to the pop/rock centrism of current music television scholarship" (Guiffre 2015, 127). In fact, according to Guiffre:

> By re-examining some of the remain archives of early Australian music television production, I have been able to show that the context for popular music and culture production and reception was more diverse and complex than scholars have previously acknowledge (Guiffre 2015, 142).

Nevertheless, Guiffre also alerts to a critical situation when a systematic study of television production in the past is planned, as in the case of my research. According to the author:

> Like most programmes of this era, very few audiovisual copies of broadcast editions remain; however the existing written archives provide useful insight into how and why broadcasts decisions were made. These documents also help to explain how much jazz was present during this time, and why and when this type f music was taken off the air (Guiffre 2015, 128).

It was precisely this situation that I encountered throughout my research, not only regarding the Portuguese television archives but also in the different international archives visited abroad (see fourth and fifth chapters). However, there is still a lack of knowledge about jazz on television.[59]

Since 2016 the situation slightly changed with two publications that, to some extent, gave some attention to the historical presence of jazz on early television. I am referring specifically to Pillai's monograph *Jazz as visual language – Film, television and the dissonant image*, and the aforementioned collaborative study *Watching Jazz – Encounters with Jazz performance on Screen*, edited by Björn Heile, Peter Eldson, and Jenny Doctor. Pillai dedicated the third chapter of his

[59] There is a lack of articles dedicated to this topic, except for Guiffre (2015), in the three relevant publications specialised in jazz: *Journal of Jazz Studies* (Directory of Open Access Journals); *Jazz Perspectives* (Taylor & Francis); and *Jazz Research Journal* (Equinox Journal).

book entirely to the history of the BBC-2 *JAZZ 625* series, titled "Jazz 625: Inform-Educate-Entertain". Regarding the other publication, Watching Jazz – Encounters with Jazz performance on Screen, which is divided into three parts: 1) Shaping Screen Media; 2) Gesture and Mediatisation; and 3) Ontologies of Media, only the first section of this publication contains two historical surveys dedicated to jazz on television. The first one by Kristin McGee "Assimilating and Domesticating Jazz in 1950s American Variety Television: Nat King Cole's Transformation from Guest Star to National Host", and the second one by Jenny Doctor "Jazz is Where You Find It": Encountering Jazz on BBC Television 1946-66".

The limited production on this subject does not fail to reveal the lack of knowledge about the relation between jazz and television, not only in the United States of America but also in Europe and other parts of the world. Especially when compared to the abundant and multiplicity of historical narratives on its relationship with the record industry. Before the two publications mentioned above, very few articles specifically dedicated to the historical analysis of the relationship between jazz and television existed.[60] Although 'jazz on screen' gradually emerged as a topic of critical discussion – critics and scholars from distinct areas have already conducted studies on 'jazz on screen', especially from a film perspective. When it comes to the production of 'jazz on television' historically it continuous to be overlooked, although, since television inception, jazz became part of the new medium broadcasts in a multiplicity and diversity of formats.[61] With this study, I intend not only to contribute to the understanding of the Portuguese case, but also to stimulate the production of knowledge about jazz on television at an international level.

[60] For further discussing see Gabbard (1996, 2004), Wall and Long (2009), McGee (2009).
[61] See the other authors in *Watching Jazz*.

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Methodology

> It is in the historiographic concepts of Michel Foucault that we most completely encounter the notion of understanding the past by encountering the ways in which its inhabitants constructed their self-knowledge (Foucault 1972). This epistemic knowledge is suggestive for the ethnomusicological fieldworker, not least because it resides in one premises with which fieldworkers struggle with objectivity in the present. The episteme in the archeology of the past, however, produces a history through 'the conditions of possibility' (Foucault 1970:xxii), and therefore we encounter it in the 'space of knowledge' representing a music culture or community. Musical practices not only take place in this space of knowledge, but their performative nature means that they transform that space into a field for expressing identity.
>
> (Bohlman 2008, 260)

The research interest of this dissertation falls within the framework of Historical Ethnomusicology, Jazz Studies, Media Studies, and Cultural Studies, which necessarily enforced towards an interdisciplinary historical-cultural analysis making use of archival – written and audiovisual –, bibliographical research, complemented by interviews. My research was conduct to comprehend to what extent the discourses on musical practices, and its representation, emerged under certain historical, social, cultural and technological conditions. In fact, as Edward Said has observed, "the study of music can be more, and less, interesting if we situate music as taking place, so to speak, in a social and cultural setting" (Said 1991, xvi).

However to map this historical past, "the field may not be a place at all, but a period or a series of events, the study of which will take the researcher to many places" (Des Chenes 1997, 68). To accomplish this mapping, I was inspired by Mieke Bal's work on the metaphor of travelling (Bal 2007). As Bal has suggested:

> The field of cultural analysis is not delimited because the traditional delimitations must be suspended; by selecting an object, you question a field. Nor are its methods sitting in a toolbox waiting to be applied; they are too, part of the exploration. You do not apply one method; you conduct a meeting

> between several, a meeting in which the object participates so that, together, object and methods becomes a new, not firmly defined field. This is where travel becomes the unstable ground of cultural analysis. Cultural analysis does construct an object; albeit with a slightly different sense of what that object is from the usual. At first slight, the object is simple enough: a text, a piece of music, a film, a painting. After returning from your travels, however, the object constructed turns out to no longer be the 'thing' that so fascinated you when you choose it. It has become a living creature, embedded in all the questions and considerations that the mud of your travel onto it, and that surrounded it like a 'field' (Bal 2007, 1-2).

Moreover, the use of 'travelling' as a metaphoric concept to some extent can also be applied taking into account the object of study chosen. It consisted not only of the national and international television jazz production, but also in the discourses, and role of the key figures who mediated and shaped the construction of this "historical knowledge that connects past to present" (Bohlman 2008, 260). To access the diversity of television jazz production broadcasted by the Portuguese Public Television, between 1956 and 1974, I have conducted my research in several national and international archives, libraries, and private collections (see appendix 1).

In Portugal, it took place in the *Radiotelevisão Portuguesa* (RTP) Archives; the *Arquivo Nacional de Torre do Tombo* (ANTT), the *Biblioteca Pública de Braga – Universidade do Minho* (UM), the *Biblioteca Nacional de Portugal* (BNP), and the *Biblioteca Pública Municipal do Porto*. In the United Kingdom, it took place in the following archives: the British Film Institute (BFI); the National Library (BL); the National Jazz Archive (NJA); the British Broadcast Corporation Written Archives Centre (BBC-WAC); and the Ray Spencer Archive (UoY). In Belgium, in *La Maison du Jazz*, the *SONUMA-Archives Audiovisuelles de la Radio-télévision Belge de la Fédération Wallonie Bruxelles* (RTBF), and the *Institut Histoire ouvrière, économique et Sociale de la Fédération Wallonie Bruxelles* (IHOES). In Finland the Finnish Jazz & Pop Archive (JAPA).[62]

[62] From all the international archives consulted it was not necessary to visit the following ones: the Music, Film and Broadcasting section in the National Library of Norway in Oslo, and the

As a first step, national periodicals were consulted to identify jazz key events and dates that could be used to construct a comprehensive account of developments in this music history in Portugal. A second step, also passed to identify significant events, programmes and dates, but in this case directly associated with the history and development of the Portuguese Public Television Service. Only from these two timelines, a first one linked to the jazz history in Portugal, and a second related to the Portuguese Public Television Service history, was possible to establish a relationship between those distinct historical accounts in some cases with televised jazz performances broadcasts. In this way, it was possible to map the field and begin to identify gaps or misconceptions in the already existing narratives and published literature not only regarding the Portuguese jazz history itself but particularly those related to the RTP jazz programming.[63] In some particular situations, the choice of both national and foreign periodicals and specialised magazines focus on a special jazz event, either an international

James Harrod and Howard Lucraft private collections located in the United States of America. In the Norwegian case, I was able to make a Loan Agreement with National Library of Norway regarding the visualisation of several television jazz contents produced by the *Norsk Rikskringkasting AS* (lit. the Norwegian Broadcasting Corporation). The contents became available via streaming. Regarding the James Harrod and Lucraft materials related to the North American television jazz series, *Jazz Scene U.S.A.* since are available online digitalised copies of the original programmes production scripts I was able to conduct my research remotely on all these materials. Other archives and libraries consulted became subject to one or more visits, which ranged from two weeks visit in the Belgian case, or nine months continual research like in the Portuguese case. All depend on the archive materials consulted. Regarding private collections, I also had access to some of the materials from the Portuguese Public Television former music assistant producer, Manuel Jorge Veloso private collection. The same I can be said regarding my colleague, researcher and British jazz saxophonist Mike Fletcher father's video recordings collection, in particular, those related to the BBC-2 *JAZZ 625* episodes. In other cases, especially some episodes of the series BBC-2 *JAZZ 625*, I was able to visualise them due to Professor Andreas Fickers, currently Director of the Centre for Contemporary and Digital History of Luxembourg, generosity.

[63] Perhaps an event, among others, that can serve as an example to illustrate this situation concerns the Sidney Bechet and the Andre Réwéliotty concert, at *Teatro Monumental* in Lisbon. Over the last decade, there have been several authors and academic studies (Curvelo 2002, Martins 2006, Figueiredo 2015), which erroneously continue to date the Sidney Bechet concert in Portugal in 1957 (see chapter two). In fact, contrary to what has been argued, the two Sidney Bechet Lisbon's shows took place two years before on November 28-29, 1955. This matter is important to point out since if it had been held in "April 1957" (Martins 2006, 190), the RTP regular transmissions were already in full operation. At an early stage, the RTP production preferences were the live broadcasts for which almost all foreign music artists, and jazz musicians who passed at the time through Lisbon were invited too. Example of this was the RTP's television several live broadcasts with the French jazz pianist Pierre Cornevin Quartet in 1957, or two years later, a live broadcast with the French jazz clarinettist Claude Luter Sextet, in both cases during their staying in Portugal.

festival or foreign television production broadcasted by the RTP, it was essential to understand the differing contemporaneous perspectives and information.[64]

The following step also necessary was to trace the television jazz broadcasts chronologically by the RTP, between 1956 and 1974. The information collected has come from a combination of the following Portuguese and foreign newspapers, magazines, and bulletins.[65] After the 'field' was mapped, I began to consult a multitude of surviving primary written sources and audiovisual data held at distinct European televisions stations archives, and private collections. On the other hand, the information from newspapers, magazines, and bulletins can raise problems about the validity of the information that has been published. Therefore, care was taken to access a broad range of sources. To that, a first decision was taken, to divide the Portuguese television jazz programming production between 1957 and 1974 into two distinct groups. The first one representing the RTP formative stage, or RTP initial phase, between March 1957 and September 1963, that was characterised mostly by domestic production, which comprised live programmes broadcast from RTP studios, with national and foreign jazz musicians and different contents.[66] The second one from 1963 onwards, reflects not only the beginning of internal changes on the television production processes but also the intensification of international institutional connections, not only within the Eurovision but also with other international television stations.[67]

[64] An example of this could be the official documentation consulted from the 1963 Comblain-la-Tour International Jazz Festival, and the Belgian newspaper *La Wallonie*, with various news and articles on this festival edition, since RTP produced three programmes about it. See chapter five (Episode 5).

[65] In Portugal, the *Jornal da Associação de Estudantes do Instituto Superior Técnico de Lisboa*; the *Boletim da Emissora Nacional*; the *Boletim da União de Grémio dos Espectáculos*; the *Diário de Lisboa*; the *Boletim do Clube Universitário de Jazz*; *O Cinéfilo*; *O Primeiro de Janeiro*; *O Século – Rádio Mundial*; the *Rádio e Televisão;* the *TV Magazine*; and the *TV Semanário da Radiotelevisão*; abroad, the *DownBeat* (USA); the *Jazz Journal* (UK); the *Jazz Monthly* (UK); the Melody Maker (UK); the Radio Times (UK); and the *La Wallonie* (BE).[65]

[66] See fourth and fifth chapters (Episodes 4 and 5).

[67] Another essential aspect that indicated this change was the fact that from May 1963, onwards the RTP began to publish an institutional magazine, *Semanário TV da RTP* (lit. The RTP Weekly TV). Its primary objective to bring to the public's knowledge issues related to television and in particular, the programmes produced by RTP. It even had a circulation of 40,000 copies (Silva and Teves 1971, 173).

Beginning by examining primary sources related to the Portuguese television jazz production in distinct RTP archives, one of the initial difficulties encountered concerning the existing documentation was the spread of the file materials into several departments.[68] The first RTP archive consulted was held at the *Gabinete de Estudos e Documentação* (RTP-GED), (lit. The Studies and Documentation Office). A depository for many registers such as *Mapas de Registos de Programas* (lit. Programmes Records List), with the RTP, daily record television programming production, between 1957, and 1974 (see appendix 2). Also in RTP-GED, another relevant documentation consulted were the *Mapas de Verificação Diária* (lit. Daily Check Maps), containing all the regular programmes log and annotations between 1957 and 1959. I spent a couple of months wading through hundreds of television programmes records. Those materials provide valuable evidence concerning all the studio activities, recommendations and decisions regarding the daily production in RTP early stage, showing what music was broadcast and who performed each day, the exact time for each composition performed, and programme aired. Those records were then confronted with the information in the RTP Audiovisual database records regarding the remaining films/videos from earlier television production (see appendix 3).

The second archive consulted was held at the *Direcção e Aquisição de Grelha* (RTP-DAG), (lit. Directorate and Acquisition of Programmes) and contained a vast depository of television programmes documentation. Unfortunately, the original processes no longer exist; but may be read from microfilm. All RTP programmes microfilmed processes are handwritten in card records alphabetically arranged by the title of the RTP television programmes on which we may identify all the numbers of microfilmed processes associated with a particular title (see appendixes 4 and 5). Unfortunately, few processes have not been microfilmed, and they are lost forever. From those elements, it was possible to gradually begin to identify the RTP television jazz programmes and consult those processes through the RTP-DAG microfilms, since the original documents

[68] Throughout the period under study, RTP has undergone some internal restructuring. The designations used throughout this dissertation regarding departments are the original ones that I found during my first visit or contact. Currently, some may have been changed, as the result of those ongoing changes.

have been all destroyed after the microfilming process ended. After this survey, a database was built in *Filemaker* software, to register all the RTP jazz programmes broadcasted by the Portuguese Public Television service between 1956, and 1971 (see appendix 6). Most of the RTP-DAG microfilms related to the jazz production processes contain a diversity of official documentation such as presenter scripts, production records, correspondence, internal documentation, contracts and other documents relating to the hiring of domestic and foreigners jazz performers. In many cases, through the RTP-DAG collection of scripts and production records it is possible to know what music was broadcast (repertoires), the musicians and the soloists in each composition (performers). As also the arrangements made, and in many cases the exact time for each programme broadcasted (dates and time). In some cases, the microfilm process does not contain the presenter scripts. In other cases, the final version of the presenter scripts has cuts or some deleted sentences made by the RTP Censorship Bureau. In other cases, it has handwriting suggestions or words added by the censorship on the script, or even recommendations.[69] Nevertheless, all the RTP jazz programmes microfilmed processes consulted in the presenter scripts have the following handwritten sentence *Visto pela censura* (lit. The censorship saw it) followed by the examiner signature and the reviewed date.

Important published primary sources where the periodicals published by the RTP. The first one consists of the *Anuários RTP* (lit. The RTP Yearbooks) published since 1964. In each volume, the RTP summarised and publicised its annual programming achievements, technical innovations and policy and programming decisions. Each yearbook is included a lengthy section about music, where it is highlighted the figures of musical genres by broadcasting hours as well as in some cases the programmes, and series are identified, such as the jazz-related ones. Other important aspects were the statistics concerning licence distribution, lists of committee members and distinct factual information relating to the RTP and its operations. Another RTP publication was the *TV Semanário da RTP* (lit. The RTP Weekly TV) launched on May 2, 1963, and it under the responsibility of one of the RTP administrators. It had a circulation,

[69] See fourth and fifth chapters (Episodes 4 and 5).

averaging over 25,000 per week, in January 1964, and reached 50,000 per week, in December 1964.[70] As the first RTP primary means of printed communication with the Portuguese viewers, it provided publicity about future programmes, artists, and news. This weekly magazine (every Thursday) provided essential information, not only regarding RTP daily television programming but also in the accompanying articles, programmes notes and published viewer's letters. However, some issues, since the daily programming lists were prepared in advance, do not reflect what was broadcasted. It was possible to find an early instance of published articles or interviews with television producers or directors and at the same time enabled the analysis of the RTP jazz production processes over the years. It allowed this thesis to integrate the central theoretical debates within the academic literature, for example, regarding the issue of the television jazz programme as an event with close historical analysis. Several other official RTP documentation, publications and other sources, such as *Ordens de Serviço* (lit. The Work Orders), between 1957 and 1974 were inspected to ensure data cross-referencing. These research methods not only offered an account of events that could be evidenced but offered the possibility of insight into historical processes within the RTP television jazz production, as also regarding the activity of its music producers.[71] For example, by conducting interviews, and some informal conversations, with a key figure as Manuel Jorge Veloso, regarding his triple role of producer, presenter, and in some cases as a musician in his television jazz programmes, enabled an understanding of his motivations and attitudes to his activities. Jorge Veloso not only has been

[70] Figures were drawn from RTP Yearbook 1964.

[71] Regarding additional interviews, it is important to mention my visit to Lisbon on February 8, 2013, together with my colleague Luís Figueiredo, to interview the Portuguese jazz musician, composer, and conductor, Jorge Costa Pinto, who played a significant role, not only as a jazz drummer in several earlier RTP programmes in the late 1950s but also as bandleader in several RTP television shows in the early 1960s. Although Jorge Costa Pinto throughout the interview provides useful information related to his RTP activity, at some point during the interview, he began reinforcing that we should wait for additional detailed info, as soon as he decides to write a book about his memories. Despite some insistence, Jorge Costa Pinto preferred to respond several times "'check my biography", or "you'll have to wait until I publish a book about my memories". In additional, Costa Pinto also mentioned to have recordings and photographs of several jazz sessions in his possession, yet, with some reservations, he decided not to share those materials despite my great enthusiasm, and interest. While respecting his decision regarding sharing his private collection, I would like to express that my initial intention was to give an active 'voice' to the jazz musician, and composer, Jorge Costa Pinto in this thesis. For the reasons mentioned above, this has not been possible to some extent.

responsible for the most of the Portuguese television jazz production from April 1958 till 1971 but because from September 1963 onwards, he became responsible for the Portuguese television *TV JAZZ* series.[72] Given the inexistence in the distinct RTP archives similar documentation related to the foreign television programmes and series production, it was necessary to find other sources of information. This lack of information on foreign production required me to visit several European television archives centres to analyse the existing international jazz programmes production and related documentation.

My views on files abroad were established taking into account not only the chronological order in which the contents were transmitted in Portugal but also due to the number of programmes involved in these productions. The first contact established was with the Office of Public Affairs of the Embassy of the United States of America in Lisbon.[73] Visits to some European institutions followed this initial contact. In fact, between 1956 and 1974, from EUROVISION the RTP broadcast only contents produced by RTBF (Belgium Francophone), NRK (Norway), and YLE (Finland). Given the limited number of EUROVISION jazz programmes aired by the RTP, my first contacts abroad were made to have access to those television contents, and related written documentation. After a successful approach to NRK, although I had the chance to watch those programmes, no written documentation has been found regarding the NRK jazz production, which was distributed through the EUROVISION among its members in late 1969. After this first experience, I decided to visit the Jazz & Pop Archive in Helsinki, and simultaneously contact YLE to obtain further information regarding the YLE jazz production distributed through the EUROVISION in 1970. Unlike the NRK, through contacts established in Finland with the help of a former YLE professional, I was able to access those jazz programmes archive records, which were complemented by the support of JAPA, through the access to

[72] See chapter five (Episode 5).

[73] Unfortunately, Mrs Teresa Roque, the Information Resource Center Assistant at Office of Public Affairs in the Lisbon's United States Embassy could not help me because no longer exist any documentation from the United States Information Services activities in Portugal during the 1950s, 1960s and 1970s. Nevertheless, it is important to note the kindness with which I was sent by e-mail a general USIA publication on its international activity.

additional written documentation. Nevertheless, I was informed that those EUROVISION YLE television jazz contents were not found.

Based on the knowledge acquired in these first forays through contacts, and access to foreign archives, my next destination was Belgium, to find elements related to the EUROVISION RTBF jazz production regarding the International Jazz Festival Comblain-de-la-Tour. The starting point was *La Maison du Jazz*, in Liège, whose jazz archive has several written documentation on the various editions of the festival as well audiovisual records. Through this initial contact, I extended my research by visiting the SONUMA – the RTBF archives –, and also the *Institut Histoire ouvrière, économique et Sociale de la Fédération Wallonie Bruxelles*. I aimed to access the 1960s issues of the daily newspaper *La Wallonie*, intending to consult daily news on the International Comblain-de-la-Tour Jazz Festival. Although I had the chance to watch some of those television images, no written documentation has been found regarding the RTBF jazz production, which was distributed through the EUROVISION.

Taking into account the remaining television jazz contents produced abroad, the North American jazz series (*Jazz Scene U.S.A.*), and the British BBC-2 television series (*JAZZ 625*), my research was conducted as follows. Regarding the first one, my research was done on two digital platforms, especially James Harrod, where exists digital copies of the presenter's scripts from the full episodes, containing a diversity of relevant information about those programmes production. This data was later complemented by information on the United States of America Library of Congress website, and specialised magazines from that period containing articles related to the series. Concerning the BBC-2 *JAZZ 625* series, my research was conducted in the UK at several institutions, in two distinct phases. The first step took place through a Visiting Associate Agreement with the University of York, from October 1, 2014, until March 1, 2015, to carry out a first survey about the series BBC-2 *JAZZ 625*. A second phase took place from September 2015, until the present at the Birmingham City University, based in the School of Media, as a Doctoral Visiting Researcher, initially, and as a Researcher in Jazz Studies later, to proceed with the analysis of the BBC-WAC data collected, and writing my

dissertation. On my arrival in the UK in early October 2014, I realise the absence of academic studies about the BBC-2 *JAZZ 625* series. In fact, not even a single systematic survey existed at the time. Considering that the primary purpose of my research was to highlight just the BBC-2 *JAZZ 625* episodes that have been broadcast in Portugal the situation became much more complicated. Afterwards, I realise not only the inexistence of studies about it but also that the BBC-2 *JAZZ 625* episodes broadcast by the RTP with the same jazz musicians that did not match with the original BBC-2 *JAZZ 625* production files. More recently the situation has changed with two publications that have highlighted the BBC-2 *JAZZ 625* series through a detailed survey (Doctor 2016; Pillai 2016). However, the data published by both authors are not similar, since several episodes are omitted in both cases, although the surveys are dedicated to the BBC-2 *JAZZ 625* series over the same period. For this reason, additional work was required to carry out a complete detail analysis of this television series from data collection at the BBC-WAC, the British Library and the British Film Institute, complemented by another review in periodicals specialising in the National Jazz Archive. Only after the end of this stage, I was able to map the entire BBC-2 *JAZZ 625* series, and begin the serial processing from the vast number of programmes those that were broadcasted in Portugal. After this stage, visiting's to the BBC-WAC were made gave to access the detailed existing documentation, in print and microfilm, related to the *JAZZ 625* series production, some of them related to the programmes broadcasted by the RTP in Portugal. In complement, the access the surviving television *JAZZ 625* episodes, was made by accessing several private collections, and at the same by exchanging some of those contents with other colleagues, to access as many of the BBC-2 *JAZZ 625* programmes as possible. Given the extensive microfilm documentation collected on a large number of BBC-2 *JAZZ 625* episodes, it was necessary to return to the BBC-WAC to validate some information, and to complement the data collected with the BBC Yearbooks (1964-66).

The distinct data collected were cross-referenced between different documentary sources to ensure their reliability. After this, all the data was inserted into my database to update all the information about the RTP jazz

programmes. This validation was followed by an elaborate process of crossing information taking into account not only the information collected in periodicals, and official national and foreign documentation, but also in the interviews, to construct the narratives that shaped this thesis from different perspectives, either individual or institutional.

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Structure of the chapters

> The history of television, then, is clear a crucial element in the wider history of how society communicates itself. As such, the historical study of television is also inevitably tied up in the social history of modern society.
>
> (Jacobs 2006,108)

After a first introductory theoretical chapter dedicated to the Problematic and Aims, State of the Art, and Methodology, this thesis contains four more chapters. The second chapter (Episode 2) is dedicated to the reception of jazz in Portugal, and its development as social and musical practice during the first half of twentieth-century. In particular, I examine the presence of this genre in other media, such as in the press, cinema, and radio, to understand their role in the jazz dissemination in Portugal, before I begin to analyse its presence on television. During the first half of the twentieth century in Portugal, its representation throughout different media took place through a set of discourses where jazz was linked with both, modernity, and race. To what extent those discourses can be related to the following period, after the beginning of the Portuguese Public Television Service? Given the dominant colonial ideology, the racial issues associated with the jazz have taken on particular importance from 1933 onwards, with the Salazar's New State regime (1933-1974). During the New State regime, the nationalist cultural symbols were amplified, and the colonial mentality was raised to legitimise an authoritarian power both in Portugal and in overseas colonies. Those nationalist discourses to some extent represented a threat to the new forms of entertainment from abroad - especially jazz -, due to the fact it was an imported musical practice, and deeply associated with its African origins. Moreover, jazz and modern dances during the 1930s and 1940s became not only a threat to conservative nationalist values of the New State regime, particularly in the rural areas, as well as received strong opposition and rejection from the Portuguese Catholic Church. This thesis acknowledges the importance of all of those internal and external factors associated with this genre during the first half of the twentieth century, raising some fundamental

problems associated with jazz as a social and musical practice, and its distinct media representation before the inception of television in Portugal.

The third chapter (Episode 3) aims to analyse from a historical perspective and a critical analysis of the emergence of the Portuguese Public Television Service. This work is justified by the fact that this chapter precedes the next three chapters devoted to the analysis of the production of television programmes dedicated exclusively to jazz in Portugal, from September 1956 until April 25, 1974. Using the motto 'Inform, educate and entertain', the emergence of the Portuguese public television service was a sign of a political change initiated by the country's modernisation. The begin of television in Portugal coincides with the moment of affirmation, the regime of the New State within the new international context marked by the period of the Cold War, which was negatively characterised by the unfolding of the colonial/independence war in the former Portuguese colonies in Africa, between 1961 and 1974. In this sense, this chapter analyses the beginning of the public television service in Portugal from the mid-1950s, trying to understand the institutional strategies that surrounded the emergence of RTP. With the start of experimental broadcasting, and from 1957 onwards with the regular broadcasts music will play a decisive role in the Portuguese television production. Another critical step for the development of television in Portugal was its connection to the European Eurovision network, and the exchange of contents at a European level. I will analyse the programming policies of RTP to understand how RTP organised the music production and in particular jazz.

Chapter four (Episode 4) is an encounter with that new Portuguese television music production diversity. However, it begins by mapping out a historical overview of the development in the Western countries of jazz on television, in particular in the United Kingdom and the United States of America, since both countries preceded and influenced the Portuguese case. After, chapter three I analyse the Portuguese television jazz production between 1957 and 1962. During this period the new medium took over both the role of reinforcement and the disruption of the dominant ideology. On the one hand, it was controlled by

the regime, in particular, the broadcasting of news throughout a strict censorship system. On the other hand, from the creativity side, some RTP producers self-consciously designed special television programmes with specific narrative forms and structures to promote the circulation of selected meanings, to specific audiences through their music programmes (Lopes 2012). Consequently, when it comes to the analysis of the relationship between music and television, it might take us beyond the musical texts and practices itself. Taking this into consideration this chapter tried to understand how in the Portuguese Public Television, individual producers' cultural aesthetic commitments influenced the production and circulation of music and jazz in particular. Each programme became an event. From this perspective, the fourth chapter examines the production, and broadcast of both national and international televised music performances – bands, musicians, repertoires – as a form of cultural, and social interaction with the local, regional, national and international jazz scenes.

In chapter five (Episode 5) will be examined the role of the music assistant producer Manuel Jorge Veloso, in his triple role of producer, presenter, and in specific programmes as a musician, on the Portuguese Public Television. In September 1963, Jorge Veloso initiated the first, and only television series dedicated to jazz music in Portugal during the New State regime, the *TV JAZZ*. With a strong formative preoccupation, this series gradually became a cult programme among the Portuguese aficionados. Through an active reading of the richer texts, this thesis can demonstrate how the *TV JAZZ* series developed a growingly sophisticated narrative and visual style. Its importance was due to the fact that in addition to live broadcasting performances from the RTP studios, with national and foreign jazz musicians. Moreover, it was through the *TV JAZZ* series that several international television contents were aired in Portugal: the North American television series *Jazz Scene U.S.A*., the British television series *JAZZ 625*, as well as several Eurovision television jazz programmes. At the same time, Manuel Jorge Veloso used this series as path to bring to discussion subversive issues related to 'blackness' and 'black people'. Those attempts were particular important given the ongoing colonial/independence war in the former Portuguese colonies in Africa. In fact, some of the RTP censorship bureau cuts on

the presenter scripts have been preserved on microfilm. Examples of these are also discussed in this chapter. Yet, from January 1971 onwards, after Jorge Veloso leaving the Portuguese Public Television, the *TV JAZZ* series ended. Afterwards, with the departure of Manuel Jorge Veloso from RTP, the Portuguese television jazz production until April 1974 became scarce. Chapter five is also an encounter with that scarcity. Although on some occasions it might have been some musicians in television those programmes were not dedicated exclusively to this musical genre. In fact, the RTP jazz production, between January 1971 and April 1974, with few exceptions, was carried out as part of the broadcast of the International Cascais Jazz Festivals (FIJC). However, those programmes have been subject to complex negotiations taking into account the political framework of the time. In this last chapter, I will pay attention particularly to Manuel Jorge Veloso, on and off FIJC's stage jazz-related activities; either as a musician on stage during the festival first edition or in a later period, as a music producer in the Portuguese record industries.

Episode 2 | Sounds, Images and Politics: The development of Jazz in Portugal (1920s-1960s)

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Introduction

> Jazz was never just a music. From its beginnings, live performance promised spectacle: musicians wielding instruments, physical interactions between performers and audiences, systems of looks and gestures that communicated complex meaning. Posters advertised these gigs, with conventions of design and typeface developing according to environment and culture. The LP sleeve provided a canvas upon which this iconography was advanced. Jazz musicians were photographed, filmed, even immortalised in comic strip form. A product of the mass media age, jazz was always insistently visual.
>
> (Pillai 2016, 1)

Although this thesis explores the cultural politics of jazz on the Portuguese Public Television, between 1956 and 1974, it is essential and important to comprehend its development as a musical and social practice in earlier decades before analysing its presence on television in this later period (see chapters four and five).[74] In fact, the historical association between jazz and phonograms has been used as the basis for the construction of jazz's canon, using those sound recordings as its principal sources (Rasula 1995). Example of this it was the worldwide celebrations of the centennial of jazz on February 26, 2017, associated with the release of the supposedly 'first' jazz phonogram recorded by a 'white' jazz band, the Original Dixieland Jass Band, led by the cornet player Nick LaRocca.

Over the last decades gradually this association – the jazz history and scholarship based on sound recordings –, had been questioned, justified by the importance of the performative aspects, and its visual component throughout music expansion not only in the North American continent, as well in other parts of the globe.[75] In fact, as Heile, Elsdon, and Doctor have noticed "the reliance on one particular type of source has been the object sustained critique since the emergence of what is sometimes called 'New Jazz Studies'" (Heile, Elsdon, and Doctor 2016, 3).

[74] Part of the second chapter (Episode 2) was published in Cravinho (2016c).
[75] For further discussing see Lott (1988), DeVaux (1991), Tomlinson (1991), Berliner (1994), Rasula (1995), Garber (1995), and Whyton (2010).

Moreover, Gebhardt reinforces this perspective, arguing that to see jazz as primarily recorded music "ignores the complex interplay of jazz with different contexts and practices, from vaudeville to the written word" (Gebhardt 2016, 221). In the comment above Pillai reinforces the importance of the visual representation on jazz histories. In fact, to understand the development of this music genre and its circulation more broadly it is necessary to take into account the different kinds of its visual representation such as live performances, photography's, films, and comics (Pillai 2016). Although this chapter has been written before the publication of these two recent studies, both authors came to reinforce my initial perception. The importance to proceed with a historical overview of the reception and development of jazz in Portugal during the first half of the twentieth century before I start to analyse its presence on television.

Although the reception of jazz in Portugal, and its development is not amply studied according to several authors, the domestic social and political conditions had a profound impact on this music consolidation (Curvelo 2001, Martins 2006, Roxo 2009, Veloso, Mendes and Curvelo 2010, and Cravinho 2011). As soon as jazz-related music (and dances) emerged in Portugal, it was announced as a culturally emblematic symbol of modernity.[76] Examination of Portuguese newspapers and magazines shows that in the early 1920s both terms jazz and *jazz-band* were used in general to designate the new sonorities associated to the modern foreign dances.[77] The reception of this musical genre, or what it was perceived as jazz, in Portugal and its visual representations, likewise globally coincided with the development of "transatlantic media and mass communication institutions" (McKay 2005, 3).[78] In fact, as Atkins has observed:

[76] I use the term 'jazz-related' music (and dance) in a broader definition as part of a phenomenon of a wide variety of dance music that was sometimes called and described as jazz, or the music of the Portuguese *jazz-band*s. In part, because of the dance steps, such as One-Step, Two-Step, or Foxtrot, often labelled those tunes. To some extent, the situation in Portugal was not very different from the jazz reception in other European countries.

[77] The words *jazz-band* will be written in the Portuguese hyphenated italic style used in the press at the time.

[78] For further discussion on jazz as an exported culture see among other studies, Goddard (1979), Starr (1983), Zwerin (1985), Johnson (1987, 2002) Cook (1989), Kater (1992, 1997, 2006), Ballentine (1991a, 1991b, 1993), Martínez (1996), Archer-Straw (2000), Atkins (2001, 2003), Eschen (2004), Mazzoletti (2004, 2010), Parsonage (2005), Bugge (2008), Iglesias (2010, 2011, 2013, 2017), Abesser (2010), Baron (2010), Brown (2010), Dimitrieva (2010), Dörfel (2010), Domurat (2010), Gennari (2010), Havadi (2010), Janssen (2010), Jarab (2010), Jordan (2010),

> In the early twentieth century, innovations in communication technologies, radio broadcasting, mass print media, and sound recording coincided with the height of colonialism and a new ethos of cooperative diplomacy emerging after the First World War, making it virtually impossible to contain jazz music, its performance techniques, and its ethos of personal liberation within the borders of one country (Atkins 2003, XIV).

However, like other diasporic sites, the representation of this music took place via a set of interacting discourses through which jazz-related music (and dance) was associated both with modernity and race.[79] Consequently, jazz was subject to distinct discourses that shaped its image according to particular interests. In fact, both factors profoundly marked the reception of this music in Portugal. As Roxo and Castelo-Branco have stated:

> On one hand, non-Western societies were considered marginal to the civilized world, historical relics that represented an earlier stage of human evolution. Informed by social Darwinism, this assumption underlay representations of Africans and their culture by the totalitarian regime in Portugal, as exemplified in several expositions organized in Lisbon and Oporto in the 1930s and early 1940s, where indigenous Africans from the former Portuguese colonies, their artifacts, and re-creations of their villages were displayed to affirm the regime's colonial supremacy and its 'civilizing mission (…). On the other hand, African art was regarded as reflecting the capacity of synthesis and the 'primordial state of purity' of black people and African culture (Roxo and Castelo-Branco 2016, 203).

It was precisely those two contradictory assumptions that contributed to the diversification of discourses and perceptions of black otherness in Portugal. Those processes initiate mostly in the post-WW I years, during which a

Kajanová (2010), Lauk (2010), Leiserowitz (2010), Levy (2010), Lücke (2010), Motycka (2010), Pickan and Ritter (2010), Pietraszewski (2010, 2014, 2017), Popan (2010), Reimann (2010, 2017), Ritter (2010, 2017), Schmidt-Rost (2010), Breyley (2017), Cravinho (2016, 2017), Duby (2017), Eato (2017), Iván (2017), Merolla (2017), O' Dair (2017), Pedro (2017), Portugali (2017), Roxo (2017), Zaddach (2017).

[79] For further discussing regarding Twenties America and the meaning of jazz, see Leonard (1964) and Ogren (1989). For the discussions exploring the connection between 'white' and 'black' cultures in early twentieth-century art and literature, among other studies see Baker (1987), Powell (1989, 1997), Gilroy (1993), and Lemke (1998).

significant social-political instability marked the Portuguese First Republic.[80] Moreover, the racial issues associated with the new sonorities have taken on the particular importance given the dominant colonial ideology within a small country with a large empire regarding surface. As Hobsbawm has observed, if on the one hand, Portugal at the beginning of the twentieth century "was small, feeble, backward by any contemporary standard, a virtual semi-colony of Britain" (Hobsbawm 1987, 18). On the other hand, Portugal:

> remained not merely a member of the club of the sovereign states but a large colonial empire by virtue of her history; she retained her African empire, not only because rival European powers could not decide how to partition it, but because, being 'European', its possessions were not – or not quite – regarded as the mere raw material for colonial conquest (Hobsbawm 1987, 18).

On January 9, 1917, codified by the *Portaria do Assimilado* (lit. Order of the Assimilated), or *Alvará do Assimilado* (lit. Assimilated Permit), the Portuguese colonial state divided the overseas colonial societies into three socio-legal categories: the non-indigenous, the European *colonos* (the white Portuguese settlers); the assimilated or creoles (those who adopted Portuguese values, lifestyles and the Catholic religion); and the indigenous (the local black population).[81] However, this social structure in the Portuguese African colonies always promoted the vocation and the civilising mission of the Portuguese white man's superiority in the educational task of the supposedly 'primitive' black population.[82] The Portuguese society took these colonial ideological principles

[80] The key numbers regarding the First Republic Portuguese can be summarised in 45 governments, 30 different prime ministers. Together with a similar number of military or civilian conspiracies and failed coups, seven parliaments, and eight Presidents, of whom only one, António José de Almeida, was able to complete his four-year term (1919-1923).

[81] According to the *Portaria Provincial* (lit. Provincial Ordinance) No. 317 of January 9, 1917, published in the *Boletim Oficial* No. 02/1917, (lit. the Official Bulletin).

[82] Moreover, "since the sixteenth century Portugal varied the designations for its overseas possessions, alternatively calling them colonies, overseas territories, overseas provinces, and states. In 1537, the historian João de Barros referred to the 'province' of Brazil, and in 1663 the expression 'overseas provinces' appeared for the first time. However, 'colonies' was the primary designation until 1822, when the first written constitution (which established the principle of the indivisibility of all the Portuguese territories and citizenship of all their inhabitants) referred to 'overseas provinces'. For the next century both designations were employed officially, although most writers seemed to prefer 'colonies'. 'Overseas provinces' appeared once again in the Republican constitution of 1911, but usage varied frequently as regimes changes during the

during the following decades.[83] In 1926, the Portuguese First Republic came to an end with the Military Dictatorship (1926-1932). As Gallagher has observed:

> The 9 July [1926] palace revolution rather than the 28 May *golpe d' estado* (broad-based military *coup*) marked the triumph of the right, the emergence of [General] Carmona confirming the victory of the most orthodox conservative sectors of the army (Gallagher 1983, 41).

During this period, the 'Colonial Act' proposed by Oliveira Salazar, still in the dual role as Minister of Finance and Minister of the Colonies, on July 8, 1930, was approved by Decree No. 18,570. It was the first ideological instrument that marked the Portuguese colonial overseas policy: greater centralisation in the national government; worsening social discrimination; and above all an intense exploitation and domination of indigenous peoples, especially in the African colonies.[84] From 1933 onwards, Oliveira Salazar's New State regime – an authoritarian, right-wing, conservative, colonialist and "Catholic-rooted vision of politics and society" (Sardica 2008, 47), with its main slogan *Deus, Pátria e Família* (lit. God, Homeland and Family) –, ruled the country for the subsequent decades.[85] During this period, also known as Salazarism (1933-1968), nationalist cultural symbols were widely circulated. Moreover, the colonial mentality was amplified in ways to legitimise an authoritarian power both in domestic and foreign policy, sustained by the guiding slogan '*Tudo pela Nação, nada contra a Nação'* (lit. all for the nation, nothing against the nation). These nationalist discourses, along with the dominant colonial ideology, to some extent represented a menace to the new forms of entertainment from abroad – especially jazz which was deeply associated with its African origins. Moreover, because it was an imported musical practice, this musical genre gradually was seen as a threat to deeply Catholic conservative and nationalist values of the New

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Republic. The end of the Republic in 1926 brought 'colonies' back into favour until 1951 when, under intense international criticism, Salazar insisted upon returning to 'overseas provinces' as he reminded all concerned of the 1822 principle of indivisibility of all Portuguese territories" (Bender 1980, XX).

[83] For further discussing see Henriques (2015).

[84] For further discussing see Henriques (1999).

[85] The new Constitution was approved on March 19, 1933, and initiated after its official publication on April 11, 1933.

State regime, especially within the rural areas.[86] Moreover, due to the dominant Catholic conservative morality, the new 'modern dances' experienced strong rejection and opposition from the Portuguese Catholic Church. During the World War II, although the New State regime declared its neutrality after Adolfo Hitler's attack on Poland, close cooperation and institutional relationship persisted with the Nazis forces.[87] Nonetheless, gradually Salazar started to grant facilities to the Allied forces, conceding first to Britain, and then to the United States the use of military air bases in the Azores Islands.[88] All those internal and external factors impacted, directly or indirectly, on the development of jazz in Portugal during the first half of the twentieth century, as I will analyse throughout this chapter.

[86] For further discussing see Melo (2001).

[87] The official Salazar's neutrality policy was profitable for Portugal and also for both sides of the war. While Salazar managed to sell goods, above all tungsten (wolfram) and services to both Germany and the opposing Allies, Lisbon suddenly gained a strategic position on the European and world stage.

[88] As a consequence, this generated several jazz-related activities around the only USA military base on Portuguese territory during the World War II (on the Azorean Islands). Through this military base during the wartime several big bands such as those of Glenn Miller, and Stan Kenton, and also some show-business legends, such as Bob Hope, Irving Berlin and Frank Sinatra, passed on their way to the European continent. For further discussing see Santos and Rubio (2008).

2.1 The Music and the Modern Dances: The reception of jazz in Portugal during the First Republic (1910-1926)

> Human community grows by discovery of common meanings and common meanings of communication… Since our way of seeing is literally our way of living, the process of communication is in fact our process of community: the sharing of common meanings, and thence common activities and purposes: the offering, reception and comparison of new meanings, leading to the tension and achievements of growth and change.
>
> (Williams 1961, 10)

The reception of jazz occurred in Portugal in the post-World War I period. References in the Portuguese press or literary fiction about jazz, position the reception of this music as a new import. More broadly, as Jackson has observed, "jazz was not just music, it seemed. Rather it marked the onset of new and challenging age" (Jackson 2003, 2). The same can be argued in the Portuguese case. Since the early 1920s, jazz was adopted by the Lisbon's urban bourgeois elites within a diversity of nightclubs such as the *Club Maxim*, the *Monumental Club*, the *Bristol Club*, the *Olímpia Club*, and the *Ritz Club*, among many others.[89] Throughout the 1920s, and 1930s, the word jazz could mean the music, the performance, the small dance orchestras – also advertised as *jazz-bands* –, or even one instrument itself, the drum kit. Moreover, the Portuguese *jazz-bands* musicians were often called as *jazz-bandistas* (lit. the *jazz-band* musicians). However, the history of the reception of jazz in Portugal is not merely a record of those who performed but a story of those who heard the music, danced and wrote about it. Drawing attention to a variety of Portuguese printed sources from the 1920s, most of those discourses were produced by journalists, commentators, novelists, critics and chroniclers of Portuguese society, and Lisbon nightlife in particular.[90] These writers to some extent shaped readers

[89] It should be noted that there is a lack of academic studies on this topic, bearing in mind that the existing studies concern only the city of Lisbon such as Cecília Vaz (2008) Master Thesis.

[90] For further details see among others, "*As figuras de Clubs e Cabarets*" *ABC* 286, [12-13] (January 7, 1926), "*Na época do Jazz-band*" *ABC* 299, [18] (April 8, 1926), "*Na Idade do Jazz*" *ABC* 304; [2]

attitudes about the music through their articles, and novels. However, the Portuguese *jazz-bands* and the 'modern dances' performances as new social, and music practice were not welcome by all. Gradually became a critical point of controversy in certain conservative colonialist strata of Portuguese society.[91] From a global perspective according to Bruce Johnson "The jazz diaspora" study, in its early diasporic urban forms, jazz was considered the "musical embodiment of the twentieth-century" either by aficionados or detractors (Johnson 2002, 41). In fact, as Johnson has argued, this was because jazz was considered:

> The musical expression of everything modern, of emancipation from the restraints of nineteenth century, of youth and energy, of fun and irresponsibility, of disrespect for authority and conservatism were generally concern, it was evil, something from the heart of darkness (Johnson 1987, 8).

It was also the case of Portugal during the 1920s. The emergence of the *jazz-bands* was closely associated with a range of modern dances such as the Foxtrot, the Charleston, the Shimmy, the One-Step, the Two-Step, the Cakewalk, and the Blues. When describing their musical style of performance, novelists and critics also frequently refer to unusual sounds produced and techniques used in playing one's instrument (Ferreira 2012). Despite the initial vagueness of the term, Portuguese musicians and bohemian urban public alike increasingly considered jazz as a style of syncopated, instrumental dance music, performed the *jazz-bands* in dance halls. Moreover, in the Portuguese press, whether written by aficionados, or detractors, such discourses, analyses and comments shaped Portuguese opinions and attitudes about the music and the milieu. The music they talked about, labelled and marked as jazz represented the 'new sonorities' called modern dances rather than a particular form of music. Jazz was synonymous with change, not only in the way people thought about music and dance but also about culture more generally. On February 4, 1923, the Oporto daily newspaper *O Primeiro de Janeiro* announced, "For the 1st time in Oporto, an

(May 13, 1926), "*As Férias das Elegantes*" *ABC* 321, [6] (September 9, 1926), "*O triunfo das danças modernas – A Rota do 'Jazz-Band'*" *ABC* 325, [18-19] (October 7, 1926), and "*Como nasceu o Jazz-Band*" *ABC* 326, [18-19] (October 14, 1926).

[91] For further discussing on the perceptions of black racial otherness associated with the reception of jazz in Portugal in the 1920s and 1930s, see Roxo (2009).

authentic Jazz-Band", in the *Teatro Carlos Alberto*.[92] Following the approach that 'authenticity' is always a social construction, it is important to reinforce that in Portugal at the time this article was written it was common to make a distinction between the *jazz-bands* that proliferated in the urban performative spaces in opposition to music bands that emerge in the Portuguese rural areas. Throughout the following decades, those music bands in the provincial areas, usually known as *jazzes*, appear in a multiplicity of forms imitating their urban peer's instrumentation and attitudes but by exploring different repertoires. Nevertheless, mostly in the national urban press, critics and journalists alike consider as 'authentic' only the *jazz-bands* that proliferated within the urban spaces.

Through a close reading of the Portuguese daily newspapers of the time, it is possible to perceive the exponential increase of the jazz (and modern dances) performances in hotels, restaurants, nightclubs, and especially Casinos in distinct sites around the country.[93] However, most of the references to this music either in the press or later in written fiction situate this social, and music practice in the Portuguese capital. In post World War I period, clubs, cabarets, and dance halls – also advertised as 'dancing's' –, mainly in Lisbon's metropolitan area started to offer *jazz-bands* and the new modern dances to attract cosmopolitan urban public (Vaz 2008). The Portuguese *jazz-bands* were small dance orchestras whose repertoire consisted primarily of dance music including the latest American forms. As Ferreira has observed the Portuguese *jazz-bands* were typical:

> Between four and eight musicians, and it was formed by a rhythm section and harmonic support (consisting on drums and one or more of the following

[92] "*Pela 1ª vez no Porto um autêntico Jazz-Band.*" *O Primeiro de Janeiro* (February 4, 1923).

[93] The announcement of the *jazz-bands* was associated with elegant parties and dinners in hotels and casinos, as well as with the opening of new clubs. Such as the *Club do Porto* (Oporto), the *Grand Hotel Central America* (Oporto), the *Club de Matosinhos* (Matosinhos), the *Casino Ostende* (Luso), the *Grand Hotel de Entre-os-Rios* (Entre-os-Rios), the *Teatro Avenida* (Espinho), and the *Grand Hotel* (Viana do Castelo). It is also important to note that at the official opening of the *Elevador de Santa Luzia* in Viana do Castelo, which took place on June 2, 1923. A ball was held at 22.00 at the *Grand Hotel* (Viana do Castelo) with a *jazz-band* performing. *O Primeiro de Janeiro* (June 1, 1923).

> instruments: banjo, concertina, piano, bass, tuba or Helicon), completed by using two or more melodic instruments like the violin and clarinet (Ferreira 2012, 75).[94]

The execution mode was characterised by the pursuit of sound effects special for some impromptu variations of the melodic parts, together with the musicians' exuberant behaviour on stage (Ferreira 2012).[95] The increasing amount of jazz music in the nightclubs established it as modern dance music that gradually became part of Lisbon nightlife's musical milieu (Vaz 2008).[96] In contrast with previous dances, such as The Waltz, the modern dances were considered very physical for the time. In fact, as Barros has observed:

> The club's dancing was the parade that outwardly displayed the greater spontaneity and external change in customary behaviour. The 'noise' of the Jazz involved frenetic pairings and the music required both resourcefulness and expansive movements never witnessed before (Barros 1990, 64).[97]

Those social behaviours associated with the jazz orchestras and modern dances were accepted as part of Lisbon's bohemian affluent urban society nightlife as a symbol of modernity.[98] Moreover, there was also a significant activity of *jazz-bands* in dubious places associated with gambling, prostitution, consumption of

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[94] "*O grupo incluía normalmente entre quatro e oito músicos e era formado por uma secção rítmica e de apoio harmónico (constituída por bateria e por um ou mais dos seguintes instrumentos: banjo, concertina, piano, contrabaixo, tuba ou hélicon) completada pelo recurso a dois ou mais instrumentos melódicos como o violino e o clarinete*" (Ferreira 2012, 75).

[95] For further discussing more broadly see Brunn (1963), Dankworth (1968), Southern (1971), Pearsal (1976), Chilton (1979), Dupree (1986), and Magee (1998).

[96] Based on the inventory of existing nightclubs in Lisbon between 1917 and 1927, Vaz (2008) identified the following ones: *Club Maxim*, *Clube dos Patos*, *Club Internacional*, *Palace Club*, *Club Majestic*, *Monumental Club*, *Bristol Club*, *Club Mayer*, *Avenida Parque*, *Olímpia Club*, *Ritz Club*, *Palais Royal*, *Regaleira Club*, *[Bal Tabarin] Club Montanha*, and *Salão Alhambra* (Vaz 2008, 63). For a broad overview of Lisbon's nightlife in the 1920s, and an understanding of the location of the major clubs, nightclubs, cabarets, and dancing's, see Barros (1990), Vaz (2008), and Santos (2012).

[97] "*O dancing do clube era o local onde desfilavam com maior espontaneidade os sinais exteriores da mudança de costumes que então se operava. O «ruído» do Jazz envolvia os pares frenéticos e a música obrigava a uma desenvoltura e expansão de movimentos nunca antes presenciados*" (Barros 1990, 64).

[98] Some of the orchestras that regularly played in nightclubs or dance clubs simply started to adopt the names of the places where they performed are examples from this period the Bal Tamarin Melody Jazz or the Jazz Melody Montanha both from the *Bal Tabarin Montanha Club*, or the Foz Melody Jazz from the *Salão Foz*.

alcohol, and psychoactive substances (Vaz 2008). Although Portuguese dance halls and *jazz-bands* were understood as icons of contemporaneity and sophistication, they gradually became associated with several forms of transgression in an apparent rupture with the Catholic values and moral codes of that time. Since the term jazz also stood for black culture in general, as a consequence generated hostile attitudes of repulsion mostly in the most conservative colonialist sectors of the Portuguese society of the time. On May 19, 1921, in the Lisbon daily newspaper *Diário de Lisboa* a report was published about one of the new dances – Shimmy –, and its connections with 'blacks' inherent of 'inferior races':

> The London dance teachers met to discuss whether or not the 'shimmy' a variation of 'fox-trot', should be admitted into the halls of good British society. The debate was long, but it was finally granted the right. Initially a dance of the blacks became now a dance of the Lords [...] One triumph more of the black art. Before Europe understood itself to have an obligation to educate the inferior races: Now it copies them. Is this the end of the prestige?[99]

As the author observed, the 'triumph' of 'inferior races', and their outrageous dances, became a threat to the Portuguese conservative colonial principles at the time, still strongly under the influence of the United Kingdom. Another example of this was published on May 17, 1923, the Oporto daily newspaper *O Primeiro de Janeiro*. Under the title "*A Música e a Dança Moderna*" (lit. the Music and Modern Dance), this article, from an exotic point of view, criticised the new trends associated with the proliferation of the modern dances and *jazz-bands*, and its connection to the African rooted 'savage dances':

> Music and Modern Dance: Music and exotic dances remain the order of the day. Hundreds and hundreds of men, from the most varied colours coming from Humlula, Tahiti, Angola and the Argentine bas-fonds, spread throughout civilised

[99] "*Os professores de dansa, de Londres, reuniram-se para discutir se sim ou não o 'shymmy', variação do 'fox-trot', deveria ser admitido nos salões da boa sociedade britânica. O debate foi longo, mas, por fim reconheceu-se o direito. Inicialmente uma dança de pretos, passou a ser uma dança de lords (...) mais um triunfo da arte negra. Dantes a Europa entendia-se obrigada a educar as raça inferiores: Agora copias. Será isto o fim do prestígio?*" *Diário de Lisboa* 37, 2 (May 19, 1921).

> Europe to delight the eyes and ears of the Chics people with their songs and savage dances! It is real rhythmic epilepsy! There is no chic lounge where JAZZ BAND and correlative dances do not come up with all the "Infernal Harmony", and yet neither JAZZ BAND nor the acrobatic-sport dances with which they accompany them constitute an art. To some extent, they are one! Musical-choreographic drunkness! You hear a JAZZ BAND like you are drinking a 'war drink' that burns your throats, or how you look, amazed, at a futuristic screen with gaudy colours and strange and confusing features! However, the aficionados do not think so, and evil to those who censor them. Moreover, we want to believe until they can call savages to the blacks in Africa.[100]

Consequently, the earliest reception of jazz in the Portuguese press was often characterised by racism and negativity. Articles about the *jazz-bands* attack the music not only because it was responsible for the disintegration of the Portuguese national values, but also all because of its 'Negro' origins. On January 19, 1924, through an article "*A propagação do Jazz-band*" (lit. The propagation of the *Jazz-band*) published in the Portuguese magazine *Ilustração Portugueza* (lit. Portuguese Illustration), the Portuguese journalist and novelist Ferreira de Castro considered jazz responsible for 'the tumult' of that time.[101] Mainly, because it was about music with primitive origins, as Castro has observed:

> Savage music, from which levitate screams of the jungle natives where there are hands playing African drums, negro hands that play deer skins stretched over

[100] "*A Musica e a Dança Moderna: As musicas e as danças exoticas continuam na ordem do dia. Centos e centos de homens, das mais variadas cores vindos do Humlula, do Taiti, de Angola e dos bas-fonds argentinos, espalham-se por toda Europa civilisada a deliciar os olhos e os ouvidos das gentes Chics com as suas musicas e danças selvagens! È uma verdadeira epilepsia rítmica! Não há salão chic onde as JAZZ BAND e as danças correlativas não surjam com toda a "Infernal Harmonia", E Todavia nem o JAZZ BAND e as danças acrobatico-desportivas com que os acompanham, constituem uma arte. Quanto muito são uma! Borracheira musical-coreográfica!, ouve-se um JAZZ BAND como se toma uma bebida de guerra que nos escalda as guelas, ou como se olha, assarapantado, para uma tela futurista de côres berrantes e traços excentricos e confusos! Mas os aficionados não pensam assim, e mal de que os censura. E queremos crêr até que são capazes de chamar selvagens a uma pretalhada d África.*" *O Primeiro de Janeiro* (May 17, 1923).

[101] José Maria Ferreira de Castro, (born May 24, 1898, Ossesa, Oliveira de Azeméis – died June 29, 1974, Porto), was a journalist and novelist, considered to be one of the founders of contemporary Portuguese social-realist (or Neorealist) fiction movement. Ferreira de Castro had a long career in journalism, and as a writer he considered his fiction writing to be an extension of documentary reporting.

> hollow trunks, the *jazz-band* does not have the soft harmony of classical music (Castro 1924, 77).[102]

Moreover, according to Castro, the new sonorities' had a strong presence within Portuguese people's daily lives. At the same time, in a nostalgic way Castro also criticised the new social, behavioral patterns of Portuguese society at the time:

> And today burlesque, and yet glorious sounds of the *jazz-bands* are heard everywhere: – in elegant *clubs*, [...] in cinemas, public parks –, trendy restaurants and even in modest dairies that once lived silent, oblivious of all the discoveries of civilisation (Castro 1924, 78).[103]

Castro discourse is quite revealing in identifying the main threat associated with jazz. For Castro, the new 'exotic' and 'savage' music was the prime responsible for the abandonment of Portuguese nationalist values:

> Under the spell of exotic music, a crowd enraptured – the same crowd that once loved the nostalgic melody of *fado*, all the sentimental songs of the [Portuguese] race, and now they laugh and abandon the national values and integrate into modern life, in this bewildering bracket, which is the present time (*Ibid.*).[104]

More broadly, through this article can be perceived as representative of the public threat of jazz and modern dances in Portugal in early 1920s. Jazz was as foreign music, something that did not belong to the Portuguese 'race'. It could damage and 'denationalise' the Portuguese culture and music, and due to its 'Negro', and 'primitive' origins it was considered an insult to the dominant Portuguese colonial ideology (Castro 1924).

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[102] "*Música de selvagens, donde se levitam gritos dos desbravadores de selvas onde há mãos que tocam tambores como batuques africanos, mãos negras que tangem peles de veados distendidas sobre troncos ôcos, o jazz-band não têm a suave harmonia das músicas clássicas*" (Castro 1924, 77).
[103] "*E hoje os sons burlescos e todavia gloriosos do jazz-band ouvem-se em toda a parte: – no clubs elegantes, [...] nos cinemas, nos parques públicos, – nos restaurants da moda e até em modestas leitarias que outrora viviam silenciosas, olvidadas de todas as descobertas da civilização*" (Castro 1924, 78).
[104] "*Sob o sortilégio de musica exótica, uma multidão se queda embevecida – a mesma multidão que outrora adorava a melodia nostálgica o fado todas as canções sentimentaes da raça, e que agora ri e se desnacionalisa e se integra na vida moderna, neste parentesis desnorteante que é a hora do presente*" (*Ibid.*).

Another significant milestone on the jazz perceptions produced in Portugal was the António Ferro's surrealist essay *A Idade do Jazz Band*, (lit. the Age of the Jazz Band). Although it was first published in Brazil, its publication in Portugal took place in 1924.[105] Ferro's essay is neither about jazz, jazz musicians, or even the reception of jazz in Portugal, but it depicts ways of perceiving modern times using 'jazz-related' music and the modern dances as metaphors within his literary work as a representative of the Portuguese modernist movement of the time.[106] At the time Ferro wrote his essay he was in Brazil working as an actor. During this period, Ferro joined the cast of the *Teatro Lucília Simões* Company and also produced literary criticism for the Portuguese daily periodical *Diário de Lisboa*. It was during this time that he decided to write two essays that were presented in conference format to cause 'shock waves and surprise' within some of the intellectual elite of the Brazilian society (Raimundo 2015).[107] In fact, as Raimundo has noticed:

> When [Ferro] decides to talk about jazz, he still does not know what he is really talking about. The conference is a bluff, an improvisation, and an outrage. [Ferro] builds his text from materials collected from Parisian magazines. His connections to the newspapers grant him privileged access, and due to the French learned in [his] childhood, an easy reading [for him] (Raimundo 2015, 79).[108]

[105] The first edition of this book was published in Brazil in 1922. It was also publicly presented at the *Teatro Lírico* in Rio de Janeiro on September 30, 1922, repeated in S. Paulo at the *Teatro Municipal*, and at the "*Automóvel Club*" in the same city. At the *Teatro Guarany* in Santos on 10 October 1922 and at the *Teatro Municipal* in Belo Horizonte on 8 February 1923. In Portugal, it was published in 1924 as a second edition (Ferro 1924).

[106] António Joaquim Tavares Ferro, (born August 17, 1895, Lisbon – died November 11, 1956, Lisbon), was a journalist, writer and man of culture. Although frequently referred to as a figure of modernism in twentieth-century Portuguese literary history, António Ferro is better known and more studied for his political activities in Portugal during the New State regime. His famous interviews with Oliveira Salazar, promoting the image of the dictator in 1932-1933, and most of all his work regarding the New State regime propaganda and cultural policy from 1933 to 1950, as the head of the Estado Novo Secretariat for National Propaganda (SPN – *Secretariado da Propaganda Nacional*). Further discussing on António Ferro literary work see Rodrigues (1995).

[107] The first one, *A Arte de Bem Morrer* (lit. The Art of Dying Well), was performed first at the *Trianon* in Rio de Janeiro on July 21, 1922. Followed by the *Teatro Municipal* in S. Paulo on 5 December 1922, along with the performance of Menotti del Picchia (Rodrigues 1995, 96). The second one was the aforementioned *A Idade do Jazz-Band*.

[108] "*Quando [Ferro] decide falar sobre jazz, ainda não sabe verdadeiramente do que está a falar. A conferência é um bluff, um improviso, uma ousadia. Constrói o texto a partir do que retira das*

Nevertheless, Ferro uses the *jazz-band* as a metaphor for modern life. He achieves this establishing a connection between improvisation, spontaneity, artificiality and the prominence of accelerated pace in jazz music with the speed of modern times and modern experience – as a kind of triumph of emotion over reason. Indeed, allusions to jazz and modern dances signal new perceptions of civilisation and the adoption of new guises, conceptual attitudes and relations with the body that challenge the artistic legacy and civilised canons of the Nineteenth Century and present new models of civilisation marked by industrialisation and mass-consumption. To some extent, it is possible to discern negative allusions to Ferro's work in newspaper articles and also in the discourses of those more critical towards jazz. Notably, within the Catholic Church and conservative colonialist strata of Portuguese society and other groups associated with nationalistic values. To whom those behaviours' involving the 'new sonorities' and the modern dances were associated with daring fashions and trends, female emancipation, artistic and literary avant-garde, as well as the Ballet-Ruses and the communist menace.

revistas parisienses. A ligação aos jornais torna-lhe esse acesso privilegiado e a aprendizagem do francês na infância, a leitura fácil" (Raimundo 2015, 79).

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2.2 "The King of Jazz comes to Portugal": Jazz, cinema, and the Portuguese Military Dictatorship years (1926-1933)

During the Military Dictatorship (1926-1932) the jazz-related music (and modern dances) was not adversely affected by state cultural policies. In fact, its practice was not suppressed, and its forms and styles were not remarkably altered. On the contrary, private dance classes throughout the urban spaces, especially the bourgeois elites in the metropolitan areas of Lisbon and Oporto proliferated (see figure 5).[109]

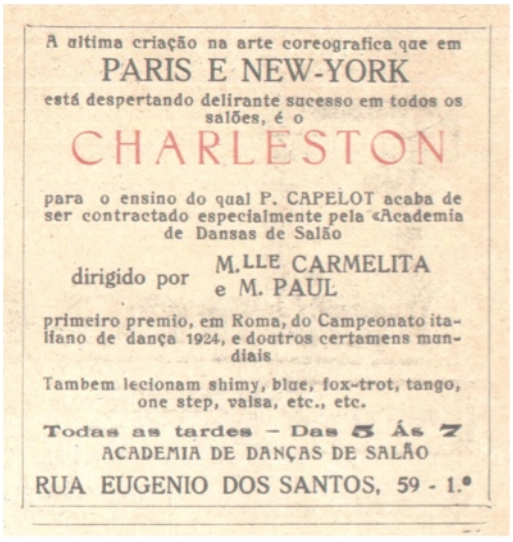

Figure 5 – Advertisement of Lisbon' Ballroom Dancing Academy (1926).

However, the Portuguese authorities gradually began to regulate more actively the nightlife entertainment activities, mostly by closing most of the places associated with gambling, and prostitution (Vaz 2007).[110] Moreover, despite the

[109] Advertisements offering dance lessons began to increase in Lisbon. This example was published in the Portuguese magazine *ABC* noticing that "P. Capelot has just been hired especially by the Ballroom Dancing Academy, run by M.lle Carmelita and M. Paul" to teach shimmy, blue, fox-trot, tango, one-step, waltz" *ABC* 316, 25 (August 5, 1956).

[110] The Decree-Law No. 14,643 December 3, 1927, regulated the practice of gambling, creating two permanent areas: Estoril and the Madeira Island; and several temporary zones: Espinho, Figueira da Foz, Curia, Viana do Castelo, Sintra and Praia da Rocha. This resolution was decisive

widespread enthusiasm around the modern dances, the Portuguese *jazz-bands* were also criticised in the press for what was considered their less attractive performances in comparison to their European and North American peers. On September 9, 1926, through an article "*As Férias das Elegantes*" (lit. the Elegant' Holidays) published in the Portuguese magazine *ABC*, Triska criticised both the daytime environment of Lisbon. The main criticism was the fact that the Portuguese '*jazz-bandistas*' played "very melancholy jazz" without energy and joy.[111] As the author argued:

> The Portuguese *jazz-bandistas* are the *fado* cultivators who play all the songs with the same tempo. Where are those deafening instruments, noisy, with savage cries, these whistles and laughter that give such a vivid spirit and a contagious joy to the foreign jazz? (Triska 1926, 6)[112]

Through this article, we can understand some dissatisfaction regarding the Portuguese *jazz-bands* performances, at the time. According to the author, they were very different from the 'noisy, with savage cries' and 'contagious joy' of the foreign jazz. In fact, with few exceptions, such as one article by the musical critic Francine Benoît, those discourses did not focus on music specifically but rather more generally as part of popular culture in everyday life.[113] The well-known musical critics, Francine Benoît, wrote about *jazz-bands* performances "rattling snare, restless drumsticks, dry metallic sounds and scatting, horn, bass drum, whistling, shouts and squeals… this is jazz" (Benoît 1926, 3).[114] The music of

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to the *Casino do Estoril* importance concerning the passage in Portugal of important jazz groups over the following decades.

111 "*Com um jazz muito melancólico*" (Triska 1926, 6).

112 "*Os jazz-bandistas portugueses são uns cultivadores do fado que tocam todas as musicas com o mesmo andamento. Onde estão esses instrumentos ensurdecedores, barulhentos, com gritos selvagens, êsses assobios e gargalhadas que dão um espírito tão vivo e uma alegria tão contagiosa aos jazz estrangeiros?*" (Triska 1926, 6)

113 Francine Germaine van Gool Benoît was born July 30, 1894, in Périgueux (France), and died on January 27, 1990, in Lisbon (Portugal). She was the daughter of a French father, Paul Theodore Clement Benoit, and a Belgian mother, Marie Victorine van Gool Benoit. Francine Benoît came to Portugal with her parents in early 1906 and became forever linked to the country and its musical culture. Throughout her long active life, Benoît became a music and choral singing professor, pianist, composer, essayist, and critic. Her chronicles were published in many different Portuguese periodicals such as the *A Batalha, A Informação, Diário de Lisboa, Seara Nova, Vértice, Revista de Portugal, Mundo Literário, Afinidade* and *Fradique*, together with the musical magazines *Arte Musical, De Música*, and *Gazeta Musical* (Calado 2010, 1).

114 "*Rufo de caixa, paulitos tremelicados, sons metalicos secos e mordazes, buzina, bombo, assobio,*

early Portuguese *jazz-bands* included a broad repertoire including syncopated music styles of African-American tradition, ballroom dances such as the Foxtrot, the Charleston, the One-Step, the Two-Step, the Shimmy, and Ragtime, but also the Tango and other Latin American styles.[115] However, according to some articles in the press, improvisation did not play a significant role in their performances, as Fonseca has observed at the time "our jazz bands did not perform improvisations, so fashionable in the United States of America" (Fonseca 1927, 7).[116]

In January 1928, a significant milestone took place in Portugal regarding this music. The African-American Louis Douglas Company Black Follies (the Revue Negre) tour in Lisbon, and Oporto.[117] The presence of these African-American musicians and dancers in Lisbon was accompanied with tremendous enthusiasm and euphoria. Full house every night at the Teatro da Trindade. The Portuguese press described it as 'exotic dances', comic scenes and the new Charleston's, such as "The Japanese Blues", "The Charleston Exquise", "The Vitagrapeople", and "Robin Blues". On January 4, 1928 the chronicler of the *Diário de Lisboa*, Félix

gritos e guinchos que nem são riso, nem zanga, nem protesto, nem afirmações, eis o jazz! Alegria contemporânea (...) Quem lhe resiste? É escuro como o breu, tem grossos labios vermelhos salpicados de roxo, dentes de luz e olhos de lume e enverga casaca vermelha orlada de guizos" (Benoît 1926, 3).

[115] To this, the Cuban Orchestras in circulation through Portugal gave significant contributions during this period. Such as the Siboney e Granito, led by Isidro Ribas and composed of the following members: Miguel Matamoros, Alfredo Valdes Brito Ibañez, Julio Valdes Brito Ibañez, Francisco Isla, Manuel Godinez, Mario Alvarez, Armando Romeu, Rene Patzi, Armando Lopez, Angel Mercado, Luis Fernandez, Enrique Aparicio, Maria Luiza Gonzalez, Clotilde Nicuesa, Siro Rodrigues, and Rafel Couto. The Banda Estrela Negras, led by Rene Esquerdo and composed of the following members: Albert Barnes, Emilio Arango Mesa, Faustino Amaro Delgado, Ciro Valdez, Izidro Rico Valdez, Francisco Sanz, Jesus Sanz, Manoel Campina, and Mariano Soares. The Orquestra Spanis Feminina Jazz led by Manuel Vilasaló Sostras and composed by José Maria Gomez Miñana, Carmen Perez Garcia, Rosa Gali Finestras, Nuria Jou Finestras, and Carmen Gali Finestras. Except for the first element, the rest were female musicians. According to the national press, one of most famous Portuguese jazz orchestra from this period was the Cruz's Dance Orchestra, led by Augusto d' Almeida Cruz. In 1931, The Cruz's Jazz Orchestra was composed of the following members: José Manuel Carvalho dos Santos, António Marques Dias, Casimiro Tavares Adão, Arturo da Conceição Lages, Armando Arnaldo Coutinho, and Adriano Portugal Botelho. In April 1944, their members were, António d' Almeida Cruz, António Marques Dias, José da Costa, José d' Oliveira, Adriano Portugal Botelho, Eduardo Estêvão, Casimiro Tavares Adão and José Manuel Carvalho dos Santos. Later in the 1940s, the orchestra adopted the name Orquestra Almeida Cruz, as announced in the *Diário de Lisboa* 6590, 8 (March 29, 1941).

[116] "*As nossas bandas de jazz não realizavam improvisações tão em voga nos Estados Unidos da América.*" (Fonseca 1927, 7).

[117] Premiered first in Lisbon in the *Teatro da Trindade* on January 2, and then in Oporto in the *Teatro Sá da Bandeira* on January 11, 1928. Further discussions on this see Martins (2006).

Correia in its regular column "Chá das Cinco" (lit. Afternoon Tea), published it under the headline "Black Tea" arguing that "I'm beginning to be afraid for your growing enthusiasm for the Black Art" (Correia, 1928, 4). Racist discourses related to jazz in the daily Portuguese press began to intensify. To some extent, this situation would be expected given the dominant colonial ideology. [118]

In 1931, the opening of *The King of Jazz,* a film featuring Paul Whiteman and His Orchestra, was another outstanding event related to the dissemination of jazz in Portugal. On April 30, the northern daily newspaper *O Primeiro de Janeiro* included the following report:[119]

> Paul Whiteman, the 'King of Jazz' comes to Portugal with his famous orchestra. Our public, thanks to numerous records that he has recorded, already knows Paul Whiteman who has never appeared in Portugal. Yet, now the Portuguese audience will know him better, if not in flesh and blood, at least through the important movie 'The King of Jazz' which he interpreted for Universal films.[120]

The Oporto premiere took place on May 5, 1931, in the *Cinema Trindade*.[121] Such films helped the visual representation of jazz reach a broader public who might have little experience or no prior experience of jazz. This is an important event to take into consideration because it was not only in the main cities of Lisbon, and Oporto that the film was screened to the Portuguese audiences. However,

[118] In the late 1920s, another level of representation was the publication of some literary works to some extent involved the 'new sonorities' and modern dances. In fact, this phenomenon did not occur only in Portugal. The result was the publication of some literary novels whose plot included contemporary urban experiences, nightclubs and transgression, mainly Lisbon and Oporto. Works such as *A Virgem do Bristol* (lit. The Virgin of the Bristol), by Reinaldo Ferreira (1928); *O Preto do Charleston,* (lit. The Black of Charleston), by Mário Domingues (1930); and Guedes de Amorim' (1931) *A Bailarina Negra* (lit. The Black Dancer), could be seen as representatives of this time. Jazz was also represented through 1920s Portuguese poetry in much the same way as it was through fiction. It figures in the work of individual writers who expressed an attraction to the 'new sonorities', such as António de Navarro, who dedicated his poems *Charleston* (1927), and *Dancing ambiente* (1928), as also Adolfo Casais Monteiro's who published a poetry book about *Jazz* (1929).

[119] "*Paul Whiteman o 'Rei do Jazz' vem a Portugal com a sua famosa orquestra. Paul Whiteman, que nunca apareceu em Portugal, já é conhecido do nosso público graças a numerosos discos que tem gravado. Agora o público português vai conhece-lo melhor, se não em carne, e osso, pelo menos, através do monumental filme 'O Rei do Jazz' que ele interpretou para a casa Universal. Filme que é considerado como uma obra prima fonocinematografica.*" *O Primeiro de Janeiro* 101, 3 (April 30, 1931).

[120] *O Primeiro de Janeiro* 101, 3 (April 30, 1931).

[121] *O Primeiro de Janeiro* 104, 4 (May 5, 1931).

eventually, it circulated through several Portuguese cities. For example, its premiere at the *Teatro Circo* in Braga (North Portugal), on December 12, 1931, was announced, as "The King of Jazz, to date, is the maximum expression of fantasy in sound cinema" (see figure 6).[122]

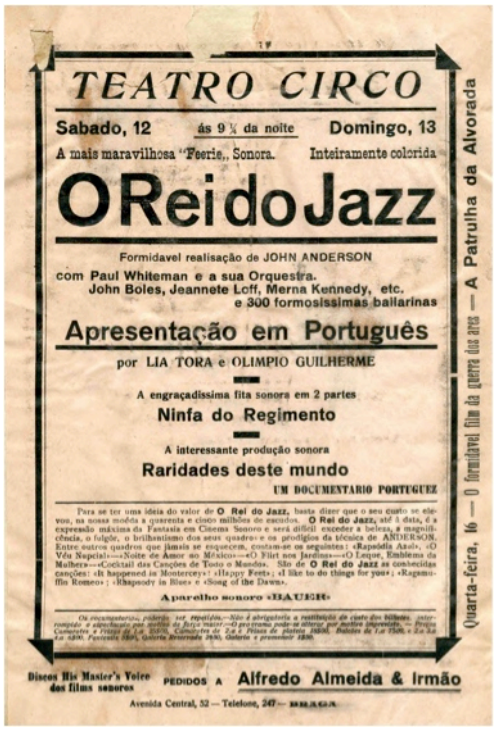

Figure 6 –The King of Jazz's flyer (*Teatro Circo*, Braga 1931).

Like the live performances, cinema, and its visual representation, also gave a significant contribution to Portuguese people's access to jazz or some of its representations. Through films, jazz began to 'circulate' through the main Portuguese urban centres. Nevertheless, taking into account, the aesthetic manifestations associated with this music, its African origins, and particularly the perception of the 'Negro' nature by the Portuguese dominant Colonial ideology influenced its representations in the national press. Although jazz was associated with cultural change, its detractors also considered the music of the 'inferior races'. All the new forms of representation and distinct perceptions of this new musical practice contributed to its diffusion in the Portuguese urban areas.

122 "*O Rei do Jazz, até à data, é a expresão máxima da Fantasia em Cinema sonoro*", as stated in the "O Rei do Jazz" Braga' *Teatro-Circo* flyer (December 12, 1931).

2.3 "The music of our time is jazz": Jazz and radio during the New State regime early years (1933-1945)

As previously discussed, during the Military Dictatorship the jazz-related music (and modern dances) was not adversely affected by Portuguese state cultural policies. In this section, I argue that during the regime, New State, the jazz practice it was also not altered.[123] By the contrary, the growing popularity of radio also gave a significant contribution to jazz dissemination during the regime in early years. Gradually the Portuguese listeners could listen and even dance this music at home. The private sector led the way regarding radio broadcasting in Portugal.[124] The Portuguese official radio station *Emissora Nacional de Radiodifusão* (lit. National Radio Broadcasting) emerged during the first New State regime years.[125] As the Portuguese musicologist Manuel Deniz Silva has observed:

> The launch of the National Radio Broadcasting (EN[R]) in 1933 was one of the first Salazar government initiatives in communication, and radio ever since occupied a fundamental position within the New State propaganda machine (Silva 2005b, 437).[126]

[123] According to the Portuguese press at the time several prominent foreign jazz orchestras continued to visit Portugal. Among those, was the Blue Jazz Ladies, led by Leon Selinky and composed by the following musicians: Cris Flek, Juan Maas, Else Koehler, Kathe Daumichen, Pole Ingel, Ilse Anders, Nelly Kuippers, Dora Burow Leib, Franciska Schotter Abas, and Elly Marel. Except for first two, female musicians composed all the rest of the band). And also the Orquestra Planaguma, led by Pedro Planaguma Aulina and featuring Lina Alba Cervantes, Alberto Novi Marti, Enrique Novi Marti, Pillar Millan Vargas, Joaquim Colon Serra, Juan José Lorenzo, Manuel Bodia Canonge, Santos Azerete Julian, Dolores Rico Barona, Ferderico Bobé Villanueva, Damian Planguma Aulina, Carmen Ferrer Meler, Alejo Rosell Vidal, José Martori Puig, Angelita Quilez Rodenas, and José Corbacho Alvarado.

[124] For further discussion on the radio in Portugal during the New State regime, see Cristo (1999, 2005), Santos (2003, 2005), Ribeiro (2005), Silva (2005b), Silva and Moreira (2010), and Moreira (2012).

[125] Initially through ENR earliest experimental phase during Joyce years, 1934-1935, and later during Galvão years, 1935-1940, after ENR official inauguration.

[126] "*O lançamento da Emissora Nacional (EN[R]), em 1933, constituiu uma das primeiras iniciativas do governo de Salazar na área da comunicação e a rádio ocupou desde logo um lugar fundamental no interior do dispositivo de propaganda do Estado Novo*" (Silva 2005b, 437).

On July 1, 1934, the Portuguese Minister of Public Constructions and Communications at the time, Eng. Duarte Pacheco, named an artistic commission headed by António Joyce to organise the Portuguese National Radio Broadcasting programming (Santos 2003, 53).[127] To this end, Joyce created several orchestras and ensembles to respond to the new regular music programming of the station (Ribeiro 2005, 110).[128] During the ENR experimental period, the musical programming mainly comprised classical records, and orchestral live music from the studios (Santos 2005, 142). As a consequence, the presence of jazz music during ENR experimental period was virtually non-existent despite the continued presence of the music in Lisbon nightclubs, dance halls and Casinos.[129] Meanwhile, with the beginning of ENR official transmissions in 1935, under the direction of Henrique Galvão, the situation would change. As Silva, has observed:

> If in its earlier phase of the experimental broadcasts the paradigm of erudite and nationalist musical culture was privileged, after the official beginning of the regular transmissions with Henrique Galvão, the course was, on the contrary, it was the recreational and light dimension that was imposed (Silva 2005b, 438).[130]

As a result of the restructuring carried out by Galvão – the reduction of the orchestras and ensembles, and dismissal of maestros – the 'phonograph' would play a significant role in the future of music programming.[131] During the official opening ceremony of the Portuguese official broadcaster, August 1, 1935, the

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[127] Lawyer and musician, Joyce had previously distinguished himself earlier as conductor of the Orfeão de Coimbra and as a music critic in the newspapers such as the *O Século*, *A Capital*, and the *Diário de Noticias* (Santos 2003, 53).

[128] These orchestral structures were organised as follows. A Symphony Orchestra, conducted by maestro Pedro de Freitas Branco; a small Symphony Orchestra, led by maestro Wenceslau Pinto; two Septets, under the direction of Flaviano Rodriguez and Luis Barbosa; a Classic Orchestra, directed by Lopes da Costa; and a Chamber Orchestra, conducted by maestro Ivo Cruz.

[129] As consulted on the weekly radio programmes schedules in the publication *O Rádio Jornal*, for the year 1934, until the beginning of the ENR official broadcast. However, it is important to highlight a section dedicated to the foxtrot broadcast on August 20, 1934, at 8.00 pm.

[130] "*Se numa primeira fase de instalação foi privilegiado o paradigma da cultura musical erudita e nacionalista, após a inauguração oficial da estação e o inicio da direcção de Henrique Galvão foi, pelo contrário, a dimensão recreativa e ligeira que se impôs*" (Silva 2005b, 438).

[131] According to Service Order No. 28B, (August 1, 1935), the Musical Section of the *Emissora Nacional de Radiodifusão* was divided into two subsections. The "*Música Viva*" (lit. Live Music) section of under the responsibility of Mota Pereira; and the "*Música Gravada*" (Lit. Recorded Music) led by António Lopes Ribeiro (Cravinho 2015a, 85).

new director of the Section of Recorded Music, António Lopes Ribeiro defended the use of the phonograph and recorded music instead of 'live music'.[132] At the time, Ribeiro questioned the Portuguese radio listeners as to what extent it would be possible to assemble in a radio studio a jazz orchestra with such great musicians as the ones that participated in a particular jazz record:[133]

> First, the tenor saxophone Jimmy Strong... followed by the alto of Don Redman. The following one is the most amazing soloist of today: Louis Armstrong, with his triumphant trumpet, and Babe Dodds 'comments' on drums... And now, the imposing left hand and the right hand of astonishing Earl Hines, the king of jazz pianists... and one of the best, if not the best clarinettists' Johnny Dodds. Even in North America would be difficult to gather in a radio station a live programme with all these musicians; almost all are members of different orchestras. Only the record industry enables such expenditure to be supported (Ribeiro 1935, 41-42).[134]

Moreover, Ribeiro argued that:

> The music of our time is jazz, and the best jazz is 'jazz hot'. The 'jazz hot', as you know, is made up of real improvisations, imagined and composed during the execution of a given theme" (Ribeiro 1935, 42).[135]

Continuing by presenting the composition "Tiger Rag", recorded by Louis Armstrong, as follows:

> Each record faithfully reproduces, implacably, the moment that the miracle of phonograph becomes eternal. Listen to the Louis Armstrong improvisation of

[132] *Boletim de Emissora Nacional* 3, 39-42.
[133] Not registered which disc of 78 rpm was used, only a single note: jazz record.
[134] "*Primeiro, o saxofone tenor Jimmy Strong ... seguido pelo alto de Don Redman. Segue-se o mais assombroso solista da actualidade: Louis Armstrong, com a sua trompette triunfal, que Babe Dodds comenta na bateria ... E agora, a mão esquerda imponente e a mão direita assombrosa de Earl Hines, o rei dos pianistas de jazz... E um dos melhores, se não o melhor das clarinetistas: Johnny Dodds. Mesmo na América do Norte seria difícil reunir numa audição ràdiofónica directa semelhantes elementos, quási todos membros de orquestras diferentes. Só um negócio editorial como o do disco permite suportar semelhante despesa*" (Ribeiro 1935, 41-42).
[135] "*a música do nosso tempo é o jazz, e que o melhor jazz é o 'jazz hot'. O 'jazz hot', como sabem, compõe-se de verdadeiros improvisos, imaginados e compostos durante a execução dum tema dado*" (Ribeiro 1935, 42).

> the classic «Tiger Rag», that probably this great black musician may never be able to play (Ribeiro 1935, 42).[136]

After key jazz records became available in Portugal, the idea of what constituted the 'authentic' music was more and more associated to the African-Americans musical practice, as Lopes Ribeiro claimed in his lecture broadcast on ENR. Although during the following decades the discussions between what was 'hot' or not, continued within the Portuguese jazz aficionados metier, indeed Lopes Ribeiro became partly responsible for the introduction of the term to the debate. Besides the word, 'hot', also more crucially, his defence that improvisation was an important component of the 'jazz hot' (Ribeiro 1935, 42).[137]

Another important aspect of drawing attention to in this context of change carried out by Henrique Galvão was the creation of the first Portuguese ENR Jazz *Orchestra Orquestra "Jazz" da Emissora Nacional* (see figure 7).[138] The ENR Jazz Orchestra was created to broadcast 'live jazz' from the studios. Most of their members were already part of other orchestral structures linked to ENR. Through the analysis of the *O Jornal do Comércio e das Colónias* (lit. Journal of Commerce and Colonies), supplement, *Rádio Semanal* (lit. Weekly Radio), the ENR Jazz Orchestra first live broadcast was held on a Saturday, 2nd November 1935. Until, January 1936, the ENR Jazz Orchestra maintained its regular activity, highlighting the weekly broadcast of the Saturday night 'live' concert.[139] In addition to the activity carried out inside the studios, during January 1936, other

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136 "*Cada disco reproduz fielmente, implacàvelmente, esse instante, que o milagre fonográfico tornou eterno. Oiçam êste improviso de Louis Armstrong, sôbre o motivo clássico de «Tiger Rag», improviso que o grande músico negro talvez nunca mais consiga executar*" (Ribeiro 1935, 42).

137 In Portugal, the use of the term 'hot music' would circulate until the late 1940s, used by several jazz promoters, such as Luis Villas-Boas to distinguish African-American performances from 'white-jazz' associated with dance music.

138 This orchestra was composed of the following musicians: António Luís de Melo (direction and piano); Virgílio Costa Grilo (violin); José Belo Marques (cello and viola); Joaquim Augusto Carvalho Junior (clarinet); Francisco de Oliveira Junior Borriço (1st alto saxophone); Sergio Paulo Sequeira (2nd alto saxophone); Aurélio da Cunha (tenor saxophone); Rodrigo Valério (1st trumpet); Carlos Formiga (2nd trumpet); JJ Gonçalves (trombone); Umberto Vieira Vicente Franco (double bass); and José Cosme (drums) (Cravinho 2015a, 86).

139 The broadcasts of the concerts of the *Orquestra de Jazz da Emissora Nacional* (lit. 'ENR Jazz Orchestra') initially started at 20:18, after the "Quotes of the Lisbon Stock Exchange", and ended at 20:50. Later those concerts came to be transmitted from 22:30, after the *Jornal da Rádio Nacional* (lit. Journal of the National Radio), and ended it at 23:30 (*Rádio Semanal* 60-35, 21).

ENR Jazz Orchestra concerts have been broadcasts from outside.[140]

Figure 7 – *Orquestra de Jazz da Emissora Nacional de Radiodifusão* (1935).

However, due to further restructuring at the level of the different ENR orchestras, carried out by Henrique Galvão, the ENR Jazz Orchestra became extinct, as noted by a bulletin of the National Radio, nr 7, published in February 1936. Meanwhile, Lisbon nightclubs and dancings continued to flourish with Portuguese and foreign jazz musicians.[141] Moreover, through a detailed analysis of the radio programming schedules in Portugal from the second half of the 1930s, it is possible to confirm a significant increase of jazz on the ENR regular programming.

Another critical position to take into consideration was the role of the Portuguese Catholic Church in the face of new practices imported from abroad. In March 1938, the Portuguese Catholic Action, through the monthly magazine *Acção Católica – Revista de Cultura Religiosa e Boletim Arquidiocesano* (lit. Catholic Action - Magazine of Religious Culture and Archdiocesan Newsletter) initiated a 'crusade' against the modern dances and jazz music. In fact, the

[140] Examples of this were the concerts held in November 1935 transmitted from the *Palácio de Exposições* (lit. Palace of Expositions) in the *Parque Eduardo VII* (lit. Park Eduardo VII), during the *VI Exposição de Rádio e Electricidade* (lit. VI Radio and Electricity Exhibition).

[141] As an example of this was the Italian *jazz-band* the Snappy Boys. According to the Portuguese daily periodical Diário de Lisboa, the Snappy Boys played for the first in Lisbon at the Club Arcádia, on April 23, 1936. Torre Aldo led the Snappy Boys *jazz-band*, featuring Carmelo Cefay, Raffaele Claudio, Francois, François Praliaud, Tristan Yvon, and Francisco Casteló.

Portuguese Catholic anti-jazz position can be understood from a broader reading taking into account to the close link between the Portuguese Catholic Church and the Vatican. This Portuguese 'blessed crusade of Catholic Action' to some extent intended to respond to Pope Benedict 'call' (Faria 1938a, 137). In fact, it followed the line set by Pope Benedict XV decree:[142]

> Of these exotic and barbarous dances, recently into fashionable circles, the one is more shocking then the other…There is nothing more proper than banning them all (Jordan 2010, 63 citing Vuillement 1924, 34).

Since Catholicism, and Catholic Church was conceived as at the heart of the Portuguese nation and one of the Estado Novo pillars 'God, Homeland and Family', it matters, even for a brief description, highlight the contents of this 'blessed crusade' of the Catholic Action. From March 1938, onwards Dr António Faria published a series of articles, under the title "*Os Bailes e a Acção Católica*" (lit. The dances and the Catholic Action), that later were reprinted as a book (Faria 1939, 1947). According to Faria, jazz was: [143]

> Vulgar and easy listening music, sometimes this disgusting drumming of the 'blacks', that hellish 'jazz' that in us all moves and irritates, which reeks of sensuality, the grossest (Faria 1938c, 266).

Moreover, as warned by Faria, due to the possible close contact between the sexes during those dances, they could be led to the contagion of venereal diseases, not only for the dancers but also for all those who watched these dances (Faria 1938d, 354). Faria also alerted to the danger of the preservation of the 'Portuguese race' because all these moderns dancers conduced to female infertility (Faria 1938g, 615). As a consequence, all the jazz-related music and modern dances needed to be ban from Portugal, sustaining the position taken by the Portuguese Bishops at the Council plenary, in their Article no. 116, which settled:

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[142] Pope Benedict XV, was born Giacomo Paolo Giovanni Battista della Chiesa (*b.* Nov. 21, 1854 – *d.* Jan. 22, 1922). The World War I largely overshadowed his pontificate.

[143] For further discussing see Faria (1938a, 1938b, 1938c, 1938d, 1938e, 1938f, 1938g, 1939, 1947).

> To avoid sin, we must also avoid the occasions of sin and its incentives; the devotee should not attend to theatres, dances, and shows and less decent cinematographers (Faria 1938e, 426).

Moreover, Faria argued that the Portuguese Bishop Council prohibit at all 'modern dances'. Among those the Shimmy, the Java, the Charleston, the Fox trot, the Boston, the Jazz, the Turkey-trot, the Camel-trot, "the Check-tocheck, the One-step, the two-step and other Anglo-Americans dances" (Faria 1938e, 432). Through Faria' articles, it can be perceived the threat of the modern dances in the dominant Catholic-root vision of Portuguese society in the late 1930s. Since these 'new sonorities' were a foreign musical practice, something that did not belong to the Portuguese 'race', according to Faria they were responsible for the destruction of the individuals and led the Portuguese losing national values. Consequently, according to Faria to "avoid occasions of sin", and for "the good of the nation, if we want to be nationalist in creed and commandments, we have to exclude those [jazz-related music (and modern dances)] from our society" (Faria 1938g, 616).[144]

[144] "*A bem da nação, se queremos ser nacionalistas de credo e mandamentos, temos de os excluir do constante convívio da nossa sociedade.*" (Faria 1938g, 616).

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2.4 The consolidation of a Lisbon' jazz scene: The Hot Club of Portugal, and the first jazz concerts (1950-1958)

> For any social grouping to have a collective identity there as to be a shared interpretation of the events and experiences which formed the group over time. Sometimes this will include an accepted belief about the origins of the group (…); or the emphasis may be on vivid turning points and symbolic moments, which confirm the self-image and aspirations of the group.
>
> (Tosh 2015, 2-3)

During the World War II, the Portuguese capital became one of the few European cities in which both the Allies and the Axis powers could operate openly. At the same time, Lisbon became temporarily home for both, the exiled European royalty and refugees seeking passage to the North American continent, and it also hosted to spies from many countries. However, gradually, Salazar to attract foreign empathy to his dictatorial New State regime authorised the creation of a new, different kind of tourism in a particular Lisbon metropolitan area. This destination was labelled as *Costa do Sol* (lit. Sunny Coast) and comprised "particularly in the region that included São Pedro do Estoril, São João do Estoril, and Santo António do Estoril" (Cadavez 2013, 209). In fact, as Cadavez has noticed, in these specific areas:

> The accesses there had been improved tremendously so the poorest and most degraded areas located a little further from the coast would not be identified by those touring either onboard the comfortable Sud-Express train that travelled from Paris to Santo António do Estoril, or along a recently constructed coastal road which linked Lisbon to this Costa do Sol. The accommodation catering for these foreigners differed from the facilities dedicated to national tourists (Cadavez 2013, 210).

Moreover, most of those elite travellers' fleeing from the war would be hosted in the *Costa do Sol* in an ambience that allowed them to carry on the social routines

they had been forced to leave behind, such as parties, movies, and music concerts.[145] As Pereira has observed:

> Under the sun of Estoril, on the beaches, yachts, golf club, terraces and bars in the cosmopolitan hotels, and at night in the casino, under the watchful eye of the *croupiers* the high society serenely enjoyed its privileges (Pereira 2017, 20).[146]

This explains the presence of several foreign jazz musicians at the *Casino do Estoril* during this period. Example of those was the African-American Willie Lewis orchestra in August 1941 (see figure 8).[147]

Figure 8 – The Willie Lewis Orchestra's at the *Casino do Estoril* (1941).[148]

To some extent, it can be argued that the Willie Lewis orchestra it was the first African-American swing band to perform in Portugal.

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[145] For further discussing on the Estoril elites lifestyle see d'Orleans (2011), and Lochery (2013).
[146] "*Sob o sol do Estoril, nas praias, nos iates, no clube de golfe, nas esplanadas e nos bares dos hotéis cosmopolitas, e à noite no casino, sob o olhar atento dos croupiers a alta sociedade gozava serenamente os seus privilégios*" (Pereira 2017, 20).
[147] The Willie Lewis Jazz Orchestra was led by Willie Lewis and featuring among others Willie Henry Burns Jr., Henry Robert Mason, Tomaz Phoenix Benford, Florence Blake Mason, John Russell Jr., June Cole, Louis Bacon, and Meyer; to which sometimes local musicians were associated.
[148] http://restosdecoleccao.blogspot.pt/2015/07/casino-estoril.html.

With the advance of Allied troops during the WWII, there was a growing euphoria in Lisbon, and other urban areas, around the USA and swing.[149] The Portuguese magazine *O Século Ilustrado* (lit. the Illustrated Century) on August 19, 1944, in a two pages article announce that in the Lisbon' *Feira Popular* (lit. the Popular Fair). The event was organised as an American Party, referred as *A Noite do Swing* (lit. the Night of Swing), attracting hundreds of people to dance the swing in the Portuguese capital. Another important aspect of this process was the radio. It became an essential medium for the dissemination of jazz in Portugal, especially from November 1945 onwards with the beginning of Hot Club programme.[150] However, before I proceed to analyse this significant milestone in the Portuguese jazz history, it is important to highlight other significant contributions to the compression of this musical genre in the Portuguese radio. Since the beginning of WWII, it became frequent the broadcast of swing orchestras and dance music on the radio in Portugal. According to a detailed analysis of the radio programming schedules in Portugal from the 1940s, it is possible to confirm a notable increase of jazz and swing in the regular programming. A significant contribution to this knowledge was given by the Portuguese ethnomusicologist Pedro Moreira, whose doctoral thesis focused on the music production within the Portuguese National Radio, between 1934, and 1949. Through the analysis of the different components involving the Portuguese radio music production processes (orchestras, composers, and singers) Moreira observes that the New State regime propaganda initial idea was the folklorisation, or 'literally' the popular music "portuguesefication" (Moreira 2012). This processes encompassed both musical arrangements of rural melodies or original compositions inspired by choreographic genres associated with "folklore" –, adapted for performance by radio's orchestras and singers, gradually also became influenced by international musical genres disseminated by the transnational music industries such as swing, tango and bolero (*Ibid.*).

[149] The presence of the North American music among which included the swing, over the course of World War II and the advance of allied troops, had a stronger presence in the national and international radio airspace.
[150] For further discussing see Martins (2006).

In the archive records of the Portuguese private radio station *Rádio Clube Português*, I was able to analyse the production scripts of one radio series; the *Excêntricos do Ritmo* (lit. rhythm eccentrics'). Produced by Fernando Curado Ribeiro, featuring the jazz band the *Excêntricos do Ritmo* led by Nuno Gonçalves, comprised by regular live broadcasts which included swing, blues, boogie-woogie, among other jazz-related repertoires.[151] It is important to point out that some of the *Excêntricos do Ritmo* musicians, such as Nereus Fernandes, Aleixo Fernandes and Fernando Freitas da Silva, came to play a significant role in the launch of the radio series "*Hot Club*", produced by Luís Villas-Boas.[152] Moreover, by mid-1940s, the Portuguese audiences could listen to regular jazz broadcasts aired not only by Portuguese radio stations but also by foreign. Most of those programmes were focused on the large orchestras than small group performance, so arguably less improvisation. At a national level, in the ENR weekly Sundays programme *Domingo Sonoro* (lit. Sonorous Sunday) the announcer Jorge Alves regularly presented the successes released by Columbia, Decca, Brunswick and Parlophone labels, such as the Jimmie Lunceford or Benny Goodman Orchestras. Nevertheless, when it came to specific jazz radio broadcasts, there were no educational or didactic programmes committed to explaining this genre leading musical characteristics to the Portuguese audiences.

On November 5, 1944, Fernando Curado Ribeiro, already a lead figure of Portuguese radio, initiated mini-series of radio programmes titled "*ABC do JAZZ*" (lit. the ABC of Jazz).[153] At the launch of the first programme of this mini-series,

[151] For further discussing on this see Cravinho (2016d).
[152] Fernando Curado Ribeiro was the first presenter of the *Hot Club* radio programme produced by Luís Villas-Boas.
[153] Fernando Teixeira Curado Ribeiro was born in Lisbon on May 25, 1919, and died on 4 July 1995. He was a leading figure of the radio, cinema and the national theatre. Initially an engineering student, he began singing in academic evenings at the *Instituto Industrial de Lisboa* (lit. the Lisbon Industrial Institute). Ribeiro abandoned his engineering studies to pursue a career as a singer. In the 1940s, parallel to his singing career, announcer and producer of radio programmes in the main radio stations in Portugal stood out as an actor in the national cinema. Ribeiro took part in the following feature films; the *Costa do Castelo* (1943); *A Menina da Rádio* (1944); *Os Vizinhos do Rés do Chão* (1947); and the *O Leão da Estrela* (1947). For political reasons, supposedly during the campaign for the presidential elections of 1948/1949 Ribeiro have signed one of the lists in support of the candidacy of General Norton de Matos. As a consequence, he became a 'persona non-gratta' to the regime and another of his victims. They took his professional union card and sent him to Angola. After returning to Portugal in 1954,

Ribeiro informed their listeners "the *ABC do JAZZ* is a kind of primer that in four programmes will try to give you the basic notions of the '*Jazz*'" (Ribeiro 1947, 101).[154] According to Ribeiro:

> As a rule, all current radio programmes feature 'Jazz' music and talk about 'Swing', 'Hot,' musicians 'Jazz' and black music...
> This is, from a year or two ago ... it's a kind of radio epidemic!
> It is easy to understand: all producers and presenters live in this musical environment, which is the sound image of an era of realism and brutal simplicity; which seeks to repudiate all the cheesy and romantic feelings of the past years. Life today, is in the music of this time – a fast, dynamic, positive, simple and really brutal era ... so, all music programmes, with the mark of the present times talk of 'swing', 'hot jazz' and trumpets...(Ribeiro 1947, 102).[155]

Nevertheless, despite the abundance of jazz on Portuguese airwaves, in Ribeiro's opinion there were no radio programmes that could inform and explain to the listeners' terms and main characteristics associated with this musical genre. Broadcasted during November 1944, on Sundays (between 12.30 and 12.45), the "*ABC do JAZZ"* aimed to present the main characteristics of jazz music to the Portuguese radio listeners.

On November 25, 1945, another significant milestone took place in Portugal. The jazz lover Luis Villas-Boas initiated a radio series titled "*Hot Club*" comprising a live broadcast by the musicians: Spaniard José Puertas (violin), Luis Sangareau (drums), Nereus Fernandes, (piano) António Mendonça (double bass), Aleixo Fernandes and Fernando Freitas da Silva (guitars). For the occasion, Villas-Boas

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Ribeiro would return to radio, and later developed a career linked to the national theatre, and collaborate in the first earlier festivals that took place in Portugal, organised by the *Hot Club de Portugal*.

154 "*O 'ABC do Jazz' é uma espécie de cartilha que, em quatro programas, vai tentar dar-vos as noções elementares do 'jazz'*" (Ribeiro 1947, 101).

155 "*Regra geral, todos os actuais programas de Rádio apresentam música de 'Jazz' e falam de 'Swing', 'Hot', músicos de 'jazz' e música negra… Isto, de há um ou dois anos para cá… É uma espécie de epidemia radiofónica! Compreende-se facilmente: todos os produtores e locutores vivem neste ambiente musical, que é a imagem sonora de uma época de realismo e de simplicidade brutal, que pretende repudiar todos os sentimentos piegas e românticos dos anos passados [...] A vida de hoje está na música da época – época rápida, dinâmica, positiva, simples e realmente brutal!... por isso, todos os programas musicais, com a marca desta actualidade falam de 'Swing', 'Hot' 'Jazz' e trompetes*" (Ribeiro 1947, 102).

and a group of aficionados and jazz amateurs organised on the following day a jam session at the Lisbon's *Instituto Superior Técnico* (November 26, 1945). Consequently, Luís Villas-Boas (1924-1999) became a prominent jazz figure in Portugal and responsible for the foundation of the *Hot Club de Portugal*, a few years later.[156] Between January and October 1947, Villas-Boas published several articles about the history of this musical genre in the magazine *O Século – Rádio Mundial*.[157] Several decades later Villas-Boas would become more famous for initiating the prestigious international Cascais Jazz Festival (Newport Jazz Festival in Europe) in 1971. Although his "*Hot Club*" (1945) helped to pave the way for the emergence of a Lisbon jazz scene, the decisive step to boost this musical genre activity in the Portuguese capital was the foundation of the *Hot Clube de Portugal* (lit. Hot Club of Portugal).[158] On July 22, 1946, a first draft of the *Hot Club of Portugal* (HCP) statutes inspired by the *Hot Club de France* (lit. Hot Club of France) was accomplished. On January 14, 1947, the HCP organising committee submitted a request to the Lisbon Civil Governor for the approval of the club's statutes. However, the *Conselho Permanente da Acção Educativa* (lit. Portuguese Permanent Council of Educational Programmes) from the *Ministério da Educação Nacional* (lit. Ministry of National Education) rejected it because the application included a proposal to teach jazz in Portugal. Meanwhile, Lisbon nightclubs and dancings continued to prosper with Portuguese amateur jazz musicians and occasionally international jazz musicians, such as the African-American saxophonist Don Byas or the Dutch Piet van Dijk jazz band.[159] On February 6, 1950, the HCP led by Villas-Boas submitted a new application to the Lisbon Civil Governor, but this time with the initial education intention deleted. On March 3, 1950, the Secretary-General of the Ministry of National Education – Manuel Cristiano Marques – informed the Lisbon Civil Governor that due to the

[156] For further discussing see Martins (2006), and Santos (2007).
[157] In part due to Luís Villas-Boas continuous effort to promote jazz as serious art music during the following decades, dissociating it from the commercial dance music.
[158] The Hot Club de Portugal inception was supported by a group of aficionados and practitioners from several different musical sectors, including professional musicians form nightclubs and dance halls, jazz amateurs, classically trained musicians
[159] The Piet van Dijk Orchestra was led by Piet van Dijk (born Petres Maria Johannes van Dijk) and composed by the following musicians: Pieter August Kubbe (piano), Riehnhard van den Brock (trumpet and bass), Martins Hubertus Scherpenhuizen (jazz [drums]), Thomas Frank Zomerschoe (vocals), Hendrikus Klompenhouwer (clarinet), Arnoldus Henrich Jacobs Simons (sax), and Thomas Dissevelt (piano). According to the Portuguese daily press the Orchestra Piet van Dijk gave their first performance at the *Dancing Arcádia* on March 3, 1947.

later action, the Permanent Council of Educational Programmes no longer had jurisdiction over the HCP activities. As a result, the HCP new statutes were officially approved on March 16, 1950. Thanks to this the organisation of jazz jam sessions, venues, concerts and festivals increased in Portugal, specifically in the Lisbon area during the 1950s. As a consequent of this achievement, the HCP it is considered a milestone in the Portuguese jazz history.

With the end of the World War II, Salazar, manage to survive in the new international Cold War scenario. Ironically, one may say that Stalin was a significant contributor towards Salazar's survival. If on the one hand, for the western countries, and above all for the American superpower, Salazar's New State regime, lacked democratic values. On the other hand, it represented a singular and very relevant advantage of providing an anticommunist barrier for capitalism. In April 1949, the relations with the United States eased still further with the International acceptance of Portugal as a founding member of NATO, and later in December 1955, as a full member of the United Nations. These diplomatic affiliations reflect the strategic importance of Portugal's territory in the new Cold War context. To some extent, the need for the New State regime internationally to show a political, social and cultural openness potentiate the development of new activities related to this musical genre in Portugal.

A significant mark was the first jazz festival in Portugal. It took place at *Cinema Conde* on July 27, 1953, and the HCP, led by Villas-Boas organised it, but under the name as *1º Festival de Música Moderna* (lit. the Modern Music Festival). Through a detailed analysis of some HCP official documentation, one can observe severe economic difficulties of the club over the first years after the approval of its statutes by the Civil Governor of Lisbon, on March 16, 1950. The Directorate of HCP reported the situation by an official circular sent to members dated July 15, 1953, classified as confidential. The document, also, to announce the organisation of the *1º Festival de Música Moderna* had as primary objective to raise funds to ensure the stability of the HCP. According to the document referred to direction exposed the situation to members as follows:

> This achievement, which is a long-standing ambition of our club, is of importance because with it we hope to solve financial problems that have long been worried about the various directions of our club. This time they took a particularly dangerous situation (about 10.000$00 [ten thousand Portuguese escudos] to pay debt this month).[160]

However, regardless of the main reason that led to the organisation of this festival, the fact is that to some extent inaugurated a new form of celebration of jazz in Portugal, the festival. In the following year, led by Villas-Boas a second Portuguese jazz festival was organised by HCP. It took place also in Lisbon, on April 5, 1954, at the *Cinema Capitólio*, and it was also announced as a modern music festival. The *3º Festival de Música Moderna* followed it but still named modern music festival and organised by the HCP and Villas-Boas. It took place on July 25, 1955, at the *Cinema Condes* in Lisbon. In addition to the concerts, both festivals were presented films and documentaries (see appendices 19 and 20). Meanwhile, it should be noted that another significant event for the Portuguese jazz aficionados took place in Lisbon on November 28, 1955.[161] It was the Sidney Bechet and the Andre Réwéliotty Quintet performance, at the *Teatro Monumental*. Initially, just one concert was scheduled (November 28), but due to the massive demand for tickets from the public, Bechet agreed to hold a second concert the next day (November 29), as announced on November 28th in the newspaper *Diário de Lisboa.*[162] In the following year, a second important jazz concert took place in Portugal on October 1, 1956. It was the Count Basie

[160] According to the circular sent to members of HCP by the club president in July 15, 1953: "(…) *Esta realização, que representa uma ambição de longa data do nosso Clube, reveste-se de grande significado, pois com ela esperamos resolver problemas finaceiros 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)* (…)" *Hot Clube de Portugal – Circular 15/7/953 (Confidencial)* [author's collection].

[161] Various sources in Portuguese jazz history seem to have perpetuated certain errors regarding the Sidney Bechet and André Réwéliotty concerts in Portugal (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 Réwéllioty*" (literally "On 1 October 1956, in another Villas-Boas initiative, the Empire Cinema in Lisbon presents Count Basie and his orchestra [...] In the following year, by the hand of businessman Vasco Morgado, it was the turn of Sidney Bechet with the clarinettist André Réwéllioty's Orchestra) (Curvelo 2001, 72). According to Martins "Between 1 and 5 April 1957, Sidney Bechet performed at the Monumental" (Martins 2006, 140). More recently, "(Sidney Bechet 1957)" (Figueiredo 2015, 240).

[162] *Diário de Lisboa* 11848, 6 (November 27, 1955).

Orchestra and the jazz singer Joe Williams Lisbon's concert at the *Cinema Império*.

By mid-1950s, at an international political level, the world already witnessed an increasing movement towards decolonisation. 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 a France Press correspondent in Lisbon. 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). The political framework in Portugal from 1958 – particularly regarding presidential elections – strengthened a will for change within the Portuguese cultural situation.

During this period, a significant increase of visibility in various jazz-related activities took place. For the first time, a Portuguese jazz musician participated at Newport Jazz Festival. Trumpet player José Magalhães was selected to perform in Marshall Brown's International Youth Jazz Band. A new jazz club was formed in the university student community in Lisbon, the University Jazz Club. On November 3, 1958, the fourth Portuguese Modern Music Festival took place in Lisbon – still organised by HCP and led by Villas-Boas – but this time the authorities allowed the designation of "Jazz Festival".

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2.5 "At the same time we promoted jazz, we promoted the fight of the Negros": The *Clube Universitário de Jazz* years (1958-1961)

> 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 having tolerated all that, they manage to keep pure and good. Simple and zealous men who use jazz as a way of expressing their anxieties, and in doing so made their music universal because it became the common language to 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 live rebellion. I like jazz because I love black people, because I understand the desperate ones, because it helps me in moments of hopelessness and adapts itself to euphoric moments. But, fundamentally and above all, I like jazz because I like it.
>
> (Calado 1959, 11)

It was during a time of high expectations of changes regarding the Portuguese 1958 Presidential elections, that among the academic associations of Lisbon the *Clube Universitário de Jazz* (lit. University Jazz Club) emerged. To achieve its objectives, its members published the first Portuguese jazz magazine *JAZZ*, organised 'jam sessions', record sessions, performances and lectures on jazz music. Despite its short three years of existence, the University Jazz Club (CUJ) represented an alternative to the jazz in Portugal that was mainly centred on the Hot Club of Portugal (HCP). These activities were conducted by a group of core elements of the club, including its founder Raul Calado, Pedro Valente Pereira – editor of the monthly magazine – and other students such as José Duarte, Pedro Valente Pereira, Raul Vaz Bernardo, and Hélder Leitão, among many others. At the same time, the University Jazz Club became both a vehicle to promote jazz music among the university student community and also an agent for spreading ideas and political protest against the colonial policies carried out by the regime.

One of the leading figures in the University Jazz Club was its founder, the jazz lover Raul Calado, who was also a student at the University of Lisbon. The University Jazz Club created an alternative to the HCP, the sole jazz club at the time in Portugal, also established in Lisbon, and of whose board Calado was also a member.[163] In fact, the tensions between the HCP board and Calado' aspirations to open the club to new members were also a prelude for the creation of the University Jazz Club. Calado lost the elections and left the HCP in December 1957. After a few months, based on another student's idea at the time, António Escudeiro, proposing that Calado could establish a new jazz club for the University students in Lisbon, founded the University Jazz Club.[164] The inaugural session took place at Cinema Roma, on May 2, 1958. The event was announced on April 30 in the newspaper *Diário de Lisboa* in the "Musical Life" section:

> University Jazz Club
> Next Friday, at 18:30, a jazz music records audition for the University Jazz Club's inauguration will take place at the Cinema Roma, including debate and possibly specialised book and magazine readings.[165]

This new jazz club organised balls, concerts and phonographic sessions and even Kwela sessions among the African students of the Portuguese Academia, who came from the Portuguese African colonies. Besides, they also published the first Portuguese journal entirely devoted to jazz music as the members' official bulletin. Its first number was issued in August 1958. The journal circulated within a young community, eager to listen to and learn about jazz. This community formed by its promoters and readers formally gathered as a body, in which jazz music was the common denominator and the *JAZZ* bulletin essential to convey their ideas and opinions (see figure 9).

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[163] According to documents consulted, the reports from the Board of Directors of the Hot Club of Portugal sent to the Civil Governor of Lisbon with the Board of Directors elected in the years 1955, 1956 and 1957. Raul Calado was part of the Board of the Hot Club of Portugal in the following years: 1955 - Member of the Board, effective Delegate to the Federation of Societies and Recreation; 1956 - First Secretary of the General Assembly and effective Delegate to the Federation of Societies and Recreation; 1957 - Secretary of the Board of Directors.
[164] The *Clube Universitário de Jazz* headquarters was based on *Rua da Alegria, No. 76*, some metres away from *Hot Clube de Portugal*, located at *Praça da Alegria*, in the basement of No. 39.
[165] *Diário de Lisboa* 12714, 11 (April 30, 1958).

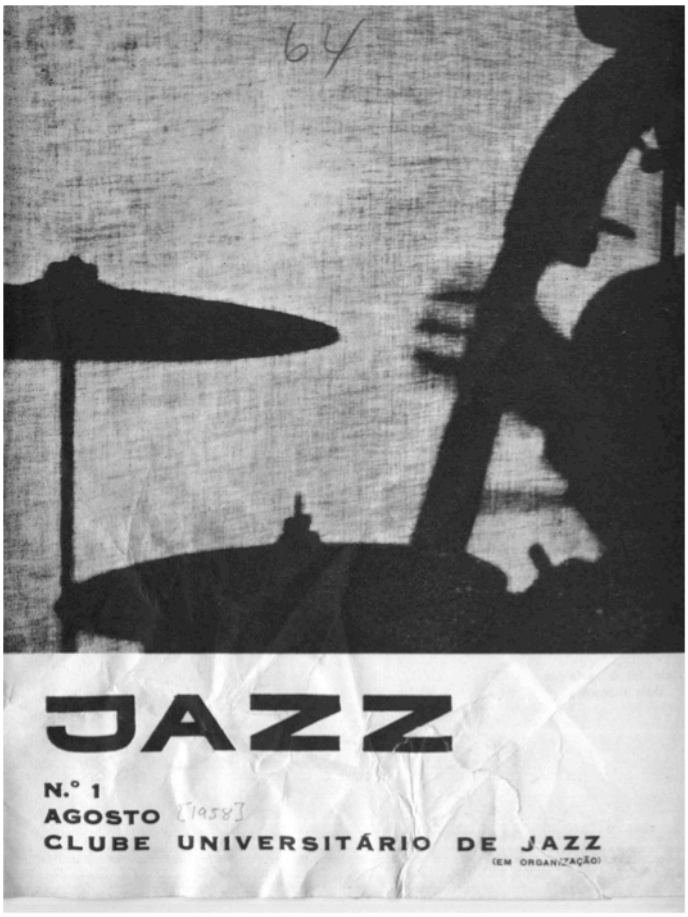

Figure 9 – *JAZZ – Clube Universitário de Jazz* No. 1 August (1958)

According to the Portuguese Secret Political Police processes, Pedro Valente Pereira, one of the members of the organising committee, submitted a request for the publication of the monthly magazine to the Censorship Services on July 19, 1958. A second application was submitted a week later. The Censorship Services replied on August 6, 1958, authorising the publication of the JAZZ bulletin exempted from restrictive censorship or any other formality from this Service. As a consequence, ten numbers were published, some monthly, others bi-monthly. The monthly issue had between 10 and 12 pages, while the bi-monthly could run to 24 pages. Its contents were mainly educational, promoting a better understanding of jazz music and a better-jazz-informed public. As the publication was exempt from any censorship inspection before publication, its members also felt free to join the African-American movements in their struggle for civil rights and to promote this debate in its publication. In this sense, the University Jazz Club also became a voice for change and for mobilising young people committed to change. It manifested a collective consciousness, which

sought to break free of current social and political principles of the time, using (jazz) music as a way to reach this goal. Manuel Jorge Veloso (RTP music assistant producer), one of its members, reported this when asked about these kinds of activities at the time:

> 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 Negroes. This was associated to colonialism, and therefore, let's say, it was a form of subversion (Martins 2006, 169).

One noteworthy example of this activity appears when we analyse the relationship between the connections of the University Jazz Club and the *Casa dos Estudantes do Império* (lit. the House of the Empire Students). The House of the Empire's Students was established in June 1944, in Lisbon, by the regime. The Portuguese government initially used this institution to pursue its policy of educating the colonial elite. It was also a way to merge the various students' associations, which, since 1943, were established in Lisbon to represent students originating from Angola, Cape Verde, Macao, India and Mozambique. The idea of young people dispersed among various associations differentiated by their origin did not please the regime, for it was contrary to the policy of unity of the Portuguese nation, which served the regime's propaganda. In fact, the House of the Empire's Students – active until the mid-1960s – quickly became a place for debate and consciousness raising and a symbol of transcontinental cultural life in Portugal, with the Portuguese language in common (Faria 1997). It was an unusual forum for discussion and consciousness of the independence movements of the Portuguese colonies.

The political police disbanded this organisation in September 1965 during the period of independence-colonial war in the former Portuguese colonies in Africa. Through the House of the Empire's Students publications, *Mensagem* and *Boletim* (lit. Message and Bulletin), both published after 1958, it is possible to determine to what extent its members were politically and socially aware. The opportunities for political and self-affirmation in this organisation became one of

the most important models for the independence activities in the Portuguese colonies (Monteiro 2001). Many of the intellectuals and politicians who promoted the fight for freedom in the colonies had at some time lived at the House of the Empire's Students in Lisbon. Among them was Amílcar Cabral, an agronomy student born in Portuguese Guinea, and later leader of the *Partido Africano da Independência de Guiné e Cabo Verde* (lit. the African Party for the Independence of Guinea and Cape Verdean). Jazz was a feature of the sessions promoted by this association, as referred to in their publication *Boletim*. By implicating jazz in the fight for civil rights and the African-American struggle for emancipation against white supremacy in the United States of America, the University Jazz Club's members promoted those ideas among overseas students, stimulating a collective resistance to colonialism. Several reports on the record sessions organised by Raul Calado at House of the Empire's Students were publicised in its periodicals. Besides, in the students' balls held at the headquarters of the University Jazz Club, young 'blacks' and 'whites' mingled and danced with each other to jazz music, *merengue, kwela*, and other different African sounds. These activities became uncomfortable for the regime, in particular with the prominence of the independence-colonial war in Angola. As a consequence, the regime ordered a squad from the 'Alegria' Public Police force to close down the University Jazz Club headquarters by mid-1961, just a few months after the independence-colonial war had broken out in the north of Angola (March 1961).

The importance of bringing to the discussion the CUJ's activities in this thesis relay in fact of their subversion actions against the New State regime colonial policies. In particular, regarding one of its members, Manuel Jorge Veloso. In May 1958, at the same time the CUJ began its activities, Jorge Veloso initiated his professional activity in the Portuguese Public Television as music assistant producer. It is crucial therefore to comprehend to what extent those CUJ's subversion actions came to reflect in Jorge Veloso's television jazz production.

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2.6 'The export of jazz': The Cold War and the United States of America jazz influence in Portugal

> United States Has Secret Sonic Weapon – *Jazz*
> America's secret weapon is a blue note in minor key. Right now its most effective ambassador is Louis (Satchmo) Armstrong. A telling propaganda line is the hopped-up tempo of a Dixieland band heard on the Voice of America in far-off Tangier. This is not a pipedream from a back room jam session. It is the studied conclusion of a handful of thoughtful Americans from Moscow to Madrid.
>
> (Belair Jr. 1955, 1)

The analysis of the relationship between jazz and the Portuguese Public Television on this thesis needs to account for both the "diverse jazz music and related identities that jazz communities have configured over the past" (Ake 2002, 2), and the specific knowledge of interest in, and need for its diffusion. During the earlier twentieth century decade's records, cinema and radio contributed to the circulation of jazz in Portugal. The United States of America State Department influences helped to pave the way for the emergence of a post-WW II jazz scene in the Lisbon area supported by musicians from several different musical sectors including professional musicians from night-clubs and dance halls, jazz amateurs, classically trained musicians, and, sporadically, international jazz musicians. A decisive step to boost jazz activity in Portugal was the creation of the *Hot Clube de Portugal* (lit. the Hot Club of Portugal). Followed by a significant milestone for the Portuguese jazz aficionados. On November 28, 1955, the Sidney Bechet, and the Andre Réwéliotty Quintet concerts at the Teatro Monumental, in Lisbon. In the following year, a second significant jazz concert took place in Portugal. It was the Count Basie Orchestra and the jazz singer Joe Williams at the Cinema Império, which was held on October 1, 1956, in Lisbon.

However, from 1957 onwards, with the beginning of television service, the way jazz was produced and consumed in Portugal began to change? To what extent television gave a significant contribution to the jazz practice and music's

aesthetics in Portugal? More than merely listening to jazz on radio or records, the television, as a technology, potentiated the viewers, especially Portuguese jazz aficionados and practitioners, with a 'live' presence of jazz musicians. It could be argued, that one of the main contributions that this new technology gave was the introduction of a visual dimension of jazz musicians playing in the 'small screens' at the Portuguese viewers' homes.

During the Cold War, North American visual, literary, film and performing artists circulated globally under the auspices of United States Information Agency (USIA) programmes to export the best of America's arts and culture to the world, mainly behind the Iron Curtain nations (USIA 1999, 60).

Figure 10 – The USA *Radio Free Europe* Station at *Glória do Ribatejo* (Portugal 1950s)

In the course of this North American Cold War massive 'crusade' against communism in the Eastern Europe, Portugal, from the early 1950s onwards, had an essential role in the process. Partly justified, by the obsessive persecution of the Portuguese dictator Oliveira Salazar to communism, and to all, and

everything, that somehow was associated with it. For this particular reason, the right-wing New State regime authorised the North American State Department in the early 1950s to construct in Portugal one massive re-transmitter for the Radio Free Europe (see figure 10). The Radio Free Europe Station, based on *Glória do Ribatejo*, it was inaugurated in 1951, and operated by the *Sociedade Anónima de Rádio Transmissão* (RARET), under the control of the North American State Department and the CIA. RARET it was not authorised by the New State regime to produce any radio programmes. Instead, it was allowed re-transmitted "sixteen hours daily" Radio Free Europe broadcast produced in West Germany (Frankfurt and Munich) to Poland, Hungary, Rumania, Bulgaria, Czechoslovakia, Albania, together with other areas behind the Iron Curtain (see figure 11).

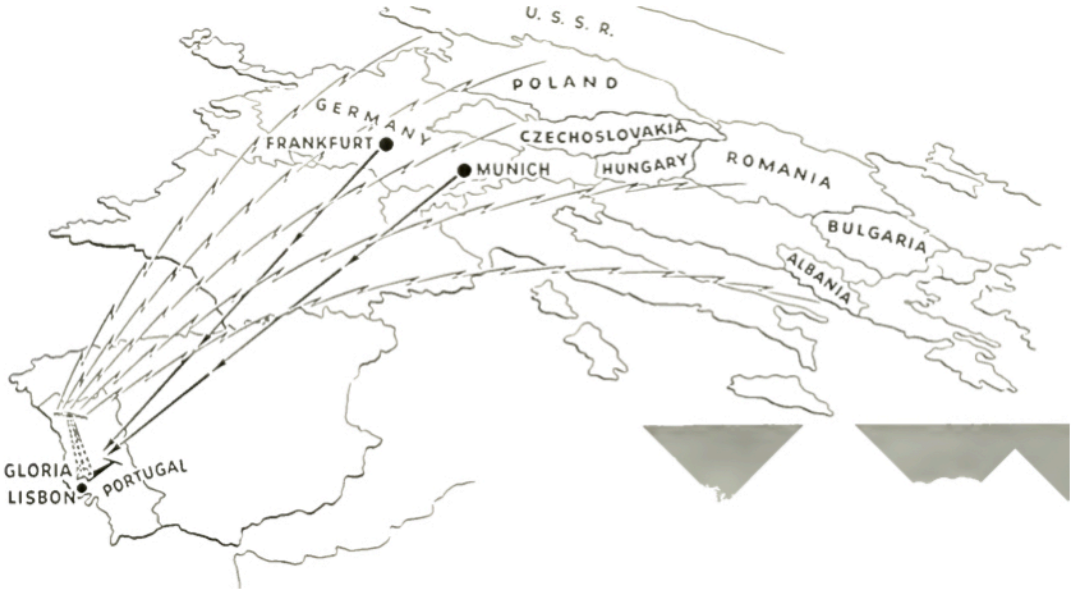

Figure 11 – The *Radio Free Europe* transmitters at *Glória do Ribatejo* (Portugal).[166]

According to an article, entitle "Iron Curtain Is Penetrated by Powerful RCA Transmitters", published in July 1952 in the North America *Radio Age* magazine:

> With a giant half-mile-long antenna pointing the way with pin-point accuracy and force, the four RCA 50-kw high frequency transmitters located at the new

[166] The *Radio Age* 4, 5 (July 1952).

> Radio Free Europe Station at Gloria, Portugal, are now hurling daily messages to vital target areas behind the Iron Curtain.[167]

In the same article it was also praised the:

> Government and the people from Portugal for their cooperation in making Radio Free Europe installations possible and completing their construction in the record time of less than six months.[168]

In this massive 'crusade' against communism, the USA Government during the Cold War gave huge support to the North-American music industry. From 1955 onwards with Willis Conover's 'Music USA' for Voice of America radio, government-sponsored programmes about jazz gained an international audience by late 1950s (Puddington 2000, 136). Besides Willis Conover 'Voice Of America' world-famous host of the jazz radio programme "Music USA" several well-known American jazz musicians financed by the USA Agency toured overseas. This initiative gave a notable contribution to the jazz industry, and in particular to the North American jazz musicians that because of their fame abroad were able to travel on tours abroad as part of USIA strategy. As Eschen has observed, a significant number of North American jazz musicians worked for the USA State Department during the Cold War period:

> The first major jazz tours – Dizzy Gillespie to the Middle East in 1956, Benny Goodman to South East Asia in 1957, and Dave Brubeck to Poland and Middle East in 1958 – sent the musicians straight into the middle of Cold War hotspots and global crises (Eschen 2004, 189).

Known as the 'jazz ambassadors' musicians such as Dave Brubeck, Louis Armstrong, Duke Ellington, Benny Goodman, Dizzy Gillespie, and many others toured all over the world supporting the popularity of jazz as a representative of American democracy (Eschen 2004a, 2004b). As Felix Belair Jr. has announced it, jazz was America's "Secret Sonic Weapon" (see figure 12).

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[167] The *Radio Age* 4, 5 (July 1952).
[168] *(Ibid.).*

United States Has Secret Sonic Weapon—Jazz

Europe Falls Captive as Crowds Riot to Hear Dixieland

By FELIX BELAIR Jr.
Special to The New York Times.

GENEVA, Nov. 5—America's secret weapon is a blue note in a minor key. Right now its most effective ambassador is Louis (Satchmo) Armstrong. A telling propaganda line is the hopped-up tempo of a Dixieland band heard on the Voice of America in far-off Tangier.

This is not a pipedream from a backroom jam session. It is the studied conclusion of a handful of thoughtful Americans from Moscow to Madrid.

Somewhere in the official files of one of Washington's myriad agencies all this has been spelled out. Because nothing has been done about it, more than one observant American traveling the Continent has remarked: "We don't know our own strength."

Cash customers were turned away in droves tonight because Victoria Hall here could not accommodate the crowd that wanted to hear "Ole Satchmo" do tricks with his trumpet. The disappointed customers were not Swiss "hep cats" but sober adults willing to pay almost $4 to hear musical individuality.

All Europe now seems to find American jazz as necessary as the seasons. Yet Europeans don't bounce to the syncopated rhythm of Stan Kenton or Duke Ellington and their bands or the still popular recordings of Benny Goodman's quartet. They can swing and sway with Sammy Kaye, but for the most part they find in jazz a subject for serious study.

Theirs is what most Americans would call a "long-haired approach." They like to contemplate it, dissect it, take it apart to see what makes it what it is.

They like to ponder the strength of its individuality and speculate on the qualities that differentiate it from the folk music of any other country. Somewhere along the line they get curious about the kind of people that first contrived it.

This is not to suggest that Europe has turned its back on the symphony and classical composition. Far from it. Wilhelm Backhaus was a sellout here last week with Beethoven's Piano Concerto in C Minor. But not even Walter Gieseking could have caused the recent Hamburg rioting by those turned away when they pulled in the Standing Room Only sign.

It was the same in Paris a few days later when Sidney Bechet and his soprano saxophone drew 15,000 Frenchmen to demand equality of opportunity to share 3,000 seats. Not to be deprived of their chance to demonstrate enthusiasm for his individual artistry, the unseated majority "wrecked the joint," just as the Germans did at Hamburg.

The popularity of jazz and the market for it is a phenomenon

Louis (Satchmo) Armstrong: He sounds diplomatic note

But Vast Propaganda Value Is a Secret to Washington, Too

Continued on Page 42, Column 1

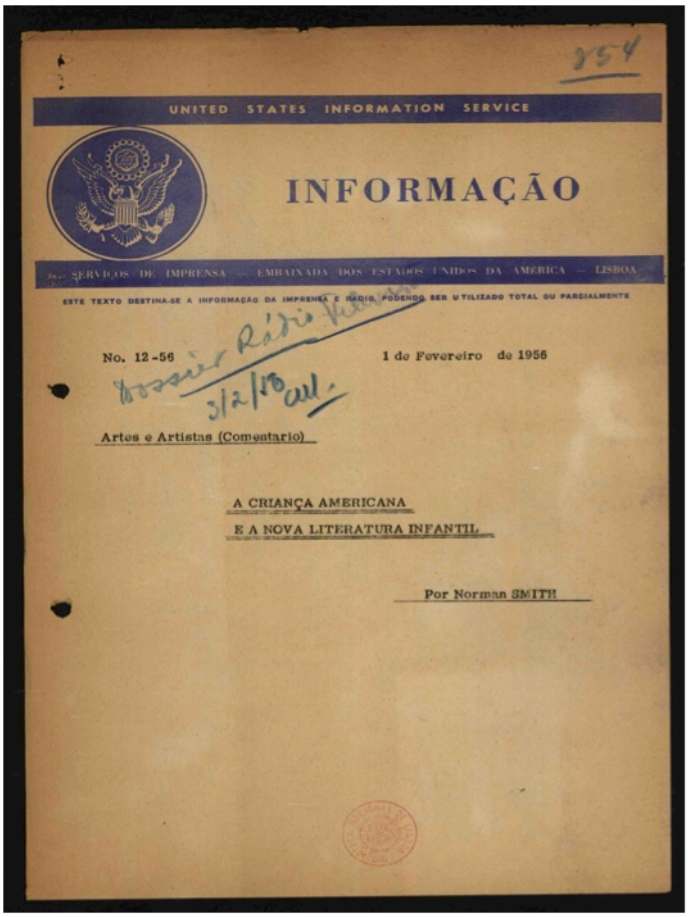
Figure 12 – United States Has Secret Sonic Weapon – *Jazz*".[169]

In fact, as Cull has observed:

> USIA did much to present the best of U.S. culture to the world. The export of jazz music, and especially tours by integrated bands, proved a useful counter to the image (and shameful reality) of American racism (Cull 2009, 34).

Consequently, during this period also in Portugal, the jazz-related activities increased, either through individual initiatives by some jazz promoters, or initiatives supported directly by the United States Information Services (USIS) offices, in Lisbon's USA Embassy (see figure 13).

[169] *New York Times,* November 6, 1955. In Portugal, Louis Armstrong with his "All Stars"performed in Lisbon two concerts on March 1, 1961, at the *Teatro Monumental*, featuring Barney Bigard on the clarinet, Trummy Young on the trombone, Billy Kyle on the piano, Mort Herbert in the double bass, and Danny Barcelona on drums.


UNITED STATES INFORMATION SERVICE

INFORMAÇÃO

SERVIÇOS DE IMPRENSA — EMBAIXADA DOS ESTADOS UNIDOS DA AMERICA — LISBOA

ESTE TEXTO DESTINA-SE A INFORMAÇÃO DA IMPRENSA E RÁDIO, PODENDO SER UTILIZADO TOTAL OU PARCIALMENTE

No. 12-56 1 de Fevereiro de 1956

Artes e Artistas (Comentario)

A CRIANÇA AMERICANA
E A NOVA LITERATURA INFANTIL

Por Norman SMITH

Figure 13 – United States Information Service – "Informação"(Feb. 1956).[170]

Through a detailed analysis to the New State regime Censorship files at the ANTT, in particular, the "Televisão" (lit. television) records, such initiative consisted mostly in the production of specific cultural and literary contents to the Portuguese mainstream media, such as the press, radio and later to the television. This example exposes the cultural contents production by the Information Services of the United States of America, which was sent to the New State regime censorship services before circulation among the Portuguese media. Moreover, according to the *United States Information Agency – A Commemoration Report* (1999) during the Cold War period:

> The impact abroad of USIA's arts and cultural programs has been broad and deep. Over the decades, they have touched the lives of foreign decision makers and audiences, as well as American cultural practitioners […] While performances of well-known American jazz musicians were wildly popular,

[170] ANTT-PT-TT-SNI-CENSURA-cx465-PT3_c 0026.

> touring performers introduced entirely new hybrid styles, including cajun, bluegrass, country and western, as well as rhythm and blues. Likewise in the visual arts, exhibitions provided new perspectives on a culture known too widely for violent films or formulaic television shows (USIA 1999,60).

Consequently, during the late 1950s, and throughout 1960s, the Portuguese society suffered profound cultural, domestic changes that somehow were related, directly or indirectly, to the changing nature of Portuguese international relations caused by the ongoing Cold War diplomacy process and to some extent to the inception of the Portuguese public television service. In fact, in the post-World War II in several European realities, powerful institutions like the Catholic Church, the armed forces, and associations and interest groups linked to sectors of oligarchy, became gradually overlapped by another hegemonic power, the 'America' pursuit of politic and economic control through policies of modernisation and development. More broadly, distinct jazz scenes formed themselves around the USA garrisons in Europe, as in other parts of the globe, as "coerced Americanisation", according to Joe Moore definition (Moore 1998,2). Moreover, according to Penny Von Eschen:

> The Official State Department cultural-presentations programs in Western Europe did not include jazz, precisely because jazz was considered already established, popular, and commercial viable (Eschen 2004a, 8).

Jazz was used 'as a secret weapon' to "to win converts to the American way of life" (Eschen 2004a, 7). Given that the USIA promoted jazz as an anti-communist counterculture in the Eastern Bloc, what was the collateral impact of those actions in the anti-communist Southern Europeans countries, such as Portugal? It is essential to understand the USIA's influence in the circulation of television jazz contents in Portugal during the period under investigation.

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EPISODE 3 | STATE, TELEVISION AND POLITICS: THE EMERGENCE OF THE PORTUGUESE PUBLIC TELEVISION SERVICE

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Introduction

> There are only two reasons for sociologists, anthropologists or even historians to string reports together in a sequence isomorphic to the temporal sequence of what they report: either because the sequence itself is to be explained, described or evaluated, or because it explains, describes or evaluates something in its turns.
>
> (Runciman 1983, 102)

The fundamental purpose of this chapter is to examine through a historical perspective and critical analyses the emergence of the Portuguese Public Television Service. This option is justified by the fact that this chapter precedes the following two chapters devoted to the analysis of the television jazz production from September 1956 until April 1974. In this sense, this chapter will analyse the discourses and the institutional strategies that surrounded the Portuguese television inception during the New State regime. In particular, I will focus on the organisation and early programming policies and practices concerning the broadcasting of music during the experimental period, and following years of regular broadcasts.

'To inform, educate and entertain' was the motto used by Portuguese Television to mirror the mission of the new Portuguese public television service.[171] Its emergence took place at a time of affirmation of the New State regime within the new international political context marked by the Cold War period, as a sign of a political change initiated by the 'idea' to modernise the country, in the late 1950s. However, considering the significant development of music industries that took place during the first half of the twentieth century, I consider it necessary to review a historical overview of the Portuguese political and social contexts in previous decades. Such re-examination seems particularly relevant when so much concerning the dissemination of music, and jazz, in particular, had

[171] 'To inform, educate, and entertain' was the motto proposed by John Reith as the initial plan for the British Public Service Broadcasting; the Portuguese Public Television Service adopted it since its inception.

occurred in the period that preceded the appearance of the Portuguese Public Television Service.

3.1 "*Cantando espalharei por toda a parte*": The New State regime and the media[172]

In the earlier decades of the twentieth century several changes occurred within media and music industries shifting entirely the nature of music making in the Western societies, and to some extent in other parts of the globe.[173] More broadly, as Scannell has observed:

> The institutionalization of broadcasting can be interpreted as its routinization [sic] in order to produce and deliver an all-day everyday service that is ready-to-hand and available always anytime at the turn of a switch or the press of a button (Scannell 1996, 145-6).[174]

To some extent, the new technological advances enabled the emergence of the music industries associated, especially those related to film, radio and television broadcasting, which gradually transformed the societal music consumption habits. According to Ehrlich, the transformations within the music industries in the early twentieth century became "fundamental patterns of consumption, manufacture and distribution have been realigned, sustaining an enormous growth in the *use* of music" (Ehrlich 1995, 39).[175] Consequently, gradually live performances and mass-mediated music became part of everyday lives, particularly in the Western societies. The development of those processes

[172] "Singing will spread everywhere" was the motto used by the *Emissora Nacional de Radiodifusão* (lit. National Radio Broadcasting), in its institutional logo as brand of a state radio, which started its activity during the New State regime. The motto was taken from a verse of the epic poem *Os Lusíadas*, written by the Portuguese poet of the sixteenth century, Luís Vaz de Camões.

[173] For further discussion about the relationship between radio, television and modern life see Scannell (1996). By Western societies and other parts of the globe, I am referring specifically to the North America continent, Europe and distinct former colonies and still existing areas around the world colonised by the European Empires as an extension of the cultural practices adopted in their metropolises.

[174] As in the original text "The terms here have a particular analytic significance of *Being* and *Time.* The meaning-fullness of the background of everyday existence is discussed as manifest in the ways in which *equipment* (Heidegger's famous example is a hammer: here we understand radio and television in this way) is *ready-to-hand* and thereby meaningfully *available*" (Scannell 1996, 145).

[175] Highlighted as in the original.

encountered many different and distinct localised conditions in its reception.[176] In Portugal due to its domestic political instability that dominated the last decades of the nineteenth-century, and first two and a half decades of the twentieth-century, along with its peripheral location, the industrialisation process started later when compared to other European countries. In fact, as Neves has observed:

> A small, peripheral country, Portugal had started its industrialization process by mid-twentieth century. The physical conditions and the time gap created many divergences in the common European economic story. Moreover, the evolution of the Portuguese political situation created a different social-political structure from the mainstream Europe (Neves 1996, 329).

As already discussed in the previous chapter from May 1926 onwards the Military Dictatorship (1926-1933) that ended with the Portuguese First Republic (1910-1926) paved the way to Oliveira Salazar' New State regime. As a consequence, profound changes occurred in Portugal. A first effect was a gradual closure of the country, especially during the first two decades of Salazar's governance. Moreover, and according to Saraiva this situation was because:

> The Republic had been the victory of the city over the land – Salazar is going to create the revival of an agrarian and provincial order. The Republic had been the victory of an urban petty-bourgeoisie in ascendancy – Salazar is going to base power in the large landowner aristocracy. The Republic represented, "openness to Europe" – Salazar is going to enforce nationalism content with itself (Saraiva 1974, 57).[177]

Consequently, this closure has had grave consequences in the expansion of national industries. This situation also influenced the development of the music industries in Portugal. In fact, as Porto has argued: "it seems clear that, at least

[176] See chapter two regarding the specific case of the reception of jazz in Portugal.

[177] "*A República tinha sido a vitória da cidade sobre o campo – Salazar vai fazer reviver uma ordem agrária e provinciana. A República tinha sido a vitória duma pequena-burguesia urbana em ascensão – Salazar vai fazer assentar o poder numa aristocracia latifundiária. A República tinha sido a 'abertura à Europa' – Salazar vai decretar um nacionalismo satisfeito consigo próprio*" (Saraiva 1974, 57).

during early decades, Salazar wanted to preserve Portugal, as far as possible, as a rural society" (Porto 1984, 85). The policy changes resulted in a retrograde step regarding the development of the country, due to policies actively imposed by Salazar ideals. Moreover, according to Gallagher, the:

> Industrial growth was *opposed* where it might jeopardise the traditionalist goals of the State. Such economic retardation was a conscious goal, in order to hold back trade unionism, secularism, mass politics, urbanisation, consumerism and other modernist trends. Salazar was not only anti-liberal but also anti-capitalist in several key respects (Gallagher 1983, 138).[178]

However, during the 1950s several transformations occurred in Portugal regarding infrastructure. The economic opportunities to some extent were constrained to "significant public investments in roads and viaducts, ports, dams, power production and public buildings" (Porto 1984, 85).[179] Another critical step was the use of mainstream media as an essential instrument in the New State regime political agenda in conjunction with a complex system of censorship. As Carvalheiro has noticed, the Portuguese dictator António de Oliveira Salazar was aware of the importance of the media (Carvalheiro 2014). Like in Fascist Italy, and Nazi Germany, gradually radio and cinema became essential mediums of the New State regime propaganda machine, especially after the creation of the Secretariado Nacional de Propaganda (lit. the National Propaganda Secretariat), in September 1933.[180] Led by António Ferro from its foundation until 1949, the *Secretariado Nacional de Propaganda* (SNP) besides promoting Portugal and Salazar's *Estado Novo* political project abroad it served as an instrument of political education of the population based on the foundational dogma 'All for the

[178] In the original text, the term *opposed* was in italics.
[179] For further discussing see Ferrão (1985).
[180] Created by Decree-Law No. 23 054, on September 25, 1933. In 1944, the *Secretariado Nacional de Propaganda* (SNP) would become the *Secretariado Nacional de Informação, Cultura Popular e Turismo* (SNI), (lit. the National Secretariat of Information, Popular Culture and Tourism). In fact, like Vieira has noticed "the change in the name from SPN to SNI resulted from the transformation that took place in European politics toward the end of the Second World War, when the word 'propaganda' fell out on favour" (Vieira 2013, 16).

nation, nothing against the nation'.[181] Regarding radio, as the musicologist Manuel Deniz Silva has observed:

> The launch of the National Radio Broadcasting (EN[R]) in 1933 was one of the first Salazar government initiatives in communication, and from then radio immediately occupied a key place within the New State propaganda machine (Silva 2005b, 437).[182]

Meanwhile, during the 1940s, gradually there was a transformation in radio production in Portugal, as Carvalheiro, Portovedo and Tomás have argued:

> The ideological leaning of the system for ethnographic propensity and local culture turned out to be linked with the development of a commercial culture and the music industry that stimulated a radio for the masses, in which the voices and the names of the radio artists and professionals became notorious to the general public (Carvalheiro, Portovedo and Tomás 2014, 122).[183]

On the one hand, the New State regime invested in sophisticated surveillance and control, mainly relating to politically or culturally subversive contents. On the other hand, this was complemented by the implementation of an anaesthesia strategy upon Portuguese society through the production of media entertainment contents aligned with international music industries of the time (Léonard 2003). In fact, as the Portuguese ethnomusicologist Pedro Moreira has analysed, an example of this was the process of construction of radio stars in Portugal (Moreira 2012). By using as a case study the vocal trio *Irmãs Meireles* (lit. Meireles Sisters), Moreira observes the influences of the transnational music industries, and international performative models of that time, such as the Boswell Sisters or the Andrew Sisters in this process (Moreira 2012, 255). Moreover, in the post-World War II period, the technological advances enabled

181 "*Tudo pela Nação, nada contra a Nação.*"
182 "*O lançamento da Emissora Nacional (EN[R]), em 1933, constituiu uma das primeiras iniciativas do governo de Salazar na área da comunicação e a rádio ocupou desde logo um lugar fundamental no interior do dispositivo de propaganda do Estado Novo*" (Silva 2005b, 437).
183 "*[A] inclinação ideológica do regime para a cultura de pendor etnográfico e local acabou por se articular com o desenvolvimento de uma cultura comercial e de uma indústria musical que estimularam uma rádio para as massas, em que as vozes e os nomes de profissionais e artistas da rádio se tornaram notórios do grande público*" (Carvalheiro, Portovedo and Tomás 2014, 122).

the reinforcement and change of the Portuguese music industries. According to Losa, the production, recording and marketing of phonograms in Portugal until the 1950s was controlled by international companies. Either the national repertoires that were recorded and consumed domestically and abroad, as well as the commercialisation of imported repertoires (Losa 2009).[184] From the 1950s onwards the situation would gradually change. The Portuguese Public Television service from late 1950' onwards also contributed to those changes. From the motto 'Inform, Educate and Entertain', the RTP became responsible for the production of a new range of recreational and cultural contents such as a variety of music programmes, either domestic production or imported contents. In this sense, it is essential to understand the process of the establishment of the Portuguese Public Television Service, and the involvement of the New State regime in that process.

[184] For further discussion on this issues see Vernon (1998), Neves (1999), Gonçalves (2005), Losa (2009, 2014), and the Portuguese *Enciclopédia da Música em Portugal no Século XX* (Aa.Vv. 2010). More recently, new academic work in progress has highlighted a panorama of change when it comes to the study of the music industries in Portugal during the New State regime.

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3.2 "Television is an instrument for action": The establishment of the Portuguese Public Television Service (1953-1956)

> With a television it was surely more difficult to control the effects of information. The possible, but also debatable, efficacy of censorship and propaganda for citizens' cultural and political information seems to yield to this new mass media, polysemic, visual, photographic, and emotive. Even controlled, television was an important instrument of openness and democratisation of [Portuguese] society.
>
> (Barreto 2000, 72)

Framed within the broader European broadcasting context, the development of television in Portugal arose due to an initiative and intervention of the State. In fact, during the post-World War II period of reconstruction, the new European television services were decisively placed into the "prevailing scheme of state radio broadcasting" (Noam 1991, 3). According to Noam:

> Although the organizational structures of West European broadcasting varied from country to country, there was much similarity. Typically broadcasting was centralized in public institutions with a monopoly over television and radio (Noam 1991, 3).

As a consequence, besides the already existing radio channels, each European national organisation started to provide also television channels to the entire country under the strict control of the state (Noam 1991). In Portugal, this process took place under the New State regime as a monopoly. After an initial period of hesitation, the regime and existing radio corporations adopted a view that television should be introduced. However, it is essential to understand some of the peculiarities that involve the study process and the regulatory framework established. The study of the technical possibilities of the implementation of a public television service started under the control of the regime within the Technical Office of the *Emissora Nacional de Radiodifusão* (lit. the National Radio

Broadcasting). In 1946, a young Portuguese engineer of the ENR technical staff, Francisco Maria Bordalo Machado, a broadcasting enthusiast initiated a study on television in Portugal, which enabled his promotion to first class engineer (Bivar 1967; Silva and Teves 1971). After a few years, during 1952, several experts in the field of telecommunications of the Portuguese *Ordem dos Engenheiros* (lit. the Portuguese Engineers Order) planned to organise a series of lectures on television, but the initiative was not realised (Silva and Teves 1971, 96). Nevertheless, this already demonstrates the existence of a specialised framework among the Portuguese technical engineers engaged in studying television. According to Silva and Teves during the same period, a foreign company submitted a proposal to the Portuguese Government to initiate a television network in Portugal. However, their proposal was rejected because they demanded the exclusive sale of the television receivers (Silva and Teves 1971, 95). In 1953, the ENR initiated a preliminary study, both technical and economic, aiming to establish a television service in Portugal. This research project was conducted through the *Grupo de Estudos de TV* (lit. the TV Research Group), set up under the *Gabinete de Estudos e Testes* (lit. the ENR Research and Tests Office). For this purpose, the engineer Bordalo Machado was named the head of the TV Research Office of ENR, and more engineers were hired to join the research project. However, the statement of the Portuguese Minister of the Presidency was not very encouraging regarding television. As Silva and Teves have observed, the New State regime considered it premature to take any decision relating to the possibility of installing a television service in Portugal:

> The Government continues to consider premature to take a position on the subject, so the attitude to the ENR [Research and Tests Office], for now, should not deviate from the line adopted so far. This is, it must not go beyond the study of the problem, monitoring progress and in no way to view the installation and operation of the service since the government lacks the necessary elements to yet take a defined orientation (Leite cit. in Silva and Teves 1971, 95).[185]

[185] "*O Governo continua a considerar prematuro tomar posição quanto ao problema, pelo que a atitude da Emissora não deve por enquanto desviar-se da linha até agora adoptada; isto é, não deve ir além do estudo do problema, acompanhando a sua evolução e sem ter como perspectiva a instalação e exploração do serviço, visto que nada está ainda definido a tal respeito e o Governo não*

However, a significant step forward was established with the beginning of Eurovision in March 1954. It would have implications in Portugal concerning the Government's attitude towards this growing phenomenon on the European continent. The European network allowed the ENR Television Research Group to undertake regular exchanges with other corporations that operated network television services in different European countries. At the same time, this motivated the ENR TV Research group to proceed with their research. As a consequence of these exchanges, some significant studies regarding the implementation of a television service in Portugal were published. A first one, *Normas da Televisão de Serviço Público a Preto e Branco* (lit. the Black and White Television Public Service Standards), followed by *Receptores de TV* (lit. the TV receivers), and *Estudos da Rede Nacional de TV* (lit. the National Television Network Studies). Besides those publications, they collected and analysed voluminous literature on international television, and several trips were made abroad to have contact with the new technical television developments in other countries (Silva and Teves 1971, 99). However, the New State regime through the Minister of the Presidency continued with a cautious stance on the possibility of implementing a public service television in Portugal (Silva and Teves 1971). In fact, the Portuguese regime still considered premature any decision regarding the model of the Portuguese television service. Example of this was the Minister of Presidency of the New State regime, Dr Costa Leite (1954), announced, as follows:

> It is not expected to exceed the study phase to which the order of 9th November referred. A single concession should be considered to reunite several entities to reconcile the advantage of having the private sector involved because of the cost and nature of the enterprise (Leite cit. in Silva and Teves 1971, 99).[186]

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dispõe dos elementos necessários para marcar para já uma orientação definida" *Ministro da Presidência* (lit. Minister of Presidency) Prof. Dr. Costa Leite (November 1953).

[186] "*Não deverá ultrapassar-se a fase de estudos a que se refere o despacho de 9 de Novembro. Deverá estudar-se a hipótese de uma concessão única utilizável por várias entidades, como forma de conciliar a vantagem de aproveitar a iniciativa privada com a unidade que parece imposta pelo custo e natureza do empreendimento*" *Ministro da Presidência* (lit. Presidency of Minister) Prof. Dr. Costa Leite (January 1954).

In July 1954, the ENR Research and Tests Office concluded the project ordered by the regime regarding the implementation of a television service in Portugal. The project it was organised in several sections considered essential to establish a future Portuguese Public Television Service. The first section examined the current status of international public television and the timing of its introduction in Portugal. The second one investigated the funding model that should be adopted by the New State regime. The third one presented the best solution that seemed to be possible to implement. The fourth one drew an initial plan and its related costs; the fifth one was an economic survey, and the sixth section listed previous studies already conducted by the Research Office of ENR regarding the implementation of Television in Portugal. After completing this exhaustive study, according to the engineer Manuel Bivar the project was submitted for review by a prestigious North American engineering consulting firm. As Bivar has observed:

> We submitted our project to criticism from a reputable American firm of consulting engineers. So then with the agreed opinion of most of those who had more experience than us, we calmly proceed (Bivar 1967, 17).[187]

A commission was appointed by the New State regime to coordinate and to comment on this study and future studies to be completed after which the details were set in the context of future television broadcasts in Portugal. On January 27, 1955, by deliberation of the Portuguese Minister of the Presidency determine that the television project should be taken up by a specially appointed commission, including, representatives of the New State regime, private broadcasting stations and the *Correios de Portugal* (lit. the Portugal Mail). This committee was composed of the following members. Brigadier Luís de Pina, Antonio Eça de Queiroz, Engineer Manuel Bivar, Dr Stichini Vilela (from the ENR), Major Jorge Botelho Moniz (from the private broadcasting stations), the Engineer Carlos Ribeiro, and Dr Fernando Elói (from the Portuguese Mail, Telegraph and Telephones). On September 9, 1955, by Decree-Law No. 40,312,

187 "*Submetermos depois o nosso projecto ao exame e à crítica de uma conceituada firma americana de engenheiros consultores. E então, com o parecer de concordância na generalidade de quem tinha mais experiência do que nós, pudemos tranquilamente seguir*" (Bivar 1967, 17).

the New State regime ordered the registration of all the television receivers on the mainland and Portuguese islands (the Azorean and Madeira). As regards this order:

> The study of the installation of the national television services is ongoing. Its features are already defined and provide care as soon as possible before the installation of receivers that do not fit it and can tomorrow not receive the Portuguese programmes. The high cost of the new service may not permit the waiving of the payment of fees by the respective users and would inconvenience then had applied holders sought to evade payment under the pretext of its inadequate receiving of the national programmes. On the other hand, the same reasons as before are required to establish the registration of existing receivers (cit. in Silva and Teves 1971, 101-102).[188]

Along with this decision, the regime also made known that the ENR would have control of the process:

> Art. 1 - The installation of television receivers in the continent and adjacent islands requires permission from the National Radio Broadcast and will be subject to payment of fees to be determined by a decision by the Council Presidency.
>
> Art. 2 - The National Radio supervising the use of television receivers and compliance with the legal or regulatory provisions or clauses that have conditioned the approval of their installation.[189]

---

[188] "*Está em estudo a instalação dos serviços nacionais de televisão. As suas características encontram-se já definidas e importa providenciar quanto antes no sentido que comecem a ser instalados aparelhos receptores que não se lhe adaptem e que possam amanhã inúteis para a captação dos programas portugueses. O alto custo do novo serviço não poderá dispensar o pagamento de taxas por parte dos utentes respectivos e seria inconveniente que houvessem possuidores de aparelhos a pretenderem furtar-se a esse pagamento sob o pretexto da sua inadequação à recepção dos programas nacionais. Por outro lado, essas mesmas razões impõem que se estabeleça quanto antes o registo das instalações existentes*" (Decree-Law No. 40,312 September 9, 1955).

[189] "*Artigo 1 – A instalação de aparelhos receptores de televisão no continente e ilhas adjacentes carece de autorização da Emissora Nacional e ficará sujeita ao pagamento das taxas a fixar em despacho pela Presidência do Conselho. Artigo 2 – Compete à Emissora Nacional a fiscalização do uso dos aparelhos receptores de televisão e da observância das disposições legais ou regulamentares aplicáveis ou das clausulas que hajam condicionado a autorização da respectiva instalação*" (Decree-Law No. 40,312 September 9, 1955).

The final report of the Commission served as a basis for a concession contract to be signed later. On October 18, 1955, the Decree-Law No. 40,341 established the conditions under which such a concession was granted to a company that was going to be formed for the exploration of the Television Public Service. This new service was classified as 'Public Utility', and the concession was being to be granted as "public service and on the exclusive basis of 20 years, renewable for periods of 10 years, with the possibility of ransom after the first 10".[190] Besides the Portuguese Television Public Service, it was also permitted several other commercial activities. Such as the disposal of transmission time; the transmission of Television and Radio programmes, including commercial advertising; the sale and lease of filmed programmes; the sale and rental of television and radio receivers and spare parts; and the maintenance of a technical service available to all television and radio receivers.

Despite this favourable opinion of the American Engineer Consulting Company, the Portuguese New State regime took six months before decided to initiate the pre-preliminary installation study of a national television network in Portugal. On November 11, 1955, Major Jorge Botelho Moniz, the Director of Portuguese Radio Club, representative of the private broadcasting stations in the television commission, referred to the following in the newspaper *O Cartaz* (lit. The Poster):

> I believe that the advent of television in no way will affect the radio broadcasting. On the contrary, the two services will tend to complement each other rather than harming each other. Each of them will have its public according to the nature and time of the programmes. I do not need to remember that TV requires visual attention and radio dispense it.[191]

[190] "*Serviço público e regime de exclusividade pelo prazo de 20 anos prorrogáveis por períodos de 10 anos, com possibilidade de regaste após os primeiros 10*" (Decree-Law No. 40,341 October 18, 1955).

[191] "*Acredito que o advento da TV em nada prejudicará a radiodifusão sonora. Pelo contrário, os dois serviços tenderão a completar-se mùtuamente mais do que a prejudicar-se entre si. Cada um terá o seu público conforme a natureza e a hora dos programas. Não é preciso lembra que a TV requer a atenção visual que a rádio dispensa"* (Moniz *cit. in* Silva and Teves 1971, 107).

On November 19, 1955, the Brigadier Manuel Gomes Araújo, at the time, Minister of Communications, established the regulations for the Television Public Service in Portugal:[192]

> The study of the establishment of the television service is in an advanced phase, and the system that will be adopted in Portugal should be defined within the various systems that can be used. Having in Europe a manifest tendency to standardise the systems to be installed, after a detailed analysis of the problem, it was decided that it is advantageous that the Portuguese system follows the standards most commonly used in Western Europe and recommended by the International Advisory Committee on Radio Communications (*cit. in* Silva and Teves 1971, 103).[193]

The function of the system was organised according to CCIR Rules – System B (625 lines) adopted by the Western European Countries except for the United Kingdom, Belgium and France.[194]

On December 15, 1955, the *Radiotelevisão Portuguesa, S.A.R.L.* was created using a public contract subsequently published by the *Diário do Governo* (lit. Government Official Bulletin) on January 25, 1956. It was fulfilled in the article No. 1 of Decree-Law No. 40,341 through a public deed:

> Was finally constituted at the initiative of the Government, a joint stock limited liability company, with headquarters and domicile in Lisbon, under the name RTP - Portuguese Broadcasting, S.A.R.L.[195]

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192 (Portuguese Public Television Service; Ordinance No 15,609).

193 "*Encontra-se em adiantado fase de estudo o estabelecimento de um serviço de Televisão, pelo que importa definir, dentro dos vários sistemas de possível utilização, aquele que deverá ser adoptado em Portugal. Havendo na Europa manifesta tendência para uniformizar os sistemas a instalar, após análise pormenorizada do problema verificou-se a vantagem do sistema português seguir as normas mais usadas na Europa Ocidental e recomendadas pela Comissão Consultiva Internacional de Radiocomunicações*" (cit. in Silva and Teves 1971, 103).

194 The broadcast television systems are encoded or in formatted standards for transmission and reception of terrestrial television. In Portugal, the CCIR System B, a 625-line analogue broadcast television system it was chosen since most European countries used it at the time, except the United Kingdom, Belgium and France. The UK and Ireland were using the CCIR System A; a 405-line analogue broadcast television system. The UK only started to use the 625-line television service in 1964, with the launch of the BBC-2.

This company was formed with an initial capital of 60.000$00 (lit. sixty thousand Portuguese escudos) divided into three parts, one part the State, other comprising private broadcasters, and a third one for the public in general – through the subscription of 1000 shares (thousand escudos) each.[196] Regarding its activities, according to Article No. 3 of the articles of association, the RTP had as its objective the installation and operation in the Portuguese territory, under a concession granted by the state, of the public television service and the exploitation of advertising. Another critical aspect to highlight is the fact that since the beginning of its activity, RTP was assisted by a Government commissioner responsible for monitoring all the services granted by the State. Thus the New State regime ensured that he followed all the RTP' activities such as meetings of the General Assembly or the managing Board with the right to suspend, until resolution of the regime, all the resolutions that he might consider illegal, or inconvenient to the nation's public interest. The first RTP commissioner appointed by the regime was Dr António Alçada. Regarding the assessment of the technical services, this was the responsibility of the *Direcção dos Serviços Radioeléctricos da Administração-Geral dos Correios, Telégrafos e Telefones* (lit. the Directorate of the General Services Administration for Mail, Telegraphs and Telephones). The control of programming was made through an authority established especially for this purpose designated by *Estatuto da Radiodifusão Nacional* (lit. the National Broadcaster Statutes). Regarding RTP facilities, the company established its first headquarters at ENR; in Rua do Quelhas, where it remained until its move to an old mansion situated on S. Domingos Street. According to Silva and Teves at RTP' first General Assembly

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195 "*Ficou definitivamente constituída, por iniciativa do Governo, uma sociedade anónima de responsabilidade limitada, com sede e domicilio na cidade de Lisboa, sob a denominação de RTP – Radiotelevisão Portuguesa, S.A.R.L*" (Decree-Law No. 40,341).

196 According to Silva and Teves (1971), the private broadcasting stations distributed as follows their third of the share capital of RTP: *Rádio Clube Português* (lit. Portuguese Radio Club): 9.260$00 (nine thousand and two hundred and twenty Portuguese escudos); *Rádio Renascença* (lit. Renascence Radio): 4.630$00 (four thousand and six hundred and thirty Portuguese escudos); *Emissores do Norte Reunidos* (lit. North Broadcasters Reunited): 2.310$00 (two thousand and three hundred and ten Portuguese escudos); *Rádio Clube de Moçambique* (lit. Radio Club of Mozambique); *Emissores Associados de Lisboa* (lit. Lisbon Broadcasters Associates): 1.400$00 (one thousand and four hundred Portuguese escudos); *Rádio Ribatejo* (lit. Ribatejo Radio): 30$00 (thirty Portuguese escudos); *Rádio Norte Pólo* (lit. North Pole Radio): 30$00 (thirty Portuguese escudos); *Posto Emissor de Radiodifusão do Funchal* (lit. Funchal Radio Station Broadcast): 20$00 (twenty Portuguese escudos); and the *Rádio Clube de Angra* (lit. Angra Club Radio): 20$00 (twenty Portuguese escudos) (Silva and Teves 1971, 105).

took place on January 12, 1956, to elect the first General Board, the facilities of the *Associação Industrial Portuguesa* (lit. The Portuguese Industrial Association) were used. With the attendance of all, Dr António Luís Gomes, Director General of the Treasury, on behalf of the Estado Novo regime, chaired the meeting. Positions were appointed as follows: General Assembly: *Rádio Renascença* (chairman); *Posto Emissor de Radiodifusão do Funchal* (vice president); *Rádio Clube de Moçambique* and *Rádio Clube de Angra* (secretaries); *Rádio Ribatejo and Rádio Pólo Norte* (deputy secretaries). Supervisory Board: *Emissores do Norte Reunidos* and *Emissores Associados de Lisboa*. Monsignor Lopes da Cruz, the director of *Rádio Renascença* was nominated to chair the General Assembly. A few days later, in the Presidência do Conselho (lit. 'Council Presidency') the signing ceremony took place granting the award to the RTP public television service. The concluding of the contract was preceded by a draft approved by the Council of Ministers published in the Government Diary No. 21 III Series on January 25, 1956. At the end of the formal signing procedure, the Minister of Presidency Prof. Marcello Caetano recalled the interest that the New State regime had in this new enterprise, stating as follows:

> Television is an instrument for action, beneficial or harmful, depending on the criteria that preside over its use. The Government hopes that the leaders of the new public service know to make this instrument a means of moral and cultural elevation of the Portuguese people (Caetano cit. in Silva and Teves 1971, 109).[197]

With the managers and definitive directive bodies, and approved legally, the RTP began admitting its first employees. The first phase would be to implement a television network in Portugal following the earliest studies developed out previously by ENR. According to Bivar:

> Between two solutions: start modestly through a small station in Lisbon and progressively develop the service according to its economic viability; or a

[197] "*A Televisão é um instrumento de acção, benéfico ou maléfico, consoante o critério que presidir a sua utilização. O Governo espera que os dirigentes do novo serviço público saibam fazer desse instrumento um meio de elevação moral e cultural do povo português*" *Ministro da Presidência* (lit. Minister of Presidency) Prof. Dr. Marcello Caetano (January 16, 1956) (Caetano *cit. in* Silva and Teves 1971, 109).

> network as extensive as possible with programmes able to entice viewers. We opted for the latter because the first did not tend to the rapid expansion of the new mode with programmes that had to be necessarily modest and with limited coverage (Bivar 1967, 20).[198]

To this end, an open international bidding procedure began to supply all the necessary technical equipment. The ceremony to open bids was held on April 16, 1956, leading to several months of study of the fourteen proposals received developed by leading companies in the specialised North American and European makers. For the purchase of the necessary equipment, after careful analysis the bids were placed as follows, the transmitters and aerials to *Siemens & Halske*, studio equipment to *Philips-Fernsehen*; hertz links to *Compagnie Générale de Télégraphie Sans Fil*; and the outside broadcasting trucks to *Philips-Fernsehen*, from Daimler Benz.

[198] "*Entre duas soluções: começar modestamente por uma pequena estação em Lisboa e ir-se desenvolvendo o serviço à medida que tal fosse econòmicamente viável ou uma rede tão extensa enquanto possível e programas capazes de aliciar os espectadores -, optou-se por esta última, porquanto a primeira não tendia à rápida expansão da nova modalidade com programas que tinham que ser forçosamente modestos e cobertura limitada*" (Bivar 1967, 20).

3.3 "A window opened to an external world": The early transmissions of the Portuguese Public Television (1956-1957)

The first experimental transmissions took place in September 1956 inside the precinct of the *Feira Popular de Lisboa* (lit. Lisbon' Popular Fair), and were met by a vast and enthusiastic wave of public interest, and followed closely by the Portuguese press. The space for receiving the RTP in Lisbon Feira Popular was planned by architect Rodrigues Lima and consisted of three prefabricated buildings: on one side, the transmitter, the telecine, the studio and the broadcast control room. On the other one as located the dressing rooms for the artists, the makeup room, and a small office. A surrounding outdoor area enabled the display of different advertising materials and maps indicating the areas in Portugal to be covered by television. In the centre of the outdoor area was a free access terrace with multiple televisions, also serving as a stage for some performances by small orchestras and folkloric groups. As Silva and Teves have observed, "the cameras strolled through the audience, who, being part of the public, were also participants" (Silva and Teves 1971, 116).[199] Most of the Portuguese press promoted the event. The newspaper *O Século* (lit. The Century), one of the event's sponsors, few days before announced the following:

> The people of Lisbon will make the first contact with one of the greatest inventions that today the world has seen; will learn about the features that RTP has to, in a few months, start definitively, the public television service. You will have an enjoyable hobby and entirely free. Moreover, of course, feel the desire to be equipped with receivers on that day, already so close; five chain emitters will provide reception to most of the country, the majority of the population, one of the significant benefits that should receive. To know by sight, by hearing,

[199] "*As câmaras passeavam pelo meio do público, que, sendo espectador, era também participante*" (Silva and Teves 1971, 116).

> everything in the world that is going on and can serve to increase their cultural and educational level, and for their pleasure.[200]

However, the RTP experimental phase was only possible through the loan of equipment by the Radio Corporation of America (RCA) and *Philips-Fernsehen*. In fact, the RCA installed a full set of televisions, composed of 100-watt transmitters and its antenna (mounted on a metal tower 50 meters high), a studio camera, a central monitoring command, two pieces of telecine equipment (35mm and 16mm), several lighting devices, and fifty-three televisions. For its part, Philips-Fernseher installed one television studio camera, a central monitoring command, one telecine (16mm), several lighting devices, and 20 television sets (Silva and Teves, 1971, 117). On the inauguration of television in Portugal, the newspaper *O Século* (lit. The Century), published an article under the title "The Broadcasting is now revealed to the Portuguese in Feira Popular Lisbon, an inaugural meeting promoted by RTP in collaboration with *O Século"* with the following exhortation:

> The public anxiety is enormous, and the Palhavã Park will be small to hold the many thousands of people that today will join together there to enjoy the remarkable spectacle in excellent conditions – audio, visual and comfort... A high initiative social project and of more significant benefit to the public, because everyone knows the enormous prospects and advantages that TV offers for the spiritual, cultural and social elevation, and recreation of populations; the first television broadcasts in Portugal correspond to one of the most significant events of any time. The people of Lisbon will tonight attest to this, it is certain, at the popular.[201]

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200 "*Vai o povo de Lisboa tomar o primeiro contacto com uma das maiores invenções que até hoje o Mundo viu; irá conhecer os recursos de que a RTP dispõe para, daqui a uns meses, iniciar, por forma definitiva, o serviço público de televisão. Vai ter um passatempo agradável e inteiramente gratuito; e como é natural, sentir o desejo de se apetrechar com receptores para o dia, já tão próximo, em que os cinco emissores em cadeia, levem à maior parte do País, à maior parte da população, um dos grandes benefícios que lhe podiam ser dados; o de conhecer, pela vista, pelo ouvido, tudo o que no Mundo se passa e pode servir para a elevação do seu nível cultural e educacional e para o seu recreio*" *O Século* 26724, 2 (August 27, 1956).

201 "*A ansiedade do público é enorme e o Parque da Palhavã vai ser pequeno para conter os muitos milhares de pessoas que hoje ali se junta, para gozar o notável espectáculo, em condições excelentes - auditivas, visuais e de comodidade [...] uma iniciativa de alta projecção social e de maior proveito para o público, pois ninguém ignora as enormes perspectivas e vantagens que a Televisão oferece para a elevação espiritual, cultural, social e recreativa das populações, As primeiras emissões de televisão em Portugal correspondem a um dos maiores acontecimentos de qualquer época. O povo*

The inauguration took place on September 4, 1956. On that day, at 11.00 am according to the newspapers of the time, the leading representatives of the Portuguese press and radio stations visit the television pavilion installed in the Lisbon's Feira Popular where they are waiting for some RTP leaders and some prominent figures.[202] All the facilities were visited: the studios with the necessary test equipment for broadcast telefilms or direct programmes and a reserved area with a showroom with several stands representatives of distinct TV brands. Throughout the visit, the different ongoing projects were explained. The acquisition of more powerful antennae and the installation of television transmitters needed for a national covered; a future connection to Eurovision; and especially the potentiality of the new medium, the various 'things' that TV could capture and transmit: processions, sports events, public activities, theatre, and varieties shows. In the end, appetisers were served, and the Chairman of the Board of Directors Camilo de Mendonça mentioned that the transmitter used for the experimental transmissions period, which had been kindly provided by the North American Company RCA, only covered the Lisbon area. However, soon RTP would acquire new transmitters a 'thousand times' more powerful, and that at the same time the experimental transmissions would allow the Portuguese technicians to improve their skills before the beginning of the regular programming. Through extensive coverage by the press, it was with the high expectation that much of the Lisbon population awaited for the commencement of the first broadcast of public television in Portugal. The daily newspaper *Diário de Lisboa* through an article announced the following: [203]

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de Lisboa verificará esta noite na feira Popular, como isto é certo" *O Século* 26724, 2 (August 27, 1956).

[202] Engineer Camilo Mendonça, chairman of the board of directors, representing the New State regime, Dr Armando Stichini Vilela and Major Jorge Botelho Moniz, of the board members. Some representatives of private shareholders and Rádio Clube Português; Monsignor Lopes da Cruz, director of Radio Renascença, president of the General Assembly; Colonel Esmeraldo de Carvalhais, and engineer Carlos Barradas da Silva, respectively, president and member of the supervisory board. Together with both Engineer Manuel Bivar, the technical consultant; and Dr Lusignan de Azevedo, the general secretary. Also present, was the architect Rodrigues Lima, author of all the projects of the RTP buildings, the reporter Leopoldo Nunes, representing the newspaper O Século and its director, Mr João Pereira da Rosa, and also Mr José André dos Santos, the manager of the Feira Popular and the Colónia Balnear Infantil *O Século. Diário de Lisboa* 12123, 13 (September 4, 1956).

[203] "*Pela primeira vez em Portugal fizeram-se hoje as primeiras experiências oficiais de televisão.*" *Diário de Lisboa* 12123, 8 (September 4, 1956).

> Thanks to the support of our dear colleague *O Século*, of the "Radio Corporation of America" (RCA) –, which provided, kindly, complete equipment, including an antenna tower, fifty meters high, located in the *Feira Popular* – and the "Portuguese Philips", the audience of most of Lisbon will tonight have the possibility of watching the first experimental broadcast of the Portuguese television through the televisions in the Feira Popular. Moreover, in the following locations, Praça de Londres, Rua Nova da Trindade, Feira Popular, and Avenida Almirante Reis ("in Portugália"); Cinema Monumental; Castanheira de Moura (Lumiar); Armazéns do Chiado; Rua Barata Salgueiro; Praça dos Restauradores; Praça Duque do Saldanha e, Rua Silva Carvalho.[204]

Silva and Teves offered a vivid description of those first television images in Portugal, as follows:

> September 4, 1956, half past after nine in the evening. The camera pointed one of its lenses on the presenter; focusing on him. So immediately after removing the test card, the central puts him in the 'air'. 'Live' image for the first time. Raul Feio presented the evening programme. Nerves – was anyone in the studio that did not feel it? – Just in begin it was noticed, meanwhile, the presenter was already 'holding' the public with his conversation. He spoke of the satisfaction he felt in presenting the first TV programme, 'one of the biggest revelations of our time'. Evoking the legend of Ali Baba, to declare that there, as in the cave of 'Sesame Open up', corresponded to a parade of wonders before the restless and dazzled eyes of the spectator. He confessed the happiness that everyone felt to provide the Lisboeta 'the greatest spectacle in the world' and that they were eager to be able to do it soon to all Portuguese (Silva and Teves 1971, 122).[205]

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[204] "*Graças ao apoio do nosso prezado colega 'O Século', da 'Radio Corporation of America' (R.C.A.) – que forneceu, gentilmente, um equipamento completo, incluindo uma torre de antena, de cinquenta metros de altura, instalada na Feira Popular – e da "Philips Portuguesa", o publico de grande parte da cidade de Lisboa vai ter, hoje à noite, a possibilidade de assistir à transmissão da primeira emissão experimental da Radiotelevisão Portuguesa, utilizando postos instalados na Feira Popular e nos seguintes locais: Praça de Londres (2); Rua Nova da Trindade; Feira Popular (15); Avenida Almirante reis ("na Portugália"); Cinema Monumental; Castanheira de Moura (Lumiar); Armazéns do Chiado; Rua Barata Salgueiro; Praça dos Restauradores; Praça Duque do Saldanha e Rua Silva Carvalho*" *Diário de Lisboa* 12123, 8 (September 4, 1956).

[205] "*Meia hora depois das nove da noite de 4 de Setembro de 1956. Uma câmara testa uma das suas objectivas sobre um locutor. Foca-o. E logo após ter sido retirado a mira técnica, a central mete-o no 'ar'. Imagem ao 'vivo' pela primeira vez. Raul Feio apresentou o programa da noite. Nervos – estaria alguém no estúdio que não os sentisse? Apenas de inicio se terão dado a conhecer, porque*

After an initial presentation, the opening night was graced by the presence of Monsignor Lopes da Cruz, the President of the RTP General Assembly and director of the Rádio Renascença. Over the next two hours for various types of television programmes were tested (either pre-recorded or live and direct) in the sense of the Portuguese technicians amassing the maximum possible amount of practice in this experimental trial period. The experimental transmission period took place every day between 4 and 30 September 1956, except on Wednesdays. It was the day of rest allocated to the staff, and for the upkeep and maintenance of the equipment, as published weekly in the press "As already announced, today Wednesday, there will not be the usual broadcast test of R.T.P., it being the day of rest for the staff".[206]

Since the first day of the experimental transmissions, the RTP pioneers recognised the broadcasting power of televised music performances. In fact, as Teves observed:

> The tested programming by RTP in its trial period of September 1956 was rich in musical headings. The most popular local artists, in partnership with some foreigners passing through Lisbon, allowed an appreciable series of programmes – namely light music genres (Teves 1965j, 16).[207]

An important aspect to highlight was the fact that during the experimental period the television programmes were a novelty not only to most of the Portuguese audience but also for all of those who worked in the programmes,

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entretanto o locutor 'segurava' o público com a teia da sua conversa. Falava da satisfação que sentia em apresentar o primeiro programa de TV, "uma das maiores revelações do nosso tempo". Evocou a lenda de Ali-Babá, para declarar que ali, como na caverna do "Abre-te sésamo" correspondia a um desfile de maravilhas perante os olhos inquietos e deslumbrados, do espectador. Confessou a felicidade que todos sentiam em proporcionar ao Lisboeta "O maior espectáculo do mundo", e como estavam desejosos de o poder fazer em breve a todos os portugueses" (Silva and Teves 1971, 122). Raul Feio was at the time an ENR speaker. 'Lisboeta' is a Portuguese expression frequently used to describe the inhabitants of Lisbon.

[206] "*Conforme já se anunciou, hoje quarta-feira, não haverá a habitual emissão de ensaio da R.T.P. por ser o dia de descanso do pessoal*" *Diário de Lisboa* 12138, 15 (September 19, 1956).

[207] "*A programação ensaiada pela R.T.P. no seu período experimental de Setembro de 1956 foi fértil em rubricas musicais. Os mais populares artistas nacionais, de parceria com alguns estrangeiros de passagem por Lisboa, possibilitaram uma apreciável série de programas – nomeadamente do género ligeiro*" (Teves 1965j, 16).

whether technical personnel or artists. Practically all of the artists "faced the cameras for the first time", in repeated rehearsals before the 'live' broadcasts (Teves 1965j, 16).[208] The music programmes broadcast throughout this period, according to the classification of the professionals at the time, it was divided into the following categories: variety, *fado*, popular music, and recitals. It should be clarified that the 'popular music' category used in these specific television context intended to describe the music produced by the Portuguese *ranchos folclóricos* (lit. the folklore groups) (Silva and Teves 1971, 132).[209] In fact, during the experimental period, as Silva and Teves have noticed, the music programming of characteristically popular features was the folklore broadcasts, with the performance of ethnographic groups from various regions of Portugal, such as Pombal, Mira, Portável, Vale de Santarém and Cartaxo (*Ibid.*).[210] As Teves has observed, during the broadcasting of those programmes the RTP' technical staff faced with multiple technical difficulties, not so much for capturing the sound, but because of the difficulty of capturing the images of the movement of dozens of dancers simultaneously (*Ibid.*).

Regarding the variety shows several pop singers and artist were broadcasted such as Maria de Lurdes Resende, Tristão da Silva, and Júlia Barroso among others.[211] The performances in those broadcasts also involved variety musical performances featuring the Trio Odemira, the Rapazes do Ritmo, and the Sexteto Vocal Masculino, among others. Also, some music orchestras have been hired especially for the occasion. Among them Ferrer Trindade, Sérgio Sequeira, and Sousa Pinto, together with the accordionists António Mestre, Fernando Guerra and Fernando Ribeiro, and diverse artists such as José Viana, Robert Blake (fantasy) and Chang (illusionist). Regarding the presence of fado, several well-

[208] "*Todos eles enfrentaram as câmaras pela primeira vez.*" (Teves 1965j, 16).
[209] From the 1960s onwards, in the Portuguese television production context, those folklore groups began to be produced, and presented within the erudite music programmes, particularly those programmes presented by Pedro Homem de Melo, which included both national folklore: Metropolitan, and Overseas (from the former Portuguese overseas colonies). For further information on those programmes see the RTP Yearbooks (1964-1974). It should be noted that there is no academic study of the presence of this specific performative practice on the Portuguese television broadcasts during the New State regime.
[210] "*Programação musical de características vincadamente populares é de anotar a presença de ranchos folclóricos de vários pontos do País"* (Silva and Teves 1971, 132).
[211] Among others artists such as Frederica, António Alvarinho, Artur Ribeiro, Maria Clara, Lina Maria and Margarida Amaral, also participate in those broadcasts.

known Portuguese fadistas also took their first appearance on television. It was the case of Fernanda Peres, José Borges, and Lucília do Carmo, among many others. The classic music recitals also took part in these broadcasts. In fact, some of the notable names in classical Portuguese milieu of the time had their first contact with television through these live performances. Among many, this was the case of Guilherme Kjolner, Helena Moreira de Sá e Costa, and José Duarte Costa, as also the ballet dancers Águeda Sena and Fernando Lima.

During the experimental transmissions period, between 4 and 30 September 1956, some promotional advertisements for television shows were published weekly in the press. For example, the *Agência Internacional Artística* (lit. Artistic International Agency), whose technical director was Artur Pereira, promoted weekly their artists who would be on television. According to the ad published on September 17, 1956, it was announced that it was the third television programme with artists of this agency, and that would have the collaboration of the Orchestra Ferrer Trinity, presented as "the first musical ensemble on television in Portugal", directed by Marques Vidal.[212] Besides the 'live' musical performances, regarding the musical programmes produced and broadcast during this experimental period, it is also important to highlight a short series of three entertainment shows presented under the name of Revista dos Espectáculos (lit. 'Magazine Shows'). Rui Ferrão presented all the three programmes, and like all the other musical performances were live broadcasts. The first one, started with the fado singer Celeste Rodrigues, followed by a classical music recital with tenor Hugo Casais and the pianist António Melo. Afterwards featured the Portuguese actor Raul Solnado. In the second programme it was invited Glory May and Humberto Madeira, and again the actor Raul Solnado. The third 'Magazine Shows' was entirely devoted to an important figure in the Portuguese theatre, Alves da Cunha. Regarding theatre, because the technical conditions were inadequate, only some short plays were presented by the Teatro de Marionetas da Mocidade Portuguesa (lit. 'The Puppet Theatre of

[212] "*O primeiro conjunto musical na televisão portuguesa*" *Diário de Lisboa* 12136, 5 (September 17, 1956).

the Portuguese Youth'), and two brief pieces represented, one by actress Sara Vale, and another by actor Rogério Paulo.

Another essential point to be made for the experimental period of RTP concerned the slots in the programming devoted to news, which confronted the viewers with the main events occurred beyond their borders, some of them just a few hours before the broadcast. This 'shock treatment' in the words of Teves, strongly impressed the audience, especially the ones that normally only saw the news in the cinema – and almost always with a week's delay (Teves 1965k, 16). Now, more directly, they could view images and reportage of major events.[213] To this end, during the experimental period, a 10-minute sequence of the world's significant news and events on cinema film, designated by *Revista Mundial* (lit. World Magazine), was broadcasted. This daily news broadcast became possible thanks to the experimental service of United Press TV Agency. As Teves, has noticed:

> Assembly, text and alignment of film – timeliness of the service that the telecine mechanism installed in the technical sector of Pavalhã – characterised this broadcast. All previous operations were carried out in dependence on the RTP headquarters (in the Santo Domingo street, in Lapa) by a reduced teamwork: editor-assembler, Hélder Mendes, mounting assistant, Noémia Gouveia, supervision, Dr Caetano de Carvalho (Silva and Teves 1971, 130).[214]

Also joined this team, Navarro de Andrade, the person in charge of the film library, which collaborated in the literary part. About the domestic news, unlike

[213] Like in Fascist Italy or the Nazi Germany, also in Portugal under Salazar' New State regime the production of the newsreel Images of Portugal (lit. Images of Portugal) was part of the Nationalistic propaganda. Initially, the newsreels were produced as Jornal Português (lit. the Portuguese Journal), under the Secretariado Nacional de Propaganda (lit. the National Secretariat of Propaganda). However, in 1953, were substituted by Imagens de Portugal (lit. Images of Portugal); which were produced under the supervision of the Secretariado Nacional de Informação, Cultura Popular e Turismo (lit. the National Secretariat of Information, Popular Culture, and Tourism). For further discussing and detailed analysis on this topic see Piçarra (2006).

[214] "*Montagens, textos e alinhamento dos filmes – actualidade desse serviço que o mecanismo de telecinema, instalado no sector técnico da Pavalhã, se encarregava de difundir - todas as operações prévias eram efectuadas em dependência da sede da R.T.P. (na rua de São Domingos, à Lapa) por reduzida equipa de trabalho: redactor-montador, Hélder Mendes; auxiliar de montagem, Noémia Gouveia; supervisão, Dr. Caetano de Carvalho*" (Silva and Teves 1971, 130).

the telecine newsreels produced by SNI as Imagens de Portugal, the RTP did not yet have sufficient technical resources to produce such contents. To overcome this difficulty, RTP agreed with producer-director Baptista Rosa, which assured throughout the experimental period all the telecine services of the Portuguese news (Silva and Teves 1971).[215]

After the end of the experimental period in Feira Popular in Lisbon, the RTP directors started the process of construction and acquisition of buildings and technical equipment for the Lisbon television production centre. Simultaneously, they also initiated the process of negotiating for the purchase and installation of the five transmitters needed to execute the plan outlined in the first television coverage phase. In October 1956, the adaptation of a property of an old cinema studio in Lumiar zone was initiated, in Lisbon, along with the construction of new surrounding buildings.[216] According to Silva and Teves:

> The studio Lumiar occupied an area of 308 square meters (22m x 14 m) with a height of 2 levels, began to be equipped with all the necessary technical devices and functions that would be required. This studio comprised some technical departments: régie [control room], video and audio commands, telecine, emission control, cabins for film screenings, presenting sound effects (Silva and Teves 1971, 138).[217]

In late 1956, RTP had only one television studio; however, it used an adjacent space to relieve the main studio, moving the production of programmes there that required a more straightforward set design or no or minimal movement of the cameras. The main studio, or the Studio A, it was equipped with four image orticon cameras (*Philips-Fernsehen*). Only three cameras were used, one always remained as a backup camera (see figure 14). Later on, an old movie projection

[215] Telecine was the process used to broadcast cinema film on television.
[216] This building existed the film companies *Cinelândia* and *Cinanfa* (Silva and Teves 1971, 138).
[217] "*O estúdio do Lumiar, ocupando um área de 308 metros quadrados (22m x 14 m) e com uma altura aproximada de 2 andares, começou a ser apetrechado com todos os dispositivos necessários às funções que lhe passariam a ser exigidas. Ao seu redor uma série de departamentos técnicos: régie, comandos de vídeo e áudio, telecinema, controle de emissão, cabinas para projecção de filmes, locução, sonoplastia*" (Silva and Teves 1971, 138).

room would be transformed into a second studio, the Studio B with 70 square meters.

Figure 14 – The RTP studios[218]

During December 1956, the RTP broadcast daily except on Sundays comprise films, most of them imported. It was during this period that the Portuguese audience had the first contacts with the North American television series such as the Dinah Shore Chevy Shows or the Perry Como Shows. Along with these American television series were also broadcast other musical performances, call it at the time 'telediscos' (lit. the video clips), comprising the songs in vogue interpreted by well-known artists. These daily RTP test broadcasts, according to Silva and Teves, initiated around 3.50 pm, and ended at around 7.00 pm, but were proceeded either at the beginning or the end of five slides presented in the following order:

RTP test transmission;
Technical testing;

[218] CA-PT-TT-SNI-CENSURA-cx465-PT3_c 0014.

Test card;
Technical testing;
Good afternoon / Good evening.[219]

However, from the second half of January 1957, RTP announced a change in planned test transmissions through an article in the *Diário Popular* newspaper published on January 15, 1957 (see appendix 8). According to an article entitled "The tests on the Portuguese TV":

> The schedule of technical tests that Portuguese Broadcasting has been proceeding will be altered from the day after tomorrow, because of the numerous applications made by TV receiver holders in areas in the district of Lisbon and Setubal, already covered by the Interim transmitter installed in the Monsanto hills. Thus, in future, those special tests, which will be fully completed with the projection of films and slides (still images), also will be held on Sundays, and in two periods: from 5.00 pm to 7.00 pm for tuning receivers and TV demonstrations in stores; and 9.00 pm to 10.30 pm. Only on Wednesdays will no signals be transmitted... The RTP remains especially interested in all the information that can be given to the receiving conditions of these technical tests in the future commencement of regular broadcasting with appropriate programming.[220]

After this period of more tests, the conditions were created for an RTP to take another step, the beginning of the regular broadcasting. Nevertheless, it should be noted that during the experimental period of television in Portugal, despite the diversity of televised music performances, no televised jazz was broadcasted.

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[219] "*Emissões de ensaio RTP. Ensaios técnicos. Mira. Ensaios técnicos. Boa tarde. Boa noite.*" (Silva and Teves 1971, 140).

[220] "*O horário dos ensaios técnicos que a Radiotelevisão Portuguesa tem estado a proceder vai sofrer alteração, a partir de depois de amanhã, em razão dos inúmeros pedidos nesses sentido formulados pelos possuidores de receptores de TV da áreas do distrito de Lisboa e Setúbal, já abrangidas pelo emissor provisório instalado na serra de Monsanto. Assim, e de futuro, aqueles ensaios técnicos, que serão totalmente preenchidos com a projecção de filmes e de diapositivos (imagens fixas), realizar-se-ão também aos domingos, e em dois períodos: das 17 às 19 horas para afinação de receptores e demonstrações nos estabelecimentos comerciais; e das 21 às 22.30 horas. Apenas às quartas-feiras não se realizarão as transmissões nocturnas (...) A RTP continua especialmente interessada em todas as informações que possam ser-lhe prestadas acerca das condições de recepção destes ensaios técnicos com vista ao próximo inicio das emissões regulares com programação adequada*" *Diário Popular* 5127, 16 (January 15, 1957).

Moreover, no connection was established between the Portuguese television pioneers and the only existent jazz club at the time, the *Hot Club de Portugal*.

3.4 "On air": The start of the regular Portuguese Public Television broadcastsing

On March 7, 1957, after an extended period of daily experimental transmissions, the regular Portuguese Public Television broadcasting began. During the entire week before the start of regular broadcasting there was an intense activity in all RTP departments; as Silva and Teves have described:

> Not only in the production sector (which had to study and establish a map of the kind of programmes that would then be presented), but also the technical core, which was faced with problems due to the maximum utilisation of the studio for live broadcast. Thus occurred the final installation of three camera channels, *regie* (command post), audio *consolette*, voiceover, and two telecines 16 mm and 35 mm. Simultaneously, it proceeded in the studio lighting network, while further work the pace of the tests required for upcoming programmes was accelerated and the first scenarios implemented (Silva and Teves 1971, 154).[221]

The attention of the press, once again with intense enthusiasm, announced to the public the beginning of regular Portuguese Public Television broadcasting. The *Diário de Lisboa* in its edition of March 7, 1957, noted the following:

> From today onwards, the broadcast tests will take place through regular programmes, different on each day, from 9.30 pm until 11.00 pm, and on Wednesdays, until 11.30 pm, with an additional hour on Sundays from 06.00 pm to 07.00 pm. About half of the programming will be 'live' broadcasts from Lumiar with interpreters in the studio; the other half will consist of movies.[222]

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221 "*Não só no sector de produção (que teve que estudar e estabelecer o mapa-tipo dos programas que passariam a ser apresentados), mas também pelo núcleo técnico, que se defrontou com problemas decorrentes do aproveitamento máximo do estúdio para transmissão em directo. Assim, efectuou-se a instalação definitiva de 3 canais de câmara, régie (posto de comando), consolette de áudio, cabina de locução e telecinema de 16 mm e 35 mm. Simultanêamente, procederam-se a trabalhos complementares na rede de iluminação do estúdio, ao mesmo tempo que nele decorriam, em ritmo acelerando, os ensaios exigidos pelos próximos programas e se implementavam os primeiros cenários*" (Silva and Teves 1971, 154).

222 "*A partir de hoje, vão realizar-se emissões de ensaio, com programas regulares, diferentes em cada dia, das 21 e 30 às 23 horas, prolongando-se, ás quartas-feiras, até ás 23 e 30, e com uma*

During the first year television broadcasts occupied only between one hour and a half and two hours per day and were received by a small audience.[223] In 1958, the figures of official television licenses were approximately 17,569.

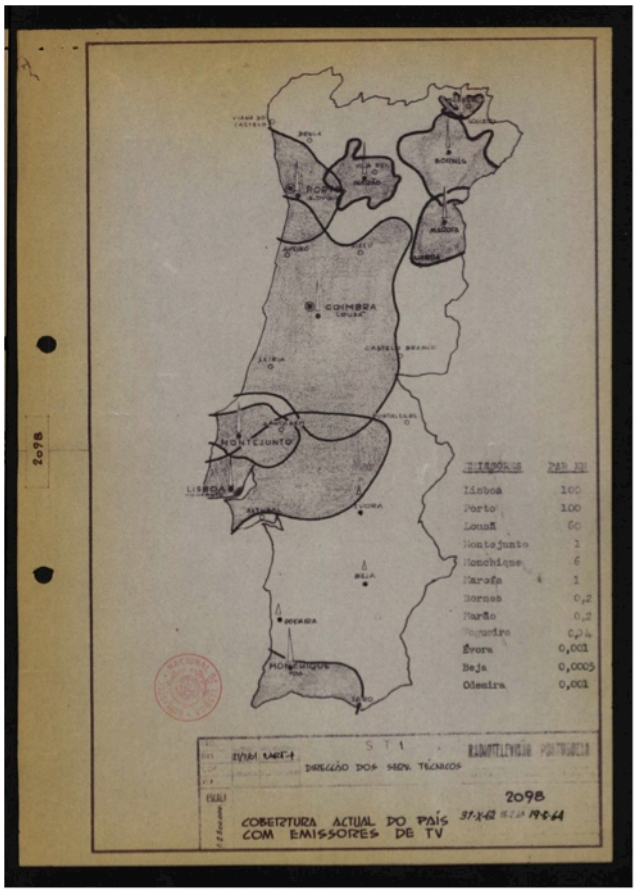

Figure 15 – Coverage of the television signal in Portugal (May 1964).[224]

Initially, television broadcasts were received mainly in the Lisbon area, but gradually, television changed from a minority interest, watched by a small percentage of the Portuguese population, to become a cultural activity of national importance in the three major urban population areas of Portugal. In the cities of Lisbon, Coimbra and Porto the number of television licenses increased during the first decade. In part, because initially the coverage of the television signal was limited to urban coastal areas, and its development to the rest of the

suplementar aos domingos, das 18 ás 19. Cerca de metade de cada programa será emitida do estúdio do Lumiar, directamente, com intérpretes do estúdio, sendo a outra metade constituída por filmes" *Diário de Lisboa* 12302, 6 (March 7, 1957).
[223] *Anuário RTP 1967* (RTP Yearbook 1967).
[224] PT-TT-SNI-CENSURA-cx465-PT3_c 0012.

country would still take some time (see figure 15). By 1967 the number of official television licenses held in Portugal reached 273,579.[225] Throughout the first decade of activity, the Portuguese Public Television service gradually increased, not only regarding coverage, television licenses, and the number of hours by daily broadcasts but especially in its programming diversity.

From the beginning of regular broadcasting, daily schedules were shaped by a set of formats, within which distinct programme genres were placed together in a contrasting effect to offer Portuguese people's programmes and services that informed, educated and entertained, profoundly inspired by the BBC's mission and values. The RTP programming policies directed the programme builders to produce a varied schedule, which provided educationally stimulating material for an enthusiastic Portuguese television audience and appealed to a broad compass of their established interests (Silva and Teves 1972). At the time, the transmissions began at 9.30 pm and were based on a format in which entertainment, news and music occupied distinct parts of daily transmissions. Appendix 9 outlines the first evening programming of RTP regular broadcasting on March 7, 1957. The initial moments of the broadcast were described as follows:

> At 21h and 30m, a signal ring accompanying a voice that shouts 'silence in the studio'. The RTP logo broke a moment ago. The 'on air' signs remains accompanied by the opening marching song – the generic tune that came to stay. A gesture of assistant director and presenter in service, Helena Maria Varela dos Santos involves a smile, as she greets the viewers 'Good evening viewers', before announcing the evening's programming (Silva e Teves 1971, 156).[226]

Professional television did not disguise anxiety and nerves in the early stages. The newspaper *Diário Popular,* in its next day edition, stated:

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[225] The figures cited drawn from the *Anuário RTP* (1967, 261).

[226] "*Às 21h e 30m, um toque de campainha acompanha uma voz que grita 'silêncio no estúdio'. O indicativo RTP rompeu há momentos. Mantém-se 'no ar' acompanhado da marcha de abertura - indicativo musical que chegava para ficar. Um gesto do assistente de realização e a locutora de serviço, Maria Helena Varela dos Santo, envolve num sorriso o seu 'Boa noite senhores espectadores', antes de anunciar o programa da noite*" (Silva e Teves 1971, 156).

> The gentle presence of the presenter who announced the broadcast must have aroused public sympathy, which was undoubtedly accompanied with kindness, her efforts to overcome natural nervousness.[227]

During the first months, the evenings programming expanded in diversity where music still filled a significant role in daily broadcasts. The format distinguished between different types of music along with television theatre programmes called *teleteatro* at the time. The music programmes during the first year were divided into different genres: the variety shows, musical programmes designed as entertainment that give a 'face' to the main national pop singers, and some foreign artist passing through Lisbon (known through their records 'played' on the radio). The *fado* programmes, presented as 'Lisbon by Night', through a typically crafted studio Lisbon house of *fado* with many characters'; and the classical music programmes, together with ballet and poetry. To that earlier television music diversity, the RTP jazz programmes would be added from 1957 onwards.

[227] "*A gentil presença da locutora que apresentou a emissão deve ter suscitado a simpatia do público, que, sem dúvida, acompanhou, com benevolência, os seus esforços para dominar o natural nervosismo*" *Diário Popula*r 5178, 7 (March 8, 1957).

3.5 Under USA influence: The expansion of Portuguese Public Television Service

After the beginning of the Portuguese Public Television broadcasts the television receivers became luxury items, and therefore limited to the more affluent. Moreover, the earlier RTP broadcasts were received mainly in the Lisbon area, but gradually they were expanded to other regions of the country, especially the major urban coastal zones. In fact, the acquisition of television was marked as a form of status and progress. From the late 1950s onwards, initially predominantly in middle-class families in the large urban areas of Lisbon, Coimbra and Porto, television progressively replaced radio as the leading household media. In the same way as in the United States of America, in Portugal, the television was then "seen as a logical replacement for the radio as the new family hearth around which to gather for news and entertainment" (Ensign 2004). Gradually, also in public spaces such as *cafés* (lit. coffee shops), television began to penetrate as an attractive form of entertainment for those most in need financially that still did not have it in their homes. In September 1957, this situation was reported by the monthly Boletim da União dos Espectáculos through the article "*Quando os cafés 'à sombra' da TV funcionam como cinema*" (lit. When cofee shops 'in the shade' of TV function as cinemas). In part, this periodical was denouncing the use of television across the country, as a new attraction to bring more consumers to the *cafés*.[228] Because of the domestic socio-economic conditions at the time the Portuguese television experience became both a private and public activity. News, television series, and films, together with a diversity of variety and musical shows, replaced the light music and evening talk shows on the radio of previous years. Television took its place as an entertainment medium in which music began to play a significant role. An example can be given through its first evening programme schedule. Following a brief opening ceremony on the present and the future of the RTP, the service began with a variety show and later with the presentation of ballet, broadcast

[228] *Boletim da União dos Grémios dos Espectáculos* 57, 21 (September 1958).

from the studios of the RTP.[229] As such, over the first years of activity, those responsible for the television programming in Portugal tried to distribute their programmes to meet the demands of as diverse an audience as possible in line with its remit as a public service broadcaster. Throughout this period the RTP was progressively increasing not only the number of daily broadcasts but also the diversity of their weekly schedules.[230] Precise figures for individual television genres broadcast by the RTP indicate that much of the material consisted of entertainment – theatre, variety shows, quiz shows, light music, folklore, classical music, ballet, but also films and documentaries.[231] Moreover, in a broader sense, as Negus has claimed, "television contributes to the creation of new musical experiences, as much as it might repackage existing performances practice" (Negus 2006, 311). The RTP transmissions from the outside directly from concert halls, some of them featuring top entertainment stars in exciting and glamorous settings, could be seen as an example of that.[232] Consequently, a wide range of performance styles and musical programmes became part of Portuguese television daily transmissions. Besides broadcasting different musical genres, the RTP has also had a direct effect on the musical experience of vast numbers of Portuguese people. In fact, as Lury has claimed:

> Television pretends intimacy with its viewers, by speaking to them directly, yet it also acts a public mediator since it is also bringing the 'out-side world' into viewers' living rooms (Lury 2005, 299).

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[229] At 10:40 pm it featured Maria de Lourdes Resende and Rui de Mascarenhas, presented as "Canções a granel", featuring Domingos Vilaça and Raul Solnado. At 11:00 pm, the ballet "Os Enganos do Amor", featuring Águeda Sena, Fernando Lima, Wanda Ribeiro da Silva and João Ávila, produced by Tomás Ribas, directed by Arthur Ramos. *Diário de Lisboa* 12302, 15 (March 7, 1957).

[230] According to data released by RTP in respect of broadcasting hours per year in the early period of activity was as follows. In 1957, a total of 665 hours and 10 minutes; in 1958, a total of 1.136 hours and 4 minutes; and in 1959, it reaches a total of 1.157 hours and 18 minutes. *Boletim da União dos Grémios dos Espectáculos* 79, 9 (July 1960).

[231] Further details see appendix 10.

[232] According to the Portuguese magazines of the time, I am referring to the live broadcast from the Casino Estoril with the presence of an extensive list of international stars of the 'music-hall'. Example of this was the case of Marcel Marceau, Charles Trenet, Patachou, Gilbert Bécaud, Sylvie Vartan, Jacqueline François, Angela Maria, Milton, Joracy Camargo, Juca Chaves, Doris Monteiro, Carmen Amaya, Alberto Cortez, Françoise Hardy, Bruno Tower, Gelu, Ima Sumac, Marisol, Paquita Rico, Hermanas Benitez, Los Cinco Latinos, Peter Sisters, and The Modern Jazz Dancers Gloria Lasso, among many others.

Following a period of post-war austerity, in the late 1950s television became an extraordinary form of access to information and culture in Portugal (Monteiro and Policarpo 2011). In particular, the interactions with specific things like gender images, lifestyles, knowledge about other peoples, and new musical genres and styles provoked considerable changes in consumption habits, particularly in the significant Portuguese urban areas. Moreover, according to Barreto, although controlled by the regime, television became an essential instrument in democratising Portuguese society. In fact, despite the persistence of Salazar's efforts to keep Portugal and the Portuguese 'alone and proud', the values defended by the New State regime were met with resistance and alternatives, through outside influences. RTP become the leading source of information and entertainment of the Portuguese people (Barreto 2000). Thus, there existed ambiguity between the national values, which the New State regime instilled through concerted cultural policies, and the different values, which the Portuguese adopted, whether directly or indirectly, consciously or unconsciously through television. During the Cold War, the presence of an imaginary ideal of American culture and values in Portugal was quite evident, initially; this was exercised through United States of America comics and cinematic films productions. It was "a notional that reflected, to some extent, a reality darker, more cruel and violent, vices and pleasures" (Bagagem 2008, 128) that the New State regime struggled to hide. Nevertheless, it was consumed en masse by the Portuguese readers and viewers who demonstrated a fascination for foreign, and in particular North American values. Like other Western European countries, many of the films broadcast in the Portuguese cinemas, or on television were imported, and the preferences of the Portuguese audiences were focused on the Hollywood productions (see appendix 11). In 1957, in the same year that the Portuguese television initiated its regular broadcasting the presence of American culture as conveyed through North American cinematographic production was a constant in all European countries, even in the communist states of Central and Eastern Europe under the leadership of the Soviet Union (see appendix 11).

In fact, an article analysing the European cinematographic market in 1957, published by the Portuguese *Boletim da União dos Grémios dos Espectáculos*, revealed that the Soviet Union during that year imported 11.3% of films from the United States of America. In contrast, the proportion of North American films produced in the rest of Eastern Europe ranged from 10.2% in Hungary to 44.5% in Yugoslavia (see appendix 11). In Portugal, the North American cinema entertainment it was not limited to the Cold War period. Although the majority of foreign cinema productions came from the United States of America, the share of European production was far from negligible. In Portugal during 1957, 56.7% of all imported premiered films in the Portuguese cinemas came from the USA, 11% from France, 9.9% from Italy, and 6.1% from Great Britain.[233] Over the following years, the hegemony of Hollywood production in Portuguese cinemas continued.[234]

As with cinema, much of the television content was imported from the United States of America and consisted primarily of entertainment – predominantly films and series, but also series cartoons, children's and varieties programmes. During the 1960s, the growing television audience in Portugal could follow series such the Loretta Young Show, Dick Powell Show, and Dr Kildare, as well as a handful of other television series from the USA that remained a regular feature in the following years.[235] In 1964, RTP offered its young audience the adventures of American Western series such as *Bonanza*, together with *Lassie*, the *Adventures of Rin Tin Tin*, and cartoons such as the *Bugs Bunny*, the *Top Cat*, *The Flintstones*, the *Forest Rangers*, the *Fury*, and the *Lone Ranger*.[236] Adult audiences in Portugal also became familiar with New York, and Los Angeles scenes, and the darker side of America through series like the *Perry Mason*, the *Naked City*, and the *87th*

[233] Further details see appendix 11.
[234] In 1958, 52.1% of all imported premiered films in the Portuguese cinemas came from the USA, 10.8% from France, 9.3% from Italy, and 6.8% from Great Britain. In 1959, 54,1% of all imported premiered films in the Portuguese cinemas came from the USA, 10.2% from France, 10.2% from Italy, and 4.4% from Great Britain (Appendix 11).
[235] In 1964, RTP broadcast 302 episodes of different series. Of which, 73 were comedies; 61 dramas; 98 adventures; 50 criminal; and others. For example the series: *Mr. ED*; *Lucy Show*; *Oh, Susanna*; *Abbot and Castello Show*; *Hiram Holiday*; *Roamin Holiday*; *Camplett Family*; *Desilu Playhouse*; *Ben Casey*; *New York Confidential*; among many other North American origin. The figures cited derived form *Anuário RTP* 1964.
[236] *Anuário RTP* (1964, 105).

Precinct.[237] Nevertheless, these circumstances continued until April 1974. One reason lay in the lack of domestic production. Consequently, RTP depended on a good deal on international production regarding television content. However, importing television series and programmes from abroad was also a concern for the RTP Censorship Bureau. In the late 1960s, the Board of RTP Report mentioned the following situation:

> The difficulties of selecting foreign filmed series are increasing, and if the American origin we met several times the criteria of excessive violence, other sources – the European ones – appear to be morally inconvenient, perhaps even more severe [than the North American ones] (Silva and Teves 1971, 182).[238]

As a consequence, the Portuguese television became an apparent paradox between national values instilled by the New State regime and foreign values, especially those representatives of North American culture. From the mid-1950s onwards, Portugal like other European countries could not maintain its impenetrability in the face of the USA's cultural power and mass media. In fact, the North American' culture influence in Europe during the Cold War period took place in different cultural fields. From the cinema production to the-the jazz, and rock' n' roll music, together with "mass-circulation magazines, best-selling books, advertising, comic strips, theme parks, shopping malls, fast food, [and] television programs [sic]" (Pells 2008, 190). More broadly, Foucault acknowledged that power is not merely a negative force:

> What makes power hold good, what makes it accepted is simply the fact that is doesn't weigh on us as a force that says no, but simply it transverses and produces things, it induces pleasure, forms knowledge, produces discourse (Foucault 1980, 119).

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[237] *Anuário RTP* (1964, 62).

[238] "*As dificuldades de seleccionar séries filmadas estrangeiras são cada vez maiores e se nas de origem americana encontramos várias vezes o inconveniente do excesso de violência, nas de outras origens – nomeadamente europeias – aparecem-nos inconvenientes de ordem moral, porventura ainda mais graves*" *Relatório do Conselho de Administração da RTP 1969* (Silva and Teves 1971, 182).

Such perspective emphasises the complexities involved when re-examining those past culture-politics relationships (Caute 2003). Regarding the Portuguese case, as Bagagem has observed:

> The fascination that the Portuguese had with the 'moving pictures' coming from America was due to its purpose to escape their everyday lives, in general, they addressed topics censored by the regime, such as love or violence (Bagagem 2008, 47).[239]

The circulation of ideas and ideals such as freedom, equality, and consumerism representing an idealiser of the American way of life, or the United States of America society were contradictory to the "Catholic-rooted vision of politics and society" (Sardica 2008, 47). More broadly, under different regional and national conditions, the American way of life gradually became the aspired way of life (Ermarth 2008).[240] In fact, on the one hand, the discourse towards "the Americanism and Americanization [sic] have a penchant for regarding the American way of life as altogether too much good thing – whether through the consumption of calories, gallons of oil, or hours of television viewing" (Ermarth 2008, 30). On the other hand, Americanisation flourished as:

> As a phantom as well a phenomenon, bearing out the adage that the most important matters are often difficult to formulate clearly. The modes of 'real existing' and 'rhetorically persisting' Americanization [sic] may never really be satisfactorily sorted out but rather passed along as the brand name stock-in-trade of modern self-understanding, groping for some easily identifiable, iconic self-image (Ermarth 2008, 31).

Nevertheless, as Bagagem has observed:

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239 "*O fascínio que os portugueses tinham pelas imagens em movimento vindas da América, deveu-se ao seu propósito de evasão da vida quotidiana, abordando temas, geralmente constrangidos pelo regime, como o amor ou violência*" (Bagagem 2008, 47).

240 For further discussing on the distinct 'Americanisation' processes in Europe, see Stephan (2008), Berman (2008), Ermarth (2008), Greiner (2008), Hermand (2008), Maase (2008), Fehrenbach (2008), Bathrick (2008), Hake (2008), Elsaesser (2008), Pells (2008), Fluck (2008), Berghahn (2008), Voigt (2008), and Miller (2008).

> One cannot speak of a single Americanisation, but of several Americanisations that took place not only on the European continent but also in each of its national spaces. Each country received and appropriated the American influence in various forms, according to political, economic, social and cultural expectations of society and, above all, in conjunction with the purposes of the existing powers and the strategies of the sectors who intend to face them (Bagagem 2008, 24).[241]

In this sense, following both Baggage and Ermarth interpretations, I consider necessary to understand to what extent the Portuguese Public Television production and programming was inspired in, and was influenced by, the ongoing 'Americanisation' process throughout Europe in the late 1950's. The RTP production service, as the national public television, under the guidance of the authoritarian, undemocratic, and conservative colonialist right-wing New State regime, gradually became overlapped by 'foreign' values. The importance of this resides in the fact that those values were contraries to Portuguese government ideology, representing the "Americanizing mode of modernity in its own terms - individualistic, liberal democratic, free-market, capitalistic, mass industrial, and advanced technological" (Ermarth 2008, 32).

However, those processes have never been studied. This thesis intends to contribute to this knowledge regarding the Portuguese Public Television jazz production. To map this 'lost' history of jazz on television in Portugal it is necessary, not only to safeguard a distancing about my object of study (Guiffre 2015); but, to take into consideration that researching on the Cold War period we must be aware that:

> It is not the book, the painting or symphony which counts in the last analysis, but who paid the printer's ink, the canvas and the orchestra's travelling expenses. Scholars should therefore devote themselves to archival exposure of who paid

[241] "*Não se pode falar de uma só americanização, mas sim de várias americanizações que ocorreram não apenas no continente europeu, mas em cada um dos seus espaços nacionais. Cada país recebeu e apropriou-se da influencia americana sobe diversas formas, segundo expectativas políticas, económicas, sociais e culturais da sociedade e, sobretudo, em conjugação com os propósitos dos poderes vigentes e das estratégias dos sectores que os pretendiam enfrentar*" (Bagagem 2008, 24).

> the piper, and more or less forget about the tune, the big ideas which dominated Cold War culture in the 1950s and 1960s (Caute 2003, vii).

It is precisely this 'lost' history of jazz on television in Portugal during the New State regime that I will bring to the discussion in the next chapter. To what extent the North American values came to reflect directly in the Portuguese Public Television jazz production during this period? To understand those processes my focus of analysis, besides the RTP institutional jazz production processes, will take into consideration the connections between the television jazz producers, the distinct national and international scenes, and the North American jazz-related influence in Portugal during the period under investigation.[242]

[242] For further discussing on cultural issues during the Cold War see, Shaw (2001), Aldrich (2003), Aubourg (2003), Carew (2003), Caute (2003), Ellwood (2003), Gienow-Hocht (2003), Goldstein (2003), Kotek (2003), Laville (2003), Lucas (2003), Monod (2003), Paget (2003), Philipsen (2003), Vries (2003), and Wilford (2003).

Episode 4 | "Jazz, that unknown": Encountering jazz on early Portuguese television (1957-1963)

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Introduction

> Broadcast TV characteristically offers an image that is stripped down, with no unnecessary detail. Cutting produces forms of variation of visual information, and sound as an important role in drawing the viewer's attention back to the screen. The image and sound both tend to create a sense of immediacy, which produces a kind of complicity between the viewer and the TV institution. This can provide a powerful form of consensus, since it tends to define the domestic place of TV set as a kind of norm, against which the 'world outside' represented on TV can be measured.
>
> (Ellis 1993, 132)

As the previous chapter explains, television in Portugal emerged during the New State regime under strong North American cultural influence regarding its programming diversity, where music programmes took a significant role in daily broadcasts. Like other Western countries, the Portuguese Public Television Service to produce and broadcast jazz programmes used different systems. In some cases, the television signal originated in the RTP cameras in the studios was processed through several pieces of electronic equipment. While other programmes were assembled from different elements such as the imported television films, slides and presenter's takes in RTP studio productions, others were televised jazz performances broadcast live.[243] To that, it was necessary an institutional approach. Either establishing contacts with the local, national and international scenes, and impresarios' to ensure the presence of Portuguese, and foreign jazz musicians on tour or passing through Portugal, in the RTP' studios, or with distinct television stations to obtain imported television films copyrights. This chapter is an encounter with that Portuguese Public Television jazz

[243] In the late 1950s and 1960s, during a television production sometimes it was necessary to use films or slides into regular studio productions because in some television stations much of the programming was done on field supplied from outside sources. A telecine chain was used with one or more 35mm or 16mm film projectors and either a single or double drum carousel-type slide projector. Four main types of films were often employed in television studio productions: 1) Film footage prepares especially for a given programme; 2) Commercial messages supplied by advertising agencies. This footage was usually 16mm film with an optical soundtrack. 3) Film footage purchased or rented from television films distributors. This type of footage was also commonly available in 16mm; 4) and lastly, a full-length feature, where television film was running exclusively (MacRea *et al.* 1981, 63).

production diversity between March 1957 and September 1963. The chronological boundaries chosen for this section are directly related to the beginning of the Portuguese Public Television, and its television jazz production processes. The first mark, March 1957, indicates the start of the RTP regular broadcasting. The second one, September 1963, represents a changing on the RTP jazz production processes, as a result of the beginning of the Portuguese *TV JAZZ* series, which would end in 1971. Before I begin to analyse these RTP musical genre production, I deem the importance, to start, a historical overview of the development of the Western countries television jazz production, specifically focus in the United Kingdom and the United States cases, since both countries preceded and influenced the Portuguese television production.

4.1 'The place of jazz on television': An international historical overview

> Jazz is - I think, this has become evident – 'the' music television par excellence. If this music is presented correctly, and fully understood, on television, no other technical medium includes long-playing records that can contribute more directly to its elementary understanding than television. Jazz is 'optical music'. It is incumbent upon on the television professionals, as elsewhere, recognise this visual quality and to make it visible to their viewers precisely and purposefully from the most accurate musical understanding.[244]
>
> (Berendt 1980, 315)

Before I begin to analyse the presence and circulation of jazz musicians on television in Portugal, I consider it necessary to understand how these processes unfolded internationally, taking as an example the programmes and series produced on television in the Kingdom United Kingdom and the United States of America. This decision was made since in both cases, those jazz programmes and series production have influenced the Portuguese one. It is important than to bring to discuss some of those leading international television productions before the Portuguese case. Not only the televised jazz performances itself, but also the way those jazz programmes and series were linked to the national and international jazz scenes, and music industries at the time. Although, as previously discussed, this music genre history has been mainly focused on sound recordings, complemented by written documentation and oral testimonies, there is still an absence of academic studies on this topic. In fact, during an extended period, scholars did not take into consideration the visual component of this musical genre seriously. By mid-1980s, Dan Morgenstern alerted to the lack of attention that jazz on television was receiving:

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[244] "*Jazz ist - ich denke, das ist deutlich geworden - 'die' Fernsehmusik par excellence. Wenn diese Musik richtig und voller Verständnis im Fernsehen präsentiert wird, dann [sic] gibt es keine anderes technisches Medium, die Langspielplatte eingeschlossen, das stärker zu einem unmittelbaren und elementaren Verständnis beitragen kann als eben das Fernsehen. Jazz ist 'optische Musik'. Es obliegt den Fernsehleuten, hier wie andernorts auch, diese optische Qualität zu erkennen und für ihre Zuschauer präzise und der Sache dienend, aus genauestem Musikverständnis*" (Berendt 1980, 315).

> Considering the tremendous importance of television as a medium of communication, it is surprising how little attention jazz historians, critics and journalists have paid to the fate of jazz on the home screen, but they are not alone in this display of cultural provincialism (Morgenstern 1985, 11).

However, only after a decade the situation gradually began to change. In part due to the emergence of ethnomusicology, and the scholars that began to embrace the jazz research from a diversity of new perspectives.[245] As Meadows has argued:

> In recent years, ethnomusicologists and others have expanded the scholarly research of jazz to include issues of gender, identity, representation, and social context. In addition they have espoused research methodologies that include anthropology, literary, philosophical and sociological paradigms, thereby expanding ways and means that scholars can appreciate and understand jazz as a cultural phenomenon inextricably linked to an ever-changing social context (Meadows 2006, xv).

Amongst those new areas of research 'jazz on screen' gradually emerged as a topic of critical discussion among scholars.[246] However, although scholars from distinct areas began to conduct studies on 'jazz on screen' when it comes to the analysis of 'jazz on television' it has been continuously overlooked. This thesis intends to contribute to this knowledge. Perhaps, one of the reasons of this underestimation is in part is because since television inception jazz became an element of the new medium broadcasts in a multiplicity of formats. According to Heile, Elsdon and Doctor:

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[245] For further discussing on ethnomusicological studies on jazz see Berliner (1994), and Monson (1997, 2007). More recently, also from an ethnomusicological perspective, but its relationship with a place, see Holt (2016), Levy (2016), Naroditskaya (2016), and Nooshin (2016). Regarding history, see Bohlman (2016), Fry (2016), and Roxo and Castelo-Branco (2016); media, see Shelemay (2016), Jankowsky (2016), and Muller (2016). On globalisation/indigenisation, see Plastino (2016), Higgins (2016), and Kassabian (2016); and race, see Jackson (2016), McGee (2016a, 2016b), Middleton (2016), and Radano (2016).

[246] For further discussing see: on gender, McGee (2009), and on shaping screen media, Elsdon (2016), Wennekes (2016), McGee (2016), Doctor (2016). On gesture and mediatisation, see Souza (2016), McInyre (2016), and Gabbard (2016). And on ontology's of media, see Whyton (2016), Gebhardt (2016) and Heile (2016).

> More than "jazz and/on film", the scope of "jazz on TV" covers a confusing variety of quite different formats, from (mimed or live) appearances of jazz performers on variety TV, documentaries, and educational programs to studio performances (with or without an audience) and televised concerts (not primarily staged by or for television)– and that is not to mention or underscore music in other programs, serials, or advertisements (Heile, Elsdon and Doctor 2016, 13-14).

Indeed, another possibility is due to the scarcity or difficulty to access the old 'black and white' television programmes from the past can also be considered as one of the main reasons for this lack of interest. In fact, investigating early television requires extensive archival research in some cases, to overcome the lack of the remaining audiovisual materials. Alternatively, wider collection and cross-referencing information from a multitude of written sources are required, which can be to some extent very long and time-consuming process. Nevertheless, after embracing this path, some decisions must be taken taking into consideration "a confusing variety of quite different formats" in which 'jazz sounds' were televised (Heile, Elsdon and Doctor 2016, 13). In this thesis I intentionally excluded most of the jazz-related formats associated with its representation on television; my focus is entirely dedicated to the Portuguese television jazz programmes production. The RTP televised jazz performances production that has been recorded announced and aired as televised jazz events. However, before I begin its analysis, I considered necessary to bring to discuss some of the early Western international television jazz production before the beginning of the RTP regular broadcasting.

According to Smith et al., in the "Television" article, published in the *New Grove Dictionary of Jazz*, early television jazz production took place in the United States of America in the late 1940s. It was the Eddie Condon's Floor Show, as follows "a pioneering 30-minute weekly jam session that was televised on NBC and CBS from January 1949 to June 1950" (Smith *et al*. 2002, 792). However, records held in the BBC-WAC from the early BBC television broadcasts provide a different insight. In fact, British television jazz production began in the previous decade. It

was the case of a several of regular jam sessions broadcast live series, such as the *'Jam Session' – A programme of Swing Music*, *Hot Jam*, *Sweet Jam*, *Blue Jam*, and several other regular televised performances by Eric Wild and His Band, or Jack Jackson and His Band. Moreover, since the BBC's initial television service began, several African-American jazz-related performers made their first incursions into British television. Example of this was the case of "the legendary entertainer" Josephine Baker's participation in one of John Baird's BBC experimental television broadcasts from his London studio on October 4, 1933 (Bourne 2001, 60). A few years later, on November 2, 1936, the BBC initiate its officially regular television service broadcast at Alexandra Palace. After the official opening speeches, "a variety programme commenced at 3.23 p.m. with musical-comedy [sic] star Adele Dixon singing 'Television' followed by the African-American double-act Buck and Bubbles" (Bourne 2001, 60). As Bourne has noticed:

> The *Radio Times* described Buck and Bubbles as 'a coloured pair who versatile comedians who dance, play the piano, sing and cross-chat'. At the time Buck and Bubbles made their historic television appearance, they were starring in the West End revue *Transatlantic Rhythm*. Buck and Bubbles belonged to a generation of African-American entertainers who came to Europe in the 1920s and 1930s, leaving America because they encountered less virulent racism (and more work) abroad. In the pre-war years of the BBC television service, before the Second World War interrupted the service, black entertainers made an important contribution to British entertainment programmes (Bourne 2001, 60).

During the pre-WWII period, the North American Broadway shows and revues of the Harlem Renaissance influenced some of the BBC variety shows, where African-American entertainers, such as Leslie 'Hutch' Hutchinson, Nina Mae McKinney, and the Mills Brothers, together with jazz pianist Art Tatum (Bourne 2001, 61). According to the *Radio Times,* issue dated on April 1, 1938, Leonard Feather in his *Signature Tune* section, "weekly news and gossip about personalities in the dance-band world", informed the British readers about the African-American pianist Art Tatum's visit to England (Feather 1938, 16):

> Another visitor who may be on his way to England by the time you read this is Art Tatum, the remarkable coloured pianist, who has been offered a long series of European engagements. Tatum, who is partly blind, is essentially a solo artist; his florid and technically outstanding style qualify [sic] him especially for the concert hall and Variety stage. To my knowledge he has never worked in a band, and owing to the handicap of his poor eyesight he does not read music. In many ways he is one of the most brilliant pianists jazz has produced (Feather 1938, 16).

In the BBC-WAC records from the early live television broadcasts, it was possible to confirm two Art Tatum BBC televised performances. The first one took place on Tuesday, April 19, 1938 (at 09.11 pm). The session was announced as *Starlight – Art Tatum – Piano*, and presented by Lanham Titchener, comprising the following repertoire, "Tea for Two", "Thanks for the Memory", "Body and Soul", and "Tiger Rag".[247] The second session took place three days later on a Thursday, on April 21, 1938 (at 04.01 pm). Also announced as *Starlight – Art Tatum – Piano*, and presented by Lanham Titchener, this time the African-American jazz pianist Art Tatum presented the following repertoire, "I've got Rhythm", "That Old Feeling", "Moon Glow", and "Tiger Rag".[248] Another excellent example of the early presence of jazz musicians on BBC television live broadcasts was the case of another African-American jazz pianist, Thomas 'Fats' Waller. According to Dan Morgenstern, this happened:

> While on tour in England in 1938 [and] was the subject of a BBC program emanating from London's Alexandra Palace. Waller is said to have responded with delight to his image on the tiny monitor screens during the broadcast, a sentiment surely shared by the chosen few who saw the show (Morgenstern 1985, 11).

In fact, 'Fats' Waller BBC television live broadcast took place on Friday, September 30, 1938 (at 09.01 pm), and it was also announced as *Starlight: Fats*

[247] BBC-WAC "Television Programme as Broadcast", Tuesday, April 19, 1938, page 3.
[248] BBC-WAC "Television Programme as Broadcast", Thursday, April 21, 1938, page 3.

Waller – Songs on Piano. Dallas Bower presented the session, and the African-American jazz pianist presented the following repertoire, "I'm Crazy About You Baby", "Honeysuckle Rose", "Neglected", "Hallelujah", and "Truckin".[249] Although in the pre-WWII period the BBC's incorporated televised jazz performances regularly in its programming it was during post-WW II period that it started to develop in earnest.

The BBC reopened its television service on June 7, 1946 (Bourne 2001, 62). A few months later a first post-WWII BBC television jazz mini-series was aired.[250] Produced by Pat Dixon and Bill Ward, the series it was announced as *Jazz Is Where You Find It* and consisted of several informal jam sessions broadcast live between December 1946 and July 1947, with the average duration of thirty minutes each programme.[251] An important and unusual aspect of the period was that some of these televised jazz performances comprised both male and female, and black and white jazz players both British or Commonwealth residents in the United Kingdom. Examples of this were the presence of a female tenor saxophone player Kathleen Stobart in the first session or the Jamaican-born bassist Coleridge Goode in several televised jazz performances.

The first episode of the BBC Television jazz series *Jazz Is Where You Find It*, it was aired on December 2, 1946 (at 03.15 pm).[252] McDonald Hobley host the session featuring Duncan White on trumpet, Nat Temple on clarinet, Kathleen Stobart on tenor saxophone, Woolf Philips on trombone, Frank Deniz on guitar, Roy Marsh on vibraphone, Dick Katz on piano, Coleridge Goode on double bass, and George Firestone on drums. On Monday, January 6, 1947 (at 09.25 pm) the second programme of this series was aired featuring the same personnel. A few weeks later, on Wednesday, January 22, a third programme was aired (at 08.30 pm), featuring the Vic Lewis Jazzmen.[253]

[249] BBC-WAC "Television Programme as Broadcast", Friday, September 30, 1938, page 5.
[250] BBC-WAC T12/178; *Jazz Is Where You Find It,* General File.
[251] For further discussing on this see Doctor (2016), and Pillai (2016).
[252] *Radio Times* 1209, 35 (December 2, 1946)
[253] The Vic Lewis Jazzmen were led by Vic Lewis on guitar, and featuring Reg Arnold on trumpet, Ronnie Chamberlain on alto saxophone and clarinet, Jimmy Skidmore on tenor saxophone, Frank

The following programme was aired a few months later on Tuesday, April 29 (at 09.30 pm).[254] Through the existing documentation consulted it was not possible to identify the musicians. The next *Jazz Is Where You Find It* programme took place on Thursday, June 12 (at 09.40 pm). Hosted by Pat Dixon and Bill Ward, featured Carl Barriteau (clarinet), Harry Shaw (trumpet), Jock Baines (trombone), Ivor Mairants (guitar), Dick Katz (piano), and Joe Nussbaum (double bass).[255] The last programme it was broadcast on Friday, July 25 (at 09.10 pm). In this televised jazz performance featured Carl Barriteau (clarinet), Freddie Ballerini (tenor saxophone), Reg Arnold (trumpet), Jock Boine (trombone), Peter Chilvers (guitar), Dick Katz (piano), Coleridge Goode (double bass), and Norman Burns (drums).[256] After the broadcats of this *Jazz Is Where You Find It* programme, the BBC television cancel the production of further programmes or series dedicated to this musical genre until the middle of the next decade.[257]

In the United States of America, the post-WWII years can be considered as the 'turning point' regarding the expansion of television due to distinct factors such as technological, market and industry determinants (Forman 2002). According to Smith *et al.* in the post-WWII years the North American Hollywood motion pictures industry suffered a big crisis caused by several factors such as:

> [The] rising production costs, the US court rulings against block booking and studio-owned movie theater chains, the House Un-American Activities Committee hearings and the Hollywood blacklist, the post-war shift from urban to suburban living, the boom in the sales of high-fidelity and stereo music systems, and, the most important factor, television (Smith *et al*. 2002, 792).

In fact, in the United States of America during this period a "new medium immediately became very successful with vaudeville and variety programs providing the most popular", the television. By 1949, one million of television

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Holmes on baritone saxophone and trombone, Ken Thorne, on piano, John Quest, on double bass, and Reg Swaine on drums. *Radio Times* 1216, 35 (January 22, 1946).
[254] *Radio Times* 1228, 23 (April 29, 1946)
[255] *Radio Times* 1234, 32 (June 12, 1946)
[256] *Radio Times* 1240, 32 (July 25, 1946)
[257] According to the BBC-WAC, early television records consulted.

sets were sold, and by 1952 the figures had risen to ten million sets sold (Smith *et al.* 2002). As a consequence, due to the television competition:

> Film studios found it more difficult to realize profit, and by mid-1950s film programming began to change. Short subjects, newsreel, and other types of short film were gradually dropped from the repertory; without the musical short subject a major film format was lost to jazz (Smith *et al*. 2002, 792).

It was during this period that in January 1949, the NBC and CBS stations broadcasted pioneered a "30-minute weekly jam session", the *Eddie Condon's Floor Show* (Smith *et al.* 2002). Presented by Eddie Condon with the regular participation of the following musicians, Wild Bill Davison, Cutty Cutshall, Sidney Bechet, Joe Bushkin, Billy Butterfield and Pee Wee Russell.[258] To these musicians regularly joined a guest, such as Louis Armstrong, Woody Herman, Gene Kruppa, Ella Fitzgerald among others. The Eddie Condon's Floor Show was aired until June 1950, and a few episodes have been preserved on film (Kenny III and Kernfeld 2002).[259] Similar television jazz series were such as the *Chicago Jazz*, broadcast by NBC during November and December 1949, the *Adventures in Jazz*, aired by the CBS in January 1949, and the *Cavalcade of Bands*, by the Dumont from January 1950 until September 1951 (Smith et al. 2002). In July 1950, Hazel Scott, a jazz pianist and singer, became the first African-American woman in the United States of America to have her network series, *Hazel Scott* (DuMont). Broadcast from July till September 1950, it was three times week fifteen-minute show (Smith *et al.* 2002, 792).[260] In the post-WWII years, especially during the first half of the 1950s, jazz music commences conquering its space on the

[258] Eddie Albert Edwin Condon (b. Goodland, IN, 16 Nov 1905; d. New York, 4 Aug 1973) was a USA jazz guitarist, bandleader, entrepreneur and media personality. Condon played a prominent role in the emergence of Chicago jazz in the late 1920s and the traditional-jazz revival after World War II. Thru his career he organised racially integrated bands when he promoted a series of all-star concerts at Town Hall, and the Ritz Theater (1942-1946). In April 1942, Condon presented "one of the earliest jazz programs" on the USA television (Kenny III and Kernfeld 2002, 501-502).

[259] Only four episodes of the "Eddie Condon's Floor Show" have been preserved (Kenny III and Kernfeld 2002, 502).

[260] Scott Hazel (Dorothy) (b. Port of Spain, Trinidad, June 11, 1920; d. New York, October 2, 1981) was a Trinidad-born classical trained jazz pianist and singer. "She studied classical piano at the Julliard School from the age of eight and played jazz in nightclubs and on the radio (…) In the 1940s she appeared in several films" (Tucker 2002, 535).

television stations programming. One of the contributions to the spread through television was due to the fact:

> In 1950 the Snader Telescriptions Corporation introduced their three-minute film musicals, each one consisting of a straight performance by a singer or a group. These films differed and purpose from the earlier shorts. They were offered to independent television stations across the USA as a way to create local jazz programming, since a number could be strung together (allowing space for inserting commercials) and given catchy names. Among the artists listed in the Snader Catalogue were Charlie Bernet, Count Basie's sextet, Cab Calloway, Nat 'King' Cole, Pete Daily, Firehouse Five Plus Two, Red Nichols, Tony Pastor, George Shearing, Mel Tormé, Helen Humes, Les Brown, June Christy, Duke Ellington, Lionel Hampton and Sarah Vaughan (Smith *et al.* 2002, 792).

In the United Kingdom, since 'Fats' Waller and Art Tatum's BBC television broadcast, the North American jazz musicians and orchestras were banned from performing in the United Kingdom. In part due to the British Musician Union's "long-standing opposition to foreign musicians across all genres and nationalities" (Cloonan and Brennan 2013). This restriction also applied to performances on both radio and television broadcasts. From 1955 onwards, the British Musician Union's initiated a process of reciprocal exchanges between British and North Americans musicians. To some extent, this embargo explains the predominance of UK jazz musicians on BBC television jazz programmes until the mid-1960s.[261]

Throughout the 1950s, the BBC television jazz production was sparse and irregular.[262] On Tuesday, May 4, 1954 (at 07.50 pm) the BBC television broadcast a jazz programme, the *Jazz Session*. Introduced by Denis Preston, and presented by Dennis Monger, it comprises half-hour of a televised jazz performance from the Ballroom at Streatham Ice Rink in London. In this session participated the Humphrey Lyttelton All-Stars with the African-American guest dancer and

[261] For further discussing see Cloonan and Brennan (2013).
[262] According to the BBC-WAC early television records consulted.

vocalist Marie Bryant.[263] A few months later, another *Jazz Session*, produced by Christian Simpson was aired.[264] This time was broadcast on a Monday, November 29, 1954 (at 08.45 pm), and featuring the Dill Jones Quintet.[265] This session mainly involved two dancers, Rene and Ronnie Allen.

Only three years later, by mid-1957, the BBC television broadcast another Jazz Session programme presented by Dill Jones and Christian Simpson.[266] Aired on a Tuesday, July 9 (at 10.30 pm), featuring the Dill Jones Trio, and two guest artists, the vocalist Jo Serle and saxophone player Tommy Whittle.[267] In the following month, on a Tuesday, August 9 (at 10.30 pm) a second *Jazz Session* programme was broadcast.[268] Dill Jones and Christian Simpson presented the session, featuring the Dill Jones Trio and vocalist John Searle, but this time with different and guest artists, the saxophonist Tubby Hayes.[269] The next *Jazz Session*, also produced by Christian Simpson was aired only a few months later on November 19 (at 10.35 pm).[270] Dill Jones introduced the session and discussed two "contrasting styles in small-band jazz", between the Jazz Couriers, and The Mick Mulligan Band. In the BBC-WAC microfilm records was possible to identify the repertoire from this particular *Jazz Session* broadcast.[271] The English jazz guitarist and bandleader Ken Seykora presented the following three *Jazz Session*

[263] The Humphrey Lyttelton All-Stars, was led by the British jazz trumpet player Humphrey Lyttelton, featuring Wally Fawkes on clarinet, Bruce Turner on saxophone, George Chisholm on trombone, Mike McKenzie on piano, Fitzroy Coleman on guitar, Micky Ashman on double bass, and Eric Delaney on drums. *Radio Times* 1590, 26 (May 4, 1954).
[264] The producer of the BBC television *Jazz Session* series, Christian Simpson, was a "well known for his classical music programs, especially the television operas of Gian-Carlo Monetti" (Doctor 2016, 127).
[265] Dill Jones Quintet, was led by the Welsh pianist Dill Jones, featuring Bert Courtley on trumpet, Bill Le Sage on vibraphone, Joe Muddel on double bass, and Eddie Taylor on drums (BBC-WAC Microfilm Programme Process TELI/421/355/11262).
[266] BBC-WAC Microfilm Programme Process TELI/421/355/11264.
[267] The Dill Jones Trio, was led by Dill Jones on piano, and featuring Malcolm Cecil on double bass, and Danny Craig on drums.
[268] BBC-WAC Microfilm Programme Process TELI/421/355/11265.
[269] The Dill Jones Trio, was led by Dill Jones on piano, and featuring Malcolm Cecil on double bass, and Danny Craig on drums.
[270] BBC-WAC Microfilm Programme Process TELI/421/355/11266.
[271] "JAZZ SESSION RUNNING ORDER: Introduction (00'30"); Dill (00'15"); THE JAZZ COURIERS: "Cheek to Cheek" (03'00"); Dill; MICK MULLIGAN BAND: "Snag it" (03'00"); Dill; CLEO LAINE: "You turned the tables on me" (02'30"); Dill; THE JAZZ COURIERS: "Stella by Starlight" (03'00"); Dill; MICK MULLIGAN BAND: "Hotter then that" (03'00"); Dill; THE JAZZ COURIERS: "Plebus" (03'00"); MICK MULLIGAN BAND and GEORGE MELLY: "Frankie and Johnny" (04'00"); Closing". Information drawn from: BBC WAC Microfilm Programme Process TELI/421/355/11266.

broadcasts during December 1957. The first broadcast took place on December 5, featuring Alex Welsh and His Band. A second one was aired on December 12, featuring Jazz Today Unit.[272] The third one took place on December 19, featuring Don Rendell Jazz Six with guest vocalist Rosemary Squires. Regarding the BBC television *Jazz Session* series, the programmes continued to be broadcasted erratically until May 1959, and then occasionally during 1960.[273]

Concerning the United States of America, from 1957 onwards the CBS television station initiates the production of an outstanding television jazz series, the *Sound of Jazz*, which to some extent would become a model for future television jazz series productions (Smith *et al.* 2002). In fact, according to Smith *et al.*:

> A landmark in the making of television programs was reached with Robert Herridge's *The Sound of Jazz* (1957, CBS, dir. Jack Smight), for which the musical advisers, Nat Hentoff and Whitney Balliett, put together an astonishing group of artists to create one of the most outstanding and memorable hours in television jazz history. Dressed in casual attire, they were assembled, with invited spectators, in an informal studio setting. The cameras seemed to have roamed freely among the participants, catching Billie Holiday smiling and nodding with satisfaction at a saxophone solo; Count Basie obviously enthused and delighted with a phrase played by Thelonius Monk; or Red Stuart pleased with himself at a squeezed note he has produced. The skillful and sensitive direction set new standards for the visual presentation of jazz (Smith *el al.* 2002, 792).

The North American television jazz series the *Sound of Jazz* episodes were never broadcasted in Portugal. Nevertheless, other important North American

[272] The Jazz Today Unit, featuring Dave Shepherd (clarinet), Kathy Stobart (tenor sax), Bruce Turner (alto sax), Keith Christie (trombone), Ken Moule (piano), Coleridge Goode (bass), and Allan Ganley (drums), with guest artist the singer Jo Searle. (*Radio Times* December 6, 1957).

[273] There was another significant contribution to the development of television jazz production in Europe during this period. The German musicologist Joachim-Ernst Berendt gave it with his long-running television series *Jazz–gehört und gesehen* (lit, Jazz–heard and seen), broadcast by the Federal Republic of Germany television Südwestfunk (Southwest Broadcasting), between January 1955 and 1972. However, unlike the British and the North American television, where several television jazz contents have been broadcast in Portugal by RTP the same is not true regarding the contents of Berendt's television jazz series, produced by the German Southwest Broadcasting in Baden-Baden. In this sense, a decision was taken, not to proceed with a detailed analysis of these German jazz series.

television jazz series, the *Jazz Scene U.S.A.* (1962), produced by Steve Allen's Meadowlane Productions and presented by Oscar Brown Jr. was broadcast in Portugal from September 1963, onwards. This particular USA television jazz series will be discussed in detail in the next chapter. My intention throughout this section was not to conduct an exhaustive analysis of the British and North American television jazz production but rather to point out the typology of those programmes regarding periodicity, key players, duration, and schedule time (day-hour). It was essential to identify the main characteristics of these foreign television jazz production to understand if the Portuguese television jazz programmes to some extent were similar or far from those models.

More broadly, this brief analysis aimed to identify particular moments on early international televisions jazz production, principally in the UK and the USA in the period before the beginning of the RTP regular broadcasting given their influence on the Portuguese television. Regarding both cases, several questions could be raised regarding those international televised jazz performances; were those programmes produce regularly? To what extent those programmes were linked to the local and national jazz scenes? What was the role of the television producer these cases? In following sections, I will focus my attention on the RTP television jazz programmes production occurred between March 1957 and September 1963.

4.2 "*Vinte Minutos de Jazz*": Luís Villas-Boas, and the earlier RTP jazz production[274]

> On the face of it, jazz and television seem made for each other. One of television's great strengths is its immediacy – the sense it gives a viewer of being there. It is a medium made for events, and every jazz performance is an event (…) The secret is the music's spontaneity, which, when combined with high artistic quality, conveys the feeling of being present at a unique moment of creation.
>
> (Morgenstern 1985, 8)

As discussed in the previous chapter during the first years of RTP activity there was an active element of music in the daily broadcasts. It was during that period that took place the first television jazz broadcast live programmes. However, to understand those processes several questions at the outset may be placed. What were the cultural policies of the Portuguese Public Television Service? How were shaped the RTP structures responsible for musical production in general, and regarding the jazz in particular? Moreover, what constituted that production, and to what extent their production articulated with the national and international jazz scenes and music industries? As a starting point, it is essential to understand how it was organised by the RTP Musical Department regarding television music production more broadly before beginning to analyse the jazz programmes.

Throughout the first year of its activity, the RTP administrators initiated the implementation of their policies of presenting educational as well as entertaining materials. To pursuit, their aims the RTP programming encompass a broad range of spoken and music programmes. A detailed look at broadcast during randomly selected days demonstrates more concretely the type of programmes that the RTP planned and presented during the first year of activity. Talks, news, readings, dramatic presentations and other spoken series were all broadcasted each week, together with classical music, light music, music films and variety shows. Moreover, between March 1957, and February 1958, the RTP *Secção de*

[274] "*Vinte Minutos de Jazz*" in Portuguese literally means "Twenty Minutes of Jazz".

Programas Directos (lit. Section of Direct Programmes) supervised all the television studios live music production, according to the microfilmed process records consulted. From March 1958 onwards, the administrative side of the RTP Music Department was reorganised and reinforced regarding new staff to accommodate in part the growing responsibilities as the television hours of broadcasting, technical capabilities, and also due to bureaucratic requirements of the institution increased. Surviving documentation concerning this reorganisation such as *Ordens de Serviço* (lit. Service Order's) provides a record of new staff members' activities and responsibilities giving an idea of how RTP Production Services was organised at the time. On February 4, 1958, the RTP Service Order No. 11 "Subject: Musical Consultant" establish the composer, music critic and director, the engineer João Carlos de Freitas Branco Paes in the RTP production services as a musical consultant; being responsible and coordinator of all the RTP musical production.[275]

According to RTP regulation of the production services, in addition to assisting the Production Services Manager, Eng Freitas Branco Paes as RTP Musical Consultant had a varied of responsibilities. Among those, organising and advising on music programmes; when necessary, monitoring the recording of those programmes; guiding the soundtracks of a diversity of television programmes genres, and also, full responsibility for the acquisition of new music records.[276] As a result, it was created the RTP Music Programmes Section, and to carry out

[275] João Carlos de Freitas Branco Paes (born Jan. 19, 1928) was a Portuguese composer, musical critic and director of the RTP Musical Programmes. Born in a family with strong musical traditions, Branco Paes began his musical studies with Luis de Freitas Branco, and took piano lessons with Marie Antoinette de Freitas Brancos, both uncles. Between 1948 and 1957, he also studied composition with the Portuguese composer Joly Braga Santos. In 1952, Freitas Branco Paes graduate in Electronic Engineering at *Instituto Superior Técnico* in Lisbon, and later majored in Acoustics, having completed his internship at the Centre for Acoustics Studies in the *Emissora Nacional de Radiodifusão*. Freitas Branco Paes initiate his activity in the RTP as a sound engineer, and later became the RTP Director of Musical Programmes. He has held the positions of President of the Portuguese Musical Youth (1973-1975), director of the *Teatro Nacional de São Carlos* (1974-1981), cultural advisor at the Portuguese Embassy in Washington, and musical director for the *Lisboa 94*, and *RDP – Antena 2 - Rádio Cultura* (1992-1994). Freitas Branco Paes, between 1971 and 1988, composed music for seven Portuguese films directed by Manoel de Oliveira. As critic of music Freitas Branco Paes regularly collaborated with Portuguese newspapers such as *O Século* (1970-1974) and *Público* (1990-1993) and other publications. Freitas Branco Paes has also staged opera, and integrated several juries in international music contests (Sá 2010). RTP AGEP OS/11: Administrative Board/Minutes (1958); February 4, 1958.

[276] RTP AGEP OS/4: Head of the Administrative Services/Minutes (1957); February 9, 1957.

these tasks two RTP music assistant producers assisted Freitas Branco Paes; Manuel Jorge Veloso as responsible for Classical Music; and Melo Pereira as responsible for the Light Music and Varieties. Consequently, both music assistant producers, Jorge Veloso and Melo Pereira, directly supervised by Freitas Branco Paes, would be responsible for the RTP music production during its first years of activity, which included the televised jazz production.

Nevertheless, additionally, the RTP News Service also broadcast some news about the jazz in Portugal as part of the regular daily News Broadcasts. It was the case of the *Jornal de Actualidades* (lit. News Journal) broadcasted on February 16, 1958, announcing the presence in Portugal of two prominent North American jazz personalities.[277] In fact, George Wein and Marshall Brown visited Portugal to select a Portuguese candidate for the International Youth Orchestra to perform at the Newport Jazz Festival that year. As later, George Wein has described:

> The idea had the potential to be not only a sensation at Newport, but also a diplomatic mission the likes of which the music industry had never seen before. Europe in 1957 was still pulling itself out from the shadow of war. Jazz had both an audience and a following among musicians in Europe, but jazz was still far from any cultural mainstream. Seeking out and bringing together young players from different countries would foster a sense of cross-cultural unity, employing the universal language of music. The project could also greatly increase the international exposure of the Newport Jazz Festival (Wein 2003, 183).

After the Newport Jazz Festival Board approved the idea, George Wein and Marshall Brown embarked:

> In late winter and travel through early spring. We sent letters to a list of known jazz critics and aficionados in the Continent... all of them were excited our upcoming tour. In every country, we were met at the plane with flowers. The

[277] "*Ser. Jornal de Actualidades. Selecção dos candidatos portugueses à orquestra Torre de Babel na sede do Hot Clube de Portugal. Fizeram a selecção o Director da Escola Superior de Farmingdale, Marshall Brown e o Director Musical do Festival de Jazz de Newport, George Wein. As atenções foram para o pianista Hélder Martins e o baterista Jorge Costa Pinto*" RTP-AA: Document No. 580501000. Event: 1958-02-15. Broadcast: 1958-02-16.

> promoters arranged our hotels, taking care of us from the minute we land until the minute we left. Quite few artists showed up for auditions, as many as twenty to thirty musicians in some countries. Marshall ran the proceedings like a true professional. First he would give our sample charts to test a musician's sight-reading ability. Once we found that they could read the music, we then set up jam sessions where they could blow (Wein 2003, 183).

In Portugal, according to the daily press at the time the auditions took place at the Hot Club of Portugal headquarters. Moreover, the RTP television reporters registered the session as the *Diário Popular* announced it on February 16, 1958. According to the newspaper short article entitled "*Um teste de 'Jazz' no Hot-Club*" (lit. A 'Jazz' test in the Hot Club), the session was described as follows:

> More difficult was "to read"... but in the end, there was a lucky one, selected to visit the United States and play in the great Festival of Newport.
> "One, two, three, four!" "One, two, three, four!" Fast and dry as a whip, a voice gives the starting. It is an exam, as never existed before among us: Two Americans selecting the Portuguese 'jazz' musician that will take part of an European youth orchestra of 20 elements, that will visit this year in June, the United States, during the great Newport "Jazz" Festival.[278]

After these introductory notes the article makes continues as follows:

> Some read, others just "spell"...
> The *Hot Club of Portugal's* flecked basement is to small to contain examiners, candidates, curious, and journalists... Men with TV armbands, under the powerful light projectors, film the performances that took place on stage.[279]

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[278] "*O mais difícil era «saber ler»... Mas por fim, houve um felizardo seleccionado para visitar os Estados-Unidos e tocar no grande Festival de Newport. "One, two, three, four!» «Um, dois, três, quatro!» Seca e rápida, como uma chicotada, a voz dá a partida. Trata-se de um exame como ainda não houve nenhum entre nós. Dois americanos seleccionam o músico português de «jazz» que, integrado numa juvenil orquestra europeia de 20 componentes, visitará este ano, em Junho, os Estados-Unidos, por ocasião do grande Festival de «Jazz» de Newport*" *Diário Popular* 5517, 10 (February 16, 1958).

[279] "*Uns lêem, outros apenas «soletram»... A cave pintalgada do Hot Clube de Portugal é pequena para conter examinadores, examinados, curiosos e jornalistas... Homens com a braçadeira da TV filmam, sob a luz potente dos projectores, a prova que se desenrola nos estrado*" *Diário Popular* 5517, 10 (February 16, 1958)

Several Portuguese jazz candidates were attending the audition, such as the pianists Hélder Martins, Ivo Mayer, José António Araújo Pereira, the double bass players Victor Campos and Alírio Covas, the saxophonist Santos Rosa, and Jorge Costa Pinto on drums, among others. Regarding the Lisbon session, Wein reported it in his regular *Boston Herald* columns as follows:

> Unfortunately, interest in jazz is very recent in Lisbon. It is only in the last five years that Luis Villas-Boas, the acknowledged spokesperson for jazz in Portugal, started playing it over the airwaves. The club was loaded with enthusiasts but most of the musicians were to shy to try out for the band. After a while they relaxed and we finally had our pick from fifteen candidates. We heard a good drummer but our choice will be probably be either a pianist or a trumpeter who did not even bring his trumpet to the session. We had to go to a club where he was working where played for us a beat-up old trumpet that looked like it came through the Spanish Civil War (Wein 2003, 184).

Those musicians described by George Wein represented to some of the extent the Portuguese jazz amateurs musicians residing within the Lisbon area, along with some professional musicians who performed regularly in nightclubs in the Portuguese capital. Many of them were regulars in the *Hot Club de Portugal*. However, Marshall Brown and George Wein did not select any of these musicians who participated in the session. The Portuguese jazz musician selected was the trumpet player, José Manuel de Magalhães who played his 'live' audition in the Lisbon's nightclub where he regularly works, as later George Wein described. According to the *Newport 1958 – The International Youth Band* album liner notes, in the United States of America the orchestra debuted first on the Arthur Godfrey television show.[280] After their performance, at the festival, the International

[280] The International Youth Band directed by Marshall Brown, with guest soloist Andy Marsala (US). Along with Portuguese trumpet player, José Manuel de Magalhães featured the following European jazz musicians: on trumpet, Palle Bolvig (Denmark), Roger Guerin (France), and Dusko Gojkovic (Yugoslavia). On trombones, Christian Kellens (Belgium), Kurt Järnberg (Sweden), Erich Kleinschuster (Austria), and Albert Mangelsdorff (Germany). On tenor saxophone, Bernt Rosengren (Sweden), and Jan Wroblewski (Poland). On the alto saxophone, Hans Salomon (Austria), and Wladimir Bas Zabache (Spain), together with Ronnie Ross (England), on the baritone saxophone. On the guitar, Gabor Szabo (Hungary), on piano, George Gruntz (Switzerland), on double bass, Rudolph Jacobs (Holland), and on drums, Gilberto Cuppini (Italy). The Columbia Records recorded their Newport Jazz Festival performance on July 4, 1958. LP 12": CL 1246 *Newport 1958 – The International Youth Band* (1958).

Youth Band appeared in a second North American television show before toured to Europe where they performed during a week in the United States Pavilion at the Brussels Exposition. Regarding the impact of the Newport International Youth Band, Wein observed that:

> The U.S. State Department recognizing the value of our goodwill tour, had requested a performance of the International Band at the Brussels World's Fair, which occurred later in the summer. Vice President Richard Nixon wrote a letter to the festival board commending the project as 'an outstanding example of what can be done by private citizens and groups in furtherance of 'people to people'' (Wein 2003, 186).

The response was so enthusiastic that they had to play several concerts to satisfy the demands for their performance. The International Youth Band was disbanded after the Belgian tour. Returning to Portugal, José de Magalhães continued to perform regularly and participated in several televised musicals performances.[281] Moreover, on November 3, 1958, José de Magalhães took part in the Fourth Jazz Festival in Portugal.

The beginning of the RTP 'official' televised jazz performances took place on Monday, April 28, 1958 (at 10.40 pm). Luis Villas-Boas, at the time the *Hot Club de Portugal* president, formally dressed captivating the responsibility of a jazz expert, introduced the session as follows (figure 16):[282]

> At the kind invitation extended to me by the pianist HELDER REIS, I have the pleasure of appearing for the first time before the Portuguese viewers. The

[281] Example of this was the case of the RTP programme dedicated to José de Magalhães Quintet, broadcast on January 27, 1961. Although the repertoire presented was a variety of styles including Italian's and Portuguese songs, mambo, it also included one jazz standard, "Cherokee", written by Ray Noble. This RTP broadcast live was possible due to João Alberto Morais, at the time Maxim's manager, a nightclub where José de Magalhães Quintet performed regularly. RTP-PM: Process No. 143/61 [1961].

[282] Unfortunately, no video or audio recording of this specific performance survived. The absence of any source from this Hélder Reis Quartet performance necessarily led me to compare the data collected in the microfilmed process with other existing RTP official documentation: *Mapas de Registos de Programas* (lit. 'Programmes Production Records'); and *Mapas de Verificação Diária* (lit. 'Daily Records'). The data are coincident in both sources consulted regarding this RTP broadcast live jazz performance.

> reason for my presence here is because numerous requests were received by Hélder Reis to present today for the first time in Portuguese TV, a programme dedicated to jazz music. So, for those people for whom the word jazz has an obscure meaning and even ignored or misunderstood, I endeavour to enlighten them as to the significance of jazz, the music that we will hear today.[283]

This RTP televised jazz performance was announced as *Vinte minutos de jazz, com Hélder Reis e o seu conjunto* (lit. Twenty minutes of jazz with Hélder Reis and his group). Álvaro Benamor directed it, featuring the Hélder Reis Quartet, led by Hélder Reis on piano, Jaime Nascimento on electric guitar, Raul Paredes on double bass, and Jorge Costa Pinto on drums. [284]

Figure 16 – Luis Villas-Boas appearance at the RTP (1958).[285]

[283] "*Atendendo ao amável convite que me foi dirigido pelo pianista HELDER REIS, tenho o prazer de me encontrar pela primeira vez perante os telespectadores portugueses. A razão de ser minha presença da minha presença deve-se ao facto de atendendo inúmeros pedidos que lhe foram dirigidos, Hélder Reis apresentar hoje pela primeira vez na T.V. Portuguesa, um programa inteiramente preenchido com música de jazz. Assim, para aquelas pessoas para as quais a palavra jazz tem um significado obscuro e até mesmo ignorado ou mal compreendido, procurarei num curto apontamento esclarecê-las quanto ao significado do que é jazz, ou seja das músicas que hoje vamos ouvir*" RTP-PM: Process No. 225/58 [1958]: Presenter script, page 1.
[284] RTP-PM: Process No. 225/58 [1958].
[285] Available at: http://jnpdi.blogspot.co.uk/2009/05/villas-boas-o-pai-do-jazz-emportugal.html (Accessed at June 27, 2015).

Regarding Hélder Reis's RTP televised performance through the microfilmed process in addition to the presenter script it was also possible to identify the repertoire, and in the production notes the soloists on each tune.[286] An important aspect to be highlighted in addition to this RTP televised jazz performance were the introductory notes presented by Luis Villas-Boas regarding his perception of the jazz history. To some extent in the post-WWII period, Villas-Boas pioneered the work of jazz canon building in Portugal under a strong influence of French jazz promoters such as Hugh Panassié and Charles Delaunay (Santos 2007).[287] In 1947, Villas-Boas began to publish several articles dedicated to the history of jazz in the Portuguese magazine *O Século 'Rádio Mundial'*. In one of this magazine issues, a Portuguese reader of this magazine asked Villas-Boas, what was the purpose of "studying the music of backward races". At the time Villas-Boas responded as follows:

> We should be considered that jazz, is not the music of Negros in Africa, primitive, therefore, spontaneous, and not worked. But, rather from the Negros of America, men who in the face of the United States Constitution, and the Christian religion (and have demonstrated to be, whenever they are given a chance), are equal to the whites.[288]

Although Villas-Boas associated the rhythmic and improvisational capacities to certain stereotypes associated with blackness due to Portuguese dominant colonial ideology at the time, there was a clear distinction between African and American black people, even to the most prominent Portuguese jazz promoter. According to Villas-Boas, on the one hand, existed the 'Negros in Africa, primitive', supposedly the inhabitants of the former Portuguese African colonies.

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[286] According to this programme process the repertoire list comprised: 1) "East of the Sun (West of the Moon)", a popular song by Brooks Browman, performed according to the George Shearing arrangements and with a piano solo by Hélder Reis; 2) "Topsy", an instrumental composition by Edgar Battle and Eddie Durham; 3) "Salute to Charlie Christian" an instrumental composition by Barney Kassel with a guitar solo by Jaime Nascimento; 4) "Perdido", written by Juan Tijol, with solos from all members; and 5) "How High The Moon", a jazz standard by Morgan Lewis and with lyrics by Nancy Hamilton, with solos from all members. RTP-PM: Process No. 225/58 [1958].

[287] For further discussing on the construction of the jazz canon see Gabbard (1995).

[288] "*Há a considerar que o 'jazz' não é a música dos negros de África, primitiva, pois, espontânea, e não trabalhada, mas sim a dos negros da América, homens que face à da Constituição dos Estados Unidos e da religião cristã são iguais (e têm mostrado sê-lo sempre que lhes dão uma oportunidade) aos brancos*" *O Século – Rádio Mundial* 44, 33 (October 31, 1947).

On the other hand, the 'Negros from America' that according to the United States Constitution and the Catholic Church they should be considered 'equal to the whites'. This Villas-Boas constraining statement provides a valuable insight into the understanding of blackness in Portugal in the late 1940s, given his role in the dissemination of jazz in Portugal. In this particular television live broadcast, Villas-Boas in part replicates Delaunay's "canonization of jazz – or more precisely, the canonization or certain jazz artists and styles" (Gabbard 1995, 2). This Villas-Boas's discourse influenced to some degree the perception of jazz history, not only within the emerging aficionado's community but also more broadly among the Portuguese television audience. At the time, Villas-Boas argued that:

> Jazz music is a language, or musical expression originated from the folk music of blacks in the southern United States, particularly in the state of Louisiana. Indeed, it was mainly in the capital of this state, New Orleans, that at the beginning of this century, the blacks recently freed from slavery began to use instruments to express the way they felt, as did before when using their voices in the work songs and spirituals. These black, possessing an intense musicality and sense of rhythmic, the black race characteristics, gave those songs, interpreting mostly themes in vogue at that time, with individuality that immediately distinguished themselves from interpretations of the same songs when played by whites. This type of music was not called jazz, but "RAGTIME", "CREOLE MUSIC".[289]

Afterwards, Villas-Boas divided the historical path of this musical genre into significant periods, exalting the 'strong musicality and sense of rhythmic' of the black people, and explaining to the Portuguese viewers, that:

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[289] "*A música de jazz, é uma linguagem ou expressão musical, originária da música folclórica dos negros do Sul dos Estados Unidos ou mais particularmente do Estado da Louisiana. Com efeito, foi principalmente na capital daquele Estado, Nova Orleans, que no principio deste século, os negros recentemente libertados da escravidão, começaram a utilizar instrumentos para exprimirem a sua maneira de sentir, e que anteriormente faziam utilizando a voz, nos cânticos de trabalho e religiosos. Esses negros, possuidores de uma forte musicalidade e sentido rítmico, características aliás da raça negra, dava às músicas que interpretavam, na sua maior parte temas em voga naquela época, uma individualidade, que imediatamente se distinguia das interpretações dessas mesmas músicas tocadas por brancos. A esse tipo de música não se chamava jazz, mas sim "RAGTIME", "CREOLE MUSIC", etc*" RTP-PM: Process No. 225/58 [1958]: Presenter script, page 1.

> The name "Jazz" had emerged according to several opinions, around 1917 when it carried out the historic recordings of "ORIGINAL DIXIELAND JASS BAND", by a group of white musicians originating from New Orleans, which, as so often happened, copied the music of the black people from that city. The years succeeded and jazz began its expansion, moving within the United States mainly from 1917, by the groups that played that kind of music. The stages of this expansion were first along the Mississippi in the famous "riverboats" and later Chicago in the late 1920 / 1930, and the New York from 1930 to 1940.[290]

In his introductory notes, Villas-Boas used the concept of authenticity associated with the original, the 'real' jazz, played by black musicians, in opposition to the unauthentic, the 'fake', copied by white musicians. By opposing 'black' and 'white', and 'real' and 'fake' jazz among the Portuguese television audience, Villas-Boas to some extent was contributing for continuity of the construction of the jazz canon in Portugal. In part, this binary view, too reductive between authentic-fake and black-white, defended by Luís Villas-Boas lasted throughout practically the whole 1960s decade, and to some extent, it was replicated by the next generations of aficionados who idolised him. Following some brief historical considerations, Villas-Boas reinforced the important role of the *Hot Club de France* in dissemination 'true' jazz in Europe, and began to divided jazz historically through stylistic categories as follows:

> Europe took a conscious jazz knowledge from 1930 onwards with the foundation of the Hot Club de France, the first of these clubs dedicated to the dissemination of this musical genre. Currently, jazz has become a universal language, in any of its various styles:
> Traditional (or New Orleans and Dixieland)
> Medium (or "swing" or "hot")

[290] "*O nome 'Jazz' surgiu, segundo várias opiniões, por volta de 1917 quando se realizaram as históricas gravações da 'ORIGINAL DIXIELAND JASS BAND', um grupo de músicos brancos originários de Nova Orleães, os quais como já então frequentemente sucedia tinham copiado a música dos negros daquela cidade. Os anos sucederam-se o jazz iniciou a sua expansão ao deslocar-se dentro dos Estados Unidos, principalmente a partir de 1917, os grupos que se dedicavam aquele tipo de música. As etapas dessa expansão, foram primeiro ao longo do Mississípi nos famosos 'Riverboats' e mais tarde, Chicago na década de 1920/1930 e Nova Iorque de 1930 e 1940*" RTP-PM: Process No. 225/58 [1958]: Presenter script, page 2.

> Contemporary (or "Bop", "Cool", or progressive).[291]

Moreover, Villas-Boas also made a reference to jazz in Portugal informing the Portuguese viewers about the presence of a Portuguese trumpet player, José Magalhães, in an orchestra comprising jazz musicians from several European countries in one of the most prestigious jazz festival, the Newport Jazz Festival:

> This year, to prove the universality and acceptance [of jazz], will be present at the Newport Festival in the United States, an orchestra formed by 16 countries on which the trumpet player José Magalhães will represent Portugal.[292]

Afterwards, Villas-Boas concluded his introductory notes by introducing the Hélder Reis Quartet:

> We are confident that today's programme for those who already like jazz, will be a source of pleasure. Moreover, for those who currently do not enjoy it (if you watch today's programme with goodwill and acceptance), probably in the future, this new musical experience will bring you pleasure and satisfaction.
> Jaime Nascimento, electric guitar, Raul Paredes, double bass and Jorge Costa Pinto, drums. Indeed, their music will be much more convincing than me with these words.[293]

Luís Villas-Boas's television appearance on April 28 (1958) may be considered a significant step in his tireless work of promoting jazz in Portugal, not only through organising jam sessions, concerts and festivals but also through the

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[291] "*A Europa tomou conhecimento consciente do jazz, a partir de 1930 com a fundação do Hot Club de França, o primeiro destes Clubes dedicado à divulgação deste género musical. Actualmente o jazz tornou-se numa linguagem Universal, em qualquer dos seus diversos estilos: Tradicional (ou Nova Orleans e Dixieland); Médio (ou 'swing' ou 'hot'); Contemporâneo (ou 'Bop', 'Cool' e progressivo)* " RTP-PM: Process No. 225/58 [1958]: Presenter script, page 2.

[292] "*Para comprovar a sua universalidade e aceitação, vai este ano apresentar-se no festival de Newport nos Estados Unidos, uma orquestra formada por 16 países, na qual Portugal estará representado pelo trompetista José Magalhães*" (*Ibid.*).

[293] "*Estamos certos que o programa de hoje será para os que já gostam de jazz um motivo de prazer e para os que presentemente o não apreciam (se hoje procurarem com boa vontade e compreensão assistir a este programa), quem sabe se no futuro, uma nova experiência musical da qual só poderão obter prazer e satisfação. Jaime Nascimento – guitarra eléctrica, Raul Paredes – Contrabaixo e Jorge Costa Pinto – bateria, serão certamente com a sua música, muito mais convincentes do que eu com as minhas palavras*" RTP-PM: Process No. 225/58 [1958]: Presenter script, page 3.

mainstream media in Portugal before television, whether through the written press or radio broadcasts. Although Villas-Boas has announced to the viewers that the Hélder Reis Quartet *Vinte Minutos de Jazz* was the first programme dedicated to jazz music in the Portuguese television, in the previous year the RTP had already broadcasted some televised live performances. Nonetheless, this was the first time that Luis Villas-Boas, as president of the Hot Club of Portugal, reached a wider audience, the Portuguese television viewers through the RTP screens. Probably, this may explain why Villas-Boas claim at the time "the reason for my presence… to present today for the first time in Portuguese TV, a programme dedicated to jazz music" (Villas-Boas 1958, 1).[294]

Concerning previous RTP televised jazz performances through a detailed analysis of the RTP Archive records; it was possible to identify some previous jazz broadcasts. In fact, Luis Villas-Boas himself confirmed it in one interview published in the periodical *TV Magazine* No. 6, on January 1, 1958, regarding the role of television in the dissemination of music in Portugal. At the time, Villas-Boas stated that:

> About the development of TV programming, it has been remarkable, didn't missed an opportunity to broadcast all the artists who have been visiting Portugal. So it was a pleasure to see that jazz was not forgotten as the living music of our century, like the broadcast of the Pierre Cornevin group and the French pianist Raymond Fol, who has been in our country, as Amy Fratellini sideman.[295]

Concluding that:

[294] "*A razão de ser da minha presença (...) apresentar hoje pela primeira vez na T.V. portuguesa um programa inteiramente preenchido com música de jazz*" RTP-PM: Process No. 225/58 [1958]: Presenter script, page 1.

[295] "*O progresso no que se refere a programação tem sido notável, não se perdendo uma oportunidade de apresentar todos os artistas que nos visitam. Assim, foi um prazer verificarmos que o jazz não foi esquecido como a música viva do nosso século, tendo sido apresentados o Conjunto de Pierre Cornevin e o pianista francês Raymond Fol que esteve no nosso país como acompanhador de Amy Fratellini*" *TV Magazine* 6, x (January 1, 1958).

> We are convinced that a weekly quarter of an hour devoted to jazz, wouldn't be too much in whole TV programming, being television an excellent vehicle to present to the general public some of our representatives of 'jazz, that unknown'.[296]

According to RTP archive records, it was possible to corroborate that the French Pierre Cornevin's Quartet it was broadcasted by the RTP in 1957 (see figure 17).

Figure 17 – Photograph of Pierre Cornevin's Quartet (1957).[297]

The possibility arose due to contract to perform regularly in the *Campos Elísios* nightclub, in Lisbon.[298] The first Pierre Cornevin Quartet televised performance was announced as *Programa Campos Elísios* (lit. Champs Elysees's programme), was directed by Nuno Fradique, and presented by Maria Helena Varela Santos, and took place on August 30 (at 9.33 pm).[299] In this session featured two French musicians, the pianist Pierre Cornevin and the trumpet player Feraud Julien, one

[296] "*Mas estamos convencidos de que um quarto de hora semanal dedicado ao jazz, não seria demais no conjunto da Programação da T.V., sendo esse um excelente veículo para dar a conhecer ao grande público alguns dos nossos representantes do «jazz, esse desconhecido»*" *TV Magazine* 6, X (January 1, 1958).
[297] *Rádio & Televisão* 55, 2 (September 21, 1957).
[298] *Diário de Lisboa* 12476, 4 (August 30, 1957).
[299] RTP-PM: Process No. 228/57 [1957].

Swiss double bass player Vali Mayer, and one Italian drummer Manzecchi Gianfranco.

After a detailed analysis of this televised session archive records, it was possible to understand that the Pierre Cornevin Quartet performed a varied repertoire that included some jazz standards. According to those RTP daily programme records during their performance several technical issues occurred during the broadcast such as the presenter announced "drum solo", yet the solo began "without image" in the screens, and then was followed by "much noise, long before the presenter start talking" again.[300] These programmes live production notes, to some extent exemplify the initial stage of the RTP music production.[301] According to the analyses of those programme scripts, the presenter did not introduce the Pierre Cornevin Quartet, as a jazz quartet neither used the word jazz. According to the presenter script, the session it was announced as follows:

> Next, in our programme, we will listen to SUMMERTIME
> The group led by Pierre Cornevin will now perform ON THE SUNNY SIDE. The Pierre Cornevin group, represented in Portugal by the Atic Agency… will end the programme performing HOW HIGH IS THE MOON.[302]

To some extent could be justified by the lack of musical knowledge from those responsible for the RTP musical programmes production during its early stage. However, exemplifies how information about musical genres like jazz broadcasts was presented to the Portuguese viewers at the time.

About the jazz scene activity during this period in Portugal, it is important to highlight a significant event. Given the ongoing enthusiasm for the Dixieland revivalism, which to some extent circulated throughout Europe, in Portugal these processes took place under the influence of the French jazz musicians and the

300 For further details see RTP 1957 Programmes as Broadcast Records (August 30, 1957)
301 (*Ibid.*).
302 "*No seguimento do nosso programa ouviremos SUMMERTIME, (…) O Conjunto dirigido por Pierre Cornevin executa agora ON THE SUNNY SIDE, [...] Pierre Cornevin e o seu conjunto, representado em Portugal por Atic, Agência (...) vão dar por findo o programa com que por momentos preencherão os écrans [sic] da TV, executando HOW HIGH IS THE MOON*" RTP-PM: Process No. 297/57 [1957]: Presenter script, page 1.

African-American residents in France such Sidney Bechet. Following this wave of Dixieland revivalism, by late 1950s, the Portuguese clarinettist Domingos Vilaça's and His Dixieland Orchestra recorded the *Dixiland* (1957), known as the first Portuguese EP 45-rpm jazz record on vinyl (see figure 18).[303] Although Domingos Vilaça it was a regular presence in the RTP's musical programmes, especially in varieties shows, according to the RTP records, Vilaça's *Dixiland* launched in November 1957, did not receive any particular attention from the RTP news service, neither from the musical production service.

Figure 18 – Domingos Vilaça's *Dixiland* (1957).

To some extent, this reflects the inexistence in the RTP, during the first year of activity, any specialised musical staff. Not only exemplified by the French pianist Pierre Cornevin televised performances, as also by the inexistence of links between the Lisbon's jazz scene and the responsibility for the RTP musical production. Moreover, the French singer Annie Fratellini and the jazz pianist Raymond Fol presence on the Portuguese Television took place on a variety live show on December 6, 1957 (at 09.50 pm), which it was announced as *Música para todos* (lit. music for everyone). In part, because since November 30, both musicians were performing regularly two late daily shows at the *Casino Estoril*,

[303] Edited by the Portuguese Record Company *Rádio Triunfo* label, *Alvorada* EP 45 rpm *Dixiland* (1957) MEP 60011, containing the following tracks. Side-A: 1) "Belgium Rag" (unknown), and 2) "Calf Street Rag", by Pierre Wijlnnobel: Side-B: 1) "Dixieland Frolics", by Ranny Parker, and 2) "Holland Rag", by Pierre Wijlnnobel.

in the *Wonder Bar*.[304] These circumstances allowed their presence in the Portuguese television, as Luis Villas-Boas announced in his interview.

After the first *Vinte Minutos de Jazz*, aired on April 28, 1958, as previously discussed, it took several months without a single RTP televised jazz performance. Some Lisbon aficionados raised this situation publically in Portuguese press; why the absence of RTP televised jazz performances?
Example of this was the case of João Macieira de Barros letter entitled "*Mais 'Jazz'*" (lit. More Jazz), published on July 19, in the *Rádio e Televisão* magazine (lit. the Radio and Television). In a regular section devoted to criticism of the Portuguese television viewers, "*Seja um crítico*" (lit. Be a critic), Macieira de Barros argued that:

> Two or three weeks ago, the *Rádio Televisão Portuguesa* presented a musical programme entitled "*Vinte Minutos de Jazz*" which fully pleased all those who are interested in this musical genre. The success of the programme is explained not only by explanatory notes which were given by Luis Villas-Boas but also by the great impression made by the Hélder Reis group... If the programme did not please those who are not musically educated to listen to "jazz", I am sure that please everyone else... Therefore, I would recommend that the R.T.P. should be more concerned about those who like "Jazz" and less with those who do not appreciate it and initiate regularly broadcast on the programme "Twenty minutes of Jazz" to the delight of all their lovers. Incidentally, on that programme, I had the feeling that this would be a regular programme. So, after all, why is it not? Note, that this is not only my opinion but of some dozens of viewers (Barros 1958, 6).[305]

[304] According to the *Casino do Estoril* newspaper announcements the first set started at 11.45 pm, and the second one at 01.15 am. *Diário de Lisboa* 12572, 4 (December 6, 1957).
[305] "*Há duas ou três semanas, a Rádio Televisão Portuguesa apresentou um programa musical intitulado 'Vinte Minutos de Jazz' que agradou em cheio a todos aqueles que se interessam por este género musical. O êxito obtido pelo programa, explica-se não só pelas notas explicativas que nos deu Luís Villas-Boas, mas também pela magnifica impressão causada pelo conjunto de Hélder Reis (...) Se o programa não agradou aqueles que não estão musicalmente instruídos para ouvir 'jazz' é certo que agradou a todos os outros. (...) Era, assim, aconselhável que a R.T.P. se preocupasse mais com os que apreciam "Jazz" e menos com os que não apreciam, e passa-se a apresentar regularmente o programa "Vinte minutos de Jazz" para alegria de todos os apreciadores. Aliás, no dia deste programa, teve-se a sensação que seria este um programa de apresentação regular. E afinal porque será que não é? Note-se que esta opinião não é só minha, mas de muitas dezenas de espectadores*" (Barros 1958, 6).

Despite the small number of RTP televised jazz performances produced during its first year of activities (March 1957 – March 1958), this letter, signed by Macieira de Barros, to some extent exemplifies that among Portuguese viewers existed some jazz lovers who expected more from the public television service regarding the jazz broadcasts. To reinforce this intention a few weeks later, on August 9, the *Radio e Televisão* magazine published in the same section another letter written this time by a group of jazz aficionados on the same issue:

> JAZZ
> Which brings us to write to your section, is the satisfaction that we first watch, within the R.T.P. programming, a programme about jazz music. We think however that those congratulations should not only cover the so laudable R.T.P. initiative, but also the "Hélder Reis Group" which with their great interpretation showed us that there are those of us who can play this musical language. We kindly ask for the continuity of this programme, which fills a gap in the R.T.P. programming as well contributes to the promotion of jazz in Portugal. Thank you for publishing this letter, if it raises your interest, sincerely yours,
> António Luís Santos Amaral
> Carlos José Vieira Barreto Magra
> Jaime Fragoso de Almeida
> Luís Santos Pio.[306]

Despite the interest among the Portuguese jazz aficionados to the continuity of the *Vinte Minutos de Jazz* programmes, the RTP did not produce any more televised jazz performances until late December.

[306] "*JAZZ. O que nos leva a escrever para a vossa secção é a satisfação com que vimos pela primeira vez nos programas da R.T.P., um programa sobre música jazz. Achamos no entanto que as nossas felicitações não devem somente abranger tão louvável iniciativa da R.T.P. como também o "Conjunto Hélder Reis", que com as suas magnificas interpretações nos mostrou que existe quem seja capaz de reproduzir esta linguagem musical. Apenas nos resta pedir a continuidade deste programa, que veio preencher uma lacuna da programação da R.T.P., contribuindo assim para uma maior expressão do jazz em Portugal. Agradecemos a publicação desta carta caso o assunto nela expresso suscite interesse, subscrevem-se atenciosamente, António Luís Santos Amaral, Carlos José Vieira Barreto Magra, Jaime Fragoso de Almeida, Luís Santos Pio*"; *Rádio e Televisão* 101, 7 (August 9, 1958).

By early November 1958, the RTP News Service brought the attention of the Portuguese viewers, and aficionados in particular to an extraordinary event, the *4º Festival de Música de Jazz* (lit. fourth jazz music festival). Organised by the *Hot Club de Portugal*, and following the first three editions of the Modern Music Festivals (see the second chapter), the festival took place on November 3, 1958, at the *Cinema Roma* (at 06.30 pm). Regarding this festival edition, most of the participants were national and foreign professional musicians who performed regularly in distinct Lisbon nightclubs' a varied repertoire, which also included jazz music.[307] Moreover, due to regular activity as professional nightclub musicians, most of those musicians were regularly invited by the RTP to televised variety shows performances. In some cases, such as Hélder Reis and Hélder Martins, were musicians that already participated in the RTP *Vinte Minutos de Jazz* broadcasts. In other cases, such as the Italian group *Il Cinque Vagabondi*, it was their first time on the RTP.[308]

By mid-December 1958, a second RTP *Vinte Minutos de Jazz* televised jazz performance took place.[309] Broadcast on December 17 (at 09.20 pm) the session was directed by Artur Ramos, and assisted by Pedro Martins, featuring the Portuguese Hélder Martins Quartet. According to the microfilm process, the Hélder Martins Quartet members were Hélder Martins on piano, José Gouveia on saxophones and clarinet, José Pedro on electric guitar, Marinho on drums, and a German double bass player Thilo Krasman.[310] The RTP microfilmed production process of this jazz live broadcast is quite complete compared to the previous *Vinte Minutos de Jazz* programmes.[311] According to the existing documentation,

[307] It was the case of Alex Williams at the *Tágide*; Hélder Martins at the *Aquário*; Hélder Reis at the *Galo*; João Oliver at the *Hotel Embaixado*; Jorge Machado at the *Casino Estoril*; José Magalhães at the *Maxime*; and an Italian jazz group, Il Cinque Vagabondi, also at the *Casino Estori*l.

[308] "*Ser. Jornal de Actualidades. Lisboa, IV Festival Música Jazz no Cinema Roma organizado pelo Hot Clube de Portugal e onde participaram conjuntos portugueses e um conjunto italiano, os 5 Vagabundos; Público jovem entrando no cinema; Grupo italiano executa peça musical.*" RTP-AA: Document No 580566200; Event: 1958-11-03, Broadcast: 1958-11-04.

[309] RTP Microfilm Archive: Programme Process No. 659/58 [1958].

[310] Georg Thilo Krasman (*b.* Lüchow-Dannenberg, Germany, April 16, 1933; *d.* Portimão, Portugal March 11, 2004) was a German classical trained accordionist who became a self-taught jazz double bassist who arrived Portugal on October 14, 1956. Later, Krasman became a significant figure within the Portuguese Television musical production.

[311] The repertoire presented consisted on the following compositions: 1) "Five O' Clock Whistle", by Josef Myrow, Kin Gannon and Gene Irwin; 2) "Pretty Baby", by Tony Jackson and Egbert van Alstyne; 3) a third tune just labelled "Hodges"; 4) "Bark for Barksdale", by Gerry Mulligan,

all compositions were described through a detail grid with the order of the soloists and the number of bars of each specific soloist (see appendix 13), and this process also contains the "Blue Skies" lyric duly approved by the RTP censorship services.[312]

It took five months for RTP to produce another television jazz programme. On May 15, 1959, a second RTP programme featuring the Hélder Martins Quartet this time announced as *Quinze Minutos de Jazz, com Hélder Martins* (lit. Fifteen minutes of jazz with Hélder Martins).[313] Directed by Artur Ramos, and assistant director Henrique Pavão, the televised jazz performance was aired on a Monday evening (at 10.25 pm).[314] The following RTP jazz broadcast took place on a Monday, May 25 (at 10.10 pm), and it was announced as *Música de 'jazz', pelo sexteto de Claude Luter* (lit. jazz by Claude Luter Sextet).[315] The possibility for this televised jazz performance arose due to the Claude Luter Sextet presence in Lisbon during that week to participate in the *Cinema Império* 7th Anniversary commemorations.[316] In fact, Claude Luter's Sextet presence in Lisbon was received with great enthusiasm. In particular by the jazz aficionados and members of the two existing clubs at the time, the *Hot Clube de Portugal* and the *Clube Universitário de Jazz* (see figure 19).[317]

recorded and first released by Gerry Mulligan Quartet in 1952; 5) "Blue Skies", by Irving Berlin; 6) and the "Slaughter of 125th Street", an up-tempo jazz by Milt Buckner. RTP-PM: Process No. 659/58 [1958].

[312] For the RTP televised jazz performance, the Hélder Martins Quartet received a 2.000$00 (two thousand Portuguese escudos) cachet. This process also contains an internal memo requesting the payment of the cachet until December 20, because the German double bass player Thilo Krasman was travelling to Germany to spend his Christmas. RTP-PM: Process No. 659/58 [1958].

[313] The Hélder Martins Quartet presented following the repertoire: 1) "Take the 'A' Train", by Billy Strayhorn; 2) "How High is the Moon", by Morgan Lewis with lyrics by Nancy Hamilton; 3) "Just Squeeze Me (But Please Don't Tease Me)", by Duke Ellington with lyrics by Lee Gaines; 4) "Minoration", by George Shearing; and 5) "The Lady is a Tramp", by Lorenz Hart and Richard Rodgers. RTP-PM: Process No. 242/59 [1959].

[314] The cachet received by the Hélder Martins Quartet for this televised jazz performance was similar to their first one; a 2.000$00 (two thousand Portuguese escudos) cachet. (*Ibid.*).

[315] RTP-PM: Process No. 260/59 [1959].

[316] Claude [Gerald] Luter (b Paris, July 23, 1923) was a prominent French jazz clarinettist and bandleader.

[317] For the RTP televised performance, the Claude Luter Sextet received a 13.500$00 (thirteen thousand and five hundred Portuguese escudos) cachet. RTP-PM: Process No. 260/59 [1959].

The Portuguese press announced Luter's concert during that week. Example of this was the following announcement published in the periodical *Diário de Lisboa* on May 23, as follows:

> At midnight a 'jazz' session in the *Império*
>
> 'Jazz' as current musical expression, exceeded already its dissemination stage and won everywhere millions of passionate connoisseurs. Although in Portugal 'jazz' doesn't have the same influence as in other countries already have thousands of experts, and at least, several hundred practitioners.
>
> It is for those that we offer now this unique opportunity provided by the celebration of the 7th anniversary of the *Império* to listen to one of the most famous modern orchestras in Europe and the best of France, the Claude Luter.
>
> Today at midnight with an atmosphere of a large nightclub, the Império will be full of the public to listen to these extraordinary performers Gerald Claude Luter, Maurice Roland Bianchini, Bernand Bloch, Louis Jean Durand, Etienne Martin and Roland Hug.[318]

[318] "*À Meia Noite uma sessão de 'jazz' no Império. O 'jazz' expressão actual da música, ultrapassou a sua fase de divulgação e conquistou por toda a parte milhões de fervorosos conhecedores. O 'jazz', embora ainda sem o poder que apresenta noutros países, tem já em Portugal milhares de conhecedores e, pelo menos muitas centenas de praticantes. É a esses que se oferece agora a oportunidade invulgar, proporcionada pela comemoração do 7º Aniversário do Império, de ouvirem uma das mais famosas orquestras de música moderna da Europa e a melhor da França, que é a de Claude Luter. Hoje à meia-noite com todo o ambiente de uma 'boite' colossal, o Império estará lotado de público para escutar esses extraordinários executantes Gerald Claude Luter, Maurice Roland Bianchini, Bernand Bloch, Louis Jean Durand, Etienne Martin e Roland Hug*" *Diário de Lisboa* 13094, 5 (May 23, 1959).

Figure 19 – The Claude Luter's Sextet Lisbon concert programme (May 1959).

The Claude Luter's RTP televised jazz performance it was produced by Manuel Jorge Veloso.[319] This widespread enthusiasm to some extent was boosted by various jazz-related activities in the Portuguese capital to which RTP closely followed. During the same week, a second jazz televised jazz performance took place on the RTP. Broadcast on the Friday, May 29 (at 09.10 pm) the session was announced as *Vinte minutos de jazz com o Trio de Raymond Fol* (lit. twenty minutes of jazz, with Raymond Fol Trio). Manuel Jorge Veloso produced it, and Luis Villas-Boas presented the session.[320] The possibility to produce this televised jazz performance arose due to the presence of the French jazz pianist Raymond Fol in Lisbon during that week as a sideman of the Bill Coleman Orchestra.[321] At the time, the France-based African-American jazz trumpeter and bandleader Bill Coleman with his orchestra travelled to Portugal to participate in Coimbra's *Queima das Fitas* 1959*.* Coleman's concert in Coimbra was held at D. João III High School gym during the University Gala Ball, on May 16. Afterwards,

[319] Featuring the French clarinettist and bandleader Claude Luter, with the Suisse trumpet player Roland Hug, and the following French jazz musicians, Jean Louis Durand on trombone, 'Eddie' Bernard Floch on piano, Roland Maurice Bianchini on double bass, and Etienne Martin on drums.
[320] This RTP televised jazz performance was the directed by Fernando Frazão, and the assisted by Henrique Pavão. RTP-PM: Process No. 268/59 [1959].
[321] [Louis Charli] Raymond Fol (b. Paris, April 28, 1928; d. Paris, May 1, 1979) was a French jazz pianist.

Bill Coleman's Orchestra travelled to Lisbon to give a concert at *Cinema Monumental*, on May 19 (see figure 20).

Figure 20 – The Bill Coleman Orchestra Lisbon's concert programme (May 19, 1959).

It was due to Coleman's Lisbon concert that the French pianist was able to participate for the second time on an RTP televised jazz performance.[322] The French jazz pianist Raymond Fol led the RTP session featuring the Portuguese drummer Jorge Costa Pinto, and two foreign musicians based in Portugal at the time, the German double bass player Thilo Krasman, and the Belgian baritone saxophonist Jean-Pierre Gebler.[323]

[322] The cachets received by the presenter and musicians were as follow. Luis Villas-Boas, 500$00 (five hundred Portuguese escudos), Raymond Fol, 2.000$00 (two thousand Portuguese escudos), Jean-Pierre Gebler, 1.500$00 (one thousand and five hundred Portuguese escudos), Jorge Costa Pinto, 550$00 (five hundred and fifty escudos), and Thilo Krasman, 500$00 (five hundred Portuguese escudos). It is possible to confirm the discrepancy of the cachets paid at the time to some international jazz musicians and the national ones. The international jazz musician's cachets in this particular programme were substantially higher except for the German double bass player Thilo Krasman. RTP-PM: Process No. 268/59 [1959].

[323] Jean-Pierre Gebler (b Uccle, Brussels, May 5, 1938; d Linkebeek, December 27, 2006) was a Belgian jazz baritone saxophone player, and one of the central players of Lisbon's jazz scene, between the end of the 1950s, and the late 1960s. In July 1958, during the Knokke Jazz Festival in Belgium, Gebler met Luis Villas-Boas, at the time the President of the *Hot Club de Portugal*, who invites him to play in Portugal. In 1959 Gebler decided to settle down in Portugal and joined the Hot Club of Portugal Quartet, performing on a regular basis. In 1960 Gebler toured to Spain, with Chuck Israels, Tete Montoliu, Arnie Wise, Jon Mayer and Perry Robinson. In 1962, Gebler participated, with Hot Club of Portugal Quartet, and guest trumpet player Milou Struvay, in the

After this televised jazz performance in the following two months, the RTP would not produce others jazz contents. In fact, jazz would return to the small screenings of Portuguese viewers by mid-August 1959. Announced as *Jam Session no Estúdio A* (lit. Jam Session in Studio A), this televised jam session was aired on Wednesday, August 19 (at 09.10 pm). The programme it was produced by Luis Villas-Boas, and Henrique Mendes presented the session featuring the Belgian baritone saxophonist Jean-Pierre Gebler, the Portuguese drummer Fernando Rueda, and two Brazilian musicians Nestor Campos on electric guitar, and Dimas on double bass, both visiting Lisbon at the time.[324] On the one hand, this programme can be considered an example of the articulation between the circulation of foreign jazz musicians through Portugal, and television as a space of performance. On the other hand, it highlights the growing involvement of Luis Villas-Boas in the RTP jazz programmes production. In fact, the Luis Villas-Boas participation in this *Jam Session no Estúdio A* production, despite not being an RTP member staff exemplifies the existent relationship between the television musical production services and one of the leading jazz promoters in Portugal at the time. In addition to leading the Hot Club of Portugal, Luis Villas-Boas also owned a record company the *Villas-Boas & Cardoso, Lda* at the same time he was given the first steps as an agent, representing in Portugal several jazz musicians. Examples of this are the several existing RTP contracts signed by Luís Villas-Boas on behalf of national and foreign jazz musicians in distinct jazz programmes processes.

The following RTP televised jazz performance took place on a Monday's evening, on September 28 (09.10 pm).[325] Announced as *Quinze Minutos de Jazz, com Hélder Martins* (lit. Fifteen minutes of jazz with Hélder Martins). This time,

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the-the soundtrack of the famous Portuguese movie *O Belarmino*, directed by Fernando Lopes. In 1963, leading the Hot Club of Portugal Quartet, he performed at the Festival of Comblain-la-Tour (Belgium). On return to Portugal, Gebler played with Gerry Mulligan, Dexter Gordon and Pony Poindexter, among others local and foreign jazz musicians. In 1967 he returned to Belgium, and due to economic reasons decide to drop his musical activities.

[324] The *Jam Session no Estúdio A,* it was directed by Bessa Carvalho. RTP-PM: Process No. 393/59 [1959].

[325] This *Quinze Minutos de Jazz*, it was directed by Nuno Fradique. RTP-PM: Process No. 473/59 [1959].

Manuel Jorge Veloso produced the programme. Due to the surviving documentation is was possible the verify that to present the quintet repertoire during the television broadcast Jorge Veloso used superimposed several cards with the titles of each of compositions.[326] Along with several jazz standards, the Hélder Martins Quintet also performed an instrumental version of the Portuguese composition "*Vocês Sabem Lá*", by Nóbrega e Sousa and lyrics by Jerónimo Bragança.[327] Regarding the song "Vocês Sabem Lá", Raul Calado in an article dedicated to Hélder Martins published by mid-1959, advised all the [CUJ] members to listen to Thilo Krasman's "Vocês Sabem Lá" arrangments, played by Hélder Martins (Calado 1959, 10).[328]

Regarding outgoing Lisbon' jazz scene activities, following an earlier enthusiasm for the Dixieland revivalism under the influence of the French jazz musicians visiting Portugal. Influenced by such visits, Sidney Bechet and the Andre Réwéliotty Quintet (November 1955), Maxim Saury (May 1957), and later on the Claude Luter (May 1959), the Portuguese clarinettist Domingos Vilaça and His Dixieland Orchestra produced their second 45-rpm jazz record, entitled *Charleston* (1959).[329] However, like Vilaça's first EP produced in 1957, no RTP Twenty Minutes of Jazz programme featuring Domingos Vilaça and His Dixieland Orchestra was produced.

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[326] The Hélder Martins Quintet presented the following repertoire, "Don't Be That Way", by Benny Goodman and Edgar Sampson, with lyrics by Mitchell Parish, "Now's the Time", by Charlie Parker, and "*Vocês Sabem Lá"*, by Nóbrega e Sousa and lyrics by Jerónimo Bragança. Together with "Music for Lions" and "Study 2", that I was not able to identify its authorship. "*A apresentação será feita por intermédio de cartões com os títulos de cada um dos seguinte números "Music for Lions", "Study 2", "Don't Be that Way", "Vocês sabem lá", "Now's the Time"*. RTP-PM: Process No. 473/59 [1959].

[327] The composition "*Vocês Sabem Lá*" was written by Nóbrega e Sousa with lyrics by Jerónimo Bragança. Maria de Fátima Bravo performed it in her debut song in 1958 in the famous Portuguese radio song contest *1º Festival da Canção Portuguesa* (lit. the First Portuguese Song Festival), organised by Emissora Nacional de Radiodifusão. In the following years, the song contributes to Bravo biggest hit.

[328] "'*Jazz' aconselha todos os sócios a ouvir com muita atenção a versão de Thilo Krasman de "Vocês sabem lá", [tocado] pelo Hélder Martins*" (Calado 1959, 10).

[329] Produced by the Portuguese Record Company *Rádio Triunfo*, *Alvorada* label MEP 60175 [45 rpm]. The *Charleston* (1959) contains the following tracks: Side-A: "That's My Baby" (unknown), and "In Days of Yore", by Oscar Saintal: Side-B: "1925", by Jack Say, and "Rocking the Charleston", by Ferry Barendse.

4.3 "Live! Live on the air": Jorge Costa Pinto and the large jazz ensembles

In late 1959, a different RTP televised jazz performance was produced. Broadcast on a Saturday, on November 11 (at 10.15 pm), it was announced as *Vinte Minutos de Jazz* (lit. Twenty Minutes of Jazz), and the session was host by Henrique Mendes, featuring the Edison Marinho Big Band and Septet.[330] Produced by Manuel Jorge Veloso, the importance of this programme is because it was the first televised Big Band performance by the Portuguese television.[331] Unlike several previous RTP television jazz programmes comprising trios, quartets, and quintets, it is noteworthy that Edison Marinho was the first musician to conduct a jazz Big Band in the Portuguese Public Television. To a certain extent, anticipating a trend that came to be seen later in future RTP televised performances. During 1960, the RTP production dedicated to this musical genre music was practically inexistent except two televised jazz performances. The first one took place on Saturday's evening on March 12 (at 09.30 pm), which was produced by Manuel Jorge Veloso.[332] Announced as *Vinte Minutos de Jazz, com a colaboração do octeto de Jorge Costa Pinto* (lit. 'Twenty Minutes of Jazz with Jorge Costa Pinto Octet collaboration'), Henrique Mendes hosted the session. Jorge Costa Pinto, on drums led the session, featuring the following Portuguese musicians: On saxophones, Santos Rosa (tenor), João Rodrigues (alto), and Manuel Taborda (baritone and tenor); on trumpet, Mário Coelho, and Esteves Graça on trombone; together with Fausto Carvalho on piano, and the German double bassist Thilo Krasman.[333] In this programme production files, it is possible to verify Jorge Veloso concerns regarding both the musicians' layout in

[330] Henrique Pavão directed this programme. RTP-PM: Process No. 608/59 [1959].
[331] The repertoire presented was, "The Creep", by Ken Mackintosh under the pseudonym Andy Burton, and "Speak Easy" by Robert Simon, Lewis Gensler, and Owen Murphy. Together with following announced compositions "False Alarm", "A Thought", "The Beat Generation", and "Zombie", which I was not able to identify the compositions authorships.
[332] Bessa Carvalho directed this programme. RTP-PM: Process No.1050/60 [1960].
[333] The repertoire presented was as follows: "Dance for Daddy", by Dave Pell (Marty Paich's arrangements); "Dandy Line", by Jack Montrose (Jack Montrose's arrangements); "Moonlight in Vermont", by Karl Suessdorf, and lyrics by John Blackburn (Frank Comstock's arrangements); "Morpho", by Shorty Rodgers; and "Tema 1", by Jorge Costa Pinto. (*Ibid.*).

the studio and the quality of the audio, as a crucial component of a televised jazz performance production. Moreover, Jorge Veloso suggested that:

> Because the leader of the ensemble is the drummer, that combines the leadership of the ensemble, it is appropriate that regarding the location of musicians he should occupy a prominent place, perhaps in front of the ensemble. To avoid any last minute problems regarding the sound recording, it is appropriate that the assembly of the scenario should result from a meeting between the director, the set designer, the responsible for audio, and the production assistant.[334]

This consideration to some extent reflected somehow in the still experimental stage of the RTP studio music production at the time regarding large jazz ensembles live broadcasts. In fact, most of the previous RTP jazz broadcast 'live' comprised small jazz combos. There were also some specific annotations written by the assistant producer addressed to the director in the music script such as 'w/trumpet close-up', and similar instructions on the topic to other instrumentalists. Confirming somehow Jorge Veloso intentions to predict any unusual situations related to the live broadcast jazz from studios regarding the capture and balance of the sound, as well as the importance to capture the soloist's close-ups during their solos.

Concerning the jazz-related activities in Portugal, during May 1960 took place a significant event, the Quincy Jones Orchestra three concerts at the *Cinema Monumental*, in Lisbon, as part of the celebrations of its eighth anniversary (see figure 21).[335] According to the Portuguese daily press, the Quincy Jones was "the

[334] "*Como o líder do conjunto, é o baterista, que alia a sua qualidade de instrumentista à de líder do conjunto, seria conveniente que na disposição dos músicos, ele ocupasse um lugar de destaque, talvez à frente do conjunto. Para que à última da hora, não haja problemas com a captação do som será conveniente que a montagem do cenário fosse de uma reunião entre o realizador, o cenógrafo, o encarregado de captação, e o assistente de produção*" RTP-PM: Process No. 1050/60 [1960].
[335] The first "Quincy Jones and His Orchestra" concert took place on May 24 at 10.00 pm, and the remaining two concerts on the May 25 at 6.30 pm, and at 11.45 pm, respectively.

best jazz orchestra in the world - according to the classification recently awarded by '*DownBeat Magazine*'".[336]

Figure 21 – The Quincy Jones Orchestra's Lisbon concert announcement.[337]

Nevertheless, and despite being one of the most significant jazz events at the time in Portugal, no records of any RTP production featuring the Quincy Jones and His Orchestra was found.

The second, and last, RTP televised jazz performance produced during 1960 took place on a Saturday evening, on August 28 (at 9.00 pm), and it was announced as *Vinte Minutos de Jazz* (lit. twenty minutes of jazz).[338] Unfortunately, the microfilmed process no longer exists in RTP Archives. In the RTP archive record, it only exists the number of the process, broadcasting date, and designation of the programme as Twenty Minutes of Jazz (see appendix 5). Nevertheless, by cross-referencing distinct RTP internal documentation together with the periodicals of the time, I was able to identify that in this session participated the

[336] "*A melhor orquestra de jazz do mundo - segundo a classificação atribuída recentemente pelo 'DownBeat Magazine'" Diário de Lisboa* 13450, 4 (May 20, 1960).
[337] Labelled as "an event that will hardly ever be repeated!" *Diário de Lisboa* 13455, 4 (May 25, 1960).
[338] RTP-PM: Process No.1397/60 [1960].

Jorge Costa Pinto Sextet. However, it was not possible to confirm either the jazz musicians or the repertoire performed. When questioned about those experiences during the RTP televised jazz performances at the time, Costa Pinto stated:

> In those days I did much television, the programmes were direct. Direct! I must tell you this, as I mentioned earlier when I was leading the big band, we had... In the afternoon we would rehearse, in the afternoon we would practice with the artists that we would collaborate, and at night! [Snapping the fingers] Live! Live on the air! (Jorge Costa Pinto, interview with Pedro Cravinho, February 2013).[339]

In fact, Jorge Costa Pinto continuously reinforced the 'liveness' or 'live' characteristic during an interview when he asked about the musicians who worked with him in the television programmes in those times:

> It was everything in direct! All direct! It is something I do sometimes when I play... Even with this orchestra, people would tell me sometimes – those jazz guys – 'so man, you do not know what and such...? No! In my orchestra only played musicians who could read at first sight. I know that some jazz musicians are excellent performers, but they do not read music at first sight, for various reasons, they know it, right? Therefore, the musicians who worked [with me] on television were professional musicians who had to read any music, whatever, during the rehearsals (Jorge Costa Pinto, interview with Pedro Cravinho, February 2013).[340]

Moreover, when asked about the names of the musicians who collaborated with him at the time, Costa Pinto, was able to remember most of them:

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339 "*Naquela época, eu fazia muita televisão, os programas eram em directo. Directo! Devo dizer-lhe isto, como mencionei anteriormente, quando eu estava liderando a big band, nós tínhamos ... À tarde, nós ensaiamos, à tarde, nós trabalhavamos com os artistas que iríamos colaborar à noite! [Estalando os dedos] Ao vivo! Vivo para o ar!"* (Jorge Costa Pinto, interview with Pedro Cravinho, in collaboration with Luis Figueiredo, February 2013).

340 "*Era tudo directo! Tudo directo! É uma coisa que eu às vezes quando ponho... Mesmo com esta minha orquestra, o pessoal me dizia às vezes – o pessoal do jazz – "Então pá, você não sei quê e tal..."? Não, a minha orquestra são tudo músicos que lêem à primeira vista. E eu sei que há músicos de jazz que são excelentíssimos músicos mas não lêem música à primeira vista, por razões várias, eles é que sabem. Não é? Portanto, os músicos que trabalhavam na televisão eram músicos profissionais que a gente tinha que ler a música toda que fosse no ensaio*" (Jorge Costa Pinto, interview with Pedro Cravinho, in collaboration with Luis Figueiredo, February 2013).

> The rhythm section was me [on drums], the bass player was either Paredes, or it was Antero Gonçalves; there was an Octet with Thilo Krasman... Thilo has worked with me since he arrived [to Portugal]. So, several musicians, I remember: João Rodrigues was the alto sax, the tenor... there were several. It was Santos Rosa! The tenor was Santos Rosa! The baritone was Pereira. I cannot remember his name... it was Taborda! Taborda Pereira. Taborda Pereira or Pereira Taborda. The 'trumpet' was Mário Coelho; the 'trombone' was... 'I can see his face', but I cannot remember his name. In fact, I have forgotten his name several times. So piano, pianist... the pianist was Hélder Reis (Jorge Costa Pinto, interview with Pedro Cravinho, February 2013).[341]

In cross-referencing Jorge Costa Pinto fragments of memories with the microfilm processes and several newspapers and magazines most of the names coincide, although they may have varied from programme to programme, probably considering the musician's availability at the time, given the rehearsals in the afternoon, followed by the televised live performances at night.

The RTP jazz production was suspended for about six months. The Portuguese jazz aficionados would have to wait half a year for a next televised jazz performance. It is during this period of lack of jazz on television that the African-American trumpeter Louis Armstrong visited Portugal for the first, and only time (see figure 22). In the national daily press, Armstrong was announced as "A genius of jazz in Lisbon", and received lots of attention.[342]

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[341] "*A secção rítmica era eu, o baixista ou era o Paredes ou era o Antero Gonçalves, houve um Octeto em que foi o Thilo Krassman... O Thilo colaborou comigo desde que chegou, não é? Desde que veio para cá. De maneira que vários músicos, estou-me a recordar: o João Rodrigues era o sax alto, o tenor... houve vários. Era o Santos Rosa! O tenor era o Santos Rosa! O barítono era o Pereira. Só me recordo do nome... era o Taborda! O Taborda Pereira. Taborda Pereira ou Pereira Taborda. O trompete era o Mário Coelho, trombone era o... estou a vê-lo mas não me recordo do nome. Aliás, várias vezes me esqueceu deste nome. E piano, pianista, pianista ou era o Hélder Reis"* (Jorge Costa Pinto, interview with Pedro Cravinho, in collaboration with Luis Figueiredo, February 2013).

[342] "Um génio do jazz em Lisboa" *Diário de Lisboa* 13725, 6 (February 28, 1961).

Figure 22 – The Louis Armstrong's Lisbon reception.[343]

Louis Armstrong, according to the Portuguese press of the time, became very disappointed with the absence of aficionados upon his arrival at the Lisbon airport, as confessed to the few reporters present there, asking them "there are no jazz aficionados in Portugal?".[344] Although Louis Armstrong's had only two dozen of aficionados on his arrival at the Lisbon airport, the two concerts he held at the Cinema Monumental, in Lisbon, gathered more than three thousand and four hundred people according to the local press.[345] Even so, the Portuguese Public Television did not broadcast any of Louis Armstrong's Lisbon concerts.

Regarding the RTP television jazz production; it would be resumed from April 1961 onwards. Initially, a first televised jazz performance broadcast was planned for March 19, but due to a power cut in the RTP studios, the programme was postponed for the following month.[346] On April 3, a Monday's evening (at 9.40 pm) took place the *Vinte Minutos de Jazz, pelo sexteto de Jorge Costa Pinto* (lit.

[343] *Rádio & Televisão* 235, 3 (March 4, 1960).
[344] "Em Portugal não há amadores de jazz?" *Diário de Lisboa* 13727, 6 (March 2, 1961).
[345] Louis Armstrong's concerts took place on March 1, at the *Cinema Monumental*, in Lisbon; the first one at 6.30pm, and shortly thereafter a second concert at 9.30pm, both sold out. *Diário de Lisboa* 13726, 5 (March 1, 1961).
[346]This situation is mention in the production file, together with a Jorge Costa Pinto reclaim the payment of 420$00 (four hundred and twenty Portuguese escudos), regarding instruments transports expenses. RTP-PM: Process No. 412/61 [1961].

twenty minutes of jazz with Jorge Costa Pinto Sextet), produced by Melo Pereira.[347] According to the microfilm process the Jorge Costa Pinto Sextet members on this programme were, Santos Rosa on tenor saxophone, João Rodrigues on alto saxophone, Mário Coelho on trumpet, Esteves Graça on trombone, Jorge Costa Pinto on drums, and Raul Paredes on double bass.[348] The following month took place another major RTP jazz programme for the Portuguese aficionados. It was the African-American jazz singer June Richmond televised performance broadcasted on Friday evening, on May 26 (at 10.00 pm), produced by Melo Pereira and directed by Rui Ferrão.[349] According to this RTP microfilmed process, it was possible to know that June Richmond came from Paris on May 25, in an early flight to rehearsal with the orchestra, one day before the televised performance. In an internal memo, dated May 20, the music assistant producer Melo Pereira requested the purchase of June Richmond airline tickets, as follows:

> Request for two plane tickets, Paris-Lisbon-Paris, for the artist June Richmond; that will perform in our variety show on May 26. The departure from Paris should be on Thursday, to arrive in Lisbon as earliest as possible. We appreciate if let us know the time of her arrival to Lisbon to arranged the orchestra rehearsal. The return flight should be on Saturday the 27th.[350]

June Richmond in her television broadcast was accompanied by an orchestra composed of ten elements with the following instrumentation, four saxophones, two trumpets, two trombones and a rhythm section consisting of piano, double bass and drums under the direction of Tavares Belo. Unfortunately, those

[347] The session was directed by Nuno Fradique, and presented by Henrique Mendes. RTP-PM: Process No. 412/61 [1961].

[348] The repertoire presented in this session consist of "Bemsha Swing", a jazz composition written by Thelonious Monk and Denzil Best, "Short Stop", a jazz composition written by Shorty Rodgers, "Creepin' in", a composition written by Horace Silver, "Cherokee", a jazz standard written by Ray Noble and "*Blues sobre o Mar*", a blues composed by Jorge Costa Pinto. For this RTP televised jazz performance the Jorge Costa Pinto Octet received a 5.000$00 (five thousand Portuguese escudos) cachet. RTP-PM: Process No. 412/61 [1961].

[349] RTP-PM: Process No. 830/61 [1961].

[350] "*Requisita-se duas viagens Paris – Lisboa – Paris, por avião, para a artista June Richmond, que actua no nosso programa de variedades de 26 de Maio. A saída de Paris deve ser na 5ª feira, de maneira a chegar a Lisboa o mais cedo possível. Agradecemos que nos informem a hora de chegada a Lisboa, para marcação de ensaio de orquestra. O regresso será ser no Sábado dia 27.*" RTP-PM: Process No. 830/61 [1961].

records do not include the names of the musicians who take part of the orchestra but contain the musician's cachets.[351] According to June Richmond instructions, it was necessary to build a specific scenario in the RTP studios. The artist suggested the RTP production specific topics to be recreated such as a railway station or a bar 'whisky a go-go' style. The RTP team, according to internal requests and acquisitions order, choose a bar with a 'go-go' decor scenario with a sign with the following words painted "PINE-CREEK".[352] An important aspect regarding June Richmond televised performance production it was the use of playback in certain songs as noted in the programme production records. However, this situation did not go unnoticed. Some comments about June Richmond RTP televised performance broadcast, have been published in the Portuguese *Rádio e Televisão* magazine, on June 10, 1961:

> June Richmond brought to our cameras, presence (almost unknown) of jazz "made America". Contrary to what it was expected, the show seems not have pleased the audience, even those who call themselves jazz lovers. The Hot Club made any convocation. Moreover, the image sometimes did not follow the sound. However, of that [she] was not guilty. Who was it? No one can answer. The artist came, sang and left. What the public heard and commented, the R.T.P. hired and presented it.[353]

The comments regarding the 'images' that sometimes did not follow the 'sounds' during June Richmond show did not go unnoticed by some of the Portuguese viewers, or at least to criticism at the time.

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[351] For the RTP televised performance the artist June Richmond received 20.000$00 (twenty thousand Portuguese escudos) cachet, and the Tavares Belo Orchestra 4.200$00 (four thousand and two hundred Portuguese escudos) cachet. RTP-PM: Process No. 830/61 [1961].

[352] RTP-PM: Process No. 830/61 [1961]: Scenario list. Detailed information about this scenario, to represent the inside of an American bar was given to the RTP set designer.

[353] "*June Richmond trouxe às nossas câmaras, uma presença (quase desconhecida) do jazz 'made in America'. Ao contrário do que se esperava, parece não ter o espectáculo agradado ao público mesmo aqueles que se dizem amantes do jazz... o Hot Club não fez convocações... E a imagem não acompanhou, por vezes, o som. Mas disso não foi culpada... Quem foi? Ninguém sabe responder; a artista veio, cantou e partiu. O que o público ouviu e comentou. A RTP contratou e apresentou-a*". *Rádio & Televisão* 249, 4 (June 10, 1961).

In the following month, the RTP aired a brief television jazz programme titled *Jazz no Castelo* (lit. jazz at the Castle).[354] This programme consisted of a ten-minute film, produced in the Federal Republic of Germany, and broadcasted by the RTP *Serviço de Programas Culturais e Especiais* (lit. RTP Cultural and Special Programmes Service) on June 6. This programme can be considered an exception concerning the RTP jazz production. Since 1958, most of the RTP televised jazz performances live broadcasts were produced by the RTP *Serviço de Programas Musicais* (lit. musical programmes service). Moreover, most of the RTP jazz programmes were generated in the Classical Music section, under the supervision of the music assistant producer Manuel Jorge Veloso. Alternatively, in the Light Music and Varieties section, under supervising of the music assistant producer Melo Pereira. In June 1961, the RTP assistant producer Carlos Rodrigues from the Cultural and Special Programmes Service produced the *Jazz no Castelo* with the voice-over of Fialho Gouveia. Since the beginning of the RTP jazz broadcasts, this was the first time that this technique was employed in a jazz production. It consists mainly, to superimpose a voice that was not taking part in the narrative (non-diegetic) to read a written script. Usually, the voice-over technique the spoken voice used was from a specialist or someone well known by television viewers. It was the case of this programme. Fialho Gouveia, a rising Portuguese television presenter, at the time, read the text.[355] About the voice-over script, fortunately, it was preserved, and it is possible to access the full text through the microfilmed process. The *Jazz no Castelo* programme consisted on a short documentary showing the Portuguese viewers an encounter at a Bavarian castle of "young people from all nationalities, races, and beliefs, united by the same interests, the love of jazz".[356] The documentary script presented some 'questions and answers' between trainers and trainees who were participating in the workshop. Nevertheless, the RTP production of jazz programmes from the summer of 1961 onwards would change regarding produced contents.

[354] RTP-PM: Process No. 962/61 [1961].
[355] Over the following years, Fialho Gouveia would become one major figure of the Portuguese television either as producer or host, such as the Zip-Zip programme, as previously mentioned.
[356] "*Jovens de todas as nacionalidades, raças e crenças reúnem-se aqui movidos pelo mesmo interesse, o amor pelo jazz*" RTP-PM: Process No. 962/61 [1961]: Voice-over script, page 1.

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4.4 "*Jazz U.S.A.*": Manuel Jorge Veloso and the RTP *Newport Jazz Festival* mini-series

> During the height of the Cold War, the US government committed vast resources to a secret programme of cultural propaganda in Western Europe. A central feature of this programme was to advance the claim that it did not exist. It was manage in great secret, by America's espionage arm, the Central Intelligence Agency. The centrepiece of this covert campaign was Congress for Cultural Freedom run by CIA agent Michael Josselson from 1950 till 1967. Its achievements – not least its duration – were considerable. At its peak, the Congress for Cultural Freedom had offices in thirty-five countries, employed dozens of personnel, publishing over twenty prestige magazines, held art exhibitions, owned a news and feature service, organized high-profile international conferences, and reward musicians and artists prizes and public performances. Its mission was to nudge the intelligentsia of Western Europe away from its lingering fascination with Marxism and Communism towards a view more accommodating of 'the American way'.
>
> (Saunders 2000,1)

Between early September until mid-October 1961, the Portuguese viewers, and the jazz aficionados, in particular, had the opportunity for the first time to watch a weekly television jazz series entitled Jazz U.S.A. which was produced by the United States Information Agency and distributed around several European television stations.[357] In Portugal, the USA Embassy Information Services in Lisbon, as evidenced by a letter of acknowledgements sent by the RTP Programmes Services Manager, distribute several of this black and white thirty minutes televised jazz performances featuring many of the participants in the Newport Jazz Festival 1960 edition.[358] Since the late 1950s, the USA Embassy Information Services gradually became involved in the jazz scene in Lisbon, as reported by Raul Calado the president of CUJ:

> When CUJ's activities started there was a Portuguese guy that worked at the American embassy in Lisbon that went to the club two or three times. I don't remember his name, but he was very kind, well dressed and shaved, he looked

[357] RTP-PM: Process Nos.: 1468/61 [1961]; 1525/61 [1961]; 1519/61 [1961]; 1646/61 [1961]; 1647/61 [1961]; 1773/61 [1961]; and 1816/61 [1961].
[358] RTP-PM: Process No. 1468/61 [1961]; Reference No. 1457 (Lisbon, September 11, 1961).

> like a movie star, very well spoken and very helpful in everything we needed. I think he even offered us some records… He had two or three talks with me. I sincerely think he was a CIA agent. After a while he stopped showing up… I believe that he arrived [at] the conclusion that CUJ was not dangerous for Americans, but at the same time it was not an interesting connection because we were not in a mood for collaborating with them. For that reason, they lost interest in us (Calado *cit. in* Roxo and Castelo Branco 2016, 223).

A similar approach was taken by officers of the USA Embassy Information Services in Lisbon towards the Hot Club of Portugal (Calado cit. in Roxo and Castelo Branco 2016). Regarding the USA Embassy Information Services in Lisbon within the jazz-related activities in the late 1950s, it is essential to highlight the Raul Calado commentaries about those activities within the CUJ:

> It worked like this: The American embassy would send a notice saying that [on] a certain day there will be an aircraft carrier to come to Lisbon for military maneuvers. "It will carry with it a jazz Big Band, two or three quintets, some dance bands, plus rock bands. Tell us what you need and we will provide it for free." This was their way of doing propaganda (Calado *cit. in* Roxo and Castelo Branco 2016, 223).

Either the Hot Club of Portugal or the University Jazz Club, which to some extent was more attractive given its younger population, were used to promote the American interests in Portugal. Those actions were organised either by the United States Information Services in Lisbon, or the Congress for Cultural Freedom, a CIA's institution that supported all kind of jazz-related performing activities. In both cases, those activities were articulated throughout the United States of America Embassy in Lisbon.[359] By mid-1960s they were extended to other Portuguese cities, such as Coimbra, and Oporto.[360] Examples of this were the jazz-related activities around the University of Coimbra Orfeon Jazz Club and the Circle of Music Studies of the Student's Union. In particular, the conferences promoted by Professor Rod William Horton, a Cultural Attaché of the United

[359] For further discussing on the Congress for Cultural Freedom activities see Saunders (2000).
[360] For further discussing on this topic see Cravinho (2016b).

States of America Embassy in Lisbon, and Visiting Professor of American Literature at the Faculty of Arts and Humanities of the University of Coimbra (see figure 23).[361]

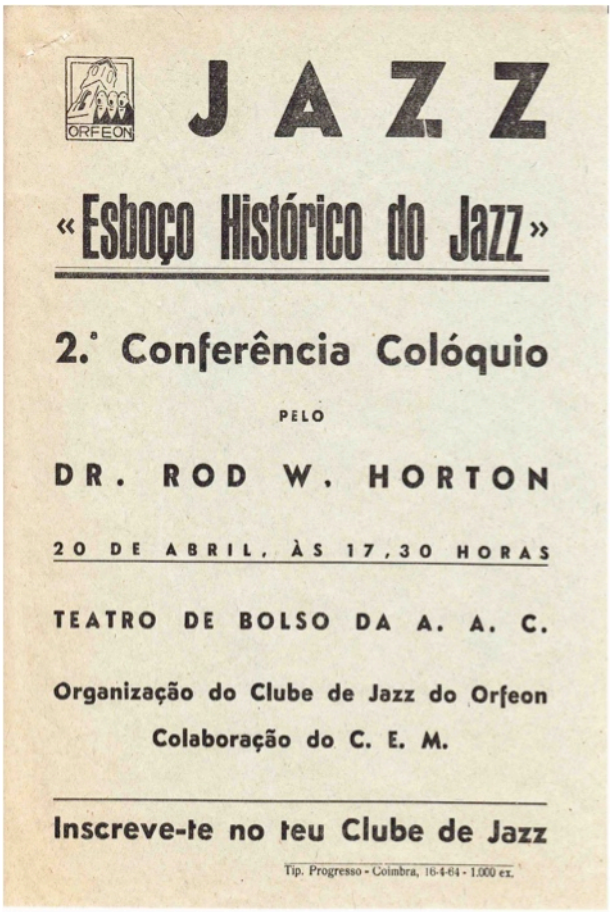

Figure 23 – Flyer of a jazz conference organised by CJO.

Another significant contribution of the United States of America Embassy in Lisbon in promoting the American interests in Portugal in the 1960s, using jazz as propaganda, was the organisation of Weeks of Jazz in Porto, Lisbon and Coimbra, which I will analyse in the next chapter. Regarding the Newport Jazz

[361] Rod Williams Horton was an American expert in American literature. Horton began his teaching activity at the University of New York between 1937 and 1957 as an Assistant Professor of Literature. He was also a Visiting Professor at the University of Brazil from 1954 to 1956. Between 1957 and 1964, Horton worked as a Cultural Affairs Officer for the Intelligent Services of the United States of America in Brazil. While in Portugal, Horton was Cultural Attaché at the Embassy of the United States of America in Lisbon, as well a Visiting Professor of American Literature at the Faculty of Arts and Humanities between 1961, and 1964. That is while working for the Intelligent Services of the United States of America.

Festival, it was held annually since 1954 in the Newport, Rhode Island.[362] As Laird has observed, it was first organised:

> By Louis Lorillard and Elaine Lorillard, who administered it through a nonprofit corporation and engaged as its director George Wein, then the owner of the Storyville Club in Boston. In its first year the festival was held in the grounds of the Newport Casino, and in the following years it took place at various locations in Newport; in 1958 it was the subject of the film *Jazz on a Summer's Day* (Laird 2002, 890-891).

In 1960, the United States Information Agency gathered the images of festival concerts and produced a series of twenty-six episodes which designated *Jazz U.S.A.* and distributed around several European television stations as in other parts of the globe to promote the North American interests in the heat of War Cold. In Portugal, the Portuguese Public Television Service received those television contents from United States of America Embassy in Lisbon. As a result, the RTP music assistant producer Manuel Jorge Veloso from the original television *Jazz U.S.A.* episodes was able to select several moments from the festival concerts. Then, following a previously studied script and using a superimposed subtitles system Jorge Veloso was able to create a narrative about the Newport Jazz Festival 1960 edition.

[362] The *Jazz U.S.A.* full episodes consisted of: #1 Dave Brubeck, the Newport Youth Band, Gerry Mulligan, Lambert, Hendricks and Ross, and Maynard Ferguson; #2 the Newport Youth Band, Ruby Braff, 'Pee Wee' Russell, Julian 'Cannonball' Adderley, and Herbie Man; #3 Herbie Man, Lambert, Hendricks and Ross; #4 Dizzy Gillespie, and Lambert, Hendricks and Ross; #5 Dizzy Gillespie, Oscar Peterson, Ed Thigpen, and Ray Brown; #6 Maynard Ferguson, the Tyree Glenn Group; #7 Maynard Ferguson, Julian 'Cannonball' Adderley, the Horace Silver Quintet, and Dakota Station; #8 the Newport Youth Band, Ruby Braff, 'Pee Wee' Russell, and Andy Marsala; #9 Gerry Mulligan Orchestra, Nina Simone, and Lambert, Hendricks and Ross; #10 Lambert, Hendricks and Ross, and the Tyree Glenn Group; #11 Ray Charles and his Orchestra; #12 Danny Baker Trio, Don Lambert, and Eubie Blake; #13 Maynard Ferguson and Dakota Station; #14 Maynard Ferguson and Dakota Station; #15 Dizzy Gillespie and Gerry Mulligan; #16 Herbie Mann's Sextet; #17 John Hendricks and Dizzy Gillespie; #18 Ray Charles and his Orchestra; #19 Otis Spann, John Lee Hooker and the 'Muddy' Waters Orchestra; #20 the 'Muddy' Waters Orchestra, Betty Jeanette, Butch Cage, Willie Thomas and Sammy Price; #21 the Newport Youth Band; #22 'Muddy' Waters Orchestra, John Lee Hooker, Butch Cage, Willie Thomas and Sammy Price; #23 Dave Brubeck; #24 Julian 'Cannonball' Adderley, and Dizzy Gillespie; #25 Newport Youth Band, and Nina Simone; #26 Lambert, Hendricks and Ross, Herbie Mann, Gerry Mulligan, and Ray Charles (Meeker 1981).

In every RTP *Newport Jazz Festival* programme, Jorge Veloso began with some initial explanations about the music. First by providing some jazz definitions and explaining some concepts, which was followed by introducing the jazz musicians and soloist who appeared during the televised performances. Afterwards using a telecine system, the *Jazz U.S.A.* television footages were merged with the Veloso's explanations throughout the programme together with superimposed subtitles. The recordings of Jorge Veloso introductions and explanatory notes were made at the RTP Studio B in advance following a specific production sheet and presenter script. According to Jorge Veloso, these RTP television jazz programmes were produced mainly to reach the Portuguese younger viewers generations.[363] At the same time, Jorge Veloso also hoped the reach other RTP viewers with the famous Newport Jazz Festival images, as stated in the presenter script:

> The programmes will give you an idea as accurately as possible, what happened on stage and backstage at the VII Jazz Festival, held in New Port, Rhode Island, from 30 May to 3 July 1960. It is a series of films about one of the most famous jazz festivals that take place in the world; these films have been presented with significant success in the major European television stations.[364]

It is important to highlight some of the essential features that involved the production of this mini-series' programmes. Firstly, it was the first RTP television jazz production broadcast in prime time. Secondly, it was the duration of every programme. The previous RTP televised jazz performances normally had the duration between fifteen and twenty minutes each, such as the *Vinte Minutos de Jazz* (lit. twenty minutes of jazz), and *Quinze Minutos de Jazz* (lit. fifteen minutes of jazz). Most of the *Newport Jazz festival* programmes had the duration of thirty minutes; except for one that was forty-five minutes long.

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363 "*A Radiotelevisão Portuguesa tem o prazer de apresentar ao telespectadores, especialmente aqueles que constituem a sua camada mais jovem*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 1.

364 "*Este programa dar-vos à uma imagem tanto quanto possível, exacta do que foi, no palco e nos bastidores, o VII Festival de Jazz que se realizou em New-Port [sic], Rhode Island, de 30 de Maio a 3 de Julho de 1960. Trata-se de uma série de filmes sobre um dos mais famosos festivais de jazz que se realizam no mundo, filmes estes apresentados, aliás com enorme sucesso, nas principais estações de televisão da Europa*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 1.

Finally, an important aspect regarding the RTP *Newport Jazz Festival* programmes was the fact that the Manuel Jorge Veloso accumulated distinct functions in this process. Besides being the author of each programmes' script, he also produced and presented each programme.

Since July 7, 1960, according to Service Order No. 14/1960, the RTP General Director regarding the extra service payments to employees of the institution has established several procedures and rules.[365] In the document sub-paragraph No. 6, it was clear that:

> When the type of cooperation provided is foreseen in the copyright or cachets lists, it shall be issued to RTP employees bonuses that correspond in principle to percentages between 30% and 50% of those retributions.[366]

Since the RTP *Newport Jazz Festival* programmes production Manuel Jorge Veloso accumulated dual functions: music assistant producer and presenter. To this a specific RTP presenter contract was needed for each programme. This fact explains the existence in the microfilmed processes of a *Contrato para Intervenção num Programa* (lit. Intervention Programme Agreement) signed by Manuel Jorge Veloso with the following remark "this cachet has been discounted 50% because he is a company employee" on each episode of this mini-series.[367]

The first programme was broadcast on a Friday, September 1, 1961 (at 07.45 pm). At the beginning Jorge Veloso began to make a general statement to the RTP viewers:

> Moreover, for now, a small clarification: we have no illusions that this programme will please all viewers; we know that it will not. Jazz music is not yet

365 RTP-OS No. 14/1960 (July 27, 1960).
366 "*6. Quando os géneros de colaboração prestada estejam previstos nas tabelas de direitos de autor ou de 'cachets' em vigor, serão atribuídas aos funcionários da R.T.P. gratificações que correspondem em principio a percentagens entre 30% e 50% daquelas retribuições*" RTP-OS No. 14/1960 (July 27, 1960).
367 The additional amount received by Jorge Veloso as the programme presenter was a 300$00 (three hundred Portuguese escudos) cachet: "*Neste cachet já foram descontados 50% por se tratar de um funcionário da empresa*" RTP-PM: Process No. 1468/61 [1961].

> sufficiently widespread in our country so that we can allow such optimism, however, already a small segment of our audience as interest in jazz... its justified in a certain way, the audacious organisation of some concerts with great names of the world of jazz. We remember for example the coming to Portugal, of Count Basie and Quincy Jones, among others. On the other hand, has also aroused some interest among listeners the jazz programmes broadcasts by Portuguese [radio] stations, official and private, which leads us to think that now justifies the emergence on the [television] screens of a regular jazz programme. For what we can express in words, is that RTP intends to please all its viewer's tastes, after all, it is to those who we daily work for, with all the pleasure.[368]

In part, Jorge Veloso's caution words demonstrated certain anxiety but at the same time optimism regarding the new RTP television mini-series jazz production. In part, because this was the first RTP jazz programme aired on a Friday prime time with thirty minutes long. On the one hand, Veloso thought that the *Newport Jazz festival* mini-series episodes would delight the Portuguese aficionados. On the other hand, Jorge Veloso doubts about its acceptance was related to the idea that the majority of the viewers did not know this musical genre. However, Veloso aims since its early start was to clarify and reach as many people as possible a greater understanding of jazz. In fact, through the analysis of each programme presenter scripts it is possible to realise that Jorge Veloso used a significant pedagogical approach to help the Portuguese viewers understand the music; or at least to arise some curiosity among the sceptical ones. Following the introductory notes, Jorge Veloso explained to the RTP viewers that in the first programme intended to give a broad idea of the Newport Jazz Festival 1960 edition. In the following ones, Veloso would address some of

[368] "*E, para já, um pequeno esclarecimento: não temos ilusões de que este programa vá agradar a todos os espectadores, sabemos que não. A música de jazz não está ainda suficientemente divulgada no nosso país para que nos possamos permitir tais optimismos, no entanto, já uma pequena fatia do nosso público se vai interessando pelo jazz... e tem justificado de certo modo a organização arrojada de alguns concertos com grandes nomes do jazz mundial. Estamos a lembrar-nos, por exemplo, da vinda a Portugal de Count Basie ou de Quincy Jones, entre outros. Por outro lado, tem também despertado certo interesse junto dos ouvintes os programas de jazz transmitidos pelas estações oficiais e particulares portuguesas, o que nos leva a pensar que se justifica agora o aparecimento nos ecrãs de um programa regular sobre música de jazz. Pois no que se pode exprimir em palavras a intenção de a R.T.P. agradar a todos os gostos dos seus espectadores, aqueles afinal, para quem ela trabalha diariamente, com o máximo prazer*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 1.

the leading jazz musicians individually, and different styles such as the 'New Orleans', the 'Swing', the 'Cool', the 'Be Bop'. At the same, arguing that although all those styles were different from each other, one or two common characteristics could be immediately identified as "'swing' and 'improvisation'".[369] Afterwards, to clarify the Portuguese viewers, Jorge Veloso explained in an accessible way both terms. Regarding the term 'swing', Jorge Veloso notice this was one outstanding feature associated with this genre, although it was unnoticed by most of the public, it provides a crucial rhythmic continuity during any performance, working as a rhythmic jazz metric. Additionally, Jorge Veloso informed the Portuguese viewers that the term 'swing' was also related to one of important jazz style, associated with the 1930s and the Big Bands, such as Benny Goodman, Artie Shaw, and Glenn Miller. However, in Jorge Veloso opinion, the most important aspect to the Portuguese viewers it was the understanding of 'swing' as a musical phenomenon, and not as a style. As rhythmic "phenomenon", almost imperceptible, reflecting in "forwards or backwardness movement which the notes or accents are produced as a rhythmic instability".[370] Clarifying that the Portuguese translation of the verb 'swing' was *balançar* (lit. to swing). Afterwards, Jorge Veloso continued with his educational approach, presenting a new concept, 'improvisation' because it was also a significant aspect that somehow was "commonly misunderstood".[371] In his opinion, when a specific musician plays a sequence of melodic phrases does not mean that is improvising, but rather that the musician is merely playing "at random".[372] According to Jorge Veloso, to learn how to improvise, first, a jazz musician must know how to play very well all the chords progressions, this is, the harmonic structure of a specific melody. Only then, they were able to practice improvisation. Explaining to the RTP viewers that those chords guide the soloist during his improvisation, which was not previously written, "this is why jazz is,

[369] " '*New Orleans', o 'Swing', o 'Cool', o 'Bop', etc. Através de todas estas correntes da música de jazz, tão diversas entre si, pelo menos uma ou duas características constantes se podem logo realçar, referimo-nos ao 'swing' e à 'improvisação'*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 2.
[370] "*Fenómeno rítmico quase imperceptível e que se reflecte, uma vez noutra, na antecipação ou no atrazo [sic] com que as notas ou acentuações são produzidas como que uma instabilidade rítmica. Isto provoca um balanceamento*" RTP-PM: Process No.1468/61 [1961], presenter script, page 3.
[371] "*Porque se trata de um aspecto importante que habitualmente é incompreendido*" RTP-PM: Process No.1468/61 [1961]: Presenter script, page 3.
[372] "*Andando, ao acaso, à toa*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 3.

in most cases, is spontaneous music".[373] Afterwards, he continued to explain that not all jazz was improvised. Presenting several examples such as the Big Bands, which generally performed written music (the arrangements or the orchestration). Clarifying to Portuguese viewers that were usually it was called 'chorus' it was the extension of the melodic line of a particular tune on which the jazz musicians improvise. Adding, that any jazz soloist was able to perform his solo during a certain number of not predetermined 'chorus', depending on his inspiration, or mood, at that moment.[374] At that point, Jorge Veloso explained to the Portuguese viewers, and aficionados alike, the importance to improvise during the jazz performances in different rhythms metrics. Informing the existence of combining measures in one single composition like the binary and ternary, using as an example the Dave Brubeck Quartet performance of the jazz standard "I'm in a dancing mood".

Another essential aspect of RTP's *Newport Jazz Festival* programmes production was the fact that Jorge Veloso superimposed to the original episode several subtitles to elucidate the Portuguese viewers less familiar with jazz "to follow more closely the several musical passages".[375] In the subtitles was some additional information about the televised performance (see appendix 14). On the following week, on Friday, September 8 (at 07.50 pm), was aired the second RTP *Newport Jazz Festival* programme.[376] Like in the first one, most of the original documentation of its production was preserved. About the contents of

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[373] "*A frase melódica, como dizer, a melodia do tema é construída sobre determinados acordes que constituem a harmonia. E são esses acordes que guiam o solista durante o seu improviso, que é feito na altura e não escrito previamente. Eis porque o jazz é, na maior parte dos casos, é uma música espontânea*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 3.

[374] "*No entanto como tivemos oportunidade de verificar, nem todo o jazz é improvisado. De facto, na exposição e na reexposição do tema 'Just for Kicks', bem como na variação que se seguiu ao solo do trombone, a orquestra executa música que estava escrita e que constitui o arranjo ou a orquestração. Com a entrada dos vários solistas é que estamos propriamente em presença da improvisação. Aproveitamos a oportunidade para esclarecer também que se dá nome de 'chorus' à extensão da linha melódica de determinado tema sobre o qual se pretende improvisar e o solista pode fazer um número não estipulado de 'chorus', consoante a sua inspiração ou até disposição no momento*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 5.

[375] "*Como os nossos espectadores certamente repararam fizemos sobrepor ao filme algumas legendas que, julgamos, permitiram elucidar as pessoas menos habituadas ao jazz a seguir com maior atenção as diversas fases da execução do trecho que acabámos de ouvir*" RTP-PM: Process No. 1468/61 [1961]: Presenter script, page 4.

[376] Félix Ferreira directed this episode. The additional amount received by Jorge Veloso, as the presenter on the second programme, it was also a 300$00 (three hundred Portuguese escudos) cachet. RTP-PM: Process No. 1525/61 [1961].

the second programme, Jorge Veloso began with some explanatory commentaries. First, informing the Portuguese viewers that the Newport Jazz festival 1960 films have been presented with significant success in other European television stations. Secondly, claiming that that "jazz should be, and it is, a genre of musical expression as serious as any other".[377] Jorge Veloso also made some additional comments regarding improvisation, arguing, "the environment that surrounds jazz musicians when they improvised is somewhat tense. Because improvisation is done at 'real time', the music is intensely 'lived' during those moments".[378] Afterwards, Jorge Veloso introduced to the Portuguese viewers the Newport Youth Jazz Band, led by Marshal Brown, and featuring young jazz musicians, which was created by the festival organisers with the aim to provide those young jazz musicians with some professional experience.[379] Followed by few more comments, as contained in the presenter script: "(Starts the telecine. Don't turn on the optical sound. Just turn on the sound when it ends the voice 'off' text)".[380] In this particular programme voice-over, Jorge Veloso made new comments about the Newport Youth Jazz Band. Afterwards, introduced the Portuguese viewers to a different kind of jazz, a 'Traditional Jazz' group featuring Ruby Braff and Pee Wee Russell Quintet. Followed by an explanation that "on the exposition of the theme ('Just You, Just Me') the trumpet and the clarinet improvise together, and only afterwards begin

[377] "*Senhores espectadores, muito boa tarde! Mais uma vez aqui estou para vos apresentar outro filme sobre o festival de Newport de 1960. Filmes estes, que como dissemos no programa da semana passada, foram já apresentados com grande êxito em outras estações de televisão da Europa. Como tem sido nosso hábito, vamos também hoje ocupar um pouco do tempo de que dispomos, para dizer algumas palavras sobre o festival em si, e sobre o jazz em geral. Começamos por tocar num ponto que nos parece ao mesmo tempo curioso, e de certo modo importante*" RTP-PM: Process No. 1525/61 [1961]: Presenter script, page 1.

[378] "*O ambiente que rodeia os músicos de jazz quando improvisam é de certo modo tenso. E isto acontece porque o improviso é feito na altura, porque a música está a ser intensamente vivida naquele momento em que está a ser executada*" RTP-PM: Process No.1525/61 [1961]: Presenter script, page 2.

[379] In 1960, the Newport Youth Orchestra was attended by the following young jazz musicians: on trumpets, Harry Hall, Charlie Miller, Nat Pavone, Alan Rubin, and Bill Vacarro; on trombones, Astley Fennell, Chip Hoehler, Benny Jacobs-El, and Jay Shanman; on alto saxophone, Andy Marsala and Larry Morton Marsala; on tenor saxophone, Mike Citron; on baritone saxophone, Ronnie Cuber; on piano, Mike Abene; on electric guitar, Jerry Friedman; on double bass, Eddie Gomez; and on drums, Larry Rosen.

[380] "(Arranca o telecinema. Não abrir ainda som óptico. Só abre o som no final do texto 'off')" RTP-PM: Process No. 1525/61 [1961]: Presenter script, page 3.

to the individual solos)".[381] This performance was followed by 'modern language' performed by the Newport Youth Festival, and special guest, the African-American alto saxophonist Julian 'Cannonball' Adderley; calling the attention of the Portuguese aficionados to the 'dialogue' between 'Cannonball' Adderley and the young rising star Andy Marsala.[382] These 'images' ended the second programme, but those commentaries were made in voice-over as we can confirm in the programme script:

> (After the ends of tune 'PARTY LINE' the film continue with the optical sound turned off. Presenter says goodbye in 'off')
> In one of the next programmes, we will be able to hear and watch the Herbie Mann Sextet performance at the Newport Festival. This group has specialised in a different kind of jazz. Herbie after touring in Africa collected a variety of elements of the African music and incorporated them into jazz. The results are amazing.
> For today, it only remains us to bid farewell.
> Good afternoon, and until the next programme, if God wills
> (Continue headshot with optical sound turn on).[383]

The third RTP *Newport Jazz Festival* programme took place on the following Friday, on September 15 (at 7.50 pm).[384] The initial comments were devoted to the typology of jazz groups presented in the previous programmes, stating that the most significant percentage was small size ensembles, reflecting somehow

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[381] The Rubby Braff and Pee Wee Russell Quintet was led by Rubby Braff on trumpet, Pee Wee Russell on clarinet, featuring Buzzy Drootin on drums, Don Kenney on double bass, and George Wein, one of the Newport Jazz Festival organisers, on the piano. "*Na exposição do tema* ('JUST YOU, JUST ME') *o trompete e o clarinete improvisam em conjunto e só depois é que surgem os solos isolados*" RTP-PM: Process No. 1525/61 [1961], presenter script, page 4.

[382] "*Linguagem mais moderna*" RTP-PM: Process No. 1525/61 [1961], presenter script, page 4.

[383] *"(no final do trecho 'PARTY LINE' o filme contínua com o som óptico fechado. Apresentador despede-se em 'off') Em um dos próximos programas, teremos oportunidade de ouvir e ver a actuação no Festival de Newport, do sexteto de Herbie Mann. Este agrupamento especializou-se numa forma diferente de jazz. Herbie depois de ter efectuado uma tournée em África, recolheu vários elementos da música africana e transportou-os para o jazz. Os resultados obtidos são surpreendentes. E por hoje, apenas nos resta apresentar as despedidas. Boa tarde, e até ao próximo programa se Deus quiser (continua cabeça filmada com som óptico aberto)*" (*Ibid.*).

[384] Félix Ferreira directed this programme. As previously the additional amount received by Jorge Veloso to present this programme was also 300$00 (three hundred Portuguese escudos). RTP-PM: Process No. 1519/61 [1961].

the jazz scene at the time.[385] Moreover, Jorge Veloso informed the Portuguese viewers that many of the great jazz Big Bands were disappearing since 1945, "the year that Charlie Parker and Dizzy Gillespie revealed to the jazz world the new processes of 'bop', the enjoy for large orchestras began to disappear".[386] In Jorge Veloso opinion existed two reasons that contributed to the Big Bands disappearing. "Firstly, because jazz was primarily communicative music, and therefore the interaction between musicians with public became more efficient when small groups performed the music". Secondly, because of expenses, "since to main an orchestra made up of abundant, leading players was to some extent risky, and those few that tried that venture found themselves quickly in great economic difficulties".[387]

After presenting his arguments about the Big Bands disappearance, Jorge Veloso presented an extensive biographical note on Mulligan's life, and work as jazz baritone saxophonist together with some quotes from the musician himself about his orchestra. Only then, Gerry Mulligan's Orchestra Newport Jazz Festival 1960 concert was aired with a short opening up "Utter Chaos", while Jorge Veloso in voice-over continues with some additional comments on the following two compositions "Walking Shoes" and "Sweet and Slow". At the end of the second composition, Jorge Veloso appeared again on the screen explaining to the viewers that he decided not used in this programme the explanatory captions

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385 "*Conforme os nossos espectadores terão certamente notado, participam neste Festival orquestras grandes e conjuntos mais pequenos. A percentagem maior, no entanto, vai para os conjuntos de reduzida constituição, à base, normalmente, de um sax, um trompete e secção rítmica – piano, contrabaixo e bateria. Isto reflecte, de certo modo, o panorama do Jazz actual*" RTP-PM: Process No. 1519/61 [1961]: Presenter script, page 1.

386 "*Nos primeiros tempos do Jazz, a formação das orquestras não ia além dos cinco ou sete elementos. Mais tarde, na época do 'swing', surgem então as grandes orquestras que tiveram enorme sucesso e das quais ainda temos hoje dois exemplos importantes: Duke Ellington e Count Basie. Com a entrada nos anos 40, e mais concretamente em 1945, ano em que Charlie Parker e Dizzy Gillespie revelaram ao mundo do Jazz os novos processos do 'bop', começou a desaparecer o gosto pelas grandes orquestras. E para isso, contribuíram duas fortes razão*" RTP-PM: Process No. 1519/61 [1961]: Presenter script, pages 1-2.

387 "*A primeira era a de que sendo o Jazz uma música essencialmente comunicativa, essa comunicação com o público se tornava mais evidente quando a música era executava por uma pequena formação; a segunda razão era também de peso: a manutenção de uma orquestra constituída por numerosos elementos de categoria era, de certo modo, arriscada, e os poucos que tentavam esse empreendimento viram-se ràpidamente [sic] em grandes dificuldades económicas. No entanto, ainda hoje em dia surgem boas orquestras, como por exemplo aquela que dentro de momentos iremos ouvir - A orquestra de GERRY MULLIGAN*" RTP-PM: Process No. 1519/61 [1961]: Presenter script, page 2.

superimposed on the televised performance because the intention was to highlight Mulligan Orchestra' performance and not its soloists.[388] In fact, according to the existing documentation on microfilm process, neither in the presenter script or production documentation exists notes about the used of explanatory captions superimposed on this mini-series episode, unlike the two previous ones. However, in this particular programme exists specific detail notes such as "(film)", "(off)" and "(in)", before and after the paragraphs in the presenter script. Demonstrating the articulation between the telecine images and the 'direct' "off" and "in" spoken notes provided throughout the programme by the presenter aired from RTP Studio B during this programme broadcast. After Mulligan Orchestra performance ended, Jorge Veloso, calls the attention of the viewers to:

> One of the new female jazz singers in America; to start her performance Dakota Staton sings an old melody. AVALON!
> (Film)
> ("Off") Moreover, now, a beautiful Errol Gardner melody - MISTY!
> ("In").[389]

The programme resumed with the Gerry Mulligan Orchestra performance on "Blueport", and at the end Jorge Veloso, using voiceover, announced that one of the next programmes would be dedicated to the Dizzy Gillespie Quintet as "one of the biggest names in jazz of all times".[390]

On Friday, September 22 (at 07.45 pm), the fourth RTP *Newport Jazz Festival* programme was aired.[391] It began with the Art Farmer and Benny Golson

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388 "*Como os nossos espectadores notaram, não utilizámos neste programa as legendas explicativas sobrepostas ao filme, porque pensamos que o que interessa hoje realçar é a execução em conjunto da orquestra de Mulligan e as sonoridades que são conseguidas, e não os diferentes solos que consideramos, neste caso, de importância mais reduzida*" RTP-PM: Process No. 1519/61 [1961]: Presenter script, page 5.

389 "*Uma das novas cantoras de Jazz mais populares da América. Para começo da sua actuação Dakota Staton canta uma melodia bastante antiga. AVALON! (Filme) ('Off') E agora uma bonita melodia de que é autor Errol Garner – Misty! ('In')*" RTP-PM: Process No. 1519/61 [1961]: Presenter script, page 6.

390 "*Um dos maiores nomes do Jazz de todos os tempos*" (*Ibid.*).

391 According to this programme production process as regularly the rehearsal of Manuel Jorge Veloso presentation of was carried out between 05.00 pm and 06.30 pm in the RTP Studio B. This

JAZZTET.[392] To that, Jorge Veloso introduced to the RTP viewers individually each of the Art Farmer and Benny Golson JAZZTET members. Velos start by explaining the main soloist characteristics, how they build their solos, the registers used by each of them throughout a specific melodic phrase, their main influences, together with others aspects related with each one of the Art Farmer Jazztet members. Only then, Jorge Veloso began with further explanations specifically about the repertoire.[393] At the end of the Art Farmer and Benny Golson Jazztet television footages, Jorge Veloso returned to the Portuguese viewers introducing the Oscar Peterson Trio, "a famous Canadian pianist established in the United States of America", along with his repertoire.[394] The programme continued with a few voiceovers comments on the trio performance in addition to the used of explanatory captions superimposed such as "attention these two chords (theme based)", "Improvisation by OSCAR PETERSON", "RAY BROWN solo", among many others.[395] In fact, to the presentation of the previous programmes, where Jorge Veloso only used voice-over on film, in this particular one both systems were used. Throughout the programme, Jorge Veloso

recording was also directed by Félix Ferreira, and assisted by Paiva Pessoa. The additional amount received by Veloso as the presenter on this programme was also a 300$00 (three hundred Portuguese escudos) cachet. RTP-PM: Process No. 1646/61 [1961].

[392] "*No filme que hoje temos o prazer de lhes apresentar, integrado na séria sobre o Festival de Newport de 1960, colaboraram dois agrupamentos de características distintas. Em primeiro lugar ouviremos o JAZZTET de* Art Farmer *e* Benny Golson, *constituído por* Art Farmer *(trompete),* Benny Golson *(sax-tenor),* Bernard McKinney *(contrabaixo),* Duke Pearson *(piano),* Addison Farmer *(contrabaixo), e* Lex Humphries (bateria). *A característica predominante deste conjunto é a homogeneidade, traduzida através de execuções onde a perfeição e a coesão são evidentes não prejudicando, no entanto, a expontaneidade [sic] que o Jazz exige. E, neste aspecto, os membros do JAZZTET são, como solistas, dos melhores que até hoje nos tem sido dado a ouvir*" RTP-PM: Process No. 1646/61 [1961]: Presenter script, page 1.

[393] "'Killer Joe' is the name of the theme, and as usual it has only three parts: the 1st and the 3rd are similar and are based on just two chords that repeat constantly and we begin to hear them in the introduction by the piano; the 2nd part of the theme, the middle… of course, is built on a series of descending chords played in a different way from the other two parts, because the double bass player does not use 'pizzicato' instead he uses the bow, acquiring a sound such as organ effects... Attention, therefore, for Benny Golson "Killer Joe"!" RTP-PM: Process No. 1646/61 [1961]: Presenter script, pages 2-3.

[394] The Oscar Peterson Trio, featuring Ray Brown on double bass and Ed Thigpen on drums. "*Segue-se, no nosso programa de hoje, o segundo agrupamento de que falámos no início o trio de Oscar Peterson, famoso pianista canadiano radicado há alguns anos nos Estados Unidos e que tem provocado à sua volta as mais desencontradas opiniões porque é um dos músicos de Jazz mais originais, com um estilo absolutamente próprio e individualizado, mantendo-se teimosamente alheio às várias correntes por que tem passado o Jazz*" RTP-PM: Process No. 1646/61 [1961]: Presenter script, page 4.

[395] The Oscar Peterson Trio repertoire was, "Softly As a Morning Sunrise", by Sigmund Romberg and Oscar Hammerstein II, and "Cuban Chant", by Ray Brown. RTP-PM: Process No. 1646/61 [1961]: Presenter Script, page 5.

articulated the explanatory captions superimposed with the voice-over on telecine projection, as the following example:

> (At the end of the film continues)
> (When the director of the orchestra start his solo, the following phrase "off'"):
> "Off" Here ends our programme today; we watched the Art Farmer and Benny Golson Jazztet and the Oscar Peterson Trio. We hope that the programme has pleased you. At least, these were our wishes. In a next programme, we will present the great Maynard Ferguson Orchestra that we were now watching one of his moments in Newport Festival performing "Old Man River". Moreover, for today we say goodbye dear viewers, until next week, if God wills. Good evening![396]

The fifth RTP's *Newport Jazz Festival* programme took place on the following Friday, on September 29 (at 07.50 pm).[397] Contrary to the previous ones the presenter script was not preserved on microfilm. Nevertheless, most of the original documentation of this programme production remains such as the requests of the caption cards with several names of soloists, and usual Jorge Veloso notes to the Portuguese viewers regarding specific aspects of the performance. Regarding its content, the first part of the programme was dedicated to the Newport Youth Orchestra performance conducted by Marshall Brown, from which Jorge Veloso highlighted both the alto saxophone player

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396 *"(no fim o filme continua); (quando o director da orquestra como a solar, a seguinte locução 'off') 'off' Termina aqui o nosso programa de hoje, Escutámos o Jazztet de Art Farmer e Benny Golson e o trio de Oscar Peterson e esperamos que o programa lhes tenha agradado. Foram esses pelo menos os nossos desejos. Num dos próximos programas apresentaremos a grande orquestra de Maynard Fergunson que agora vemos num dos momentos da actuação no Festival de Newport interpretando 'Old Man River' e de todos nos despedimos por hoje, senhores espectadores, até à próxima semana se deus quizer [sic]. Boa noite!*" RTP-PM: Process No.1646/61 [1961]: Presenter script, page 5.

397 Directed by Félix Ferreira, and the assistant director Paiva Pessoa, the episode was produced and presented by Manuel Jorge Veloso. According to the microfilm process, like the previous episodes a rehearsal of Manuel Jorge Veloso presentation of was carried out between 05.00 pm and 06.30 pm in the RTP Studio B; and the additional amount received by presenting the programme was also a 300$00 (three hundred Portuguese escudos) cachet. RTP-PM: Process No. 1647/61 [1961].

Andy Marsala and the baritone saxophone player Ronny Cuber solos. The second part was dedicated to the Julian 'Cannonball' Adderley Quintet.[398]

In the following Friday, on October 6 (at 07.50 pm), took place the sixth RTP *Newport Jazz Festival* programme.[399] After a short welcome note to the Portuguese aficionados, Jorge Veloso went back to explain terms such as 'chorus', '12 bar blues', as well as the 'swing', and 'improvisation' concepts. Jorge Veloso during the broadcast used the usual telecine images and the caption cards with names of musicians and general comments regarding specific aspects of the performance. To this, it was added voice-over "off" and "in" spoken notes broadcasted from RTP Studio B. At the end of this programme, Manuel Jorge Veloso introduced something new in comparison to the previous ones, as follows:

> We are almost finishing today's programme. We only came back to inform you that within a short time and will be completed this series of programmes on the Newport Festival 1960. Moreover, we would like, in the last programme, to present a selection of themes chosen by our viewers. In this sense, here is the invitation: send us your suggestions, that for our part we gladly will attend it as far as possible. To you all, we say goodbye, until the next programme. Good evening![400]

On October 13, 1961 (at 07.45 pm), was aired the last RTP *Newport Jazz Festival* mini-series programme.[401] After a short introduction, Manuel Jorge Veloso

[398] The Julian 'Cannonball' Adderley Quintet, was led by Julian 'Cannonball' Adderley on alto saxophone, Nat Adderley on trumpet, Barris Harris on piano, Sam Jones on double bass, and Louis Hayes on drums. RTP-PM: Process No. 1773/61 [1961].

[399] In the existing documentation do not appear the director's name, and his assistant director. Nevertheless, the programme was produced and presented by Manuel Jorge Veloso. The additional amount received by Jorge Veloso as the presenter on this second programme was also a 300$00 (three hundred Portuguese escudos) cachet. RTP-PM: Process No. 1773/61 [1961].

[400] "*Estamos quase a terminar o programa de hoje. Apenas aqui voltamos para os informar de que dentro e pouco tempo estará terminada esta série de programas sobre o Festival de Newport de 1960. E gostaríamos de, no último programa, apresentar uma selecção dos temas de maior agrado dos nossos espectadores. Nesse sentido, aqui fica o convite: enviem-nos as vossas sugestões que, pela nossa parte, gostosamente atenderemos na medida do possível. De todos, nos despedimos, até o próximo programa. Boa noite!*" RTP-PM: Process No. 1773/61 [1961]: Presenter script, page 1.

[401] The programme was produced and presented by Manuel Jorge Veloso, and like the previous episodes, a rehearsal was carried out between 05.00 pm and 06.30 pm in the RTP studio B. The

revelled a strong participation of the Portuguese aficionados and RTP viewers alike in the challenge he had launched in the previous programme. To some degree, this was innovative at the time. Although it is not new in Portugal, it was transferred from radio to television, this was the first, and only time it was used associated with the production of television jazz programme until 1974. Today it allows us, at a distance, to some extent to understand the tastes of audiences and aficionados. Although these letters have not reached our days, through the programme script, it is possible to identify the most voted compositions and the jazz musicians who pleased mostly the Portuguese viewers and aficionados. The votes were thus announced to Portuguese aficionados:

> Top rated tunes by our viewers,
> "KILLER JOE" and "BEAN BAG" by Art Famer and Benny Golson Jazztet; "WORK SONG" by Julian 'Cannonball' Adderley Quintet; "AVALON" by Dakota Stations and "PARTY LIFE" by the Newport Youth Jazz Band, with 'Cannonball' Adderley and Andy Marsala. Let us, therefore, listen without interruptions these five tunes, because today this is not a dissemination programme, but a consecration one, and therefore we felt unnecessary to use the usual explanatory captions, and also because today's programme is addressed especially to the jazz aficionados, so knowledgeable.[402]

However, throughout the programme, Jorge Veloso presented the five most voted compositions by a different order. Firstly, the second most voted composition, "Bean Bag" by Art Farmer and Benny Golson Jazztet. Then the fourth most voted one, "Avalon" by the singer Dakota Station. It was followed by, "Party Life", the third one, suggesting that the Portuguese jazz aficionados probably had preferred this one due the "sensational duel between the

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additional amount received by Jorge Veloso as the presenter of this programme was also a 300$00 (three hundred Portuguese escudos) cachet. RTP-PM: Process No. 1816/61 [1961].

[402] "*Números mais votados pelos nossos telespectadores. 'KILLER JOE' e 'BEAN BAG', pelo Art Farmer e Benny Golson Jazztet; 'WORK SONG' pelo quinteto de Julian 'Cannonball' Adderley; 'AVALON' por Dakota Staton e 'PARTY LIFE' pela Newport Youth Jazz Band, com 'Cannonball' Adderley e Andy Marsala. Vamos, portanto, ouvir sem interrupções estes cinco temas, porque não se trata hoje de um programa de divulgação mas sim, digamos, de consagração, achámos desnecessário o habitual emprego de legendas explicativas, dado que, também, o programa se dirige hoje, muito especialmente, aos amadores do Jazz, portanto conhecedores*" RTP-PM: Process No. 1816/61 [1961]: Presenter script, page 2.

consecrated Julian 'Cannonball' Adderley and the seventeen-year-old Andy Marsala, one of the soloists" of Newport Youth Jazz Band.[403] Afterwards, was followed by the third most voted "Work Song" by Julian 'Cannonball' Adderley, and the programme ended with the most voted tune by the RTP jazz aficionados, "Killer Joe" by the Art Farmer and Benny Golson Jazztet.[404] At the end of their performance, Jorge Veloso returns to the farewells:

> Dear viewers! We ended our programme today. I can only thank you all, for the attention that you might have given to this series. Moreover, we want at the same time to extend our gratitude to the Information Services at the United States Embassy, in Lisbon. For their kindness of providing us with these films from the JAZZ USA series, from the North American Television, which made possible the presentation to the Portuguese television viewers the main stages of Newport Jazz Festival 1960.
>
> To everyone, once again, our sincere 'thank you'... until the next time...[405]

The broadcast of the RTP *Newport Jazz Festival* mini-series during September and October 1961 represents a significant milestone with regards to the presence of jazz on television on a regular basis in Portugal. Contrary to what had happened until September 1961, with the broadcasting of the *Newport Jazz Festival* mini-series, Manuel Jorge Veloso stood out as a specialist before Portuguese viewers and aficionados. Not only by producing the programmes, but also principally by presenting them, paving the way for new RTP television jazz production in Portugal. Moreover, the sounds and images of North American jazz, distributed by the Information Services of the Embassy of the United States,

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403 "*Sensacional duelo entre o consagrado Julian 'Cannonball' Adderley e o jovem de 17 anos Andy Marsala, um dos primeiros solistas*" RTP-PM: Process No. 1816/61 [1961]: Presenter script, page 3.

404 Benny Golson Jazztet was led by Benny Golson on tenor saxophone, and featuring Art Farmer, on trumpet, Duke Pearson, on piano, Addison Farmer, on double bass, and Lex Humphries, on drums.

405 "*E pronto senhores espectadores! Assim damos por terminado o nosso programa de hoje, Resta-nos agradecer toda a atenção que possam ter dado a esta série de programas e aproveitamos para, neste momento, tornar extensivo o nosso agradecimento aos Serviços de Informação da Embaixada dos Estados Unidos da América em Lisboa que, pela amável cedência dos filmes da série JAZZ U.S.A: da Televisão Americana, tornou possível a apresentação aos espectadores de toda a rede de Televisão Nacional das principais fases do Festival de Jazz de Newport de 1960. A todos, mais uma vez, o nosso sincero obrigado... e até uma próxima* oportunidade..." RTP-PM: Process No. 1816/61 [1961]: Presenter script, page 4.

pleased not only the Portuguese aficionados but also the RTP viewers in general. In part, explained by their participation in voting in the best jazz compositions in the last programme. Using a pedagogical approach, Jorge Veloso prepared and organised, not only a detailed presenter scripts full of technical and theoretical explanations, but also the caption cards with names of musicians, and specific comments regarding aspects of the music performances helping the Portuguese viewers to a better understanding of those sounds and images of jazz. Manuel Jorge Veloso, either by presenting or through the voiceover commentaries, assumed himself nationally to the Portuguese viewers and aficionados as a jazz expert.

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4.5 "*Have Jazz Will Travel*": Manuel Jorge Veloso and the Jack van Poll Trio

After completing the production and presentation of the mini-series dedicated to the Newport Jazz Festival, Jorge Veloso has produced some jazz programmes sporadically. This section intends to illustrate how this production took place. In fact, the following RTP jazz production provides an excellent example regarding the possibilities at the time to organise and produce a television jazz programme. Two weeks after the last *Newport Jazz Festival* programme, the RTP broadcast a televised jazz performance.[406] It was aired on Thursday, October 26 (at 10.00 pm), featuring the Dutch Jack van Poll Tree-Oh, and it was announced as "Twenty Minutes of Jazz". However, the contacts and negotiations for the production of this programme began much earlier. It started with a letter sent by the Dutch jazz pianist Jack van Poll to the Portuguese Public Television, which was internally forwarded to the Musical Production Services.[407] On August 7, 1961, the Dutch jazz pianist approached the Portuguese television as follows:

> Dear Sir,
> We got an invitation to play with my trio on a charity concert tour in Portugal. Although the precise dates aren't fixed yet, we intend to arrive in Lisbon on September 13th. We wanted to ask you if it would be possible for you to arrange a T.V. date on September the 14th. We herewith include some publicity and results from our group.
> Being an amateur trio, we don't in the first place, ask a high salary, but we would be very obliged if you would compensate our expenses. Our contact man in Portugal, who arrange our tour is:
> Mr. Tony Jongenelen
> Miramar
> Portugal (tel. 96.12.34)

[406] This programme was produced by Manuel Jorge Veloso and directed by Oliveira e Costa. RTP-PM: Process No. 1827/61 [1961].
[407] Through detailed analysis of the existing documentation on this programme microfilmed process, which besides the technical process also includes letters, telexes and internal memos it was possible follow-up all the contacts carry out by RTP production team.

> The leader of the trio is Jack van Poll and the group is named Jack van Poll Tree-oh. We specialise in modern jazz.
> Jack van Poll won several contests in Holland and abroad.
> In 1955, [win] second price on piano on the Düsseldorf Amateur Festival out of 264 orchestras.
> In 1958, [win] second price on the same Festival, but on tenor-saxophone.
> On the European Jazz Festival "Comblain la Tour" in 1960, [win] first price on piano, and first price on European Combo, and the Festival Solo price.
> Recordings were made on Brunswick, Metronome and R.C.C. Italia.
> The trio made 4 T.V. transmissions and last week we had a Eurovision transmission with 4 other top groups from all over Europe.
> Several sessions were being held with a.o. Dizzy Gillespie, Joe Williams, Jimmy Witherspoon, Nelson Williams, etc.
> We hope, we gave you sufficient information and we hope to hear from you as soon as possible.[408]

This letter, which was signed by Jack van Pool, it was forward to the RTP Head of the Musical Programmes Service on August 19, 1961. On its back, it was handwritten the following commentary: "Given the references contained in this letter. Mainly, those relating to the recordings and performance in Eurovision and jam sessions with Dizzy Gillespie, Joe Williams and Nelson Williams, I think one might think a programme with the collaboration of this Trio because it would not be an exaggerated cachet".[409] The response from the RTP Head of Programmes Division with an official proposal was sent to Jack van Pool on August 22, 1961.[410] Additionally, this letter also contained a footnote informing Jack van Poll "We are sending now a copy of this letter to your contact-man in

[408] RTP-PM: Process No. 1827/61 [1961]: Jack van Poll letter (August 7, 1961).
[409] "*Dadas as referências contidas na presente carta, concretamente as que dizem respeito às gravações e actuação na Eurovisão e às Jam-Session com Dizzy Gillespie, Joe Williams e Nelson Williams, creio que se poderia pensar num programa com a colaboração deste Trio, até porque não seria exagerado o 'cachet'*" RTP-PM: Process No. 1827/61 [1961], RTP-PM: Process No. 1827/61 [1961]: Handwritten note on the back of Jack van Poll letter. The calligraphy in this note belongs to Manuel Jorge Veloso.
[410] In a detailed letter, in addition to a proposal worth of 4.000$00 escudos (four thousand Portuguese escudos), the RTP production team informed Jack van Poll that the duration of their performance was about twenty-seven minutes. Simultaneously, also requested information about the members of the group, also noting that the RTP music production regarding the Jack van Poll Tree-Oh repertoire had a preference for "East Coast Jazz (funk, soul)". See appendix 15.

Portugal, Mr Jongenelen".[411] The van Pool's telegram response was dated September 29, 1961, stating "GLADY ACCEPT TV DATE ON SEPTEMBER 14TH LETTER FOLLOWS JACK VAN POLL".[412] As Jack van Poll informed, an official letter was sent informing the RTP Musical Production Department "We play hard bop and soul music".[413] On the backside of the letter contains information, such as the personnel, technical details and repertoire as requested by the RTP jazz producer Jorge Veloso (see appendix 16). However, unlike previously arranged, the Jack van Poll Trio had to postpone their tour to Portugal. Tony Jongenlen informed the Head of RTP Programmes Division by letter dated September 2, 1961 (see appendix 17).[414] Jack van Poll's agent proposed a new date for their televised performance. The RTP answered Tony Jongenlen, notifying that the Jack van Poll Trio live performance broadcast it was rescheduled to October 26 (at 08.30 pm), also informing that they were expecting a studio rehearsal with audio, video and on the same day.[415] To this, an answer was sent to the RTP by telex with the following "WE CONFIRM YOUR LETTER AND WILL BE IN TIME AT YOUR STUDIO FOR REHEARSAL = JACK VAN POLL".[416] As result of this rescheduling, the last RTP Twenty Minutes of Jazz took place at the prime time on October 26, 1961, featuring the Dutch Jack van Poll Trio. An interesting element in this programme production was the construction of a scenario trying to recreate the atmosphere of a Parisian jazz nightclub for which it was hired a figurant and requested as various of bar props, which included Parisian concert posters, a photo of Paris, and a baby grand piano.[417] An important aspect related to this televised jazz performance it was the fact that the RTP Director of the Production Services authorised the studio session to be recorded using the telerecording system. Through the existent documentation in the microfilmed process, it is possible to verify that, as consequences of the RTP bureaucratic processes, not flexible to the requirements of a television studio, in the last minute, the session was not recorded. According to detail description RTP

411 The letter sent to Tony Jongenelen was sent on the same day.
412 RTP-PM: Process No. 1827/61 [1961]: RTP Registration No. 873.
413 RTP-PM: Process No. 1827/61 [1961]: RTP Registration No. 877.
414 RTP-PM: Process No. 1827/61 [1961]: RTP Registration No. 914.
415 RTP-PM: Process No. 1827/61 [1961]: RTP Registration No. 1693.
416 RTP-PM: Process No. 1827/61 [1961]: RTP Registration No. 873.
417 (*Ibid.*).

report, it is possible to understand that when the Dutch musicians were ready to start their performance, the telerecording crew refused to record the session. In part, because the person in charge of the telerecording crew realised that in one of the forms a signature was missing, and consequently he refused to record the studio session. Faced with the temporary absence of the staff member in charge of the RTP Production Services from the studios, Manuel Jorge Veloso could not do anything. At the scheduled time, the musicians began their televised performance, and telerecording previously authorised was not executed, just because of a missing signature on one RTP form. At the end of the session, when the RTP Director of Production Services returned to the studios, Manuel Jorge Veloso, taking into account the excessive zeal by the telerecording team, confronted him arguing that his initial order it was not fulfilled because he forgot to sign just one of the RTP forms. Moreover, Manuel Jorge Veloso reports the situation to the RTP Director of Musical Programmes, with great indignation. Consequently, and like many other early RTP televised performances, the Dutch Jack van Poll Trio televised jazz performance was also not preserved.[418]

After this programme during the 1962 first semester, no jazz was produced by the RTP. The following broadcast took place on Sunday's evening, on September 9 (at 10.45 pm), announced as *Convite para ouvir o Octeto de Jorge Costa Pinto* (lit. an invitation to listen to Jorge Costa Pinto Octet).[419] The Portuguese jazz drummer Jorge Costa Pinto presented the session. According to the existing notes in this production process, at the beginning of each composition, Costa Pinto gave a brief explanation to the viewers in "a modern jazz orchestra rehearsal room".[420] To this end, the RTP studio was converted into a rehearsal room in which a false upright piano was placed, along with posters of several musicians, jazz album covers, old music stands, a jazz guitar, a saxophone, a stepladder and several boxes and other props.[421]

[418] RTP-PM: Process No. 1827/61 [1961].
[419] Directed by Fernando Frazão, and produced by Melo Pereira, the programme had the duration of half an hour. RTP-PM: Process No. 1632/62 [1962].
[420] "*Sala de ensaios de uma orquestra moderna de jazz*" RTP-PM: Process No. 1632/62 [1962].
[421] The Jazz in Estúdio A televised performance was directed by Fernando Frazão and assisted by Henrique Pavão. The Jorge Costa Pinto Octet was led by Jorge Costa Pinto on drums; featuring Mário Coelho on trumpet, Santos Rosa on tenor saxophone and clarinet, João Rodrigues on alto

The Jorge Costa Pinto's Octet would return to the studios of RTP two months later for of another televised jazz performance, this time announced as *Jazz no Estúdio A* (lit. jazz in the studio A), and produced by Manuel Jorge Veloso.[422] The session was aired on a Sunday's evening, November 15 (as 10.40 pm), and presented by both Henrique Mendes and Jorge Costa Pinto.[423]

Meanwhile, in 1962, in Portugal, a significant jazz-related quintet led by German double bass player Thilo Krasman emerged. It was the Thilo's Combo, featuring Victor Santos (saxophones), Enrique Peiró Jr. (piano), José Luís Simões (electric guitar), and Fernando Rueda (on drums, and vocals). Although the Thilo's Combo became famous among the RTP viewers in later years due to its regular performances on the RTP *Zip-Zip* show, their first television appearances started in late 1962. Because mostly their televised performances comprised a diverse repertoire, such as French and Italian song hits together with twists, *bossa nova*, and jazz tunes I decide not conduct a detailed analysis of all their RTP televised performances, as initially determined. Nevertheless, on November 26, the RTP announced *Convite para ouvir Thilo's Combo e Teresa* (lit. an invitation to listen to Thilo's Combo and Teresa), featuring Thilo's Combo and the Portuguese guest vocalist Teresa Pinto Coelho.[424] Although the singer does not improvise during her performance, the main reason I decided to highlight this particular televised performance and not previous ones, it is justified by the fact that this programme included jazz standards as confirmed by lyrics sang by Teresa Pino Coelho. Those

saxophone, Miguel Taborda on baritone saxophone, Esteves Graça on trombone, Angelo Peiró on piano, and Raul Paredes on double bass. The repertoire presented consisted of "Jazz Goes To Siwash", "Hassan's Dream", and "Thursday's Theme", "F Blues", and other compositions whose author could not be identified. The Jorge Costa Pinto Octet for this televised jazz performance received a 5.000$00 (five thousand Portuguese escudos) cachet. RTP-PM: Process No. 1632/62 [1962].

[422] RTP-PM: Process No. 2179/62 [1962].

[423] According to the microfilm process documentation, it was not possible to identify the Jorge Costa Pinto Octet personnel. The repertoire presented comprised "City Lights", a jazz composition written by Benny Golson, "Misty", a jazz standard written by Errol Gardner, "Blues March", a blues composed by Benny Golson, and "Tema 3", a composition written by Manuel Jorge Veloso. The Jorge Costa Pinto Octet for this televised jazz performance received a 5.000$00 (five thousand Portuguese escudos) cachet. RTP RTP-PM: Process No. 2179/62 [1962]: Musicians Cachet Form.

[424] The session was directed by Félix Ferreira and produced by Melo Pereira. According to the production programme process, the Thilo's Combo along with other repertoire played "Jeepers Creeper", by Harry Warren, and lyrics by Johnny Mercer and Teresa Pinto Coelho sang "Lullaby of Birdland", by George Shearing and lyrics by George David Weis, under the pseudonym B. Y. Foster. RTP-PM: Process No. 2295/62 [1962].

jazz standards lyrics were sent in advance to the RTP Censorship Bureau, designated by *Gabinete Literário* (lit. the Literary office).[425] In this bureau, the RTP' censors analysed all the contents broadcasted by the Portuguese Public Television Service, which in this particular case, were the lyrics of the jazz standards before its televised performance. Only after this examination, the artists were allowed to perform those compositions in the studio. To the RTP Censorship Bureau, the censorship of music was directly related either to a specific composer or the lyrics of the songs, either as an individual or as co-authored work. Regarding authorship, despite the collaborative nature of the medium, usually, the credit for a television programme or series was granted to only one single individual. In television, contrary to the cinema where the director, is typically recognised as the author of the movie, this role usually has been assumed by a writer or sometimes by another member of the production staff rather than the director of the television programme itself.[426]

The last RTP jazz programme broadcast that year took place on December 11 (at 09.00 pm).[427] It was a British imported content comprising "thirty-minute of documentary techniques and modern jazz", entitled *Have Jazz Will Travel* directed by Dick Lester (Glyn 2005, 10). This television jazz documentary was filmed in 1959 at the Jeff Kruger's Flamingo Club, in London, featuring The Chris Barber Band and The Tony Kinsey Quartet, including Bill Le Sage on vibraphone

[425] For this televised jazz performance the Thilo's Combo received a 4.500$00 (four thousand and five hundred Portuguese escudos), and Teresa Pinto Coelho received a 1.000$00 (one thousand Portuguese escudos) cachet. RTP-PM: Process No. 2295/62 [1962].

[426] For further discussing on issues in television authorship see Prys (2009). As the author observed regarding the authorship debate and the 'auteur theory' in Film Studies "both academic and non-academic cinema books are still often based on and around the director of a film rather than any other individuals in the production process" (Prys 2009, 22). On the other hand, regarding the Television Studies, as Prys has argued, "although there has not been the same level of debate around an authorship in Television Studies, there has been a tendency within the discussion of television also to locate a single 'author'. Yes, historically it has usually been the writer than the director that critical attention has focused upon" (Prys 2009, 23). When it comes to a television jazz programme or series, although directors were always identified, because of collaborative television nature the process usually involved a considerable list of professionals in programmes production. Besides the directors, distinct players such as presenters, producers, musicians, among others such as camera operators, lighting specialist, and others were involved either behind or on the scenes playing their part in the creative process resulting in the performances that the audiences saw on the screen.

[427] RTP-PM: Process No. 2187/62 [1962].

and Alan Branscombe on alto saxophone (Meeker 2016, 729).[428] For its broadcast, the RTP music assistant producer Manuel Jorge Veloso recorded a studio short initial introduction with some introductory notes about the compositions that would be presented in the course of the television programme as reported in the production file because "the film has not a single word".[429]

[428] Chris Barber on trombone, led the Chris Barber Band, featuring Pat Halcox on trumpet, Ian Wheeler on clarinet, Eddie Smith on guitar, Dick Smith on double bass, and Graham Burbidge on drums.
[429] "*O filme não tem uma única palavra.*" RTP-PM: Process No. 2187/62 [1962].

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EPISODE 5| THE JAZZ 'SUBVERSIVE': MANUEL JORGE VELOSO (1963-1974)

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Introduction

> The are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised… [Resistance] exists all the more by being in the same place as power; hence, like power, resistance is multiple.
>
> (Foucault 1980, 142)

As the previous chapter explains, the Portuguese television jazz production during its early phase (1957-1962) depended mostly on the institutional networks and the RTP professionals' connections to both domestic and international jazz scenes. As result, the RTP jazz programming until 1962 comprised mostly televised jazz performances produced in their studios featuring national and foreign jazz musicians, as well occasionally some imported television jazz series. Example of this was the USA *Newport Jazz Festival* programmes broadcasted in October 1961. In fact, the international television jazz contents brought a new dimension to the consumption of jazz in Portugal. Throughout those broadcasts, the Portuguese viewers and aficionados alike were able to watch some of the top jazz players through their television screens without leaving their homes. Even for the Portuguese jazz amateurs, who regularly gathered together, to share and listen to their new albums imported from the abroad, this was a significant moment.

Manuel Jorge Veloso, recalling this aspect during my interviews, argued this to be extremely important to the jazz practice in Portugal at a time given the profound isolation of the country from the abroad.[430] These international television jazz contents made possible to watch some of the jazz 'masters' playing. In fact, Veloso, on several interviews, reinforced to the importance at the time for them to "see the faces of the musicians, see the musicians moving [playing]" (Jorge

[430] (Jorge Veloso, interview with Pedro Cravinho, December 2012).

Veloso, interview with Pedro Cravinho, March 2016).[431] In part, because many of those jazz musicians were only known through their records. Consequently, jazz began to circulate not only to a broader audience but also contributing to a better-informed one.

More broadly, as previously argued, television brought several new dimensions to the (re)presentation of this musical genre. According to Smith et al., the first one it was its "informality: the musician was dressed casually, as though they were at a jam session, and moved about freely – smoking, laughing, and obviously enjoying themselves" (Smith *et al.* 2002, 792).[432] The second one, was "immediacy, as the performances were presented in an unrehearsed and spontaneous manner" (Smith *et al.* 2002, 792). In the Portuguese case, due to the RTP internal procedures, the jazz rehearsals were not broadcasted. Nevertheless, several televised jazz performances were produced as 'live rehearsals', with specific scenarios build for this purpose, as already analysed in the previous chapter. Regarding Smith *et al.* television dimensions, the third one was it intimacy:

> Cameras explored and poked about, picking out off-guard reactions and expressions, catching meaningful interplay between musicians, and moving in for extreme close-ups of facial expressions, hands, and instruments. This intimacy not only emphasised the spontaneous improvisational aspect of jazz, but it also permitted the personality of the personality of the artist to emerge (Smith *et. al* 2002, 792).

In fact, to some extent, this can be considered the decisive point regarding the new dimension that television has brought to Portuguese viewers. According to Ellis to some extent intimacy in television "worked best with close-up because it could provide a real-size image of the human face which would fill the screens of the time" (Ellis 2009, 13). In fact, "television's intimacy was seen as a function of its immediacy – the close proximity of viewer to event that it enables – and the

[431] "[*Nós*] *vermos as caras dos músicos, vermos os músicos a mexerem-se.*" (Jorge Veloso, interview with Pedro Cravinho, December 2012).
[432] However, this was not the case in the Portugal since informality was contradictory to the Portuguese Public Television Service standards of behaviour in the studios at the time.

fact that events from outside are transmitted into the viewer's home" (Auslander 1999, 16). In Portugal, this was important taking into account that RTP televised jazz performances such as the "Twenty Minutes of Jazz" were presented as 'live' broadcasts (see Chapter 4). In part, because, as Ellis has argued:

> Intimacy was therefore a concept that united production and reception in one aesthetic term: it described the scale-down form of acting required, the felt connection engendered by live broadcasting and the domestic situation of the viewing: television's very private public (Ellis 2009, 13).

As a result of 'intimacy', it can be argued that the Portuguese viewers, and aficionados alike, experienced the televised jazz performances' differently from other media experiences before such as radio, records, or even cinema.

As discussed in the previous chapter, more broadly since television inception several prominent jazz musicians have been associated with different television stations in the production of jazz programmes, or series. It was the case of the North American television jazz series, Hazel Scott (1950), hosted by the pianist and singer Hazel Scott, who "became the first black woman to have her own network series" (Smith *et al.* 2002, 792). Other notable examples were the *Jazz Scene USA* (1962), and the BBC-2 *JAZZ 625*. Regarding the *Jazz Scene USA* (1962) was hosted by the jazz singer Oscar Brown Jr., which also participated as a jazz project leader in one of his television programmes. In the case of the BBC-2 *JAZZ 625*, was hosted between April 1964 and March 1965, by Steve Race (a versatile British composer, pianist, radio and television presenter most often associated with jazz). Subsequently replaced by Humphrey Lyttelton (a British jazz trumpet player and composer, and a significant radio and television presenter) from March 1965 until October 1966. All these individualities can be understood as symbol creators, borrowing Hesmondhalgh term, giving the significant contribution they had to the circulation of specific texts through television, in part, because:

> We are influenced not only by informational texts, such as newspapers,

> broadcast news programmes, documentaries and analytical books, but also by entertainment. Films, TV series, comics, music, video games and so on provide us with recurring representations of the world and so act as a kind of reporting. Just as crucially, they drew on and help to contribute to our inner, private lives and in our public selves: our fantasies, emotions and identities (Hesmondhalgh 2013, 6).

Regarding the Portuguese case, the New State regime and the RTP Censorship Bureau Service tried to control all individual and collective attempts of subversion. In part, because:

> The invention and / or performance of stories songs, images, poems, jokes and so on, in no matter what technological form, involves a particular type of creativity – the manipulation of symbols for purposes of entertainment, information, and perhaps even enlightenment (Hesmondhalgh 2013, 6).

Regarding the RTP Music Department by early 1963 the television jazz production, in particular, it was divided into two different groups of programmes. The first group of programmes comprising the RTP studio lives broadcasts; the "Twenty Minutes of Jazz" could exemplify this type of production. Moreover, the second one consisted mainly in the broadcasting of imported television jazz contents, which in the majority of the programmes was added an introduction, by Manuel Jorge Veloso, and superimposed subtitles, and whenever necessary also additional commentaries. Example of this was the *Newport Jazz Festival* mini-series production. Nevertheless, until 1962, the RTP jazz production was sparse and without specific criterion. In part, justified by the fact that the RTP jazz production it was arbitrarily targeted by both Music Department sections: the Classical Music, and the Light Music and Varieties.

This could be explained by the way the music was understood in Portugal, at the time. More broadly, this perspective it was related to the post-World War II development of jazz in Europe. From the 1950s onwards although jazz was still broadly considered as a form of popular entertainment, several minority European groups of aficionados and individualities consider the music as "high-

art music" (Hobsbawm 1998, 272). Consequently, to the later ones, jazz should be not only accepted as part of a literary culture but also considered seriously as classical music. It was the case of the Portuguese RTP music assistant producer Manuel Jorge Veloso. A classically trained musician – violin, piano and composition – later became a jazz lover, and musician. As Jorge Veloso revealed in one of my interviews, he grew up in a very musical environment, regularly attending classical music concerts, and the Lisbon's Coliseu dos Recreios opera seasons, at the time called the "popular recitals" (Jorge Veloso, interview with Pedro Cravinho, March 2016).[433] Strongly influenced by his mother, an amateur pianist, Jorge Veloso began the violin apprenticeship at a very young age in a private school before attending Lisbon's National Conservatory, the violin, and composition courses.[434] His passion for jazz emerged late, and gradually. The *Hot Clube of Portugal*, as a meeting point for the few jazz amateurs at the time in Lisbon, was decisive in his new musical journey. Jorge Veloso initiated his self-taught jazz drumming, before a first attempt with the violin at the HCP. However, the jazz violin was not something that thrilled him (*Ibid.*).[435] After joining the HCP, Jorge Veloso began to practice the drums playing-a-long with some jazz records before joining others amateurs in the HCP jam sessions. Gradually his passion for jazz grew in part given to the contact with other jazz lovers; listening to records, discussing distinct jazz subjects, and by reading the available books in Portugal, and later that he could bring from abroad to obtain his "jazz culture" (*Ibid.*).[436] Veloso's involvement in HCP activities and the study of jazz drums ended up by becoming the Hot Club of Portugal Quartet drummer a few years later.[437] Additionally, an elected HCP Member of Board of Directors (between 1959 and 1964).[438]

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433 "*As chamadas récitas populares no Coliseu dos Recreios.*" (Jorge Veloso, interview with Pedro Cravinho, December 2012).
434 (*Ibid.*).
435 (*Ibid.*).
436 "*Fazendo por ir criando uma cultura jazzística.*" (*Ibid.*).
437 The HCP Quartet it was led by the Belgian Jean-Pierre Gebler (baritone saxophone), featuring the Portuguese jazz amateurs, Justiniano Canelhas (piano), Bernardo Moreira (double bass), and Manuel Jorge Veloso (drums).
438 According to documents consulted, the reports from the HCP's Board of Directors sent to the Lisbon's Civil Governor, between 1959 and 1964, Manuel Jorge Veloso was the HCP's Delegate to the Portuguese Federation of Societies and Recreation.

Nevertheless, despite belonging to the HCP, from May 1958 onwards with the founding of the University Jazz Club in Lisbon by Raul Calado, Jorge Veloso also joined the new club as a member and took part in their subversive actions against the New State regime. At the same time, in May 1958 Manuel Jorge Veloso began his professional activity in the Portuguese Public Television as music assistant producer.[439] In the early 1960s, Jorge Veloso already was deeply involved in the Portuguese jazz scene. Firstly, as a musician – joining the HCP, a group of jazz amateurs and aficionados devoted to the listening of jazz recordings and the music practice. Secondly, as a television jazz producer – by joining the RTP, as music assistant producer. Lastly, as an activist – joining the CUJ, a group of young people mostly university students who discussed jazz, its roots, its social and political implications philosophically. Among the CUJ activities, Jorge Veloso together with other club members through phonographic sessions, organised by university students' communities and other institutions, promoted and configured jazz as a discourse of truth in opposition to the colonial New State political policies. Example of those actions it was the publication of Langston Hughes poem "Proem", about the condition of the African-Americans in the first issue of their official bulletin *JAZZ* in August 1958.[440] However, with the beginning of the independence-colonial war in the former Portuguese colonies in Africa (1961-1962), consequently, the University Jazz Club headquarters was closed down by the New State regime orders. Nevertheless, those subversive actions in opposition to the New State regime colonial policies continued. Several former CUJ members continued active and used all their means to subtly contest the New State regime, some of them clandestinely. It was also the case of Manuel

[439] (Jorge Veloso, interview with Pedro Cravinho, March 2016).

[440] "PROEM: 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* / Caesar told me keep his door-steps clean | *César disse-me que mantivesse os seus patamares limpos* / I brushed the boots of Washington | *Engraxei as botas de Washington* / I've been a worker | *Fui trabalhador:* / Under my hand the pyramids arose | *Sob a minha mão levantaram-se as pirâmides* / I made mortar for the Woolworth Building | *Fiz gesso para Woolworth' Building* / I've been a singer | *Fui um cantor* / All the way from Africa to Georgia | *Todo o caminho da África até à Georgia* / I carried my sorrow songs, | *Transportei as minhas canções de desgosto* / I made ragtime. | *Eu fiz o ragtime* / 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 | N*egro como as profundezas da minha África*. Langston Huges (in *Weary Blues*)" In *Jazz* 1, 9 (August 1958).

Jorge Veloso. When asked about these issues during my interviews, especially regarding his actions on television jazz programmes from 1963 onwards, he described those processes as follows:

> Presenting that music [jazz], making it something meaningful from a cultural point of view, just that was subversive given the obscurantism that existed in the country... only that, in our humble opinion, was something subversive, antifascist, and progressive (Jorge Veloso, interview with Pedro Cravinho, March 2016).[441]

Moreover, during my interviews, Jorge Veloso described himself at the time as a "subversive inside a structure" that belonged to a right-wing New State regime, adding the fact that (*Ibid.*):[442]

> The act of making culture, or making entertainment was a form of resistance to fascism itself. When a guy proposes himself to produce a jazz programme on television, it was because he already had in mind, something germinating, about the struggles of the African-Americans [Civil-Rights movement in the USA], about the colonial war [in the former Portuguese African colonies].[443]

More broadly, the concept subversive can be understood according to Barnes and Prior proposal of analyses regarding the subversion focus on workers within the public services, as follows:

> Relationship between them [workers] as they interpret and reinterpret policy; negotiate their own values, identities and commitments in relation to the way in which they are encouraged and exhorted to act; determinate what they consider is the right thing to do in particular circumstances; and challenge or resist the identities that are offered to or imposed on them by the government (Barnes and

441 "*Apresentar essa música, tornar essa música algo de significativa do ponto de cultural isso já era subversivo (...) só isso na nossa modesta opinião era subversivo, antifascista e progressista.*" (Jorge Veloso, interview with Pedro Cravinho, March 2016).
442 "*Um subversivo dentro de uma estrutura fascista.*" (*Ibid.*).
443 "*O acto de fazer cultura, ou de fazer diversão... era uma forma de resistência ao próprio fascismo. Quando um gajo se propõe fazer um programa de jazz na televisão é porque já tinha na cabeça alguma coisa a germinar a propósito dos negros americanos, a propósito das guerras coloniais*" (*Ibid.*).

Prior 2009, 3).

In my particular case, I argue that this reflects Manuel Jorge Veloso relationship to the Portuguese Public Television Service, as an institution belonging to a right-wing colonialist regime. Through the televised jazz performances, Veloso was able to create a space of dialogue that gradually become deliberate a site for attempts of subversive actions trying to call the attention to the colonial/independence war and the liberations movements in the former Portuguese colonies in Africa. Through a detailed analysis of the presenter's scripts, and the imported television jazz programmes and series, the RTP Censorship Bureau always tried to avoid any possibility of passage of subversive messages. Some of those cuts and comments made by RTP Censorship Bureau in specific RTP jazz programmes presenter scripts have reached our present days.

5.1 The *TV JAZZ*: Manuel Jorge Veloso, and the inception of a RTP jazz milestone

In 1963, during the first semester, the RTP television jazz production was reduced to a single programme and consisted of a televised studio performance announced as Jazz no *Estúdio A, com a Orquestra de Jorge Costa Pinto* (lit. Jazz in Studio A, featuring the Jorge Costa Pinto's Orchestra).[444] Broadcast on Monday, January 25 (at 11.00 pm), the session was produced by Manuel Jorge Veloso and presented by Henrique Mendes.[445] According to the production process together with the Jorge Costa Pinto Orchestra, the performance included two jazz guest soloists, the Belgian baritone saxophonist, based in Lisbon at the time, Jean-Pierre Gebler, and the Portuguese jazz pianist, Hélder Martins. Over the following months, no further jazz programmes were broadcasted. The situation would change from September 1963 onwards.

In August 1963, the RTP music assistant producer Manuel Jorge Veloso as the drummer of the Hot Club of Portugal Quartet travelled to Belgium to participate in the fifth International Jazz Festival Comblain-la-Tour. It was the first time that a Portuguese jazz group took part in an international jazz festival abroad. The HCP Quartet was led by the Belgian baritone saxophonist Jean-Pierre Gebler, featuring the following Portuguese jazz amateurs, Justiniano Canelhas on piano, Bernardo Moreira on double bass, and Manuel Jorge Veloso on drums (see figure 24).

[444] The existing programme process documentation does not specify the name of the musicians who featured in Jorge Costa Pinto orchestra. However, it contains the instrumentation used in this specific broadcast: four trumpets; four trombones; five saxophones; electric guitar; piano; double bass; and drums. The repertoire presented consist of "Blues it", by Benny Golson, "Stockholm Sweetnin", by Quincy Jones, "First Company", by Ernie Wilkins, "La Nevada Blues", and "Moanin", by Bobby Timmons. The orchestra received a 12.000$00 (twelve thousand Portuguese escudos) cachet, including the Costa Pinto Big Band arrangements; while each of the soloists received 750$00 (seven hundred and fifty Portuguese escudos). RTP-PM: Process No. 69/63 [1963].

[445] The RTP director was Nuno Fradique, and Fernando Patrício assisted it (*Ibid.*).

Figure 24 – Photograph of the Hot Club of Portugal Quartet at Comblain-la-Tour (1963)

The presence of the HCP Quartet did not go unnoticed during the fifth International Jazz Festival Comblain-la-Tour. According to the Alan Bates chronicle "Caught the act", published in the North American jazz magazine *DownBeat*:

> The Hot Club of Portugal Quartet – a Gerry Mulligan style of group – was one of the few groups to tune up before playing. Impressive. The quartet is made of part-time musicians, apparently just about the only jazz musicians in Portugal. Jean Pierre Gebler fronts the group on baritone saxophone, with Bernardo Moreira, bass; Justiniano Correia, piano; and Manuel de Sousa Veloso, drums. The rhythm section, light and swinging, was especially impressive in the *bossa nova* idiom (Bates 1963, 41).

Although the author of this chronicle was unaware of the reality of the Portuguese jazz scene, it is interesting to verify the impact of the HCP Quartet performance at the festival. After participating in the Comblain-la-Tour Jazz Festival, during his 1963 summer holidays, Jorge Veloso also attended the Juan-les-Pins Jazz Festival where he had the opportunity to meet some significant European and North American jazz musicians participating in the festival. On his returned, on August 17, 1963, Manuel Jorge Veloso submit to the RTP Director-

General an extensive six-page length proposal for the production of a television jazz series in Portugal.[446] Jorge Veloso began by describing that he believed in the medium's capacity to allow the younger generations of Portuguese viewers to assimilate particular interest in jazz, which previously was beyond their sphere of influence. At the same time, this new RTP jazz series would disseminate an accurate idea of jazz, and its cultural values to a broader audience. More broadly, from an institutional perspective, several RTP internal developments at the time reinforced Jorge Veloso' proposal. In particular, the redistribution of resources regarding the RTP music programmes production. According to Jorge Veloso, the RTP Director of Production Architect Marcello Moraes decided that the all the jazz television production should be confined to the supervision of the Music Department led by Dr Filipe de Sousa, and particularly to the Classic Music Section. Since Jorge Veloso was the responsible for the RTP Classical Music Section, he considered that it was the ideal moment for the RTP Director-General analyse the possibility of producing a jazz series. This new jazz series could try to divert the Portuguese younger audiences from "other 'bastards' products, such as the 'twist', the 'rock-an-roll' etc., which apparently, only resembled jazz, creating therefore inevitable confusion" (Veloso 1963, 1).[447] For this purpose, Jorge Veloso argued that it was necessary to create a Portuguese television jazz series with regular programming (weekly and bi-weekly programmes), with the title *TV JAZZ* that should be divided into four distinct types of programmes:

1) "JAZZ PANORAMA";
2) "JAZZ IN STUDIO A";
3) "HOT CLUB JAM-SESSION"; and
4) "IN THE WORLD OF JAZZ".

[446] The *TV JAZZ* proposal date is August 17, 1963.
[447] "*Se estudar a possibilidade de estabelecer uma série de programas tendentes a criar no público telespectador, e designadamente nas camadas mais jovens, o gosto pela música de jazz cujas origens, história, características e influências tem sido objecto de estudo de vários musicólogos importantes. Ao mesmo tempo, tentar desviar esse mesmo público de outros produtos 'bastardos', como sejam o 'twist', o 'rock-an-roll' etc., que, aparentemente apenas, se assemelham ao jazz, originando portanto inevitáveis confusões*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 1.

Regarding the first section "JAZZ PANORAMA", according to Jorge Veloso proposal is was planned as follows:

> 15 minutes divided into two parts. The first one, between 5 and 8 minutes, would be dedicated to jazz news and jazz events around the world, illustrated with photographs or slides. The second part, between 10 and 17 minutes, with the generic title "Jazz and the camera", for example, would allow the viewers, with lack of this music knowledge, to access essential works representative of traditional or modern jazz. The presentation of these recordings would be made through short films, made purposely by the R.T.P. that would illustrate the music. The connection between the filmed images and the music could even acquire somewhat unusual or unexpected aspects. [448]

As an example of this, Jorge Veloso explored the idea of a possible illustration of Count Basie Orchestra and the jazz singer Joe Williams' performance with some images captured during an important football match.[449] After this short description, Jorge Veloso presented the team chosen for the production of the "JAZZ PANORAMA", which included the Portuguese director Fernando Lopes and the photographer Fernando Cabrita, together with the expenses per programme.[450] The connections between Jorge Veloso, Fernando Lopes go back

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[448] "*1) PANORAMA DO JAZZ - Rubrica de 15 minutos divididos em duas partes. A primeira, de duração variável entre 5 e 8 minutos, seria dedicada ao noticiário e actualidades acerca do Jazz no Mundo inteiro, ilustrada com fotografias ou 'slides'. A segunda parte, de duração variável entre 10 e 17 minutos, com o título genérico "O jazz e a câmara", por exemplo permitiria um contacto dos espectadores mais afastados do jazz com as gravações originais de obras mais representativas do jazz tradicional ou actual. A apresentação destas gravações seria feita através de pequenos filmes realizados propositadamente pela R.T.P., e que ilustraria a música. A ligação entre a imagem filmada e a música poderia aqui adquirir inclusivamente aspectos um tanto insólitos ou inesperados*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 1.

[449] (*Ibid.*).

[450] "*Como realizador destes pequenos filmes propõe-se Fernando Lopes, profissional competente, a qual me liga uma indispensável identidade de ideias e com o qual tenho colaborado em várias circunstâncias. A equipa seria completada com o operador Augusto Cabrita que creio ser ideal para este género de trabalho, até porque possui material fotográfico (lentes especiais) que permite a obtenção de imagens menos habituais ou invulgares. Para a apresentação do programa seria apenas necessário o realizador em serviço. Não há necessidade de ensaio. Estúdio: B. Encargos: a) Apresentador - MANUEL JORGE VELOSO (texto, apresentação e 'argumento de filmes') Esc. 600$00; b) Realizador - FERNANDO LOPES (realização e colaboração no 'argumento' dos filmes) Esc. 150$00; c) Operador - AUGUSTO CABRITA Esc. 100$00*"; Translation: "As the director of these small films, Fernando Lopes, a competent professional, is one who connects me with an indispensable identity of ideas and with whom I have collaborated in various circumstances. The operator Augusto Cabrita would complement the team; whom I believe is ideal for this type of work, even because it has photographic material (special lenses) that allows for less unusual

to previous years when they both began working at the Portuguese Public Television: Fernando Lopes, as assistant editor, in 1957 and Jorge Veloso, as music assistant producer, in 1958.[451] This was also true regarding Augusto Cabrita. The collaboration between the three of them would result in a significant contribution to the Portuguese New Cinema a year later with the production of *Belarmino* (1964) – Fernando Lopes (director), Augusto Cabrita (cinematography) and Jorge Veloso (composer and musician).[452]

Regarding "JAZZ IN STUDIO A", Jorge Veloso initiated by discussing the distinguishing between jazz and classical musicians, arguing that "it is well known that any musician cannot play jazz", just because in his own opinion "knowing-how-to-read-what-is-written-on-paper" is not enough (Veloso 1963, 1). Moreover, Jorge Veloso reinforced the idea that jazz, was an "exceptional type of music, surrounded by very particular characteristics (such as 'swing', interpretation, expressive power, improvisation, imagination)" (Veloso 1963, 1). Arguing that in Portugal at the time, the jazz amateurs, for several reasons, were those more capable to play this music.[453] In Veloso's opinion, the Portuguese amateurs could play better jazz due to their irregular occupation, mainly due to the lack of concerts or contracts, allowing them to have more available time for their daily practice, as well, for hearing important historical recordings.

images. For the programme broadcast, it would only be necessary the RTP director in service on the studio. No rehearsals required. Studio: B. Costs: a) Presenter – MANUEL JORGE VELOSO (text, presentation and films "argument"), Esc. 600$00, [six hundred Portuguese escudos]; b) Director – FERNANDO LOPES (performance and collaboration in film "argument"), Esc 150$00, [one hundred and fifty Portuguese escudos]; and c) Operator – AUGUSTO CABRITA, Esc. 100$00 [one hundred Portuguese escudos]" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 1.

[451] RTP Employees List from February 27, 1962: Fernando Marques Lopes (No. 100); Manuel Jorge de Souto de Sousa Veloso (No. 308).

[452] Although *Belarmino* (1964) is considered the first Portuguese feature film incorporating a jazz soundtrack, the first experience in this field also belonged to both Fernando Lopes (director) and Jorge Veloso (composer and musician) two years earlier in the short film *As Palavras e os Fios* (1962).

[453] "*É sabido que a música de jazz não pode ser interpretada por qualquer músico. "Saber ler-o-que-está-escrito-no-papel" não chega. Um instrumentista habitua-se a interpretar música clássica, música ligeira, ou mesmo música de dança (ainda que se trate, nestes casos de um profissional competente) não possui imediatamente habilitações ideais para ser um bom intérprete de música de jazz. O Jazz, de facto, é um tipo de música muito especial, rodeada de características muito particulares (como o "swing", a interpretação, o poder expressivo, o improviso, a imaginação, etc...) que elimina imediatamente qualquer tentativa mesmo digna de aplauso de um instrumentista que não esteja "dentro do assunto". No nosso país, são de facto os músicos amadores que, por várias razões, estão mais aptos para interpretar o Jazz com o mínimo nível*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 1.

However, Jorge Veloso did not fail to emphasise the role of some Portuguese professional musicians that were trying to change the Portuguese jazz scene. Highlighting the following Portuguese jazz musicians, Jorge Costa Pinto (drums), Hélder Martins (piano), Carlos Menezes (guitar), José de Magalhães (trumpet), José Rosa (saxophone), and the German double bass player Thilo Krasman living in Portugal, at the time. In fact, in the "JAZZ NO STUDIO A", Jorge Veloso recommended the importance to present Portuguese musicians. Also, Jorge Veloso proposed the production of some programmes dedicated to the 'History of Jazz' (with performances of various styles) with the collaboration of Portuguese pianist Hélder Martins and Jorge Costa Pinto's Octet and Big Band. In addition to the national musicians, international jazz musicians would also take part in the "JAZZ PANORAMA", either the musicians who were passing through Portugal or others especially hired by the RTP for specific programmes. To justify his proposal, Jorge Veloso described several contacts established internationally during his 1963 summer holidays, as follows:

> During my recent stay on holidays in Belgian and South of France (Comblain-la-Tour and Juan-les-Pins), where I went, in the first case to take part, in the second case, and to watch, the two most important International Jazz Festivals held in Europe. I had the opportunity to meet and get in touch with some of the best European, and American jazz musicians who performed at the festivals cited or in the jam-sessions-after-hours that always happen in these festivals.[454]

During my interviews, Manuel Jorge Veloso recalled his visit to Liège, where he participated in a jam session with North American jazz trumpeter Chet Baker and Belgian jazz musicians such as saxophonist Jacques Pelzer and guitarist Philip Catherine.[455] Based in some of those encounters, Jorge Veloso, as an RTP member of staff, on a non-commitment basis, as described in his proposal, approached several international jazz musicians about the possibility of visiting

[454] "*Durante a minha recente estadia, em férias, na Bélgica e no Sul de França (Comblain-la-Tour e Juan-les-Pins) onde me desloquei para participar, no primeiro caso, e assistir, no segundo caso, aos dois mais importantes Festivais Internacionais de Jazz que se realizam na Europa, tive a feliz oportunidade de conhecer e entrar em contacto com alguns dos melhores músicos de jazz europeus e americanos que actuaram nos festivais citados ou em "jam-sessions-after-hours" que sempre acontecem nestas ocasiões*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 3.
[455] (Jorge Veloso, interview with Pedro Cravinho, December 2012).

Portugal to participate in television programmes. As a result of those conversations, two possibilities emerged. As first one, the possibility of the RTP hires one or two 'great names' – jazz soloists – to participate in a televised jazz performance accompanied by some Portuguese jazz musicians. As the second option, the RTP could contract specific jazz groups available at the time, or that could be explicitly constituted for the televised performances.[456] In both cases, the cachet would be studied taking into account also their travel expenses. Moreover, to reinforce his proposal, Jorge Veloso explained to the RTP Director-General that during those contacts abroad he had the efficient help of the Hot Club of Portugal President, Luís Villas-Boas, who also attended both festivals. According to Veloso, Villas-Boas from November 1963 onwards, was planning to collaborate regularly with "one of the best cinemas in the capital" as an impresario (Veloso 1963, 3).[457] In fact, Veloso reinforced to the importance of establishing a regular partnership with Villas-Boas so that the jazz musicians hired by him could also take part in a televised performance during their stay in Lisbon. As a condition, the RTP would have to share the "travel expenses, participation whose minimum would not exceed fifty per cent, and of course, regardless of the amount of the respective cachet" (Veloso 1963, 3).[458] As a condition, whenever possible, those musicians would play first in the RTP studios. A list of contacts, potentially available to participate in future television jazz programmes in Portugal with additional comments, was included.[459] Jorge

[456] "*Um ou dois grandes nomes*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 3.
[457] "*Dos melhores cinemas da capital.*" (*Ibid.*).
[458] "*As despesas de viagem, participação cujo mínimo não excederia cinquenta por cento, sendo independente evidentemente, o montante dos 'cachets' respectivos. De qualquer maneira, e sempre que possível, os músicos actuariam em primeiro lugar na RTP*" (*Ibid.*).
[459] "*Johnny Griffin - importante sax-tenor Negro norte-americano atualmente radicado em Paris; Dexter Gordon - idem, em Copenhaga; Chet Baker - famoso trompetista branco norte-americano radicado actualmente em Paris; considerado na América, o melhor trompetista de Jazz branco. Tocou entre outros com o sax-baritono Gerry Mulligan no célebre quarteto de 1957, numeroras gravações; este músico poderia vir como solista ou "leader" de um quinteto com Jacques Pelzer (sax-alto); Réne Thomas (guitarra); Luigi Trussardi ou Benoît Quersin (contrabaixo) e Peter Lietman (bateria); estes músicos são todos belgas com a excepção do baterista que é americano, e são considerados dos melhores músicos europeus; Eje Teljin - o melhore quinteto de Jazz moderno da Suécia, que actou com enorme sucesso em Jua-les-Pins; Klaus Doldinger - quarteto alemão que tocou também também em Juan-les-Pins; Bud Shank, sax-alto norte-americano*"; Translation: "Johnny Griffin – important black North American sax-tenor currently based in Paris; Dexter Gordon – idem, in Copenhagen; Chet Baker – famous white North American trumpeter currently based in Paris; Considered in America, the best white jazz trumpeter. Played among others with sax-baritone Gerry Mulligan in the famous quartet of 1957, numerous recordings; This musician could come as soloist or "leader" of a quintet with Jacques Pelzer (sax-alto); Réne Thomas

Veloso also referred to a meeting with Alan Baker, a prominent North American artistic agent who "in addition to controlling one of the largest record companies – 'Interdisc'" – represents many of the North American jazz musicians who regularly travelled to Europe".[460] One of the Baker artists suggested for a potential RTP televised jazz performance was the Julian "Cannonball" Adderley Quintet. After a short description, Jorge Veloso presented the "JAZZ IN STUDIO A" expenses, and additional notes.[461] Through a brief explanation about the contacts established during Jorge Veloso travel to Comblain-la-Tour and Juan-les-Pins, it is possible to verify that the majority were European or North American musicians based in Europe at that time. On the other hand, in Jorge Veloso discourse there is a constant need to reinforce the ethnicity – the skin colour – of the jazz musicians either introducing them as 'black' or 'white'. At the time, there was a necessity for most of the Portuguese jazz promoters to reinforce the jazz musicians ethnicity to legitimise their musical qualities. Example of this was Manuel Jorge Veloso discourse, arguing that the African-American (the 'black') jazz musicians be supposedly considered superiors artistically to the 'white' counterparts, with few exceptions such as the case of Chet Baker presented as "the best white jazz musician" (Veloso 1963).[462] As previously analysed, since the

(guitar); Luigi Trussardi or Benoît Quersin (bass) and Peter Lietman (drums); These musicians are all Belgians with the exception of the drummer who is American, and they are considered some the best European musicians; Eje Teljin - the best modern jazz quintet from Sweden, which performed with great success in Jua-les-Pins; Klaus Doldinger - German quartet who also played in Juan-les-Pins; and Bud Shank, North American sax" RTP-PM: Process No. 79/64 [1964], *TV JAZZ* proposal, page 4.

460 "*Que, além de dirigir uma das maiores fábricas de discos – a 'Interdic' – representa a maioria dos músicos que se deslocam para concertos à Europa*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 4.

461 "*a) Apresentador - MANUEL JORGE VELOSO (texto e apresentação) Esc. 600$00; b) "Cachet" individual para cada músico Esc. 600$00; c) "Cachet" para chefe de orquestra (direcção de orquestra, orientação de ensaios, autoria ou adaptação de orquestras e arranjos) Esc. 1.500$00. Nota: Estes encargos referem-se, naturalmente, aos programas a realizar com a participação de músicos portugueses. No caso de músicos estrangeiros, os "cachets" seriam estipulados e propostos para cada caso. Há necessidade de Estúdio A, ou Tóbis (?), realizador e cenários. Duração de ensaio: 2 horas*"; Translation: "a) Presenter – MANUEL JORGE VELOSO (text and presentation) Esc 600$00 [six hundred Portuguese escudos]; b) Individual "cachet" for each musician Esc. 600$0 [six hundred Portuguese escudos]; c) Orchestra conductor "cachet" (orchestra direction, rehearsal orientation, orchestra or arranging or arranging) Esc 1.500$00 [one thousand and five hundred Portuguese escudos]; Note: These costs refer, of course, to the programmes to be performed with the participation of Portuguese musicians. In the case of foreign musicians, the "cachets" would be stipulated and stated for each case. There is a need for Studio A, or Tóbis (?), Director and scenarios. Rehearsal duration: 2 hours" (*Ibid.*).

462 "*O melhor trompetista branco de jazz*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 4.

late 1940s, to some extent it was Luis Villas-Boas initiate publically this reductive dissimilarity between black and white jazz musicians among the Portuguese aficionados'.

Regarding the "JAM-SESSION IN HOT CLUB", Veloso intended to recreate the Hot Club of Portugal in the RTP Studio A, "the decoration and atmosphere of the Hot Club of Portugal basement", the only existent jazz club in Portugal at the time.[463] To this, Jorge Veloso intended to produce a twenty-five minutes studio televised performance with Portuguese jazz amateurs, hosted by Luís Villas-Boas, and with an audience (figurants) that should be HCP members.[464] According to the proposal, it would be necessary to construct a specific scenario similar to the HCP basement, as a reconstitution of the good old times, together with gossip, curiosities and facts about the lives of the great jazz musicians by Luis Villas-Boas. Also, Jorge Veloso aimed to invite foreign professional jazz musicians to encourage new Portuguese jazz practitioners.[465]

Concerning the "IN THE WORLD OF JAZZ", Jorge Veloso described it as follows:

> In this last line of the series, TV JAZZ would include the magnificent North American TV series (Desilu Sales Inc.) entitled "JAZZ SCENE USA" that had bought months ago 13 episodes, with the possibility of extension to 26. Oscar Brown, Jr., a well-known American songwriter and singer, initially presents this series.[466]

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463 "*A decoração e o ambiente da cave do Hot Clube de Portugal*" (*Ibid.*). In September 1963, when Manuel Jorge Veloso wrote this proposal the University Jazz Club of Lisbon had already been closed down by the Portuguese Police.

464 "*A presença do Jazz amador Português, em programas de duração aproximada de 25 minutos com a presença do público (figurantes) que seriam talvez os próprios sócios do H.C.P. A actuação dos músicos estaria portanto enquadrada num principio 'ambiente familiar'. Esta rubrica seria apresentada pelo Sócio nº. 1 e fundador há cerca de 12 anos do H.C.P.*" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 5.

465 "*a) Apresentador – LUÍS VILLAS-BOAS (texto e apresentação) Esc. 750$00; b) Quarteto do Hot Clube de Portugal Esc. 3.000$00 (normal para conjuntos constituídos); c) Solista convidado (quando necessário) Esc. 750$00";* Translation: "The "JAM-SESSION IN HOT CLUB" production team and costs associated, were presented: a) Presenter – LUÍS VILLAS-BOAS (text and presentation) Esc 750$00, [seven hundred and fifty Portuguese escudos]; b) Hot Club of Portugal Quartet (usual for constituted groups) Esc. 3.000$0, [three thousand Portuguese escudos]; and c) Invited soloists (when necessary) Esc 7500$00, [seven hundred and fifty Portuguese escudos]" (*Ibid.*).

466 "*Nesta última rubrica da série TV JAZZ seria incluída a magnifica série da T.V. norte-americana (Desilu Sales Inc.), intitulada "JAZZ SCENE USA" de que se comprara há meses 13 filmes, com*

Given that this North American jazz series already had a presenter (Oscar Brown Jr.), Veloso defended not use simultaneous translation. In his opinion, the attempts of simultaneous translation in 'off' the original sound of the television films, when these were not supplied with "international band" ever worked. As a consequence of this Veloso argued that:

> The viewers, who know English are more interested in the original presenter, and those who do not know English will have difficulty, listen to the Portuguese translation given the overlap with the original presentation.[467]

Alternatively, Jorge Veloso proposed the production of short Portuguese introductions of three to five minutes recorded in the RTP studios that would explain the *Jazz Scene U.S.A*. episode contents at the beginning of each programme. The explanations could be complemented with several subtitles elaborated in collaboration with the producer (Manuel Jorge Veloso), given the musical particularities that implied those translations. In total, "IN THE WORLD OF JAZZ" programme would have thirty minutes duration including the presenter introduction, suggesting the use of the RTP Studio B for the recording of his initial explanations in each programme.[468] After describing what would be the "IN THE WORLD OF JAZZ", Jorge Veloso took the opportunity to alert the Director-General that in following December 1963, would end the contract with Desilu Sales Inc. for the broadcasting of the thirteen *Jazz Scene U.S.A.* episodes stored in the RTP archive waiting for a place in programming. It is possible to understand that Veloso intended to alternate the four types of programmes biweekly due to their different characteristics. The "JAZZ IN STUDIO A" was only

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possibilidade de extensão para 26. Nesta série o apresentador original é Oscar Brown Jr., o conhecido compositor e cantor norte-americano" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 6.

467 RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 6.

468 "*a) Apresentador – MANUEL JORGE VELOSO (texto, apresentação e colaboração nas legendas), Esc. 600$00 and b) Custo de cada filme (Informação do Sector de Movimento de Filmes), Esc. 6.500$00*"; Translation: "Regarding this section expenses: a) Presenter – MANUEL JORGE VELOSO (text, presentation and legends), Esc 600$00, [six hundred Portuguese escudos], and b) The cost of each film (according to the information from the Movies Section) Esc. 6.500$00 [six thousand and five hundred Portuguese escudos]" RTP-PM: Process No. 79/64 [1964]: *TV JAZZ* proposal, page 6.

to be a live broadcast using the RTP Studio A for the broadcasting, and an additional two hours of rehearsals before broadcast once a month. The others "JAZZ PANORAMA", "JAZZ-SESSION IN HOT-CLUB", and "IN THE WORLD OF JAZZ", should always be used as television film broadcasts with the necessity of using RTP Studio B to record the presenter notes. The duration of those programmes would be approximately between twenty-five minutes and thirty minutes except for the "PANORAMA JAZZ", with fifteen minutes. Three weeks after Manuel Jorge Veloso has sent his proposal to the RTP Director-General, the Portuguese weekly magazine *Rádio e Televisão* (lit. Radio and Television) announced the beginning of the *TV JAZZ* series.

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5.2 "*In The World Of Jazz*": Manuel Jorge Veloso, and the *Jazz Scene U.S.A.* episodes

Regarding the contents initially broadcasted by the RTP *TV JAZZ* series, it comprises the imported North American television jazz series, *Jazz Scene, U.S.A*. In February 1963, the British magazine *Jazz Journal* announced the launched of the *Jazz Scene, U.S.A.* television series through an article written by Douglas Hague entitled "Los Angels Jazz Scene" after attending the filming of the Julian 'Cannonball' Adderley episode, as follows:

> The current big jazz news on West Coast scene is the new JAZZ SCENE: U.S.A. show, a series of half-hour TV programmes devoted solely to the presentation of unadulterated jazz. Meadowlane Enterprises, headed by comedian Steve Allen, better known abroad as "the fellow who played B.G. in *The Benny Goodman Story*," is producing the show. Allen has always booked jazz on his regular evening shows (e.g. Armstrong, Basie, Hampton, Dizzy Terry Gibbs, Slim Gaillard) and continues his endeavours to bring the vital attention of the American public (Hague 1963, 12).

After this introduction, Hague continued with additional commentaries regarding the *Jazz Scene, U.S.A.* producer:

> Programme producer for the show, Jimmie Baker, formally in charge of the excellent but now defunct *Stars of Jazz* series, has given the musicians complete freedom in preparing their particular segments, each group having a whole programme to themselves. Narration and conversation are held to a minimum and in the capable hands of singer/composer Oscar Brown, Jr., who penned the *Freedom Now Suite*. The series will be released both here and abroad (Britain included) in the early part of 1963 (Hague 1962, 12).

In fact, the *Jazz Scene, U.S.A* was a North America black and white television jazz series of thirty minutes episodes recorded between April and November 1962, produced by Jimmie Baker, at Steve Allen's Meadlowlane Enterprises

Productions. From the twenty-six episodes recorded, except for the first one episode featuring the Crusaders which was presented by Vern Stevenson, Oscar Brown Jr. presented the remaining twenty-five ones. Regarding the jazz musicians featuring on the *Jazz Scene U.S.A.* series, there were several West Coast jazz combos, such as Shelly Manne, Shorty Rodgers and Barney Kessel, among others. Together with the Julian 'Cannonball' Adderley Sextet, from the East, the Jazz Crusaders, from Texas, and Vi Redd's Septet from Las Vegas. Two episodes featuring big bands Stan Kenton and as also other episodes with jazz vocalist, Anita O' Day, Nancy Wilson and the blues singer Big Miller. Regarding the *Jazz Scene, U.S.A.* episodes, each opened with a montage of Los Angeles jazz clubs clip images with the background theme music "Give Irving My Love", composed by the series executive producer Steve Allen, and played by the featured jazz musicians on studio on each episode. In the end, the episode would close out with similar Los Angeles jazz clubs clip images and background theme music at the same time each *Jazz Scene, U.S.A.* episode credits were presented.

This jazz series attracted the attention of the Portuguese viewers, and jazz aficionados in particular. The RTP published an extensive article in its weekly magazine *Semanário da Radiotelevisão Portuguesa* (lit. Portuguese Public Television Weekly news) to announce the new series and its producer and presented Manuel Jorge Veloso to a broad audience, as follows:

> The North American "Jazz Scene USA" series is the "In the world of Jazz" item of the TV-JAZZ programme, which the RTP production services began to broadcast regularly to the Portuguese viewers. This item shortly will alternate with others items, which the RTP will produce to provide some diversity with "live" televised performances featuring professional and amateur's Portuguese musician, and some foreigner's jazz musicians passing through Portugal. Appropriate comments together with technical explanations, etc. will be provided to foster the Portuguese viewers the taste for this kind of music (among us the number of aficionados increased considerably) – broadening their musical culture knowledge.[469]

[469] "*A série norte-americana 'Jazz Scene U.S.A.' constitui a rubrica 'No Mundo do Jazz' do programa TV-JAZZ, que os serviços de produção da R.T.P. estão a apresentar com regularidade aos*

This article also made known to the Portuguese readers another dimension associated with the *Jazz Scene U.S.A.* series. According to the series producer Jimmie Baker interview, published in the North American jazz magazine *DownBeat*, despite the series was still unknown in cities like Chicago or Los Angeles, the USA State Department already approved the selling of this series for its dissemination in the 'Iron Curtain' countries. After the negotiations between the Desilu Productions and the USA State Department, according to Baker, the *Jazz Scene U.S.A.* series have been approved to be available in the USSR, Poland, Hungary and Yugoslavia. Consequently, it became the first television jazz series broadcast by several television stations in the Soviet bloc. In fact, the Meadlowne Productions made available the *Jazz Scene U.S.A.* series in many foreign countries such as Thailand, Singapore, Australia, Kenya, Sudan, Jamaica and Gibraltar. Previously, Ireland, England, France, West Germany, Holland, Sweden, Finland, Portugal, Cyprus, Nigeria, the Philippines, New Zealand and Puerto Rico, had already acquired the series. In most of those countries, the original programmes were preceded by a short introduction by some local presenters. It was the case of Manuel Jorge Veloso, regarding Portugal.

In the still existent *TV JAZZ* series production files it is possible to perceive the RTP production processes and the way the Portuguese press announced it at the time. The first Portuguese *TV JAZZ* programme was assembled by the RTP production services using the original North America television film "Headshot 16m/m with sound (Dt. 1')". It was followed by a Manuel Jorge Veloso short-filmed introduction "Presenter at Studio B. Simple scenario to match the set design (Dt. 3'), and then by "Film 16m/m with optical sound (Dt. 25')". Throughout the following *TV JAZZ* series this method was used by the RTP production team: at the beginning of each programme the original generic was

*espectadores portugueses. Esta rubrica alternará, num futuro próximo, com outras rubricas produzidas pela R.T.P. e às quais se procurará dar um carácter variado com a apresentação 'em directo' de músicos profissionais e amadores e alguns estrangeiros de passagem em Portugal, com comentários adequados, explicações técnicas, etc., de forma a fomentar nos espectadores portugueses o gosto por este tipo de música (que já começa a ter numerosos adeptos entre nós) – alargando os seus horizontes de cultura musica*l" *TV Semanário da Radiotelevisão Portuguesa* 27, 14 (October 31, 1963).

introduced, followed by a short explanation by Manuel Jorge Veloso (see figure 25), and then by the selected original *Jazz Scene U.S.A.* content.

Figure 25 –Manuel Jorge Veloso's photograph (October 1963)

Between September 4 and December 4, 1963, four *TV JAZZ* programmes were aired. At the time without regular programming yet. However, a first step was taken to create among the Portuguese an interest in jazz. At this early stage, Jorge Veloso used a similar approach as before during the production of the RTP *Newport Jazz Festival* mini-series.

Broadcasted on Wednesday, September 4 (at 11.25 pm), the first *TV JAZZ* programme it was announced as follows "TV Jazz, a programme to disclosure jazz music. In today's programme: 'In the world of jazz' – jazz scene U.S.A. with Barney Kassel Trio. Presented by Manuel Jorge Veloso".[470] Curiously, Manuel Jorge Veloso choose the *Jazz Scene U.S.A.* episode #12 featuring the North America guitarist Barney Kessel, featuring Buddy Woodson (double bass), and

[470] "*Noticia para os jornais: 'TV Jazz', um programa de divulgação da música de jazz. No programa de hoje: 'No mundo do jazz' – jazz scene U.S.A. com o Trio de Barney Kessel [sic]. Apresentação de Manuel Jorge Veloso*" RTP-PM: Process No. 1702/63 [1963]: Production file, page 1.

Stan Levy (drums).[471] The second *TV JAZZ* programme it was aired as planned two weeks later on Wednesday, September 18 (at 11.25 pm). It was the *Jazz Scene U.S.A.* episode #14, featuring Shorty Rodgers on trumpet, and featuring Gary Febvre (flute and alto saxophone), Lou Levy (piano), Gary Peacock (double bass), and Larry Bunker (drums).[472] The following *TV JAZZ* programme scheduled on October 23 was cancelled.[473] The series would resume in November, as announced by the RTP magazine *Semanário da Radiotelevisão Portuguesa* (lit. Portuguese Public Television weekly news), as follows:

> The R.T.P. has already presented two of these programmes devoted to groups of different characteristics: Barney Kessel Trio and Shorty Rodgers and His Giants, and in the next will present Teddy Buckner and His Dixieland All-Stars.[474]

At the beginning of the programme, Jorge Veloso explained to the Portuguese viewers the following:[475]

> Dear viewers a good night!
> About two months ago, precisely on September 18, when we finished the first commentary during the second programme of the T.V. JAZZ series, we said goodbye with the following words 'until today to three weeks'.
> The fact is that, because of a series of constraints and coincidences that surround

[471] Oliveira Costa directed the programme, and Reinaldo Oliveira assisted it. Manuel Jorge Veloso for presenting the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP Microfilm Archive: Programme Process No. 1702/63 [1963]. Cachet Form. The repertoire presented by the Barney Kessel Trio comprised the introductory "Give Irving My Love", followed by "Gypsy in My Soul", "In Other Word", "April in Paris", "Danny Boy", and "Mint Julep". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #12) Production File, Monday, October 1, 1962.

[472] The programme was directed by Victor Manuel and assisted by José Victório. RTP Programme Process No. 1823/63: Production File. The Manuel Jorge Veloso for presenting the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP Microfilm Archive: Programme Process No. 1823/63 [1963]. Cachet Form. The repertoire presented by the Shorty Rodgers and His Giants comprised the introductory "Give Irving My Love", followed by "Greensleeves", "Time was", "Martians Go Home", "The Outsider". Meadowlane Enterprise Production *Jazz Scene U.S.A.* (Episode #14) Production File, Monday, October 1, 1962.

[473] RTP Microfilm Archive: Programme Process No. 2101/63 [1963]: Production File.

[474] "*A R.T.P., apresentou já dois destes programas consagrados a agrupamentos de características diferentes: o Trio de Barney Kessel e Shorty Rodgers and His Giants, e no próximo apresentará Teddy Buckner and His Dixieland All-Stars*" In *TV Semanário da Radiotelevisão Portuguesa* 27, 15 (October 31, 1963).

[475] According to some notes in the microfilm process of this programme it is possible to verify that the third *TV JAZZ* episode was initially schedule to be broadcast on Monday, November 20, but it was only broadcasted in the following Monday, on November 27, at 11.15 pm.

> the programming of a television station, such as RTP. And, as is customary to say, 'for reasons beyond our control' it was not possible until today return to these short thirty minutes dedicated to the viewers who love jazz.[476]

On Wednesday, November 27 (at 11.15 pm), it was aired the third *TV JAZZ* programme, featuring the North American Teddy Buckner All-Stars *(Jazz Scene U.S.A.* episode #9). Jorge Veloso announced it as "a brand of jazz that many consider pure Dixieland", "something between New Orleans and Chicago style".[477] In this programme production file, the presenter script contains a handwritten note by the RTP Censorship Bureau, at that time designated *Gabinete de Exame e Classificação de Programas* (lit. Office of Examination and Classification of Programmes), with the following "Approved for all (Over 6 [six] years). I am referring to the text, of course, because I have not seen the film, that supposed should accompany it".[478] This comment, along with the dating of the documents in this process, lead to the belief that the decision to carry out the programme production it was delayed. Moreover, after the decision was taken the production team, it was not able to follow the procedures regarding prior censorship, which supposedly was compulsory. This process includes a handwritten presenter script with the word 'URGENT', plus the same presenter script already typewrote, with comments as mentioned above by the RTP Censorship Bureau. The RTP censor's comment claiming that this telefilm has not been examined before its broadcast demonstrates the existence of an arbitrary permissiveness in the censorship processes regarding the televised contents. In fact, this programme production process it is a clear example that

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476 "*Senhores espectadores muito boa noite! Há cerca de dois meses, precisamente no dia 18 de Setembro ao terminarmos o comentário de abertura do segundo programa da série "T.V. JAZZ", despedimo-nos de todos som as palavras "até de hoje a três semanas". O facto é que, por força de uma série de condicionantes e de coincidências que rodeiam a programação de uma estação de televisão, como é a RTP e, como é hábito dizer-se, "por motivos alheios à nossa vontade" não foi possível até hoje voltar a contar com estes escassos trinta minutos dedicados aos espectadores que gostam de jazz*" RTP-PM: Process No. 2268/63 [1963]: Presenter script, page 1.

477 The programme was directed by H. Pavão and assisted by P. Coelho Vitorio. Manuel Jorge Veloso for presenting the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP Microfilm Archive: Programme Process No. 1823/63 [1963]. Cachet Form. The repertoire presented by the Teddy Buckner and His Dixieland All-Stars comprised the introductory "Give Irving My Love", followed by "Struttin' With Some Barbecue", "I'm Crazy About Dixieland", "If You Could See My Mother", and "Back Home in Indiana" (03'45"). Meadowlane Enterprise Production *Jazz Scene U.S.A.* (Episode #14) Production File, Tuesday, September 4, 1962.

478 "*Aprovado para todos (maiores de 6 anos). Refiro-me ao texto, é claro, porque não vi o filme que é dever acompanhá-lo*" RTP-PM: Process No. 2268/63 [1963]: Presenter script, page 1.

the RTP censors not always followed the Censorship Bureau procedures. The following *TV JAZZ* programme was aired on December 4 (at 11.30 pm), featuring Harold Land and the Red Mitchell Quintet (*Jazz Scene U.S.A.* episode #8). In the usual introductory commentaries, Manuel Jorge Veloso alerted the Portuguese aficionados to "some of the themes that we will hear today are framed in the most modern trends of jazz nowadays" (see appendix 17).[479] This was the last *TV JAZZ* programme aired in 1963.

The first four programmes broadcasts, between September and December 1963 featuring the *Jazz Scene U.S.A*. contents, took place on Wednesdays late evening. The chosen schedule leads to the belief that some cautions by the RTP decision makers exist regarding the acceptance of this new television jazz series among the Portuguese viewers. Although Manuel Jorge Veloso initially intention was to supposedly capture the younger layers of the Portuguese viewers taste for jazz music, given the chosen broadcast schedule, Wednesday at 11.25 pm, it suggests that in its early stage the *TV JAZZ* series was followed probably by a minority audience of aficionados and Portuguese jazz amateurs.

[479] The programme was directed by H. Pavão, and assisted by P. Coelho. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP Microfilm Archive: Programme Process No. 2324/63 [1963]. Cachet Form. The repertoire presented by the Harold Land and Red Mitchell Quintet comprised the introductory "Give Irving My Love", followed by "From This Moment On", "Hear Ye!", "Triplin' awhile", and "Catacomb". Meadowlane Enterprise Production *Jazz Scene U.S.A.* (Episode #14) Production File, Tuesday, July 31, 1962.

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5.3 Jazz in the Studios: The *TV JAZZ* and the Eurovision television jazz contents

In addition to the *Jazz Scene U.S.A.* episodes, the *TV JAZZ* series also broadcasted other foreign television contents produced within the scope of the European Union of Broadcasting (EBU). In fact, the primary purpose of the EBU was to promote collaboration in technical, legal and programming terms both in radio and television areas, among all their members. In 1964, RTP benefited from this affiliation regarding television contents.[480] While most of the USA television had a particular focus on North American jazz, the EBU production comprised several televised jazz performances featuring European jazz musicians. Consequently, the Portuguese viewers, and particularly aficionados and jazz amateurs, throughout the EBU television jazz contents were able to watch and listen to European jazz musicians. Among the diversity of EBU television productions received, the RTP aired some jazz contents produced by the RTBF during the International Jazz Festival Comblain-la-Tour.[481]

Before starting to analyse these RTBF contents, it is essential to understand the *TV JAZZ* production in early 1964. The first programme aired it was a repetition of a previous RTP televised jazz performance recorded in 1963.[482] Announced as *TV* "*Jazz no Estúdio A com a Orquestra de Jorge Costa Pinto*" (lit. jazz in Studio A, with Jorge Costa Pinto's Orchestra), was aired on Monday, January 20, 1964 (at 10.00 pm). The session included the Jorge Costa Pinto Orchestra, and two jazz guest soloists, the Belgian baritone saxophonist Jean-Pierre Gebler, and the

[480] For an analysis of the RTP international activity during this period, and a detailed list of those programmes, see RTP Yearbook 1964 (pp. 143-154).
[481] During the following decade the EBU contents would also include some of the YLE (Finland) and the NRK (Norwegian) television jazz production.
[482] This RTP programme was directed by Nuno Fradique, and assisted by Fernando Patrício. Henrique Mendes presented the session, and Manuel Jorge Veloso produced it. RTP-PM: Process No. 69/64 [1964]. In 1964, Manuel Jorge Veloso, together with the RTP director Jorge Listopad, produced the *TV JAZZ* "JAZZ NO ESTÚDIO A" opening and closing generic using still photographs of jazz musicians accompanied by the "Seven Steps to Heaven" theme written by Victor Feldman and Miles Davis.

Portuguese pianist, Hélder Martins.[483] In the following four months, the *TV JAZZ* programmes were aired on a monthly-based, on Mondays at 10.00 pm. The first one took place on February 17, featuring the North America drummer Shelly Mane (*Jazz Scene U.S.A.* episode #3).[484] On March 16, it was broadcast the second programme featuring the Stan Kenton Orchestra (*Jazz Scene U.S.A.* episode #13).[485] On April 4, was aired another one comprising the North American television jazz production, "The Story of a Jazz Musician".[486] On May 11, was aired another *TV JAZZ* programme featuring the African-American jazz saxophonist Julian 'Cannonball' Adderley (*Jazz Scene U.S.A.* episode #18).[487]

After the fourth *Jazz Scene U.S.A.* episode, a first *TV JAZZ* televised jazz performance was produced. Announced as *TV JAZZ* "*Jazz no Estúdio A*" (lit. Jazz In Studio A), the session comprised the Samba Jazz Trio, led by Edmundo Fuzaro on

[483] Due to the fact this was a repetition of a previous televised performance produced on January 25, 1963, the cachets received were 20% of the original because it was not a 'live' broadcast. The amounts received were as follows. The Costa Pinto Big Band received 2400$00 (two thousand and four hundred Portuguese escudos). Each of the soloists received 150$00 (hundred and fifty Portuguese escudos), while Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 69/64 [1964].

[484] The RTP programme was directed by Luís Andrade and assisted by Henrique Mendes. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred escudos) cachet. RTP-PM: Process No. 426/64 [1964]. The Shelly Mane and His Men who were led by Shelly Mane on drums, and featuring Russ Freeman (piano), Monty Budwig (double bass), Conte Candoli (trumpet), and Richie Kamuca (tenor saxophone). The repertoire presented by the Shelly Mane and His Men comprised the introductory "Give Irving My Love", followed by "The King Swings", "Fantan", "The Isolate Paw", and "Speak Low". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #3) Production File, Monday, June 4, 1962.

[485] The programme was directed by Fernando Frazão and assisted by R. Cunha. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 674/64 [1964]. The repertoire presented by the Stan Kenton Orchestra comprised the introductory "Give Irving My Love", followed by "Limehouse Blues", "Waltz of the Prophets", "Maria", and "Malaguena". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #13) Production File, Monday, October 1, 1962.

[486] It was a television production by the Wolper Productions (1962) portraying the public and personal life of North American alto saxophonist Paul Horn. The RTP programme was directed by Oliveira Costa and assisted by Oliveira. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 863/64 [1964.

[487] The RTP programme was directed by Herlander Peyroteo and assisted by José Victório. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1032/64 [1964]. Julian 'Cannonball' Adderley Sextet led the session on alto saxophone and featuring Nat Adderley (trumpet), Yusef Lateef (tenor saxophone), Joe Zawinul (piano), Sam Jones (double bass), and Louis Hayes (drums). The repertoire presented by the Julian 'Cannonball' Adderley Sextet comprised the introductory "Give Irving My Love", followed by "Jessica Birthday", "Primitivo", "Bossa Nova Nemo", and "Work Song". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #18) Production File, Monday, October 29, 1962.

piano, and Nelson Bettencourt on double bass, and Arnaldo de Oliveira on drums.[488] Unfortunately, much of the production process was not preserved.[489] Nevertheless, the decision to produce a *TV JAZZ* programme dedicated to the jazz and *samba* reflects the trends at the time. Several jazz musicians, not only North Americans but also Europeans, began to explore the Brazilian *bossa nova* and *samba* sonorities. In Portugal, this was also the case of the Hot Club Portugal Quartet as published in the *DownBeat* magazine regarding their performance at the International Jazz Festival Comblain-la-Tour.[490]

After a short interruption, the *TV JAZZ* series would resume in late August with the broadcast of two jazz televised performances produced by the RTBF during the International Jazz Festival Comblain-la-Tour, in Belgium. The first one it was aired on Monday, August 24 (at 11.00 pm), featuring the Johnny Dankworth and His Orchestra.[491] The second one it was broadcast on Monday, September 7 (at 10.35 pm), featuring the Bill Evans Trio, and the René Thomas Quartet.[492] Unfortunately, no documentation from these *TV JAZZ* programmes production remained, either in the RTP or the RTBF archives (see figures 26 and 27).

[488] The cachets received for 'live' broadcast were as follows. The *Samba Jazz Trio* received 4000$00 (four thousand Portuguese escudos), while Manuel Jorge Veloso for presenting the session received a 400$00 (four hundred Portuguese escudos). RTP-PM: Process No. 1519/64 [1964].

[489] For this reason, I was not able to identify the repertoire presented by the Samba Jazz Trio.

[490] *DownBeat* September 26, 1963 (p. 41).

[491] The programme was directed by Luís Andrade and assisted by José Vitorio. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2018/64 [1964]. In the RTBF telerecording, 16 mm film featured the Johnny Dankworth Orchestra. In early 1956, Johnny Dankworth modified the line-up of a conventional big band to ten brass and just three reeds, together with a conventional rhythm section. An alto, tenor and baritone saxophones plus trumpet and trombone replaced the standard five men reed section. Those played alongside four men trumpet and trombone sections. These changes gave Johnny Dankworth Orchestra a distinctive brassy sonority, which remained active until 1964.

[492] Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2166/64 [1964].

Figure 26 – International Jazz Festival Comblain-la-Tour's programme (1964)

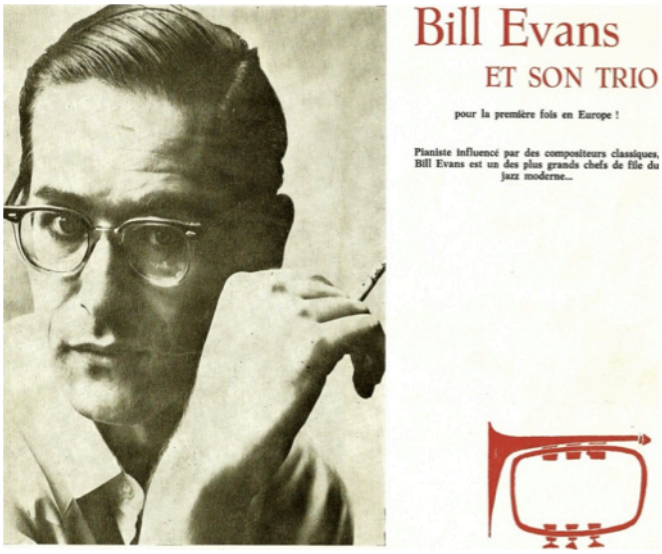

Figure 27 –International Jazz Festival Comblain-la-Tour's – Bill Evans Trio (1964)

Regarding television images, a few seconds of the Johnny Dankworth orchestra still exists, within in a film produced at the time by the International Jazz Festival Comblain-la-Tour promoters. After the last *TV JAZZ* programme dedicated to the International Jazz Festival Comblain-la-Tour, over the following two months, the series stopped; and the RTP did not produce any further jazz programmes.[493]

[493] The following episode of *TV JAZZ* was scheduled for September 28, but was cancelled. RTP-PM: Process No. 2252/64 [1964].

On November 4, the *TV JAZZ* series was resume with another *Jazz Scene U.S.A.* episode, featuring the vibraphonist Cal Tajder (*Jazz Scene U.S.A.* episode #15).[494] By mid-December 1964, on Wednesday, December 16 (at 09.00 pm) another RTP televised jazz performance was broadcasted.[495] Announced as *TV JAZZ* "*Jazz no Estúdio A"* (lit Jazz in Studio A), the session was led by the African-American jazz saxophonist Dexter Gordon and featuring the three Portuguese jazz musicians, Justiniano Canelhas on piano, Bernardo Moreira on double bass, and Manuel Jorge Veloso on drums.[496] Regarding other presences of African-American jazz musicians on the RTP during that period it is essential to highlight the presence Sarah Vaughan on a variety live show broadcast on Christmas Eve, December 25 (at 10.30 pm). Nevertheless, Vaughan presence in Portugal did not receive any attention by the Portuguese press, or among the jazz aficionados.[497] Moreover, no other records of additional RTP jazz production featuring Sarah Vaughan were found.

During 1965 first semester, the *TV JAZZ* production continued irregularly, with only three programmes produced. The first one took place on Thursday, February 4 (at 11.20 pm), featuring the North American Dixieland Band Ben Pollack & His Pick-a-Rib Boys (*Jazz Scene U.S.A*. episode #25).[498] Nevertheless,

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[494] Oliveira Costa directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2598/64 [1964]. The Cal Tadjer Quintet was led by Cad Tadjer on vibes, and featuring Lonnie Hewitt on piano, Freddie Schrieber on double bass, Bill Fitch on conga drums, and John Rea on drums. The repertoire presented by the Cal Tadjer Quintet comprised the introductory "Give Irving My Love", followed by "Love for Sale", "Come Rain Or Come Shine", "Carnival", and "Half and Half". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #3) Production File, Monday October 15, 1962.

[495] A following episode of *TV JAZZ* was scheduled for December 9, but was cancelled. RTP-PM: Process No. 2914/64 [1964]. It should be noted that the schedules in several national periodicals at the time were not updated in the light of several changes that had taken place in jazz programmes during the last quarter of 1964. This RTP session was recorded previously on December 10 (12.00 pm), due to Dexter Gordon visit to Portugal.

[496] Oliveira Costa directed the programme, and R. Oliveira assisted it. Manuel Jorge Veloso for presenting, and performing in this session received a 400$00 (four hundred Portuguese escudos) cachet. According to the Cachet Forms in this process Dexter Gordon received 6500$00 (six thousand and five hundred Portuguese escudos), and both Justiniano Canelhas (piano), Bernardo Moreira (double bass) received 750$00 (seven hundred and fifty Portuguese escudos) each. RTP-PM: Process No. 2938/64 [1964].

[497] "*SEXTA-FEIRA 22.30 – VARIEDADES com Sarah Vaughan, Ourique Roca (...), Loredana, Pepe el Grande (...), Orquestra de Tavares Belo; Realização de Fernando Frazão*" *Rádio & Televisão* 433, 5.

[498] The programme was directed by Herlander Peyroteo, and assisted by José Victório. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 159/65 [1965]. The Ben Pollack & His

Jorge Veloso continued, as previously to explore the *TV JAZZ* series from a pedagogical perspective taking advantage of his musical knowledge. As usual, at the beginning of each programme, Jorge Veloso explained to Portuguese viewers distinct concepts such as swing, melody, harmony, or even some specifics about harmonic progressions such AABA, or ABAB. Besides these usual initial explanations, it is important to emphasise that Jorge Veloso, besides the translation and the subtitles production on each *Jazz Scene U.S.A.* episode, he also produced several additional information in cards. These were superimposed over images to help the Portuguese viewers to understand of some specificities and technical issues throughout the ongoing televised performances.[499] These features were regular throughout all the *TV JAZZ* programmes broadcasts. The next one took place on March 16, featuring the African-American jazz singer Lou Rawls and Dick Palombi Trio (*Jazz Scene U.S.A.* episode #27).[500] The following *TV JAZZ* programme was aired only four months later indicating some difficulties of the RTP to maintain a regular television jazz programming. It took place during the summer, on Wednesday, June 30 (at 11.20 pm), featuring the *Jazz Crusaders* (*Jazz Scene U.S.A.* episode #1).[501]

Pick-a-Rib Boys was a Dixieland jazz group led by Ben Pollack (drums), and featuring Dick Cary (trumpet), Gene Bolen (clarinet), Warren Smith (trombone), Bill Campbell (piano), and Walt Yoder (double bass. The repertoire presented by the Ben Pollack & His Pick-a-Rib Boys comprised the introductory "Give Irving My Love", followed by "At The Jazz Band Ball", "Wolverine Blues", "The Roof Blues", and "Royal Garden Blues" Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #25) Production File, Monday November 26, 1962.

[499] (Jorge Veloso, interview with Pedro Cravinho, March 2016).

[500] The programme was directed by Pedro Martins and assisted by Ramos Ribeiro. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 284/65 [1965]. The repertoire presented by the African-American Low Rawls and Dick Palombi Trio comprised the introductory "Give Irving My Love", followed by "In The Evening When The Sun Goes Down", "Stormy Monday", "God Bless The Child", and "I'd Rather Drink Muddy Water". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #17) Production File, Monday, October 15, 1962.

[501] Fernando Frazão directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1446/65 [1965]: Production File. The *Jazz Crusaders* led the session, featuring Nesbert "Stix" Hooper (drums and harp), Wilton Felder (tenor saxophone), Wayne Henderson (trombone), Joe Sample (piano), and Jimmy Bond (double bass). The repertoire presented by the *Jazz Crusaders* comprised the introductory "Give Irving My Love", followed by "Song of India", "Freedom Sound", "Young Rabbits", and "Sinnin' Sam" Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #1) Production File, Saturday April 21, 1962.

An important aspect to highlight was the fact that there was no connection between the RTP jazz production and the national jazz scenes developments, apart from the Lisbon one. Example of this was the new Coimbra jazz scene. Since March 19, 1964, after the *Clube de Jazz do Orfeon* was founded, the Coimbra jazz scene gained more visibility given their new jazz quartet performances. Moreover, on April 30, 1965, took place the first Coimbra Jazz Festival, integrating the University of Coimbra Association of Students festivities *Queima das Fitas*.[502] However, those events did not receive any particular attention, neither from the RTP News Services nor those responsible for the RTP music production, such as the *TV JAZZ*. In fact, although the Portuguese Public Television Service aspired that the television service should bring the Portuguese viewers the different aspects of the cultural activities around the country. Through a detailed analysis of this coverage by mid-1960s, it is possible to affirm that most of the attention was dedicated to the cultural activities around the metropolitan area of Lisbon, neglecting other Portuguese regions. It was also the case of the *TV JAZZ* series and the production of a programme dedicated to the launch of the first commercial jazz club in the village of Cascais, own by Luís Villas-Boas and Jean Pierre Gebler.

During the following months, the *TV JAZZ* programmes continued as follows: on Wednesday, July 28 (at 11.15 pm), featuring the African-American alto saxophonist and vocalist Vi Redd sextet (*Jazz Scene U.S.A*. episode #24).[503] On Wednesday, August 18, featuring the North American jazz trombonist Frank Rosalino Quartet (*Jazz Scene U.S.A*. episode #6).[504] However, in this particular *TV*

[502] For further discussing see Cravinho (2016b).

[503] Luis Andrade directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1746/65 [1965]. The Vi Redd Sextet led by the African-American alto saxophonist and vocalist Vi Reed and featuring Carmell Jones, on trumpet, Roy Ayers, on vibes, together with Russ Freeman (piano), Herbs Hellis (guitar), Bob Whitlock (double bass), and Richie Goldberg (drums). The repertoire presented by Vi Redd Sextet comprised the introductory "Give Irving My Love", followed by "Now's the Time", "Summertime", "I Remember Bird", "If I Should Lose You", and "Anthropology". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #25) Production File, Monday, November 26, 1962.

[504] Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1900/65 [1965]. The Frank Rosalino Quartet, featuring comprised presented the following repertoire: an intro "Give Irving My Love", followed by "Yesterdays", "Mean To Me",

JAZZ programme, in addition to the regular opening commentaries, Jorge Veloso responded to some possible criticism regarding his role as presenter and the relevance of existing a television series in Portugal dedicated to jazz, as follows:

> It may seem to most viewers that the person who is standing here in front of the [television] cameras, with a stance ... perhaps too 'formal', intends to talk about Jazz, as if Jazz was the most critical, more difficult or transcendent thing that exists in this world.
>
> Of course, this is not quite so. After being well understood and assimilated, Jazz is the most straightforward thing that can be. Because, and contrary to what some people think, it seems, more seriously even by some people who are involved in music, who are music professionals. Jazz is not, in fact, an anarchic amalgam of strange sounds, noises, squeaks or improvised 'kicks in the bass drum' 'without meaning', and with no defined bases, on which to lean.[505]

After these considerations in defence of jazz among Portuguese viewers, Jorge Veloso argued that on the other hand, jazz could never be confused with the light-music currently labelled by "Yé-Yé", given its poor quality "with rare exceptions", as follows:

> Nor can it be, in any way, confused with the light-music you hear every day on the radio or television, mainly because 80% of the current light music, which is known as "Yé-Yé", with very few exceptions, does not have any quality or musical interest.[506]

"Please Don't Bug Me", "Lover Man", and "Well, You Need' t". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #17) Production File, Tuesday, July 31, 1962.

505 "*Poderá parecer à maioria dos espectadores que esta pessoa que está aqui defronte das câmaras, com um ar... talvez demasiado "formal", pretende falar sobre Jazz, como se o Jazz fosse a coisa mais importante ou mais séria ou mais transcendente que existe neste mundo. Evidentemente, que isso não é bem assim. Depois de bem compreendido e assimilado, o Jazz é a coisa mais simples que pode haver (...) porque, ao contrário do que algumas pessoas julgam, e que me parece, mais grave, inclusivamente pessoas que estão 'metidas' na música, que são profissionais da música, o Jazz não é de facto uma amálgama anárquica de sons esquisitos, ruídos, guinchos ou "pontapés no bombo" improvisados "sem sentido", e sem bases definidas, em que se apoie*" RTP-PM: Process No. 1900/65 [1965]: Presenter script, page 1.

506 "*Nem pode, também, de maneira nenhuma, ser confundido com a música ligeira que ouvimos todos os dias na rádio ou na televisão, sobretudo a 80% da música ligeira actual, a que se convencionou chamar de "Yé-Yé" e que, salvo raríssimas excepções, não tem qualquer espécie de qualidade ou interesse musical*" RTP-PM: Process No. 1900/65 [1965]: Presenter script, page 1.

This Jorge Veloso's commentary reflects that at the same time this genre was gaining exposure, some misunderstanding and criticism began to emerge. Although it was not possible to identify the origin of the criticisms, Jorge Veloso used direct quotations in his presenter script indicating that this was a response to someone. The *TV JAZZ* series resumed on Wednesday, September 1 (at 11.15 pm), with the Les McCann trio (*Jazz Scene U.S.A.* episode #2).[507] However, from September 22 onwards the *TV JAZZ* schedule would change.[508] It was produced, for the first time a programme dedicated exclusively to the Lisbon jazz scene, with a significant announcement:

> Today's *T.V. JAZZ* programme will have some different characteristics from the usual ones. Moreover, if, usually, it is intended to disseminate, much more reason that term 'disclosure' can be applied to today's programme.[509]

After this initial commentary, Jorge Veloso returned to a summary of the history of jazz. Describing its origins 'in the poor black neighbourhoods of New Orleans', and highlighting its consolidation in the major North American cities and the important role that the jazz clubs had in the past regarding music's development, until it arrived at the concert halls. This introduction was intended to justify that in Portugal at the time did not exist any jazz club without a membership fee, arguing that the Hot Club of Portugal it was a private one. However, the situation would change with the launch of the *Luisiana* in the Cascais village.[510] On

[507] Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1971/65 [1965]. The Les McCann Limited, featuring Les McCann on piano, Leroy Vinnegar on double bass, and Ron Jefferson on drums presented the following repertoire: an intro "Give Irving My Love", followed by "Vacushna", "A Little ¾ for God and Company", "Stella by Starlight", and "Chip Monk". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #2) Production File, Tuesday, April 21, 1962.

[508] Oliveira Costa directed the programme. Manuel Jorge Veloso for the *TV JAZZ* presentation received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 1934/65 [1965].

[509] "*Hoje o programa T.V. JAZZ terá umas características um pouco diferentes das habituais. E se, normalmente, se pretende que ele seja de divulgação, com muito mais razão esse termo 'divulgação' poderá ser aplicado em relação ao programa de hoje*" RTP-PM: Process No. 1934/65 [1965]: Presenter script, page 1.

[510] Luís Villas-Boas, and the Belgian baritone saxophonist living in Estoril, Jean-Pierre Gebler, owned the Luisiana Jazz Club.

September 18, the Portuguese newspaper *Diário Popular* announced the launch a new Portuguese jazz club (see figure 28).[511]

Figure 28 – The *Luisiana Jazz Club's* announcement (Cascais 1965)

In this same Portuguese daily newspaper, a few days later on September 22, was announced the broadcast of a *TV JAZZ* programme dedicated to "the launch of the 1st commercial jazz club in Portugal".[512]

After a programme focuses on the *Luisiana Jazz Club*, the following one it was entirely dedicated to the jazz samba.[513] Aired on October 6 (at 11.15 pm), according to the presenter's script, the RTP received this television jazz production from the Lisbon's United States of America Embassy. Manuel Jorge Veloso informed the Portuguese viewers to the famous Brazilian guitarist, Bola Sete, who accompanied Charlie Bird. It should be noted that although Jorge Veloso consistently insisted on a distance between jazz and other kinds of music, when it came to *samba* and *bossa nova*, his attitude was different. To a certain extent, this can be understood by the fact that throughout the early 1960s, several North American jazz musicians approached to the Brazilian *bossa nova*

511 *Diário Popular* 8237, 5 (September 18, 1965).
512 "*Sobre a criação do 1º clube de Jazz comercial em Portugal.*" *Diário Popular* 8241, 5 (September 22, 1965).
513 Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2265/65 [1965]. Besides the Brazilian guitarist *Bola Sete*, no other musician name was written either in the presenter script. Regarding the name *Bola Sete*, it was the nickname of a Rio de Janeiro's *bossa nova* and *samba* composer, and guitarist Djalma de Andrade (b. July 16, 1923 – d. February 14, 1987). *Bola Sete*, (lit. Seven Ball), got this nickname when he was the only black musician in a jazz combo, as the seventh ball of the billiards, the only black ball on the table.

and *samba* sonorities. Moreover, the production and circulation abroad of these television contents by the United States Information Agency reinforced its importance. In this particular case, Charlie Bird, together with other North American jazz musicians toured in 1961 to the South American continent; Brazil was a mandatory stop (Santomauro 2015).[514] At the end of the programme, Manuel Jorge Veloso made an important announcement to the Portuguese viewers, and particularly to the jazz aficionados. The *TV JAZZ* was rescheduled to Friday's night, on a regular weekly base as part of the new RTP weekly programming grids. Jazz began to occupy a prominent place in RTP by late 1965. Until the end of the year, the *TV JAZZ* continued to broadcast the *Jazz Scene U.S.A*. episodes.

On Friday, October 22 (at 09.30 pm), Jorge Manuel Veloso reinforced the new schedule to the Portuguese viewers, as follows "for the first time on Friday, in a new timetable, and in future in an weekly based, another T.V. JAZZ programme".[515] My interest in this particular programme it was raised by the discourse used by Jorge Veloso in his opening notes when compared to previous presenter scripts. After the initial announcements, Jorge Veloso informed the viewers that they would watch throughout the broadcast "a more pure, more vigorous, more 'black'" jazz, with the Teddy Edwards Sextet music (*Jazz Scene U.S.A.* episode #4). Moreover, Veloso reinforced that the main reason for the existence of jazz was its social implications, as "'cries of revolt', against slavery", or in other words, 'cries of revolt' of the black people against the white supremacy in the United States of America.[516] With this new discourse, Jorge

[514] In 1961, the Charlie Byrd Trio, featuring Keter Betts (double bass), and Buddy Deppenschmidt (percussion), together with tour manager, and vocalist Ginny Byrd, went on South America twelve-week tour, as part of cultural exchange programme under the auspices of the United States State Department, as a replacement of Dave Brubeck Quartet.

[515] "*Pela primeira vez à 6ª feira, em novo horário, e, de futuro, com uma frequência semanal, surge mais um programa T.V. JAZZ*" RTP-PM: Process No. 2262/65 [1965]: Presenter script, page 1. Jorge Listopad directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. The Teddy Edwards Sextet, featuring Teddy Edwards on tenor saxophone, Freddie Hill on trumpet, Richard Boone on trombone, John Houston on piano, Stan Gilbert on double bass and Doug Sides on drums presented the following repertoire: an intro "Give Irving My Love", followed by "The Cellar Dweller", "Sunset Eyes", "Afraid of Love", "Good Gravy", and "Velvet Mist". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #2) Production File, Monday, June 4, 1962.

[516] "*Com um jazz mais puro, mais vigoroso, mais 'negro'" and "'gritos de revolta', contra a escravatura*" RTP-PM: Process No. 2262/65 [1965]: Presenter script, page 1.

Veloso for the first time in the *TV JAZZ* programmes deliberated seemed to assume the continuity of previous CUJ's subversive actions using jazz as a 'symbol of freedom' in opposition to the New State regime colonial policies. In fact, this represents a significant change in Veloso's discourse, with the introduction of terms such as 'blacker', or statements such as 'cries of revolt' against slavery and the white repression to the RTP audiences. In the next *TV JAZZ* programme, which took place on Friday, October 29 (at 09.30 pm), featuring Phineas Newborn Jr. Trio (*Jazz Scene U.S.A.* episode # 16), akin to the previous programme, in the presenter script sent to the RTP Censorship Bureau, Jorge Veloso repeated similar statements using the term 'blacker'.[517] However, this time the RTP Censorship Bureau made several cuts in the *TV JAZZ* presenter script, as notified by the RTP Censor "Approved with cuts" in the original text (see figure 29). One of those cuts was the following entire sentence "If on one hand, this statement is true, there are also exceptions to the rule".[518] According to the RTP Censorship Bureau, no one was authorised in the Portuguese Public Television to affirm that existed exceptions to the rules. Another action of the RTP Censor on this *TV JAZZ* presenter script was the manipulation of Jorge Veloso original text, by altering the original meaning of a sentence. The original sentence written by Jorge Veloso was:

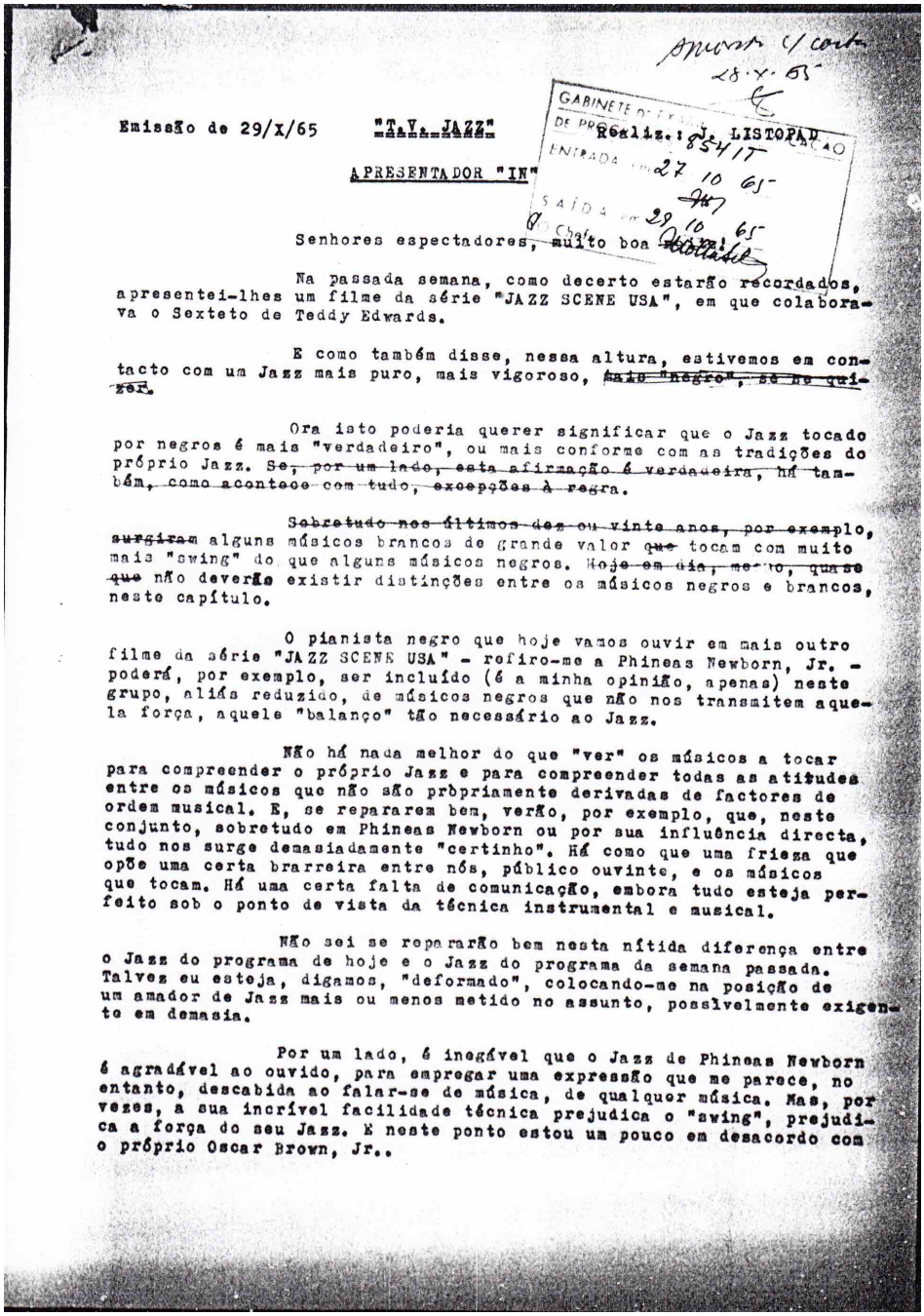
> Above all, the last ten or twenty years, for example, there have been some white musicians of great value who play with a lot more swing than some black musicians. There are distinctions between black and white musicians in this chapter.[519]

[517] Jorge Listopad directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred escudos) cachet. RTP-PM: Process No. 2263/65 [1965]. The Phineas Newborn Jr. Trio, featuring Phineas Newborn Jr. on piano, Al McKibbon on double bass and Kenny Denis on drums presented the following repertoire: an intro "Give Irving My Love", followed by "Theme for Basie", "Lush Life", a piano solo composition "Blues for the left hand only", "The New Blues", and "Oleo". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #2) Production File, Monday, October 15, 1962.

[518] "*Se por um lado, esta afirmação é verdadeiro, há também, como acontece com tudo, excepções à regra*" RTP-PM: Process No. 2263/65 [1965]: Presenter script, page 1.

[519] "*Sobretudo nós últimos dez ou vinte anos, por exemplo, surgiram alguns músicos brancos de grande valor que tocam com muito mais 'swing' do que alguns músicos negros. Hoje em dia, mesmo, quase que não deverão existir distinções entre os músicos negros e brancos, neste capítulo*" RTP-PM: Process No. 2263/65 [1965]: Presenter script, page 1.

After the censorship cuts, the phrase became as follows "Some white musicians of a high-value play with much more swing than some black musicians should not be distinguished between black and white musicians in this chapter".[520]



Emissão de 29/X/65 "TV JAZZ" Realiz.: J. LISTOPAD

APRESENTADOR "IN"

Senhores espectadores, muito boa

Na passada semana, como decerto estarão recordados, apresentei-lhes um filme da série "JAZZ SCENE USA", em que colaborava o Sexteto de Teddy Edwards.

E como também disse, nessa altura, estivemos em contacto com um Jazz mais puro, mais vigoroso, ~~mais "negro", se se quiser.~~

Ora isto poderia querer significar que o Jazz tocado por negros é mais "verdadeiro", ou mais conforme com as tradições do próprio Jazz. ~~Se, por um lado, esta afirmação é verdadeira, há também, como acontece com tudo, exceções à regra.~~

~~Sobretudo nos últimos dez ou vinte anos, por exemplo,~~ surgiram alguns músicos brancos de grande valor ~~que~~ tocam com muito mais "swing" do que alguns músicos negros. ~~Hoje em dia, mesmo, quase que~~ não deverão existir distinções entre os músicos negros e brancos, neste capítulo.

O pianista negro que hoje vamos ouvir em mais outro filme da série "JAZZ SCENE USA" - refiro-me a Phineas Newborn, Jr. - poderá, por exemplo, ser incluído (é a minha opinião, apenas) neste grupo, aliás reduzido, de músicos negros que não nos transmitem aquela força, aquele "balanço" tão necessário ao Jazz.

Não há nada melhor do que "ver" os músicos a tocar para compreender o próprio Jazz e para compreender todas as atitudes entre os músicos que não são pròpriamente derivadas de factores de ordem musical. E, se repararem bem, verão, por exemplo, que, neste conjunto, sobretudo em Phineas Newborn ou por sua influência directa, tudo nos surge demasiadamente "certinho". Há como que uma frieza que opõe uma certa brarreira entre nós, público ouvinte, e os músicos que tocam. Há uma certa falta de comunicação, embora tudo esteja perfeito sob o ponto de vista da técnica instrumental e musical.

Não sei se reparrão bem nesta nítida diferença entre o Jazz do programa de hoje e o Jazz do programa da semana passada. Talvez eu esteja, digamos, "deformado", colocando-me na posição de um amador de Jazz mais ou menos metido no assunto, possìvelmente exigente em demasia.

Por um lado, é inegável que o Jazz de Phineas Newborn é agradável ao ouvido, para empregar uma expressão que me parece, no entanto, descabida ao falar-se de música, de qualquer música. Mas, por vezes, a sua incrível facilidade técnica prejudica o "swing", prejudica a força do seu Jazz. E neste ponto estou um pouco em desacordo com o próprio Oscar Brown, Jr..

Figure 29 – The *TV JAZZ* Proc. No 2263/65, presenter script, page 1 (October 29, 1965)

520 "*Alguns músicos brancos de grande valor tocam com muito mais 'swing' do que alguns músicos negros não deverão existir distinções entre os músicos negros e brancos, neste capítulo*" RTP-PM: Process No. 2263/65 [1965]: Presenter script, page 1.

These cuts made by RTP Censorship Bureau in Jorge Veloso *TV JAZZ* presenter script can be interpreted as a 'call for attention' to his attempt of subversion. Moreover, it is essential to understand that these censorship actions occurred in a period of the ongoing colonial/independence war in the former Portuguese colonies in Africa. During this period, all kinds of issues that could somehow be associated with 'colonialism' and 'blackness' or by any kind related to 'black people' were sensitive and consequently automatically censored. Above all, those presenter script cuts allow us to understand the RTP Censorship Bureau subjectivity on their daily-based actions. Jorge Veloso wrote the same sentence in two different programmes, which had two different actions by the RTP Censorship Bureau. In the first one, the sentence did not suffer any cut, but when was repeated in the following programme; the RTP Censorship Bureau immediately cut it off.

Regarding the following *TV JAZZ* programme*,* it took place on the next Friday, November 5 (at 09.35 pm), featuring the African-American jazz organist Jimmy Smith Trio (*Jazz Scene U.S.A.* episode #26).[521] The following programmes were dedicated to jazz male singers. The first one, featuring Mark Murphy (*Jazz Scene U.S.A.* episode #21), followed by Oscar Brown Jr. (*Jazz Scene U.S.A.* episode #19).[522] Nevertheless, November and December still reserved a few surprises to the Portuguese aficionados regarding the jazz programming. On November 19, after an initial commentary about the Oscar Brown Jr. and Floyd Morris Trio episode *(Jazz Scene U.S.A.* episode #19), Jorge Veloso, announced to the Portuguese viewers the accomplishment of the Lisbon's "First Jazz Week", to be

[521] Jorge Listopad directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2481/65 [1965]. The repertoire presented by the Jimmy Smith Trio, featuring Jimmy Smith on organ, Quentin Warren on electric guitar and Donald Bailey on drum comprised the introductory "Give Irving My Love", followed by "A Walk on The Wild Side", "Mack The Knife", and "The Champ" Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #26) Production File, Monday November 26, 1962.

[522] Jorge Listopad directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2635/65 [1965]. The repertoire presented by the jazz singer Mark Murphy and Jimmy Rowles Quartet, featuring Jimmy Rowles on piano, Red Mitchell on double bass, Mel Lewis on drums, and Steve Geradino on bongos comprised the introductory "Give Irving My Love", followed by "'S Wonderful", "Old Folks", "The Champ", and a jazz medley from the West Side Story: "Tonight", "Maria", and "Somewhere". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #21) Production File, Monday November 12, 1962.

held between November 23 and 30.[523] It was a joint initiative between the Association of Students of Lisbon's *Instituto Superior Técnico* and the Lisbon's Information Services of the United States Embassy. Regarding the "First Jazz Week" programme, on November 23 (at 04.00 pm) a "Three Generations of Jazz" exhibition, sponsored by the USA State Department, was inaugurated with the presence of the Lisbon's USA Embassy Cultural Attaché. On November 24 (at 06.30 pm), a jazz film session took place, followed on 25, 26, and 27 (at 06.30 pm) by several phonographic sessions, and a Jazz Symposium held on November 29 (at 09.30 pm). The closing of Lisbon's First Jazz Week took place on November 30 (at 06.30 pm), with the organisation of a jam session, featuring the Hot Club of Portugal Quintet. Throughout this *TV JAZZ* programme production, it is possible to verify a strong influence of Lisbon's Information Services of the United States Embassy among Lisbon jazz scene and at the same time its presence on the Portuguese Public Television. To some extent, the *TV JAZZ* was used, directly and indirectly, to make known to a broader public of the Lisbon's jazz-related activities supported by Information Services of Lisbon' United States Embassy.

The following *TV JAZZ* programme took place on Friday, November 26, at prime time (at 08.00 pm), with the broadcast of a USA educational television film featuring the ballet dancer Jerome Robbins, offered by the Information Services of Lisbon's United States Embassy.[524] In this programme additionally to the usual initial comments on the content of the film to be presented, which had been "gently handed over by the Information Services of the American Embassy", Jorge Veloso announced a jazz concert in Oporto.[525] It was a joint initiative of the Oporto Delegation of the Portuguese Musical Youth, the German Culture Institute

[523] Jorge Listopad directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2716/65 [1965]. The repertoire presented by the jazz singer Oscar Brown Jr. and Floyd Morris Trio, featuring Floyd Morris on piano, Al McKibon on double bass, and Kenny Dennis on drums, comprised the introductory "Give Irving My Love", followed by "Dat Dere", "Afro Blue", "Sleepy", "Kelly Blue", "Work Song", and "Elegy. Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #21) Production File, Monday, October 29, 1962.

[524] Jorge Listopad directed the programme. Manuel Jorge Veloso for presenting the session received a 400$00 (four hundred Portuguese escudos) cachet. RTP-PM: Process No. 2481/65 [1965].

[525] As the original text "*gentilmente cedido pelos Serviços de Informação da Embaixada Americana*" RTP-PM: Process No. 2820/65 [1965]: Presenter script, page 1.

and the Centre for Humanistic Studies, featuring the German Pepsi Auer Quintet. On Friday, December 3 (at 09.35 pm), the *TV JAZZ* broadcast a Duke Ellington North American television production as announced to the Portuguese aficionados, that it was, "gently handed over by the Information Services of the American Embassy".[526] Jorge Veloso also informed the RTP viewers that in the following week no *TV JAZZ* would be aired because he would be recording a session with the African-American jazz saxophonist Pony Poindexter.[527] In fact, this televised jazz performance was broadcast on the following Friday, on December 17 in prime time (at 08.30 pm). Announced as *TV JAZZ* "*Jazz no Estúdio C*" (lit. Jazz in Studio C), the session was led by by Pony Poindexter and featuring Vasco Henriques (piano), Bernardo Moreira (double bass), Luis Sangareau (bongos), and Jorge Veloso on drums.[528] During this televised jazz performance it was used the overlapping subtitles system.[529] It was the last *TV JAZZ* programme during 1965.

[526] Jorge Listopad directed the programme. RTP Programme Process No. 2481/65: Production File. Manuel Jorge Veloso for presenting the session received a 500$00 (five hundred Portuguese escudos) cachet. Cachet Forms. As the original text "*gentilmente cedido pelos Serviços de Informação da Embaixada Americana*" RTP-PM: Process No. 2901/65 [1965]: Presenter script, page 1.

[527] In fact, through the microfilmed production documentation it was possible to check that the telerecording session occurred in the RTP studio C on December 5, between 4.55pm and 6.45pm.

[528] Jorge Listopad directed the programme. Manuel Jorge Veloso for this session received a 500$00 (five hundred Portuguese escudos) cachet, and Pony Poindexter received a 5.000$00 (five thousand Portuguese escudos), and Vasco Henriques, Bernardo Moreira, and Luís Sangareau received 400$00 (four hundred Portuguese escudos) each. RTP-PM: Process No. 2481/65 [1965]: Production File.

[529] RTP-PM: Process No. 2481/65 [1965]: Production File. The locution script was not preserved, nor the list with the repertoire presented.

5.4 "The new British jazz series": The *TV JAZZ,* and the BBC-2 *JAZZ 625* episodes

From February 18, 1965, onwards after the broadcast of the full *Jazz Scene U.S.A.* series, Manuel Jorge Veloso presented several *TV JAZZ* programmes featuring another renowned television jazz series produced by the BBC Channel 2, the *JAZZ 625*. However, before I begin analysing the BBC-2 *JAZZ 625*, it is important to highlight some peculiarities of the last *TV JAZZ* programmes broadcasts, between January and mid-February 1965. Mainly, due to some relevant announcements made by Manuel Jorge Veloso related to the Portuguese jazz scenes. On Friday, January 14, Jorge Veloso announced the following: [530]

> Dear viewers, it seems that we start well, even sensationally, with the first performance in Portugal of one of the great sacred monsters jazz of all times – Duke Ellington –, which, together with the fantastic singer Ella Fitzgerald, comes to Lisbon to perform two concerts.[531]

After this initial announcement, Jorge Veloso continued by presenting the Firehouse Five Plus Two (*Jazz Scene U.S.A.* episode #22) repertoire, not hiding his great enthusiasm on Duke Ellington and Ella Fitzgerald Lisbon's concerts. On Friday, January 21 (at 09.55 pm), was aired another *TV JAZZ* programme, featuring Paul Bryant and Curtis Amy Quintet (*Jazz Scene U.S.A.* episode #21).[532]

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[530] The *TV JAZZ* was broacasted on February 14, 1965 (at 09.25pm), featuring the Firehouse Five Plus Two (*Jazz Scene U.S.A.,* episode #22). Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 107/66 [1966]: Production File. The Firehouse Five Plus Two, led by Ward Kimball (trombone), and featuring Danny Aguire (trumpet), George Probert (soprano saxophone), Dick Roberts (banjo), Frank Thomas (piano), Don Kinch (tuba), and Eddie Forrest (drums). They presented the following repertoire: an intro "Give Irving My Love", followed by "Panama", "The Anvil Stomp", "I Wish I Could Shimmy Like My Sister", and "Tiger Rag". Meadowlane Enterprise Production, *Jazz Scene U.S.A*. (Episode #22) Production File, Monday, November 12, 1962.

[531] "*Senhores espectadores, parece que começamos bem, mesmo sensacionalmente, com a primeira apresentação em Portugal de um dos grandes monstros sagrados do Jazz de todos os tempos – Duke Ellington – que, em conjunto com a espantosa cantora que é Ella Fitzgerald, vem a Lisboa dar dois concertos*" RTP-PM: Process No. 107/66 [1966]: Presenter script, page 1.

[532] Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-

At the time, Jorge Veloso made another important announcement on Coimbra's jazz scene:

> This week, in Coimbra, in collaboration with Lisbon's American Embassy Information Services, took place the First Jazz Week, organised by the Orfeon Jazz Club from the University of Coimbra. There were lectures, phonographic sessions, and film sessions commented by Luís Villas-Boas. Together with two jam sessions, which seem to be sensational, with the collaboration of the American Fleet's jazz musicians that is among us. To some extent, somehow similar to what happened last Monday at the Lisbon's Faculty of Medicine Student Room.[533]

In fact, the First Jazz Week of Coimbra was held at the *Teatro Académico Gil Vicente*, between January 17 and 24, 1966, and included several distinct jazz-related activities. A concert featuring one of the U.S.A. Sixth Fleet Jazz Combo; a colloquium by Luís Villas-Boas; a cinema jazz session, and an exhibition titled "Three Generations of Jazz", together with some jam sessions featuring the members of the Orfeon's Jazz Club and the U.S.A. Sixth Fleet Jazz Combo (see figure 30). Like in the First Lisbon's Jazz Week, the North American Information Agency and Lisbon's United States of America Embassy sponsored all those jazz-related events to promote the North American culture in Portugal. Consequently, Manuel Jorge Veloso announcements to those initiatives, sponsored by the North American Information Agency, in the RTP broadcasts to some extent 'amplified' the North American interests in Portugal.

PM: Process No. 152/66 [1966]. The Curtis Amy and Paul Bryant Quintet led both by Curtis Amy (tenor saxophone) and Paul Bryant (organ) and featuring Roy Brewster (valves trombone), Bob Whitlock (double bass), and Tony Brazley (drums). They presented the following repertoire: an intro "Give Irving My Love", followed by "If I Were a Bell", "Searching", "Angel Eyes", and "Meeting Here". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #20) Production File, Monday, October 29, 1962.

533 "*Realizou-se esta semana, em Coimbra, de colaboração com Serviços de Informação da Embaixada Americana, em Lisboa, a I Semana de Jazz, organizada pelo Clube de Jazz do Orfeão Académico de Coimbra. Houve palestras, sessões fonográficas e de filmes comentados por Luís Villas-Boas e duas 'Jam-Sessions', parece que sensacionais, com a colaboração de um conjunto de músicos de Jazz da Esquadra Americana que se encontra entre nós, de resto a exemplo do que acontecera já na passada 2ª, feira na Sala de Alunos da Faculdade de Medicina em Lisboa*" RTP-PM: Process No. 152/66 [1966]: Presenter script, page 1.

Figure 30 – A jam session held during the 1st Jazz Week of Coimbra (January 1966)

The following *TV JAZZ* programme took place on January 28 (at 09.30 pm), featuring the African-American jazz and blues singer 'Big' Miller and Russ Freeman Quartet (*Jazz Scene U.S.A.* episode #22).[534] Jorge Veloso began the broadcast by highlighting the "two concerts last Monday at *Cinema Monumental*, Duke Ellington's great orchestra and singer Ella Fitzgerald, certainly two of the biggest names in jazz of all time".[535]

As announced, the Lisbon's Duke Ellington Orchestra Ella Fitzgerald concerts took place at the *Cinema Monumental*, on January 24, 1966, at 06.30 pm and 10.00 pm. The initiative was possible, as reported by the Portuguese daily press, due to the North American agent Norman Granz and the Portuguese impresario

534 Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 221/66 [1966]. The 'Big' Miller and Russ Freeman Quartet, was led by Russ Freeman on piano, featuring Lorenzo Holden (tenor saxophone and flute), Monty Budwig (double bass), and Frankie Kapp (drums). The repertoire presented comprised: an intro "Give Irving My Love", followed by "You Know I Love You", "It's Better This Way", "Swinging the Blues", "Olden Times", "How Come You Do Me Like You Do", and "Tambourine Blues". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #23) Production File, Monday, November 12, 1962.

535 "*Dois concertos, na passada segunda feira, no Cinema Monumental, da grande orquestra de Duke Ellington e da cantora Ella Fitzgerald, certamente dois dos maiores nomes do jazz de todos os tempos*" RTP-PM: Process No. 221/66 [1966]: Presenter script, page 1.

Vasco Morgado. A significant aspect of these concerts it was the way they were announced in the Portuguese daily press: "NOT TELEVISIONED, NOT TELERECORED, NOT FILMED" (see figure 31).[536]

Figure 31 – The Duke Ellington and Ella Fitzgerald Lisbon's concert (January 1966).[537]

In fact, given the increasing number of televised music performances in Portugal at the time the television began to be seen as a stiff competitor by the Portuguese impresarios. Consequently, from the mid-1960s onwards, it was usual to announce publically in the Portuguese daily press that specific concerts would not be broadcast on television.

The following *TV JAZZ* programme took place on Friday, February 4 (at 11.35 pm), as result of merging two *Jazz Scene U.S.A.* episodes: the Sounds of Synanon, and the Pete Fountain Sextet (episodes #7 and #10).[538] Given this particularity,

536 "*NÃO TELEVISIONADOS, NÃO TELEGRAVADOS, NÃO FILMADOS.*" *Diário de Lisboa* 15481, 6 (January 22, 1966).
537 *(Ibid.*).
538 Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 320/66: Production File. The Sounds of Synanon; was led by Bill Crawford (drums), featuring Dave Allan (trumpet), Greg Dykes (trombone), Arnold Ross (piano), Joe Pass (electric guitar), and Ronnie Clarke (double bass). Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #7) Production File, Tuesday, July 31, 1962. The Pete Fountain Sextet; was led by Pete Fountain (clarinet), Godfrey Hisch (vibes), John Probst (piano), Bobby Gibbons (guitar),

no specification about the chosen repertoire by Jorge Veloso was found in the presenter scripts, just the announcement of names of the jazz musicians. Nevertheless, at the end of his usual introductory commentaries, Manuel Jorge Veloso once again made another important announcement to the Portuguese aficionados:

> Before I say goodbye, I would like to give you one more pleasant new, it will take place, in Oporto, from 5 to 12 of the current [month] of the "I Jazz Week" sponsored by the American Embassy in Portugal.[539]

Regarding the First Oporto's Jazz Week was held at the *Delegação Norte da Juventude Musical Portuguesa* (lit. the North Delegation of the Portuguese Musical Youth), between February 5 and 12. Like has previously occurred in Lisbon and Coimbra the Lisbon's United States of America Embassy, and the North American Information Agency, sponsored all these jazz-related events. Consequently, the First Oporto's Jazz Week included similar activities. A jazz colloquium by Luís Villas-Boas, a cinema jazz session, the same exhibition titled "Three Generations of Jazz", and a jam session featuring the Hot Club of Portugal Quartet; in which Manuel Jorge Veloso participated as the drummer of the Hot Club of Portugal Quartet. In his following *TV JAZZ* programme, Jorge Veloso congratulated the Portuguese Musical Youth for the promotion of jazz-related activities in Oporto, stressing its importance in organising the Oporto's First Jazz Week.[540]

Morty Corb (double bass), and Jack Sparling (drums). Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #10) Production File, Tuesday, September 4, 1962.

539 "*Antes de me despedir, gostaria de lhes dar mais uma notícia agradável, e que é a da realização, no Porto, de 5 a 12 do corrente, da "I Semana de Jazz", com o patrocínio da Embaixada Americana em Portugal*" RTP-PM: Process No. 320/66 [1966]: Presenter script, page 1.

540 Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 321/66: Production File. The Julian 'Cannonball' Adderley Sextet, was led by Julian 'Cannonball' Adderley (alto saxophone), featuring Ysef Lateef (tenor saxophone), Nat Adderley (trumpet), Josep Zawinull (piano), Sam Jones (double bass) and Louis Hayes (drums), and presented the following repertoire: an intro "Give Irving My Love", followed by "Jessica Birthday", "Primitivo", "Bossa Nova Nemo", and "Work Song". Meadowlane Enterprise Production, *Jazz Scene U.S.A.* (Episode #18) Production File, Monday, October 29, 1962.

Two weeks later, on Friday, February 11 (at 09.25 pm), Jorge Veloso broadcast the last episode from the Desilu Productions *Jazz Scene U.S.A.* series featuring the Julian 'Cannonball' Adderley Sextet (*Jazz Scene U.S.A.* episode #18). In the following *TV JAZZ* programme a new British television jazz series, the BBC-2 *JAZZ 625*, would start. However, contrary to the *Jazz Scene U.S.A.* series broadcasts, which was aired the full series, the same did not occur regarding the British one. By contrary, only a small number of *JAZZ 625* episodes were broadcasted in Portugal, featuring mostly North American jazz musicians. Another important aspect was the fact that while the original *Jazz Scene U.S.A.* episodes, except the penultimate, were broadcasted without cuttings, regarding *JAZZ 625* episodes, in most some cases from three BBC-2 original episodes two *TV JAZZ* programmes were produced. Moreover, given to the fact that the BBC-2 *JAZZ 625* series comprises almost one hundred episodes, not even about ten per cent of those were broadcast in Portugal. In this sense, I will bring to discussion only those contents broadcasted by *TV JAZZ* series, although I have previously analysed in detail the full series.

The first *TV JAZZ* programme featuring a BBC-2 *JAZZ 625* content was the "In Memoriam – Charlie Parker" dedicated to the African-American saxophonist Charlie Parker.[541] Broadcast on Friday, February 18 (at 09.35 pm), Jorge Veloso in his usual introductory remarks begin by presenting a summary of Charlie Parker's life as "one of the greatest geniuses of jazz of all times".[542] No further commentaries on the musicians, or repertoire were made. Nevertheless, Jorge Veloso explained to the Portuguese viewers that the Newport Jazz Festival producer, George Wein organised this band recorded by the "new BBC series' *JAZZ 625* to celebrate the tenth anniversary of African-American saxophonist Charlie Parker decease (March 27, 1955).[543] In fact, Jorge Veloso left his

[541] Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 447/66 [1966]. In the "In Memoriam – Charlie Parker" programme featured J. J. Johnson (trombone), Sonny Stitt (alto saxophone), Howard McGhee (trumpet), Walter Bishop (piano), Tommy Porter Clarke (double bass), and Kenny Clarke (drums). Production: BBC-2 *JAZZ 625*.
[542] "*Um dos maiores génios do Jazz de todos os tempos.*" RTP-PM: Process No. 447/66 [1966]: presenter script, page 1.
[543] "*Nova série da BBC 'JAZZ 625'.*" (*Ibid.*).

additional explanations about the new British television jazz series to the next programme in the following week.[544] It was the *TV JAZZ* programme "In Memoriam – Charlie Parker (2)", also dedicated to Charlie Parker. Over a long introduction, Jorge Veloso explained that he had received during the previous week several letters from the Portuguese aficionados questioning about the new British television jazz series. To this Jorge Veloso stated that in the BBC-2 *JAZZ 625* series had participated some of the best jazz musicians 'in the World', such as the Modern Jazz Quartet; the Oscar Peterson Trio; the Woody Herman Orchestra; the Art Farmer's Quartet; Coleman Hawkins; and the 'Cannonball' Adderley Sextet. Another important aspect on those commentaries was the fact that Jorge Veloso considered that contrary to the *Jazz Scene U.S.A.* episodes; the jazz musicians featuring in the British television jazz series were some significant representatives of the "North-American Jazz".[545] However, Manuel Jorge Veloso did not explain to the Portuguese aficionados that the majority of the jazz musicians featuring in the BBC-2 *JAZZ 625* series were British or were living in the United Kingdom. However, the chosen materials for the *TV JAZZ* programmes featured mostly 'North-American' jazz musicians. In this regard, no documentation has survived, either in the RTP or in the BBC-WAC archives, which allows us to understand the negotiations regarding the BBC-2 *JAZZ 625* series copyrights to Portugal. Nevertheless, in the surviving documentation, one thing is clear, in Jorge Veloso opinion, the 'best jazz in the world' it was the North American one.[546]

The following *TV JAZZ* programme was dedicated the Modern Jazz Quartet and the Brazilian guitarist Laurindo Almeida (BBC-2 *JAZZ 625*).[547] As the first commentary, Jorge Veloso explained that:

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[544] Which took place on Friday, February 25, 1966 (at 09.35 pm).

[545] "*Jazz norte-americano*" RTP-PM: Process No. 447/66 [1966]: Presenter script, page 1.

[546] RTP-PM: Process No. 447/66 [1966], presenter script. The following *TV JAZZ* episode scheduled for March 11 was cancelled (RTP-PM: Process No. 599/66 [1966]).

[547] Which was broadcast on Friday, March 18, 1966 (at 09.25 pm). Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred escudos) cachet. RTP-PM: Process No. 600/66: Production File. In the "Modern Jazz Quartet" programme featured Milton Jackson (vibes), John Lewis (piano), Percy Heath (double bass), Connie Kay (drums), and guest Brazilian guitarist Laurindo Almeida (acoustic guitar) and presented the following repertoire: MODERN JAZZ QUARTET, "Django", and "Natural Affection"; MODERN JAZZ QUARTET & LAURINDO ALMEIDA, "Concierto de Aranjuez";

> After two weeks of interruption, which, for professional reasons, I could not present the usual "TV JAZZ" on Fridays, here I am again with all the pleasure to comment on another film of the BBC's series "JAZZ 625", today featuring the famous "Modern Jazz Quartet".[548]

Afterwards, Jorge Veloso announced to the Portuguese aficionados Albert Mangelsdorf's Quintet presence in Portugal by invitation of the Portuguese Musical Youth. Only then, introduced the Modern Jazz Quartet, explaining that the repertoire that the Portuguese viewers would watch was a kind of 'cocktail music', especially the collaboration between the Modern Jazz Quartet, and the Brazilian guest soloist Laurindo Almeida presenting the composition "Concierto de Aranjuez".[549] Manuel Jorge Veloso made clear to the Portuguese aficionados that he disapproved any merging between jazz and classical music, which results in a reproved 'hybrid product'.[550] Nevertheless, Jorge Veloso argued that Portuguese viewers should watch this *TV JAZZ* programme because the first composition "Django", and in part, the last one "Intima", could be considered as "good jazz".[551]

In the following *TV JAZZ* programme, featuring the Art Farmer Quartet (BBC-2 *JAZZ 625*), Jorge Veloso began with a long and detailed intervention due to the reactions of several viewers and aficionados to his previous comments.[552] In fact,

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MODERN JAZZ QUARTET, "Intima". Production: BBC-2 *JAZZ 625,* pre-recorded on closed circuit on April 28, 1964).

548 "*Depois de duas semanas de interrupção, em que, por motivos também profissionais, não pude apresentar-lhes o habitual "TV JAZZ" das sextas-feiras, aqui estou de novo com todo o prazer para comentar mais um filme da série "JAZZ 625" da BBC, hoje com a colaboração do famoso "Modern Jazz Quartet*" RTP-PM: Process No. 600/66 [1966]: Presenter script, page 2.

549 "*a que poderei chamar de música de 'cocktail'*" RTP-PM: Process No. 600/66 [1966]: Presenter script, page 2.

550 "*É um produto híbrido*" RTP-PM: Process No. 600/66 [1966]: Presenter script, page 2.

551 "*Ora, no programa de hoje, só ouviremos propriamente bom Jazz durante a execução do primeiro número, o famoso 'Django' (...) e em parte, no último número do programa, 'Intima'*" RTP-PM: Process No. 600/66 [1966]: Presenter script, page 2.

552 Broadcast on March 25 (at 09.30 pm); Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 798/66 [1966]. In the BBC-2 *JAZZ 625* "Art Farmer Quartet" episode, featured Art Farmer (trumpet), Jim Hall (guitar), Steve Swallow (double bass), and Pete La Roca (drums). The repertoire presented was "Sometime Ago", "Bilbao Song", "Darn That Dream", and "Valse Hot". Production: BBC-2 *JAZZ 625*, pre-recorded on closed circuit on June 14, 1964.

Jorge Veloso began by apologising that due to lack of time in the previous programme, he did not explain his thoughts adequately about music, expressing that "the last thing I could wish for the 'TV JAZZ' was to create a distance, a gap between its presenter and viewers".[553] After the initial apologies, Jorge Veloso began to analyse in detail some of his previous commentaries, quoting himself given the significant number of criticisms received. Moreover, Jorge Veloso explained to the aficionados' that it was never his intention to become "an intransigent purist of jazz music" because he also considered himself a "great enthusiast of classical music".[554] According to the extensive explanatory in the presenter script, and approved by the RTP Censorship Bureau, it is possible to perceive that his previous commentaries as a 'jazz purist', did not go unnoticed by Portuguese viewers, and aficionados alike. In fact, during most of this *TV JAZZ* programme, Jorge Veloso tried to captivate the viewers avoiding making any comments regarding the televised jazz performance. Moreover, given the extent explanations, the BBC-2 *JAZZ 625* content featuring Art Farmer Quartet was not broadcast in full.[555]

The following *TV JAZZ* programme, Jorge Veloso started by presenting some biographical notes on the African-American pianist Oscar Peterson (Oscar Peterson Trio BBC-2 *JAZZ 625*) to the Portuguese viewers.[556] After those introductory commentaries, Jorge Veloso made an important announcement to the Portuguese aficionados:

> It is this extraordinary trio that we will hear today in "JAZZ 625", that, on the 15th of this month, will be with us giving two concerts in Lisbon. A

[553] "*a última coisa que eu poderia desejar para o programa TV JAZZ era criar uma distanciação; um fosso entre o seu apresentador e os seus espectadores*" RTP-PM: Process No. 798/66 [1966]: Presenter script, page 1.
[554] "*um purista intransigente da música jazz*" (*Ibid.*); "um grande entusiasta pela música clássica" RTP-PM: Process No. 798/66 [1966]: Presenter script, page 2.
[555] According to the presenter script the Art Farmer Quartet the first composition "Sometime Ago" was not broadcast. RTP-PM: Process No. 798/66 [1966]: Presenter script, page 1.
[556] Broadcast on Friday, April 1 (at 09.25 pm); Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 916/66 [1966]. In the BBC-2 *JAZZ 625* "Oscar Peterson Trio" episode, featured Oscar Peterson (piano), Ray Brown (double bass), and Ed Thigpen (drums). The repertoire presented was "Reunion Blues", "Satin Doll", "My One and Only Love", "You Are My Heart's Delight", and ""Billy Boy". Production: BBC-2 *JAZZ 625,* pre-recorded on closed circuit on April 1, 1964.

> commendable initiative of businessman Vasco Morgado and the management of Cinema Monumental in collaboration with the great American businessman Norman Granz, as happened two months ago with Duke Ellington and Ella Fitzgerald.[557]

From the visit of the African-American jazz pianist, Oscar Peterson to Portugal resulted in four concerts. Three took place in Lisbon, on April 15 (at 06.45 pm) and April 16 (at 06.45 pm and 10.00 pm), and one in the Cascais on April 15 (at 10.00 pm), (see figure 32). However, contrary to what Jorge Veloso announced to the Portuguese aficionados the musicians who travel to Portugal with Oscar Peterson, were not Ray Brown (double bass), and Ed Thigpen (drums), but instead Sam Jones, on double bass, and Louis Hayes, on drums.[558]

Figure 32 – The Oscar Peterson Trio Lisbon's concert (April 1966).[559]

Like previously with Duke Ellington and Ella Fitzgerald Lisbon's concerts in the Portuguese daily press, it was also announced that the Oscar Peterson Trio concerts were a "strictly exclusive – it will not be filmed, or televised".[560]

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[557] "*É este extraordinário trio que hoje vamos ouvir em "JAZZ 625", e que, já no próximo dia 15 deste mês, estará entre nós para dar dois concertos em Lisboa, numa louvável iniciativa do empresário Vasco Morgado e da gerência do Cinema Monumental em colaboração com o grande empresário americano Norman Granz, como já acontecera há cerca de dois meses com Duke Ellington e Ella Fitzgerald*" RTP-PM: Process No. 916/66 [1966]: Presenter script, page 1.
[558] *Diário de Lisboa* 15564, 6 (April 16, 1966).
[559] *Diário de Lisboa* 15562, 4 (April 14, 1966).

In the following week, the *TV JAZZ* programme it was cancelled, as it appears in the production process.[561] The next one was broadcast on April 22, featuring the Woody Herman Orchestra.[562] In his usual introductory notes, Jorge Veloso did not fail to mention the Oscar Peterson Trio visit to Portugal, and at the same time lamenting the lack of public in all the concerts. At the same time informed the Portuguese viewers that in that same week, coincidentally, the North American saxophonist Gerry Mulligan had been in Lisbon on vacations. As such, Mulligan was able to participate with some members of the Hot Club Quartet of Portugal and the Oscar Peterson's Trio drummer Louis Hayes, "in a drag 'jam-session' until five in the morning on Sunday at the *Luisiana Jazz Club*, in Cascais".[563] Jorge Veloso also regretted the fact that he was not able to produce a *TV JAZZ* programme featuring Gerry Mulligan, due to the musician short stay in Lisbon. After the opening remarks, short biographical info on Woody Herman and some considerations on his orchestra were made to Portuguese aficionados. On bidding farewell, Jorge Veloso recommended all viewers and aficionados to watch the upcoming RTP Leonard Bernstein Concert for Young People dedicated to "Jazz in the Concert Hall".[564]

Over the next weeks, Manuel Jorge Veloso continued to present regularly on Fridays on a weekly-based the *TV JAZZ* programmes using the *JAZZ 625* contents:

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[560] "*rigoroso exclusivo – não será filmado ou televisionado*" (*Ibid.*).
[561] A *TV JAZZ* episode was scheduled for April 15, but was cancelled. RTP-PM: Process No. 984/66 [1966].
[562] Broadcast on Friday, April 22, 1966 (at 09.35 pm); Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1077/66 [1966]: Production File. From the BBC-2 *JAZZ 625* "The Woody Herman Orchestra" led by Woody Herman on vocals, clarinet and alto saxophone, featuring Gary Klein, Sal Nistico, and Joe Romano on tenor saxophones, Tommy Anasta on tenor and baritone saxophones, Bill Clarke, Paul Fontaine, Billy Hunt, Danny Nolas, and Gerald Lamy on trumpets, Harry Southall, Phil Wilson and Kenny Wenzel on trombones, Nat Pierce on piano, Chuck Andrews on double bass, and Jake Hanna on drums. The repertoire presented was "Halleluiah Time", "Jazz Me Blues", "Days Of Wine And Roses", and "Caldonia". RTP Programme Process No. 1077/66 [1966]: Presenter script. The following three compositions were not broadcast on the RTP *TV JAZZ*: "Don't Get Around Much More", "Four Frontiers", and "To Sum It Up". Production: BBC-2 *JAZZ 625,* pre-recorded on closed circuit on July 9, 1964.
[563] "*numa arrasante 'jam-session' até às cinco da madrugada de Domingo, no 'Luisiana Jazz Club', em Cascais*" RTP-PM: Process No. 1077/66 [1966]: Presenter script, page 1.
[564] RTP-PM: Process No. 365/66 [1966]. The programme was translated by Manuel Jorge Veloso, and broadcasted on April 28, 1966.

on April 29, Coleman 'Hawkins;[565] which was followed on May 5, by Julian 'Cannonball' Adderley.[566] After a one-week stop, the *TV JAZZ* resumed on Thursdays with a new schedule. On May 19, (at 11.15 pm) a second programme dedicated to Woody Herman Orchestra was aired.[567] Contrary to what has been happening for more than a year the periodicity of the *TV JAZZ* series begins to become somewhat irregular, with some stops and several cancelled programmes. The following one took place on June 9, and it was announced as "*Jazz no Estúdio C*". It was an RTP televised jazz performance production, featuring the Scott Bradford Trio, led by Scott Bradford on piano, featuring Freddy Deronda (double bass), Adrian Ransy (drums), and with a guest soloist, the Belgian baritone saxophonist Jean-Pierre Gebler.[568] After the Scoot Bradford Trio, the *TV JAZZ* continued with a few more BBC-2 *JAZZ 625* contents recommenced fortnightly: on June 16, featuring the Wes Montgomery Quartet;[569]

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[565] The programme was directed by Pedro Martins, and assisted by R. Ribeiro. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1149/66 [1966]. The Coleman Hawkins Quintet; led by Coleman Hawkins (tenor saxophone), and featuring Harry 'Sweets' Edison (trumpet), Sir Charles Thompson (piano), Jimmy Woode (double bass), and Jo Jones (drums). The repertoire presented in the *TV JAZZ* comprised the "September Song", "What's New", "Willow Weep For Me", and "Caravan". RTP Programme Process No. 1149/66: Presenter script. The compositions "Stoned", and "Counterpiece" were not broadcast on the RTP *TV JAZZ* episode, although Coleman Hawkins has recorded them in this original *JAZZ 625* episode. Production: BBC-2 *JAZZ 625,* telerecorded on closed circuit on October 2, 1964).

[566] Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1288/66 [1966]. The Julian 'Cannonball' Adderley Sextet; led by Julian 'Cannonball' Adderley (alto saxophone), and featuring Nat Adderley (trumpet), Charles Lloyd (tenor saxophone), Joseph Zawinul (piano), Sam Jones (double bass), and Louis Hayes (drums). The repertoire presented by the Julian 'Cannonball' Adderley Sextet comprised the introductory "Give Irving My Love", followed by "Bohemia After Sark", "Suite Brown and Beige", "Come Sunday", and "Sweet Georgia Brown". Production: BBC-2 *JAZZ 625,* telerecorded on closed circuit on May 12, 1964.

[567] Félix Ferreira directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1375/66 [1966]. "The Woody Herman Orchestra" repertoire was "Dance Where It Is", "Lonesome Old Town", "Sister Sadie", and a "12/8 Blues". BBC-2 *JAZZ 625,* pre-recorded on closed circuit on July 9, 1964.

[568] The RTP Studio C was in the Tóbis Studios, in Lisbon. The programme was directed by Félix Ferreira and assisted by Teresa Olga. The Scott Bradford received a 4.650$00 (four thousand and six hundred and fifty Portuguese escudos) cachet but according to process documentation but due to fact that one of the musicians did not participate in the programme recordings, Jean-Pierre Gebler received by the group a reduced 4.200$00 (four thousand and two hundred Portuguese escudos) cachet. RTP-PM: Process No. 1393/66 [1966].

[569] Broadcast on Thursday, June 16 (at 11.30 pm); Carlos Tudela directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1639/66 [1966]. BBC-2 *JAZZ 625* "Wes Montgomery Quartet" episode, led by Wes Montgomery on electric guitar, featuring Harold

on June 30, featuring the Jimmy Guiffre Trio.[570] Afterwards, the *TV JAZZ* series stopped. It resumed in August but on a new schedule: on August 18, featuring Bill Evans Trio;[571] on August 24, a second programme dedicated to the Oscar Peterson Trio was aired.[572] After that the *TV JAZZ* series stopped again.

The following two *TV JAZZ* programmes were both announced as "*Jazz no Estúdio A*" (lit. Jazz in Studio A) and took place on October 24 (at 09.00 pm), and on Monday, November 21 (at 08.55 pm). Those broadcastings comprised a televised jazz performance featuring the Charles Lloyd Quartet, led by Charley Lloyd (flute and tenor saxophone) and featuring Keith Jarret (piano), Cecil McBee (double bass), and Jack DeJohnette (drums).[573] Jorge Veloso has considered this televised jazz performance as one of the *TV JAZZ* landmarks.[574] The opportunity arose when by mid-July Charles Lloyd Quartet on their journey to the International Juan-les-Pins Jazz Festival stayed a week in Portugal playing at the *Luisiana Jazz Club* (Cascais). The RTP recording session took place on July 21 at the RTP Studio A, between 02.30 pm and 06.30 pm. From the recording session, two *TV JAZZ* programmes were produced as noted in the production process: "Recording of

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Mabern on piano, Arthur Harper on double bass, and Jimmy Lovelace on drums. The repertoire presented was "Round About Midnight", "Twisted Blues", and "Full House". Production: BBC-2 *JAZZ 625*.

[570] Broadcast on Thursday, June 30 (at 11.30 pm); Carlos Tudela directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 1775/66 [1966]. BBC-2 *JAZZ 625* "Jimmy Guiffre Trio" episode, led by Jimmy Guiffre on clarinet and tenor saxophone, featuring Barre Philips on double bass, and Don Freeman on piano. The repertoire presented was "Drive", "Cry One", "Croassroads", and "Ictus". Production: BBC-2 *JAZZ 625*.

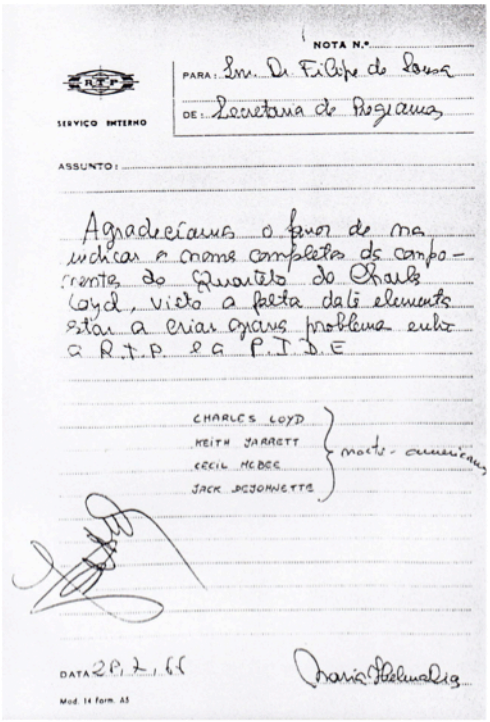
[571] Broadcast on Thursday, August 18 (at 09.35 pm); Luís Miranda directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 2366/66 [1966]. In the BBC-2 *JAZZ 625* "Bill Evan Trio" episode, featured Bill Evan (piano), Chuck Israel (double bass), and Larry Bunker (drums). The original repertoire presented was "How My Heart Sings", "Who Can I Turn To", "How Deep Is The Ocean", and "Waltz for Debbie". Production: BBC-2 *JAZZ 625*.

[572] Broadcast on Thursday, August 24 (at 09.35 pm); Carlos Tudela directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 2368/66 [1966]. In the BBC-2 *JAZZ 625* "Oscar Peterson Trio" episode, featured Oscar Peterson (piano), Ray Brown (double bass), and Ed Thigpen (drums). The original repertoire presented was "Halleluiah Time", "March Past", "My Ship", "Waltz for Debbie", "Cuban Chant", and ""Billy Boy". Production: BBC-2 *JAZZ 625*.

[573] The RTP Studio C was in the Tóbis Studios, in Lisbon. The programme was directed by Jorge Listopad and assisted by F. Patrício. Luís Villas-Boas representing the Charles Lloyd Quartet received a 16.000$00 (sixteen thousand Portuguese escudos) cachet, and Manuel Jorge Veloso for presenting the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 2368/66 [1966].

[574] (Jorge Veloso, interview with Pedro Cravinho, March 2016).

two programmes with a total of forty minutes of music".[575] One particular aspect to highlight in the extensive production process is a RTP Service Note notifying the production team, led by Filipe de Sousa, to inform the full names of foreign musicians that have participated in that studio recording session. Those missing elements were "creating serious problems between R.T.P. and PIDE" (see figure 33).[576]


NOTA N.º

R T P

SERVIÇO INTERNO

PARA: Sr. Dr Filipe de Sousa

DE: Secretaria de Programas

ASSUNTO:

Agradeciamos o favor de nos indicar o nome completo do componente do Quarteto do Charls Loyd, visto a falta dele elementos estão a criar graves problema entre a R.T.P. e a P.I.D.E

CHARLES LOYD
KEITH JARRETT
CECIL MCBEE
JACK DEJOHNETTE
} mais ou menos

DATA 28.7.66

Mod. 14 Form. AS

Figure 33 – RTP Service Note (July 28, 1966).

Despite not having a visible presence this RTP Service Note is a clear example of how the Portuguese Political Police was actively vigilant, not only controlling the presence of foreign citizens in Portugal but also all of those involved in television production.

After the Charles Lloyd pre-recorded televised session's broadcasts until the end of the year, only one *TV JAZZ* programme was aired. Took place on Monday,

[575] "*Gravação de 2 programas com a totalidade de 40 minutos de música*". RTP-PM: Process No. 2130/66 [1966]: Production file, page 1.
[576] "*criar graves problemas entre a R.T.P. e a P.I.D.E.*". RTP-PM: Process No. 2130/66 [1966]: Service Note July 27, 1966.

December 19, featuring the Dave Brubeck Quartet.[577] Throughout 1967, the *TV JAZZ* series production continues to suffer a very considerable reduction. Another important aspect was the fact that contrary to the earlier *TV JAZZ* production the explanatory comments by Jorge Veloso, at the beginning of each programme became rare. After a very concise introduction containing some musician's biographical elements, Jorge Veloso immediately begins to present the repertoire without further comments. There was a high contrast in comparison to the earlier scripts, which some of those contained several pages length of technical explanations and musical commentaries. It could be argued that Jorge Veloso initial didactic approach start to disappear.

Between January and May 1967, the *TV JAZZ* programmes were broadcast on a monthly-based. The first one took place on Monday on January 16, (at 09.30 pm), with a second programme dedicated to the Julian 'Cannonball' Adderley Sextet.[578] During the initial commentaries, Jorge Veloso drew the attention of the Portuguese aficionados to the fact that three of the musicians who were part of the Julian 'Cannonball' Adderley Sextet had already visited in Portugal. Two of them accompanying the pianist Oscar Peterson: Sam Jones (double bass), and Louis Hayes (drums); and the third one, Charles Lloyd (saxophone and flute), as the leader of his quartet.[579] On Monday, February 20, (at 09.30 pm), a third *TV*

[577] Broadcast on Monday, December 19 (at 09.00 pm); Pedro Martins directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 3418/66 [1966]. The Dave Brubeck Quartet led by Dave Brubeck (piano), and featuring Paul Desmond (saxophone), Eugene Wright (double bass), and Joe Morello (drums). The repertoire presented in the *TV JAZZ* comprised the "Danny's London Blues", "2nd Movement from dialogue for Jazz Combo and Orchestra", "The Wright Grove", "Take Five", "Sounds of Loop", and "In Your Own Sweet Way". Production: BBC-2 *JAZZ 625,* pre-recorded on closed circuit on June 9, 1964.

[578] Oliveira Costa directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 84/67 [1967]. The Julian 'Cannonball' Adderley Sextet; led by Julian 'Cannonball' Adderley (alto saxophone), and featuring Nat Adderley (trumpet), Charles Lloyd (tenor saxophone), Joseph Zawinul (piano), Sam Jones (double bass), and Louis Hayes (drums). The repertoire presented by the Julian 'Cannonball' Adderley Sextet comprised the introductory "Give Irving My Love", followed by "Work Song", "The Song My Lady Sings", "Poor Butterfly", "Jive Samba", and "Unit Seven". Production: BBC-2 *JAZZ 625,* pre-recorded on closed circuit on May 12, 1964.

[579] "*três dos músicos que constituem o Sexteto de 'Cannonball' Adderley já tocaram em Portugal: dois integrados no Trio de Oscar Peterson (Sam Jones, contrabaixo e Louis Hayes, bateria) e o terceiro que veio até nó com o seu próprio Quarteto (p saxofonista e flautista Charles Lloyd)*" RTP-PM: Process No. 84/67 [1967]: Presenter script, page 1.

JAZZ programme dedicated to Oscar Peterson Trio was aired.[580] The following took place on Wednesday, March 8, in a new schedule at 11.15 pm, featuring the Thelonious Monk Quartet.[581] Then on April 4 (at 09.00 pm), a second programme dedicated to the Modern Jazz Quartet was produced.[582] Gomes Ferreira presented the session since Manuel Jorge Veloso was absent abroad.[583] The following one was "CANCELED".[584] On Wednesday, May 17, (at 09.00 pm) another programme dedicated to the Jazz Messengers was broadcasted;[585] which was followed by another "CANCELED" programme.[586] The next one was aired a few weeks later on Wednesday, June 28 (at 09.00 pm).[587] It was a replay of one of Charles Lloyd Quartet pre-recording sessions in July 1966. After this programme, the *TV JAZZ* series stopped during the next three months. In the following semester, just one programme programme was aired. It took place on Saturday, October 28, (at 07.50 pm) featuring a Duke Ellington CBS telefilms produced

[580] Luís Miranda directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the programme received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 392/67 [1967]. In the BBC-2 *JAZZ 625* "Oscar Peterson Trio" episode, featured Oscar Peterson (piano), Ray Brown (double bass), and Ed Thigpen (drums). The repertoire presented was "Cute", "You Look Good To Me", "My Foolish Heart", and the one movement from the Canadian Suite. Production: BBC-2 *JAZZ 625*.

[581] Manuel Jorge Veloso Manuel Jorge Veloso for the translation, adaptation and presentation the programme received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 586/67 [1967]. In the BBC-2 *Jazz 625* "The Thelonious Monk Quartet" episode featured Thelonious Monk (piano), Charlie Rouse (tenor saxophone), Larry Gales (double bass), and Ben Railey (drms). The repertoire presented was "Epistrophy", "Criss Cross", and "Well You Needn't". Production: BBC-2 *JAZZ 625*.

[582] Oliveira Costa directed the programme. Manuel Jorge Veloso for the translation, adaptation and presentation the programme received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 808/67 [1967]. In the BBC-2 *Jazz 625* "Modern Jazz Quartet" programme featured Milton Jackson (vibes), John Lewis (piano), Percy Heath (double bass), Connie Kay (drums), and guest Brazilian guitarist Laurindo Almeida (acoustic guitar) and presented the following repertoire: MODERN JAZZ QUARTET, "In a Crow", and "Winter Tale"; MODERN JAZZ QUARTET & LAURINDO ALMEIDA, "Samba de Uma Nota Só", and "Fugue in A minor"; MODERN JAZZ QUARTET, "The Sherriff". Production: BBC-2 *JAZZ 625*.

[583] "*Vamos ler algumas notas escritas por Manuel Jorge Veloso, habitual apresentador deste programa, ausente no estrangeiro*" RTP-PM: Process No. 808/67 [1967]: Presenter script, page 1.

[584] The *TV JAZZ* was planned to April 19. RTP-PM: Process No. 914/67 [1967].

[585] RTP-PM: Process No. 808/67 [1967]. Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. Cachet Forms. In the BBC-2 *Jazz 625* "The Jazz Messengers" episode, featured Art Blakey (drums), Lee Morgan (trumpet), John Gilmore (tenor saxophone), John Hick (piano), and Victor Sproles (double bass). The repertoire presented was "Lament for Stacey", "The Egyptian", and "I Can't Get Started With You". Production: BBC-2 *JAZZ 625*.

[586] RTP-PM: Process No. 1382/67 [1967].

[587] Herlander Peyroteo directed the programme. RTP-PM: Process No. 1501/67 [1967]. The Charles Lloyd Quartet led by Charles Lloyd (tenor saxophone and flute), and featuring Keith Jarret (piano), Cecil McBee (double bass), and Jack DeJohnette (drums). The repertoire presented by the Charles Lloyd Quartet comprised "Sweet Goeorgia Bright", followed by "Sombrero Sam", "Meditation", and "Dervish Dance". Production: RTP TV *JAZZ*.

during his Japan tour.[588] In the introductory notes, Jorge Veloso informed the Portuguese jazz aficionados that the RTP was committed to broadcast a new North American pop-music television series that would please the younger layers of his audience. As a consequence the *TV JAZZ* over the next few months would be replaced by this new pop-music series. Nevertheless, Jorge Veloso reinforced his intention to find a new television jazz series so that the *TV JAZZ* series could resume in the following year.

During 1968, the *TV JAZZ* resumed to a monthly-based until stopped being broadcast in early September. The first programme was broadcast on Saturday, February 3, (at 07.55 pm), featuring the Art Farmer Quartet.[589] In fact, this was the last BBC-2 *JAZZ 625* content presented by the *TV JAZZ*. In the following programmes Manuel Jorge Veloso returned to broadcast several *Jazz Scene U.S.A.* contents. Given that these North American television jazz series have already been duly analysed previously, I will not pay attention to those contents again. However, it is important to note a significant difference compared to 1963 earlier *Jazz Scene U.S.A.* broadcasts by mid-week late evenings. In 1968, *TV JAZZ* programmes were broadcast on a monthly based on Sunday's prime time, between 07.00 pm and 08.00 pm.[590] The following *TV JAZZ* took place on Sunday, June 9 (at 07.50 pm) this time with an RTP televised jazz performance featuring the University of California Jazz Quintet visiting Portugal.[591] It was the first of

[588] RTP-PM: Process No. 2402/67 [1967].

[589] Manuel Jorge Veloso for the translation, adaptation and presentation the session received a 500$00 (five hundred Portuguese escudos) cachet. RTP-PM: Process No. 460/68 [1968]. In the BBC-2 *Jazz 625* "Art Farmer Quartet" episode, featured Art Farmer (trumpet and flugelhorn), Jim Hall (electric guitar), Steve Swallow (double bass), and Pete La Roca (drums). The repertoire comprises the introductory "Give Irving My Love", followed by "I'm Getting Sentimental Of You", "Petite Pall", and "Bags Groove". Production: BBC-2 *JAZZ 625*.

[590] The episodes of the *Jazz Scene U.S.A.* series were broadcast throughout 1968 in the following order: RTP-PM: Process No. 642/68 [1968]: Saturday, February 17, (at 07.50 pm), featuring the African-American jazz singer Lou Rawls and Dick Palombi Trio (Episode #27) [There is no presenter script in this microfilm programme process]; RTP-PM: Process No. 911/68 [1968]: Sunday, March 17, (at 07.50 pm), featuring the Barney Kessel Trio (Episode #12) [There is no presenter script in this microfilm programme process]; RTP-PM: Process No. 921/68 [1968]: Sunday, March 31, (at 07.30 pm), featuring the Jimmy Smith Trio (Episode #26); RTP Programme Process No. 642/68: Sunday, April 28, (at 07.00 pm), featuring the Harold Land and Red Mitchell Quintet (Episode #8) [There is no presenter script in this microfilm programme process]; and RTP-PM: Process No. 1672/68: Sunday, May 26, (at 07.50 pm), featuring the Shorty Rodgers & His Giants (Episode #14) [There is no presenter script in this microfilm programme process also].

[591] RTP-PM: Process No. 1657/68: Production File. [The presenter script was not preserved].

two programmes with the North American young jazz musicians, announced as the 'University of California Jazz Quintet' recorded on May 24, at the RTP studio C (Tóbis). While in the first programme no presenter script was preserved, the second one, broadcasted on Sunday, June 23 (at 7.50 pm) still exists. The following *TV JAZZ* programme took place on Saturday, July 13 (at 09.00 pm) featuring another RTP pre-recorded televised jazz performance. Announced as "Don Byas Trio", the session was led by Don Byas on tenor saxophone and featuring Mike Carr (organ), and Adrian Ramsy (drums). The opportunity arose when Don Byas on early May played at the *Luisiana Jazz Club* in Cascais, together with Ian Carr (trumpet), Mike Carr (organ), Dane Green (double bass), and Adrian Ramsy (drums).[592] The recording session took place on May 17, at the RTP Studio C (Tóbis). After this RTP televised jazz performance until the end of the year, only four *TV JAZZ* programmes were broadcast, with the North American television series *Jazz Scene U.S.A.* replays.[593] Throughout 1969, the presence of *TV JAZZ* was practically nonexistent.

It is essential to highlight significant events that took place at a political level during that period, which had a tremendous impact in Portugal. In September 1968, when the Portuguese dictator António de Oliveira Salazar fell seriously ill, the Portuguese Council of State chose Marcello Caetano as his successor.[594]Two months later, Caetano started to make some significant changes to the regime.[595]

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[592] Luis Andrade directed the programme. Don Byas Trio led by Don Byas (tenor saxophone), and featuring Mike Carr (organ), and Adrian Ramsy (drums). Jorge Listopad directed the programme. RTP Programme Process No. 2481/65: Production File. Don Byas received a 4.500$00 (four thousand and five hundred Portuguese escudos), and Mike Carr, and Adrian Ramsy received each 1.000$00 (one thousand Portuguese escudos), and Manuel Jorge Veloso for presenting the session received a 500$00 (five hundred Portuguese escudos) cachet. Cachet Forms. The presenter script was not preserved, nor the list with the Portuguese repertoire presented. RTP-PM: Process No. 1602/68 [1968].

[593] The four *Jazz Scene U.S.A.* episodes were broadcast in the following order: on Saturday, July 27, (at 9.00pm) featuring the Stan Kenton and His Orchestra (Episode #13), RTP-PM: Process No. 2410/68 [1968]; on Saturday, August 10, (at 7.50 pm), featuring Curtis Amis and Paul Bryant Quintet (Episode #20), RTP-PM: Process No. 2620/68 [1968]; on Saturday, August 24, (at 7.00 pm), featuring Teddy Bucker & His All-Stars (Episode #9); RTP-PM: Process No. 2630/68 [1968]; and on Thursday, September 5, (at 7.50 pm), featuring Harold Land and Red Mitchell Quintet (Episode #8), RTP-PM: Process No. 2955/68 [1968].

[594] "Salazar suffered a massive cerebral stroke that rendered him invalid for political power" (Sardica 2008, 75).

[595] Among those changes, the State Secretariat of National Information, Popular Culture and Tourism (SNI) it was abolished, with responsibility for censorship passing to the newly created State Secretariat of Tourism Information and Popular Culture, Information and Tourism (SEIT).

In fact, Marcello Caetano presented himself as a '*renovador na continuidade*' (lit. renovator into continuity) and added some liberal names to his People's National Action party's election list.[596] This period, known as the *Primavera Marcelista* (lit. Marcello's spring), became a metaphor for general hope for change under Caetano's administration in the Portuguese imaginary. Indeed, there were attempts to liberalise and modernise during his presidency.[597] Nevertheless, Caetano determination to suppress the independence movements maintaining Portugal's colonial war compromise any attempts to promote itself as reformist. Hence the war continued.[598] Apart from the social impact of this process, the war demanded an enormous financial commitment from a small country with limited resources.[599] Consequently, mainly the youngest members of the Portuguese society fought the last years of the colonial independence war. That contributed to a rising tension within the Portuguese society. The young, – and especially the highly politicised student's movements –, became radicalised and diversified into a multiplicity of political groups from communism to Maoism. About this period, Mário Mesquita argued that:

> The Marcellism allowed the introduction of a salutary ambiguity, jeopardising the dichotomy designs, which are predominant in the affirmations against Salazarism. Regime and opposition suddenly appear, not as entirely monolithic and coherent blocks, but instead fragmented into tendencies, sensibilities and fractions… the student's movement lost its Unitarian characteristics, inspired by the PCP [the *Partido Comunista Português* (lit. Portuguese Communist Party)], to

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The same reformist impulse led to the creation of the Directorate-General of Security (DGS) within the Ministry of Interior, with its jurisdiction and responsibilities, and the abolition of the International Police for the Defence of the State (PIDE), resulting in a reconstructing of the Portuguese political policies agencies. For further discussing see Decree-Law No 48,686, November 15, 1968.

[596] As an example, among these personalities were José Pedro Pinto Leite, Francisco Sá Carneiro, João Pedro Miller Guerra, Francisco Pinto Balsemão and João Bosco Soares da Mota Amaral. For further discussing on this topic see Leite (2003). The Popular National Action Party was the new of the National Union; founded by Salazar in June 1930, as Portugal's sole political party.

[597] For further discussing on this topic see Rosas (1994), and Cabrera (2006).

[598] Over the course of thirteen years, from 1961 to the end of the regime in 1974, 'one in every four' Portuguese young men were conscripted into the armed forces to preserve the integrity of the empire, and as a result more than "a million Portuguese [did] military service in Africa" (Sardica 2008, 77).

[599] In the early 1970s, almost 50% of the Portuguese public spending went on the conflict.

> split into a nebula of leftisms that mostly replaced Soviet references with new interpretations of Marxism (Mesquita 1996, 20).[600]

As Marcellism progressively rejected further liberalisation, the regime's opponents became increasingly radicalised and stated to engage in ever more extreme resistance activities.[601]

When confronted with the lack of television jazz production during 1969, in the course of one of my interviews, Manuel Jorge Veloso referred that it was during that period that he clandestinely became a member of the Portuguese Communist Party.[602] Consequently, he intensified his subversive actions against the 'fascist' colonialist New State regime, and the *TV JAZZ* production was no more his main priority, at the time. In fact, only one *TV JAZZ* programme was produced in 1969. It was the first of five *TV JAZZ* programmes dedicated to the Molde Jazz Festival, produced by Norwegian television (NRK), and obtained by RTP through the EUROVISION network. The first one was broadcasted on Saturday, December 27.[603] During the first commentaries, Jorge Veloso explained to viewers, that the *TV JAZZ* long absence was because of inexistence of international television jazz series with copyrights in Europe.[604] The Portuguese press at the time reported the return of *TV JAZZ* series. An example of this was

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600 "*A época do marcelismo permitiu a introdução de uma salutar ambiguidade, pondo em causa os esquemas dicotómicos que predominavam nas afirmações oposicionistas ao salazarismo. Regime e oposição começam subitamente, a aparecer, não como blocos monolíticos e coerentes, mas fragmentados em tendências e sensibilidades e fracções ... O movimento estudantil perdera as características unitárias, inspiradas pelo PCP, para se pulverizar numa nebulosa de 'esquerdismos', que substituíam, na maior parte dos casos, a referência soviética, por novas leituras do marxismo*" (Mesquita 1996, 20). The term Salazarism is also used to refer to the administration of António de Oliveira Salazar (1933-1968). The term Marcellism is also used to refer to the administration of Marcello Caetano (1968-1974), who succeeded Salazar as President of the Council of Ministers in September 1968. This period was marked by growing social and political unrest regarding the ongoing colonial/independence war in the Portugal's former colonies in Africa, which led considerable tension during the final years of the New State regime.

601 The radical left's discourse was now based on a model of rupture, in which armed uprising was seen necessary to overthrow the dictatorship and establish a new classless Portuguese society (Bebiano, 2005).

602 (Jorge Veloso, interview with Pedro Cravinho, March 2016).

603 Which was broadcast on Saturday, December 27, 1969 (at 06.30 pm). RTP-PM: Process No. 4726/69 [1969].

604 "*Este período de interregno foi motivado, sobretudo, pela inexistência de material filmado ou gravado susceptível de ser aprovado pela RTP, ou seja de séries filmadas ou gravadas que tenham direitos de transmissão na Europa*" RTP-PM: Process No. 4726/69 [1969]: Presenter script, page 1.

the daily item, dedicated to the television criticism "Critique Channel", published in the *Diário de Lisboa* on December 28, raising at the same time some questions:

> The return of 'TV JAZZ'
>
> TV JAZZ is back. It returned to the experienced and knowledgeable hand of Manuel Jorge Veloso. It returned after a long interruption. Interruption why? There is no 'jazz' in Portugal? Lamenting, I ask: how many viewers will be watching this magnificent spectacle that the Portuguese Television has achieved.[605]

During January 1970, the remaining programmes dedicated to the Molde Jazz Festival in Norway were aired as follows: on Monday, January 12 (at 10.40 pm), featuring the "Phil Woods And His Rhythm Machine".[606] During his introductory commentaries, Jorge Veloso explained to Portuguese aficionados that the Phil Woods Quartet (And His Rhythm Machine) was "one of the highest jazz moments on TV JAZZ".[607] Meanwhile, during the same week, on Saturday, January 17 (at 10.35 pm), another RTP television jazz programme was broadcast featuring the Bossa Jazz 3.[608] Announced as "*Estúdio C*" (lit. Studio C), the session was hosted by the Portuguese singer Carlos Mendes, and produced by Melo Pereira.[609] It should be noted that this Bossa Jazz 3 televised performance was produced by the RTP the Directorate Variety Programmes, instead of, as usual, the Directorate of Classical Music Programmes. Since mid-1962, all the RTP jazz-related programmes production was under the direction of the RTP Directorate of Classical Music Programmes, supervised by Manuel Jorge Veloso. However, this

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605 "*O regresso do 'TV JAZZ'. 'TV JAZZ' voltou. Voltou pela mão experiente e sabedora de Manuel Jorge Veloso. Voltou ao fim de longa interrupção. Interrupção porquê? [...] Não há 'jazz' em Portugal? [...] Lamentoso, pergunto: quantos telespectadores estarão a assistir a este magnifico espectáculo que a Televisão Portuguesa consegui.*" *Diário de Lisboa* 1689, 25-26 (December 28, 1969).

606 RTP-PM: Process No. 184/70 [1970]. The "Phil Woods And His Rhythm Machine" was led by Phil Woods (alto saxophone), and featuring Gordon Beck on piano, Henry Texier on double bass, and Daniel Humair on drums. Production: NRK (EUROVISION).

607 "*Um dos momentos de Jazz mais altos no T.V. JAZZ*" RTP-PM: Process No. 184/70 [1970]: Presenter script, page 2.

608 Pedro Martins directed the programme. The Bossa Jazz 3, session was recorded on December 26, 1969, featuring the Brazilian jazz pianist Marcos Resende, and the Portuguese musicians, Paulo Gil on drums, and Bernardo Moreira on double bass. The Bossa Jazz 3 received a 3.000$00 (three thousand Portuguese escudos) cachet. RTP-PM: Process No. 4526/69 [1969]. The presenter script was not preserved, nor the list with the repertoire presented.

609 Melo Pereira produced this programme and the RTP music assistant producer Fernando Penalva assisted it. RTP-PM: Process No. 4526/69 [1969].

was not the case of the Bossa Jazz 3, revealing that some changes were underway regarding the RTP jazz production.

The Bossa Jazz 3 was formed in December 1967, throughout an idea of the Portuguese drummer Paulo Gil. After one year of activity exploring the bossa nova and jazz sonorities, the Portuguese jazz trio in 1968 launched their EP Divulgação I (1968), featuring the Brazilian pianist Marcos Resende and the Portuguese musicians Manuel Barbosa (double bass), Paulo Gil (drums), (see figure 34).[610]

Figure 34 – The *Bossa Jazz 3 Divulgação I* (1968).

From the original Bossa Jazz 3 formation, the bassist changed. In their RTP televised performance, besides Paulo Gil on drums, and Marcos Resende on piano, the double bass player was Bernardo Moreira, according to the RTP contracts signed by the three musicians.[611]

Regarding the Molde Jazz Festival during the following weeks, Jorge Veloso continued to present three more *TV JAZZ* programmes dedicated to Norwegian Jazz Festival. The first one took place on Tuesday on January 20, (at 08.35 pm),

[610] Their EP [45 rpm] *Divulgação I*, was recorded in 1968 (Decca PEP 1266), and included three tracks, "Outra Vez", by João Donato, "Amor em Paz", by António Carlos Jobim, and "Autumn Leaves", by Joseph Kosma, Jacques Prévert, and Johnny Mercer.
[611] RTP-PM: Process No. 4526/69 [1969].

featuring the Ted Curson Quintet.[612] On his usual introductory commentaries, began by greeting the audiences as follows:

> Dear friends (and enemies)
> A clarification.
> When I mention 'enemies', I am not giving to that expression a contested nature, of course, but see, I have full awareness that it is challenging, even among us, the acceptance of this kind of music; above all, the acceptance of a particular ritual, perhaps hermetic, which involves the jazz practice and the music-musicians relationships.[613]

After this short ironic commentary, Jorge Veloso explained to viewers that jazz was a type of performance, which involves an interaction not only between the musicians on stage but also with the audience, a kind of "musical" conviviality, but a significant one, "a physical and human conviviality". Jorge Veloso then introduces the members of the Ted Curson Quintet, informing the viewers that probably he would not make any comment 'off' throughout all performance.[614] On Thursday, January 20, (at 08.45 pm), a fourth *TV JAZZ* dedicated to the Molde Jazz Festival was aired, featuring the Bobby Hutcherson Quintet and Harold Land Quintet.[615] Jorge Veloso informed the Portuguese aficionados that the *TV JAZZ* programmes dedicated to the Molde Jazz Festival were being aired at a very different frequency than usual, due to the NRK contractual obligations, which determined that the five EUROVISION programmes would have to be broadcast by the end of January 1970.

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612 RTP-PM: Process No. 309/70 [1970]. The repertoire presented by the Ted Curson Quintet comprised the "Song Of The Lonely One", "Rumba Bumba", and "The Leopard". The Ted Curson Quintet was led by Ted Curson on trumpet, and featuring Christer Boustedt on alto saxophone, Lars Werner on piano, Gösta Wälivaara on double bass, and J. C. Moses on drums. Production: NRK (EUROVISION).

613 "*Caros amigos (e inimigos) [...] E para já, um esclarecimento. Quando falo em 'inimigos' não estou a dar a esta expressão um carácter litigioso, como é evidente, mas a constatar, que vou tendo a consciência plena que é muito difícil, ainda, entre nós, a aceitação deste tipo de música e, sobretudo, a aceitação de um certo ritual, talvez ermético [sic], que envolve a prática do Jazz e as relações música-músicos*" RTP-PM: Process No. 309/70 [1970]: Presenter script, page 1.

614 "*Este convívio é, portanto de tipo musical, mas, muito importante, é também um convívio físico e humano*"" RTP-PM: Process No. 309/70 [1970]: Presenter script, page 2.

615 RTP-PM: Process No. 355/70 [1970]. In the presenter script it was not listed the repertoire presented. The Booby Hutcherson and Harold Land Quintet was led by both Booby Hutcherson on vibes, and Harold Land on tenor saxophone, and featuring Stanley Cowell on piano, Reggie Johnson on double bass, and Joe Chambers on drums. Production: NRK (EUROVISION).

The last *TV JAZZ* dedicated to the Molde Jazz Festival was broadcast on Friday 30 (at 11.00 pm), featuring Jan Garbarek (tenor saxophone), Terje Rydal (electric guitar), Aril Andersen (double bass), and Jon Christensen (drums).[616] After lengthy introductory commentaries about free jazz, and its social implications among the African-American communities, Jorge Veloso ended as follows:

> The Jazz we are going to hear today it is, let's say, an act of solidarity and humility to the great American avant-garde black music – the Free Jazz. Trying to explain the reasons for this occasionally and deliberately aggressive sonorities; or the search for less orthodox timbres, it would be trying to explain something that should not be explained... on the other hand, words like love, hate, courage, despair, pride, personality, lyricism, the power of expression, power of communication, solitude, companionship, etc. – are nothing compared to the power of the impact of the programme I chose to end this series.[617]

After these five consecutive programmes dedicated to the Molde Jazz Festival, produced by the NRK, shared through the EUROVISION network, the *TV JAZZ* series was absent for three months. However, during this period, the RTP Channel 2 rebroadcast the programme "*Estúdio C*" featuring the Bossa Jazz 3, on February 15 (at 10.00 pm).[618] By the end of February, another jazz concert took place in Lisbon. It was the Benny Goodman Big Band, with guest soloist the guitarist John Pizzarelli, which in the second part accompanied the singer Barbara Florence (see figure 35).[619]

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[616] RTP-PM: Process No. 404/70 [1970]; in the presenter script was not listed the repertoire presented. The Jan Garbarek Quartet, was led by Jan Garbarek on tenor saxophone and flute, and featuring Terje Rypal on electric guitar, Aril Andersen on double bass, and Jon Christensen on drums. Production: NRK (EUROVISION).

[617] "*O Jazz que hoje vamos ouvir é, digamos um acto de solidariedade e humildade para com a grande música negra de vanguarda norte-americana - o Free Jazz. Tentar explicar as razões destas sonoridades, por vezes deliberadamente agressivas, desta procura do timbre pouco ortodoxo, era tentar explicar o que não deve ser explicado (...) Por outro lado palavras como amor, ódio, coragem, desespero, orgulho, personalidade, lirismo, força de expressão, poder de comunicação, solidão, companheirismo, etc - não são nada em comparação com o poder do impacto do programa que escolhi para terminar esta série.*" RTP-PM: Process No. 404/70 [1970], presenter script, page 2-3.

[618] RTP-PM: Process No. 4526/69 [1969]. This broadcast was the repetition of a previous Bossa Jazz 3 recorded programme, according to this programme cachet form they received twenty percent of their first cachet: 600$00 (six hundred Portuguese escudos).

[619] The Benny Goodman Big Band in Lisbon concert comprised five saxophones, three trombones, three trumpets, one piano, double bass, drums, and two guitars, with John Pizarelli, as guest soloist. *Diário de Lisboa* 16947, 7 (February 25, 1966).

Figure 35 – The Benny Goodman Lisbon's concert (February 1970).[620]

This concert was made possible due to a free date on the agenda of Benny Goodman, who was starting the European tour. It took place on February 24 (at 06.30 pm), and according to the press of the time, the *Cinema Monumental* had very little public, "because many places were empty".[621] Unlike previously occurred with Duke Ellington and Ella Fitzgerald, and Oscar Peterson Lisbon's concerts, according to the Portuguese daily press the RTP cameramen's were at the *Cinema Monumental* during Benny Goodman concert "recording the show".[622] In fact, this was the first televised jazz performance recorded outside the RTP studios with public attendance since the beginning of the regular transmissions. Moreover, the RTP from the Benny Goodman Lisbon' concert recordings produced the two jazz programmes hosted by Hélder Mendes outside the *TV JAZZ* scope; the first one, was broadcasted on March 15 (at 10.30 pm), and a second one two months later, on May 10 (at 10.00 pm).[623] Both programmes were announced by the RTP, as "Benny Goodman Show", and were well

620 *Diário de Lisboa* 16946, 4 (February 24, 1966).
621 "*pois ficaram muitos lugares vazios*" *Diário de Lisboa* 16947, 7 (February 25, 1966).
622 "*pois as câmaras da RTP estiveram gravando o espectáculo*" *Diário de Lisboa* 16947, 7 (February 25, 1966).
623 *Diário de Lisboa* 16965, 29 (March 15, 1970), and *R&T* 704, III (May 9, 1970).

publicised in the Portuguese daily press, although also received some criticism such as "'Old' Benny and his 'band' played in Lisbon".[624]

Meanwhile, on April 2 in the RTP Studio C (Tóbis), two *TV JAZZ* programmes recordings were made featuring Pony Poindexter. According to the extensive documentation of these programmes processes, a first recording was made featuring Pony Poindexter and the Bossa Jazz 3, and the second one with a different jazz pianist, this time it was the North American jazz pianist, of Yugoslav (Monte Negro) origin, Larry Vukovich.[625] The presence of both international jazz musicians in this RTP recording session was possible thanks to the Hot Club of Portugal.[626] After these studio televised performances, several months passed without any *TV JAZZ* broadcast. In September another two televised jazz performances recordings were made featuring British jazz musicians, Mike Carr, on organ, Ronnie Scott, on tenor saxophone, and Tony Crombie, on drums.[627] The recordings took place on September 17, in the RTP studio A (between 2.40 pm and 6.30 pm).[628] In late September the *TV JAZZ* returned this time with the first of three jazz programmes produced by the Finish Television (YLE), with the televised jazz performances that took place during the Helsinki Music Festival 1970. These YLE jazz contents were obtained by the RTP through the EUROVISION network. The first one took place on Saturday on September 30, 1970, (at 08.25 pm), and it was announced just as "EUROVISÃO" (lit. EUROVISION).[629] In the following month, on October 28 (at 08.55 pm), a second programme dedicated to the Helsinki Jazz Festival was

[624] "*O 'velho' Benny e a sua 'banda' tocaram em Lisboa*" *Diário de Lisboa* 16947, 07 (March 16, 1970); and *Diário de Lisboa* 16966, 22 (March 16, 1970).
[625] However, the broadcast of these television programmes took place, according to the RTP production records, on May 4, 1976, and later a repetition on January 27, 1981.
[626] RTP-PM: Process No. 1340/70 [1970].
[627] Oliveira Costa directed the recordings. The Mike Carr Trio received 16.146$39 (sixteen thousand, one hundred and forty six Portuguese escudos, and thirty nine centimes) and Manuel Jorge Veloso for presenting the programmes received a 1.500$00 (one thousand and five hundred Portuguese escudos) cachet. The list with the repertoire was not preserved. RTP-PM: Process No. 4115/70 [1970].
[628] Like the previous Pony Poindexter *TV JAZZ* recordings the broadcast of these images took place, according to the RTP production records, in May 4, 1976, and January 27, 1981
[629] RTP-PM: Process No. 4379/70 [1970]: Karin Krog Quartet, was led by Karin Krog (vocals), and featuring Eero Ojanen (piano), Arild Andersen (double bass), and Matti Koskiala (drums). Production: YLE (EUROVISION). In locution script was not listed the repertoire presented.

broadcasted.[630] The last *TV JAZZ* programme dedicated to the Helsinki Jazz Festival took place on Tuesday, November 24 (at 08.15 pm), at a prime time almost an hour-long (fifty-six minutes) broadcast, featuring the British jazz pianist Mike Westbrook Sextet.[631] Jorge Veloso in his commentaries starts with an update of the *TV JAZZ* series, reminding the Portuguese viewers and jazz aficionados that:

> Over the last years, with more or less regularity, according to available material, which is not abundant regarding the television jazz programmes, the 'TV Jazz' has given to its jazz aficionados a panoramic view of North American Jazz, especially from the last 15 years, let's say. Since last year, we have been able to contact with the latest European Jazz.[632]

Explaining to the *TV JAZZ* aficionados, their attention, "eyes and ears in old England", and to its modern jazz with Mike Westbrook's Sextet.[633] Throughout January 1971, Manuel Jorge Veloso produced two *TV JAZZ* programmes. The first one was broadcast on Tuesday, January 19 (at 08.00 pm), featuring Buddy Tate and His Celebrity Club Band during the International Molde Jazz Festival in 1970.[634] Like with the previous festival edition those television contents were equally obtained through the Eurovision network. The following one took place

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630 Alfredo Tropa directed the programme. RTP-PM: Process No. 4927/70 [1970]. In the presenter script was not listed the repertoire presented. Manuel Jorge Veloso for presenting the programme received a 750$00 (seven hundred and fifty Portuguese escudos) cachet. The Eero Koivistoinen Kvartetti (lit. Quartet), was led by Eero Koivistoinen on saxophones, and featuring Pentti Hietanen on piano, Tapio Tamminen on double bass, and Reino Laine on drums. Production: YLE (EUROVISION).

631 RTP-PM: Process No. 5191/70 [1970]. According to the presenter The Mike Westbrook Sextet presented an arrangement for sextet of Mike Westbrook composition "Metropolis". The Mike Westbrook Sextet, was led by Mike Westbrook on piano, and featuring Mike Osborne on alto saxophone, George Ahmed Khan on tenor saxophone, Paul Rutherford on trombone, Harry Miller on double bass, and Alan Jackson on drums. Production: YLE (EUROVISION).

632 "*ao longo destes últimos anos, com maior ou menor regularidade, segundo o material disponível, que não é abundante em termos de programa de Jazz para Televisão, o 'T.V. Jazz' tem dado aos seus espectadores amadores de Jazz uma panorâmica possível do Jazz norte-americano, sobretudo o que se refere nos últimos 15 anos, digamos. Desde o ano passado, temos tido a possibilidade de contactar com o mais recente Jazz Europeu*" RTP-PM: Process No. 5191/70 [1970]: Presenter script, page 1.

633 "*olhos e ouvidos para a velha Inglaterra*" (*Ibid.*).

634 RTP-PM: Process No. 317/71 [1971]. According to presenter script the repertoire was listed: "Air Mail Special", "Moten Swing", "Days Of Wine And Roses", "Body And Soul", and "Jumpin' At The Woodside". The Buddy Tate and His Celebrity Club Band, was led by Buddy Tate on tenor saxophone, and featuring Wilbur Bascomb on trumpet, and vocals, Ben Richardson on alto saxophone and clarinet, Eli Robinson on trombone, Nat Pierce on piano, Eddie Jones on double bass, and George Reed on drums. Production: NRK (EUROVISION).

on Thursday 28 January (at 08.00 pm), featuring Charlie Mariano Quartet, also an NRK recording during the International Festival of Jazz of Molde in 1970.[635] It was the last *TV JAZZ* programme produced by Manuel Jorge Veloso during the following years. Throughout his short introduction Jorge Veloso informed the viewers that unlike all the previous programmes in this one, he would not make any comment during the broadcasting. After introducing Charlie Mariano Quartet, as an example of collective participation music, Jorge Veloso said goodbye to the Portuguese aficionados, as follows "Today's programme brings us yet another certainty that: jazz will never die, and as such, it will never become something other than a new image of itself".[636] After seven years and four months, and more than eighty jazz programmes produced, Manuel Jorge Veloso ended the *TV JAZZ* series, as a consequence of a personal decision to leave television production.[637] As Jorge Veloso referred during my interviews, he decided to dedicate himself to other professional activities linked to music.[638] Consequently, his departure from the RTP was reflected in an interruption in the television production over an extended period, as will be discussed in the next subchapter.

[635] Luís Miranda directed the programme. RTP-PM: Process No. 431/71 [1971]. According to presenter script no repertoire was listed. The Charlie Mariano Quartet, was led by Charlie Mariano on alto saxophone, and featuring Keiki Sarmanto on piano, Arild Andersen on double bass, and Jon Christensen on drums. Production: NRK (EUROVISION)

[636] "*O programa de hoje traz-nos ainda uma outra certeza: a de que o Jazz nunca morrerá e como tal, nunca se transformará noutra coisa que não seja uma nova imagem dele próprio*" RTP-PM: Process No. 431/71 [1971]: Presenter script, page 2.

[637] (Jorge Veloso, interview with Pedro Cravinho, March 2016).

[638] *(Ibid.).*

5.5 *On* and *off* stage: Manuel Jorge Veloso and the International Cascais Jazz Festival (1971-1974)

After leaving the Portuguese Public Television in 1971, Manuel Jorge Veloso initiates a new professional career linked to the Portuguese record industries, in conjunction with his music activities. Firstly, working in the Portuguese record label *Valentim de Carvalho* (1971), before moving to another national record label, *Guilda da Música – Sassetti* (1972), where he played a central role as producer of several important Portuguese musical projects at the time, such as José Mário Branco, Sérgio Godinho, and Petrus Castrus, among others.[639] Nevertheless, Manuel Jorge Veloso would return sporadically to the RTP television jazz broadcasts, either presenting few programmes or participate as a musician in the first edition of the most prestigious jazz festival held in Portugal at the time, the International Cascais Jazz Festival 1971 (FIJC 1971). However, before I began to analyse these events, it is essential to realise how the RTP jazz production continued. Until April 1974, without any doubt there was a decrease of jazz on television in Portugal, and most of its production it was dedicated to the FIJC 1971-1973. At the same time, the jazz-related activities in Portugal increased substantially during that period.[640]

In April 1971, in the Oporto jazz scene, two jazz festivals took place. The first one announced as the *1º Festival de Jazz do Porto* (lit. 1st Oporto Jazz Festival), took place on April 18 (at 05.30 pm), held at the *Liceu Garcia da Orta* (lit. the *Garcia da Orta* high school).[641] This festival it was organised by the *Secção de Jazz* (lit. Jazz

[639] (Jorge Veloso, interview with Pedro Cravinho, March 2016).
[640] Between 1969 and 1971, due to the closure of the *Luisiana Jazz Club*, and with the Hot Club of Portugal in a phase of few concerts, this was a period of some stagnation in terms of jazz-related activities in Lisbon area. However, the situation would change from 1971 onwards.
[641] In the first Oporto Jazz Festival participated the Hot Club of Portugal Quartet, featuring Vasco Henriques (flute), Justiniano Canelhas (piano), Bernardo Moreira (double bass), and Manuel Jorge Veloso (drums); Kevin Hoidale Quartet, led by Kevin Hoidale (piano and keyboards), and featuring Jean Sarbib (electric bass), João Ramos Jorge [Rão Kyao] (saxophones), and Victor Mamede (drums), Anar Jazz Band, led by Jorge Lima Barreto (piano and percussion), and featuring, Paco Linhares (organ), Pedro Proença (cello and electric guitar), Sérgio Ribeiro

Section) of the Oporto *Delegação Norte da Juventude Musical* Portuguesa (lit. Northern Portuguese Musical Youth branch), and sponsored by the *Câmara Municipal do Porto* (lit. the Oporto City Council). In fact, Manuel Jorge Veloso took part of the first Oporto jazz festival, as the Hot Club of Portugal Quartet drummer. A few days later, on April 26 (at 09.45 pm), a second jazz festival took place in Oporto. It was the *Festival de Jazz do Porto* (lit. Oporto Jazz Festival), it was held at *Coliseu do Porto* and organised by the Oporto's *Queima das Fitas*, featuring the Stan Getz Quartet, and one Portuguese jazz group, Contacto.[642] However, like previously happened with the three Coimbra jazz festivals (1965, 1967, 1968), the Portuguese Public Television did not produce any programme dedicated to both Oporto jazz festivals.

It was through one of those RTP variety show productions, the *Pop 25* that jazz would return to the RTP programming in 1972. Moreover, Luís Villas-Boas from 1971 till until April 1974, as co-producer of RTP *Pop 25* variety show, began to assume a prominent role regarding the presence of jazz on both Portuguese television channels (RTP1, and RTP2).[643] Regarding the RTP1 *Pop 25* show, it began on March 7, 1971, and it was broadcasted on a weekly base (at 09.00 pm), and co-produced by Dinis Abreu, Jorge Schnitzer, and Luís Villas-Boas.[644] As announced to RTP viewers at the time, the *Pop 25* show hosted by Nuno Martins, was broadcasted 'live' from the Lisbon nightclub – the *Beat Club* – and included performances by several national and prominent foreign artists, which were hired especially for the occasion. The *Pop 25* show also had a resident musical group led by the Brazilian jazz pianist Marcos Resende, who accompanied the

(electric guitar and bass), and David Sá (drums); and the Contacto, featuring Rui Cardoso (saxophones), Marcos Resende (piano), Nuno Gonçalves (double bass), and Paulo Gil (drums).

642 In Oporto Jazz Festival participated: Stan Getz Quartet, featuring Stan Getz (tenor saxophone), Eddy Louiss (organ), René Thomas (electric guitar), and Bernard Lubal (drums); and the Portuguese jazz group Contacto, featuring Rui Cardoso (saxophones), Marcos Resende (piano), Nuno Gonçalves (double bass), and Paulo Gil (drums).

643 It should be noted that the second RTP channel (RTP2), whose experimental broadcasts had started on December 25, 1968, with two hours per day (from 09.30 pm to 11.30 pm), on November 21, 1970, began its regular broadcasts. However, until the end of 1971 the RTP2 did not produce any television jazz programmes. The first RTP2 jazz programmes would be broadcast during 1972.

644 Alfredo Tropa directed the RTP *Pop 25* episodes.

diversity of musical guests.[645] It would be through the Luís Villas-Boas *Pop 25* shows that jazz will return to the Portuguese Public Television.

About the FIJC, in 1971, Luís Villas-Boas, together with Hugo Lourenço, and the Portuguese *fado* singer João Braga, through contacts established with the Newport Jazz Festival organiser George Wein, decided to organise an international jazz festival in Cascais, a small village close to Lisbon.[646] According to the original documentation, Luís Villas-Boas, in this negotiation assuming a double role (as one of the RTP1 Pop 25 show co-producers, and as one of the FIJC organisers, as well), requested the amount of 200.000$00 (lit. two hundred thousand Portuguese escudos), to produce six television programmes dedicated to the FIJC.[647] The Villas-Boas proposal, according to quite a few hand-written notes on the document, circulated between several RTP directors, before it received the following remarks by the RTP Music Programming Director:

> This matter, since Manuel Jorge Veloso is no longer working in the R.T.P., seems very confused.
> a) Firstly there is an issue with the dates, which should be defined with those that organise the RTP outside broadcasts services.
> b) I estimate that the level of the Festival's participants must be good, but in any case, I think we should ask Manuel Jorge Veloso opinion.
> c) To record the festival, I propose that Manuel Jorge Veloso should be called, with a cachet, to assure the musical assistance and to organise and present the six programmes of one hour, more or less, of duration.
> d) Regarding the cachet, it depends on the artists level. I bring to mind that the broadcasts of the symphonic concerts, or the Prémio Vianna da Motta, are generally cheaper.[648]

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[645] *Rádio & Televisão* 746, 37 (February 27, 1971).
[646] With regard to this initiative, previously in early June 1966, Luís Villas-Boas, Manuel Jorge Veloso, Henrique Soares, and Fialho Gouveia announced in the national press the possibility of organizing the 1º International Costa do Sol Jazz Festival given the established contacts, at the time, with George Wein (Newport Jazz Festival) and Joachim Berendt (Berlin Jazz Festival), and with support from the Portuguese Costa do Sol Tourist Board. *Diário Popular* 8497, 7 (June 12, 1966). Nevertheless, the project was not financially viable and it was cancelled.
[647] RTP-PM: Process No. 4272/71 [1971].
[648] "*Este assunto, uma vez que o Manuel Jorge Veloso já não se encontra ao serviço da R.T.P. afigura-se muito confuso. a) Em primeiro lugar a questão das datas, que é para serem definidas junto do serviço que organiza os exteriores. b) Calculo que nível dos intervenientes do Festival seja bom, mas*

These remarks to some extent illustrate that the RTP Music Programming Director mistrust Luís Villas-Boas knowledge. Not only regarding his competence as a producer to carry out the FIJC television production, but also regarding his musical knowledge, and his capacity to evaluate the quality of the jazz musicians that would participate in the FIJC. On the other hand, it also illustrates the RTP Music Programming Director ignorance regarding the jazz musicians that would take part in the FIJC, given that the proposal included a detailed list of the names of almost all the jazz musicians featuring in the festival.[649] Nevertheless, above all, demonstrates the RTP Music Production Services dependence in Manuel Jorge Veloso, not only as a television producer, and presenter, but above all in his jazz knowledge. On October 10, 1971, the RTP Director of Programming Services presented a 150.000$00 (lit. one hundred and fifty thousand Portuguese escudos) counterproposal to Luis Villas-Boas. It included the FIJC 1971 filming, in a minimum of eight hours without any additional costs if the filming exceeded the number of hours, from which should be produced five RTP *Pop 25* shows dedicated to the festival; Luís Villas-Boas accepted the RTP counterproposal.[650] Although these recordings were made during November 1971, the RTP only broadcasted it in the following year.

The FIJC took place on November 20 and 21, 1971, at the *Pavilhão Dramático de Cascais*, in Cascais.[651] Also announced as the 'Newport Jazz Festival in Europe', the FIJC 1971 had the support of the New State regime through the *Secretaria de Estado Informação e Turismo* (lit. the State Secretariat of Tourism, Information

em todo o caso creio que é de perguntar ao Manuel Jorge Veloso. c) a gravar-se o Festival, proponho que se chame o Manuel Jorge Veloso, com um cachet, para assegurar a assistência musical e depois organizar e apresentar os 6 programas de 1 hora, ou mais ou menos, de tempo. d) Quanto ao cachet depende, depende da categoria dos artistas, lembre-se no entanto que as transmissões de concertos sinfónicos ou do Prémio Vianna da Motta são normalmente mais baratos" RTP-PM: Process No. 4272/71 [1971], notes written manually on the back of Luís Villas-Boas proposal.

649 RTP-PM: Process No. 4272/71 [1971]: Luís Villas-Boas proposal, page 2.

650 RTP-PM: Process No. 4272/71 [1971]: RTP letter Ref. No 9.717 (October 10, 1971); and Luís Villas-Boas response RTP No. 2604 (October 28, 1971).

651 For further discussing see Curvelo (2002), Santos (2009), Veloso (2010), and Cravinho (2012, 2017).

and Popular Culture), to promote the winter tourism in the Cascais area.[652] The FIJC joined for the first time in Portugal some of the most important jazz musicians of the time, gathering together more than 10 000 people (see figure 36).[653]

Figure 36 – The FIJC's 1971 poster (November 20-21, 1971).

On November 20 (at 09.00 pm), the festival began with the Miles Davis Septet.[654] Knowing that Portugal was ruled by a right-wing colonialist regime, Miles Davis intentionally demanded to be the first on stage to launch the festival.[655] Initially,

[652]. The State Secretariat of Tourism, Information and Popular Culture, together with the Tourism Board of *Costa do Sol*, and the Cascais Town Hall were official sponsors of the first International Cascais Jazz Festival.

[653] The *Ornette Coleman Quartet,* featuring Dewey Redman, Charlie Haden and Ed Blackwell; *'The Bridge' Quartet,* with João Ramos Jorge (Rão Kyao), Kevin Hoidale, Jean Sarbib and Adrien Ransy; Dexter Gordon and Joe Turner, with Marcos Resende, Jean Sarbib and Manuel Jorge Veloso; The Giants of Jazz, with Dizzy Gillespie, Thelonius Monk, Art Blakey, Sonny Stitt, Kai Winding, and Al Mckibbon; Phil Woods & His European Rhythm Machine, with Gordon Beck, Ron Mathewson and Daniel Humair

[654] The Miles Davis Septet, led by Miles Davis, and featuring Gary Bartz, Keith Jarret, Michael Henderson, Don Alias, James Foreman and Leon Chandler.

[655] For further discussing Cravinho (2012, 2017).

it was foreseen that Miles Davis would be on stage after the Ornette Coleman Quartet, but Davis refused, forcing the organisation to start the festival with his septet before anyone else. After the Miles Davis Septet, and an additional hour break for equipment changes, the Ornette Coleman's Quartet began its performance. During the concert the North American double bass player Charlie Haden in opposition to the colonial/independence war on course in the former Portuguese African colonies, decides to dedicated his composition 'Song For Che' (Che Guevara) to 'the black people liberation movements of Mozambique, Angola and Guinea' provoking a greetings of enthusiasm among the young public at the festival. The Portuguese national press omitted this incident due to the New State regime censorship actions (Cravinho 2017). As a consequence, the Portuguese Political Police (PIDE/DGS) agents arrested Charlie Haden in the day after (November 21) at the Lisbon's International Airport; and then taken to the PIDE/DGS headquarters to interrogation. Once again due to the New State regime Censorship Services actions the Portuguese media also did not report anything about Haden arrest. The festival continued the following day, after long-lasting negotiations between the FIJC's organisers and the Portuguese authorities.

Regarding the RTP FIJC 1971 filming, besides the concerts, it also included interviews with several national personalities made on site during the festival. All of the filmings were made under the supervision of Melo Pereira, responsible for the RTP Variety Music Programmes Department, and announced by the RTP as "'*Pop 25*' – *Cascais Jazz Festival*". The first broadcast took place on Monday, February 7, 1972 (at 10.00 pm), featuring Miles Davis Septet, complemented by a filmed reportage, interviews, and criticism of the well-known Portuguese jazz figure, Raul Calado.[656] The second one took place on Thursday, February 24,

[656] Victor Manuel directed the *Pop 25* episode No. 38, which was produced by Dinis de Abreu, Jorge Schnitzer, and Luis Villas-Boas; cachet 16.000$00 (sixteen thousand Portuguese escudos). The *Pop 25* episode No. 38 cachet also supported part of the acquisition of the Festival's exclusive broadcasting rights, with the remainder being supported by RTP, in a special share: 150.000$00 (one hundred and fifty thousand Portuguese escudos). RTP-PM: Process No. 4272/71 [1971] (February 7, 1972).

1972 (at 10.00 pm), featuring Ornette Coleman Quartet concert, complemented by reportages.[657]

Figure 37 – The Dexter Gordon Quartet (FIJC 1971).[658]

The third one was aired only a few months later on a Saturday afternoon (May 20, 1972, at 05.50 pm), featuring the African-American jazz saxophonist Dexter Gordon Quartet.[659] Has previously mentioned, Manuel Jorge Veloso (on drums) took part in this concert along with Jean Sarbib (double bass) and Marcos Resende in the (piano), (see figure 37). In the following week on Saturday, May 27, 1972 (at 05.50 pm) took place another *Pop 25* broadcast dedicated to the FIJC 1971, featuring the Phill Woods & His European Rhythm Machine.[660] The last

[657] Victor Manuel directed the *Pop 25* episode No. 39, which was produced by Dinis de Abreu, Jorge Schnitzer, and Luis Villas-Boas; cachet 16.000$00 (sixteen thousand Portuguese escudos). The *Pop 25* episode No. 39 cachet also supported part of the acquisition of the Festival's exclusive broadcasting rights, with the remainder being supported by RTP, in a special share: 150.000$00 (one hundred and fifty thousand Portuguese escudos). RTP-PM: Process No. 4272/71 [1971] (February 24, 1972). The Ornette Coleman Quartet led by Ornette Coleman (alto saxophone, trumpet, and violin), and featuring Dewey Redman (tenor saxophone), Charlie Haden (double bass), and Ed Blackwell (drums). *Rádio & Televisão* 797, 11 (February 24, 1972).

[658] Manuel Jorge Veloso on drums.

[659] Victor Manuel directed the *Pop 25* episode No. 40, which was produced by Dinis de Abreu, Jorge Schnitzer, and Luis Villas-Boas; cachet 16.000$00 (sixteen thousand Portuguese escudos). The *Pop 25* episode No. 40 cachet also supported part of the acquisition of the Festival's exclusive broadcasting rights, with the remainder being supported by RTP, in a special share: 150.000$00 (one hundred and fifty thousand Portuguese escudos). RTP-PM: Process No. 4272/71 [1971] (February 24, 1972). The Dexter Gordon Quartet led by Dexter Gordon (tenor saxophone), and featuring Marcos Resende (piano), Jean Sarbib (double bass), and Manuel Jorge Veloso (drums). *Rádio & Televisão* 809, 15 (May 13, 1972).

[660] Victor Manuel directed the *Pop 25* episode No. 41, which was produced by Dinis de Abreu, Jorge Schnitzer, and Luis Villas-Boas; cachet 16.000$00 (sixteen thousand Portuguese escudos). The *Pop 25* episode No. 41 cachet also supported part of the acquisition of the Festival's exclusive

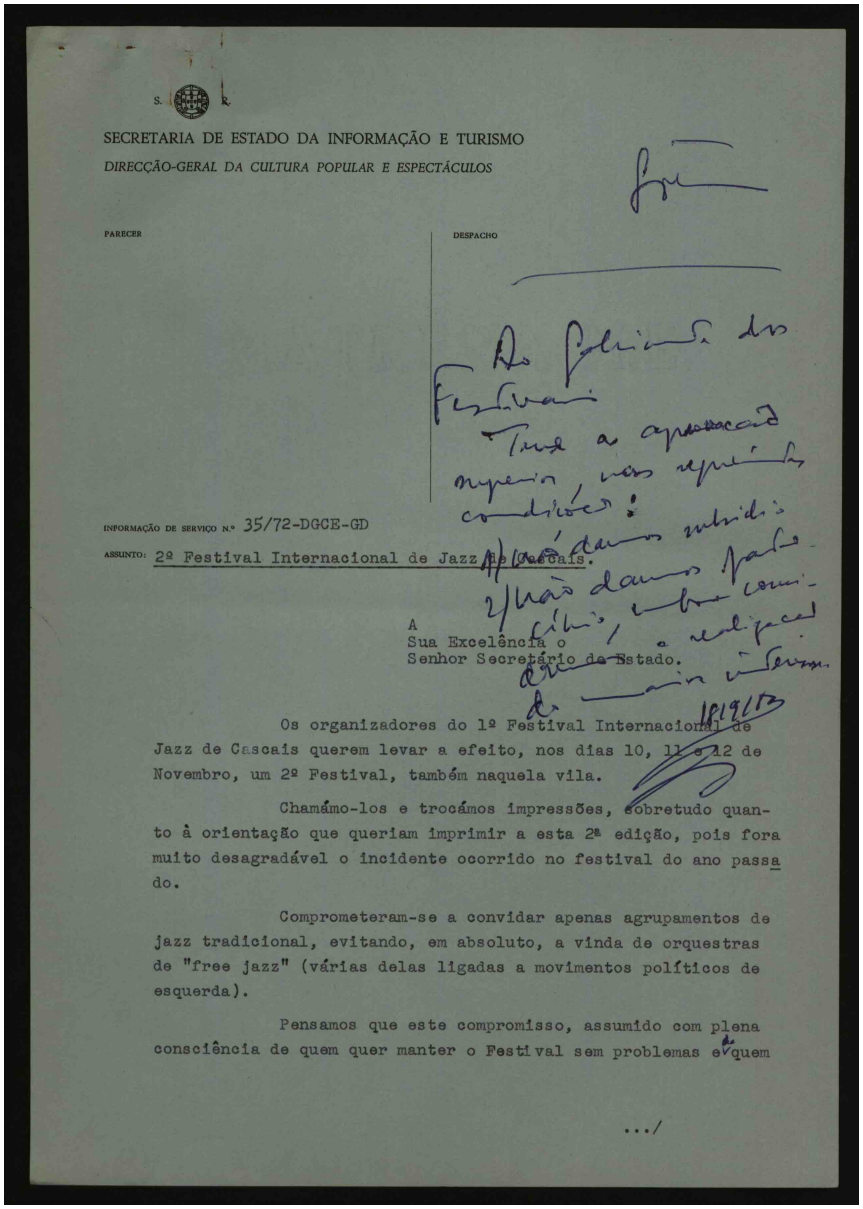
one, it was aired on Saturday, June 3 (at 05.50 pm), featuring the Giants of Jazz.[661] After this programme, the RTP did not produce any other jazz programmes until 1973.

Meanwhile, Manuel Jorge Veloso among his record industry activities in 1972 produced the first jazz live record in Portugal. It was the Steve Lacy concert held on February at the *Cinema Monumental,* in Lisbon; from which resulted in the Steve Lacy record *Estilhaços* (1972).[662] The RTP did not broadcast the Steve Lacy Lisbon's concert. In part, due to the fact, this was a free jazz concert. After Charlie Haden exaltation on the liberation movements in the Portuguese African colonies, the New State regime tried to restrict the presence of 'free jazz' groups in Portugal given its communist menace, however not always successfully (see figure 38).

broadcasting rights, with the remainder being supported by RTP, in a special share: 150.000$00 (one hundred and fifty thousand Portuguese escudos). RTP-PM: Process No. 4272/71 [1971] (February 29, 1972).
The Phil Woods & His Rhythm Machine, led by Phil Woods (alto saxophone), and featuring Gordon Beck (piano), Ron Mathewson (double bass), and Daniel Humair (drums); *Rádio & Televisão* 810, 15 (May 20, 1972).

[661] Victor Manuel directed the *Pop 25* episode No. 42, which was produced by Dinis de Abreu, Jorge Schnitzer, and Luis Villas-Boas; cachet 16.000$00 (sixteen thousand Portuguese escudos). The *Pop 25* episode No. 42 cachet also supported part of the acquisition of the Festival's exclusive broadcasting rights, with the remainder being supported by RTP, in a special share: 150.000$00 (one hundred and fifty thousand Portuguese escudos). RTP-PM: Process No. 4272/71 [1971] (May 1, 1972). The Giants of Jazz, led by Dizzy Gillespie (trumpet), and featuring Sonny Stitt (alto and tenor saxophones), Kai Winding (trombone), Thelonious Monk (piano), Al McKibbon (double bass), and Art Blakey (drums). *Rádio & Televisão* 811, 15 (May 27, 1972).

[662] Steve Lacy *Estilhaços* (1972) [Sassetti 114 03 001]; recorded live at the *Cinema Monumental*, in Lisbon on February 1972, featuring Steve Lacy (soprano saxophone), Steve Potts (alto saxophone), Irene Aebi (cello, harmonica, electronic [transistor radio]), Ken Carter (double bass), and Noel McGhie (drums).



S.

SECRETARIA DE ESTADO DA INFORMAÇÃO E TURISMO

DIRECÇÃO-GERAL DA CULTURA POPULAR E ESPECTÁCULOS

PARECER

DESPACHO

INFORMAÇÃO DE SERVIÇO N.º 35/72-DGCE-GD

ASSUNTO: 2º Festival Internacional de Jazz de Cascais.

A
Sua Excelência o
Senhor Secretário de Estado.

Os organizadores do 1º Festival Internacional de Jazz de Cascais querem levar a efeito, nos dias 10, 11 e 12 de Novembro, um 2º Festival, também naquela vila.

Chamámo-los e trocámos impressões, sobretudo quanto à orientação que queriam imprimir a esta 2ª edição, pois fora muito desagradável o incidente ocorrido no festival do ano passado.

Comprometeram-se a convidar apenas agrupamentos de jazz tradicional, evitando, em absoluto, a vinda de orquestras de "free jazz" (várias delas ligadas a movimentos políticos de esquerda).

Pensamos que este compromisso, assumido com plena consciência de quem quer manter o Festival sem problemas e quem

.../

Figure 38 – SEIT Information Service No. 35/72 DGCE-GD (FIJC 1972).[663]

By late 1972, the FIJC second edition took place on November 11 and 12, (at 09.30 pm), also in the *Pavilhão Dramático de Cascais*, in Cascais.[664] Moreover, like its first edition, the RTP also filmed the FIJC 1972 concerts; which were aired during the following year. On January 4, 1973, another jazz concert took place at the *Cinema Monumental* in Lisbon. It was the Millikin University Jazz Lab, which was organised by the *Secretariado para a Juventude* (lit. Youth Secretariat), from

663 CA-PT-TT-SNI-IGAC-cx534_c0013.

664 Jimmy Smith and his friends; Dave Brubeck Trio + Gerry Mulligan and Paul Desmond; Julian 'Cannonball' Adderley; Elvin Jones Quartet; Phil Woods and His European Rhythm Machine, Jea-Luc Ponty Experience; and the Portuguese jazz group Status.

the New State regime *Ministério da Educação* (lit. Ministry of Education), and sponsored by the United States of America Embassy in Lisbon (see figure 39).

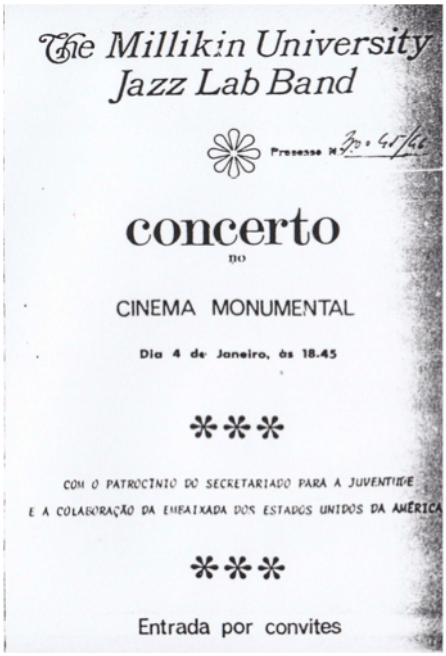


Figure 39 – The Millikin University Jazz Lab Lisbon's concert (January 1973)

It is important to realise that in Portugal during this period there was an increasing left-wing menace (Babiano 2005). This situation to some extent must have justified the reinforcement of the North American State Department propaganda activities in the country, which together with the Portuguese right-wing colonialist New State regime financed for the first time a jazz tour in Portugal. The first concert was held in Lisbon, at the *Cinema Monumental* and the RTP filmed it.[665] In addition to the Lisbon concert, a small tour through five Portuguese cities was organised as follows: on January 6, in Almada at the *Incrível Almadense* (at 09.20 pm); on January 7, in Leiria at the *Teatro José Lúcio da Silva* (06.00 pm); on January 8, in Coimbra at the *Teatro Gil Vicente* (06.30 pm); and on January 9, in Oporto at *Teatro Sá da Bandeira* (at 06.00 pm). All the Millikin University Jazz Lab concerts had free admission.

[665] According to this process production file, Mr. Jorge Ferreira Cardoso, from the Portuguese Youth Secretariat, received the amount 15.000$00 (fifteen thousand Portuguese escudos) cachet from the RTP, for the filming of the Millikin University Jazz Lab Lisbon' concert. However, according to the same file the broadcast of this concert came to take place in 1974. RTP-PM: Process No. 43/73 [1973] (January 4, 1973).

Meanwhile, in Lisbon, the jazz activities began to increase. On March 29, 1973, a free jazz concert, featuring the African-American tenor saxophonist Frank Wright Quartet, took place at the *Monumental Cinema*.[666] In the following month, another jazz event was also held at the *Cinema Monumental*, the Wrangler Jazz Festival, featuring the Brazilian jazz pianist Marcos Resende Quartet, and British jazz saxophonist Ronnie Scott Quartet.[667] During May 1973, took place in Algés, at *Clube Primeiro Acto* a significant Portuguese free jazz session led by Oporto free jazz musician Jorge Lima Barreto, announced as "Jazz-Off".[668] However, these jazz events were not broadcast by the RTP.

Nevertheless, jazz would return to the Portuguese Public Television second channel (RTP2) during June 1973. Manuel Jorge Veloso presented three EUROVISION jazz programmes dedicated to Molde Jazz Festival on Thursdays (at 10.50 pm): the first one on June 14, featuring Chick Corea Quartet;[669] the second one on June 21, featuring Keith Jarret solo;[670] and the last one, on June 28, featuring the Weather Report.[671] From July 1973 onwards the Hot Club of Portugal (HCP) also began to organise jazz concerts. An example of this was the three-day sessions held at the HCP that took place in July 1973, featuring Steve Potts (saxophones), Ken Carter (double bass), Marcos Resende (piano), and Paulo Gil (drums). A few months later, by early October another jazz concert

[666] The Frank Wright Quartet, led by Frank Wright (saxophone), and featuring Bobby Few (piano), Alan Silva (double bass), and Muhammad Ali (drums). *Rádio & Televisão* 856, 30-33 (April 4, 1973).
[667] In the Wrangler Jazz Festival participated: the Marcos Resende Quartet, led by Marcos Resende (electric piano), featuring Mike Britton (electric guitar), Mike Sergeant (electric bass), and Daniel Louis (drums); and Ronnie Scott Quartet, led by Ronnie Scott (saxophone), featuring the African-American jazz and blues singer Marva Boom, Mike Carr (organ), and Bobby Gaien (drums).
[668] *Rádio & Televisão* 863, 35-36 (May 28, 1973).
[669] No microfilmed process was found from this RTP2 broadcast. The Chick Corea Quartet led by Chick Corea (piano), and featuring Joe Farrel (flute and soprano saxophone), Stanley Clarke (double bass), and Airto Moreira (drums). *Rádio & Televisão* 865, X-XI (June 15, 1973).
[670] No microfilmed process was found from this RTP2 broadcast. *Rádio & Televisão* 867, X-XI (June 23, 1973).
[671] No microfilmed process was found from this RTP2 broadcast. The Weather Report, featuring Zoe Zawinzul (piano), Wayne Shorter (saxophones), Mirouslav Vitous (double bass), and Dom Um Romão (percussion). *Rádio & Televisão* 867, X-XI (June 23, 1973).

took place in Lisbon, held at the *Teatro Maria Matos*, featuring the Kenny Clarke Trio.[672] Nevertheless, these concerts were not also broadcasted by the RTP.

Regarding the FIJC 1972 broadcasts, these occurred during October and November 1973. To accomplish it, Luís Villas-Boas on October 2, 1972, sent a three-page proposal to the RTP Chairman of the Board of Directors Dr Ramiro Valadão about the possibility of the festival filming by the RTP. According to the original documentation, Luís Villas-Boas, request "the same 1971 cachet", the amount 150.000$00 (lit. one hundred and fifty thousand Portuguese escudos) for the filming and production of between ten to fifteen (thirty to forty minutes') television programmes dedicated to the FIJC 1972.[673] Like in the previous festival edition all the FIJC 1972 filming were made by the RTP Variety Music Programmes Department. The RTP2 FIJC 1972 broadcasts occurred during October and November 1973, on Thursdays at 10.50pm and were announced as "'Festival Internacional de Jazz de Cascais", as follows: 1) on October 20;[674] 2) on October 27;[675] 3) on November 3;[676] 4) on November 10;[677] 5) on November 17;[678] and 6) on November 24.[679] After this RTP2 broadcasts dedicated to the FIJC 1972, until the end of that year, the RTP did not produce any further programmes exclusively dedicated to jazz. In fact, these 1972 IFJC broadcasts coincided with the FIJC third edition, which took place on November between 9 and 11, (at 09.30 pm), also in the *Pavilhão Dramático de Cascais*, in Cascais.[680] Nonetheless, the RTP also filmed the FIJC 1973 concerts, which would be broadcasted in 1974. In fact, jazz would return to the Portuguese Public Television on January 1, 1974, with a single programme dedicated to Duke Ellington. Announced as *TV JAZZ*, and presented by Manuel Jorge Veloso, this was

672 The Kenny Clarke Trio led by Kenny Clarke (drums), and featuring Eddy Louis (organ), and Jimmy Gourley (electric guitar). *Rádio & Televisão* 883, 39 (October 12, 1973).
673 "Exactamente o mesmo cachet de 1971" RTP-PM: Process No. 3712/72 [1972], Luís Villas-Boas FIJC 1972 proposal, page 3.
674 RTP-PM: Process No. 3204/73 [1973]: (October 20, 1973).
675 RTP-PM: Process No. 3203/73 [1973]:(October 27, 1973)
676 RTP-PM: Process No. 3205/73 [1973]:(November 3, 1973).
677 RTP-PM: Process No. 3206/73 [1973]:(November 10, 1973).
678 RTP-PM: Process No. 3207/73 [1973]:(November 17, 1973).
679 RTP-PM: Process No. 3208/73 [1973]: (November 24, 1973).
680 Featuring the Duke Ellington Orchestra; the Woody Herman Orchestra; Sarah Vaughan; the Young Giants of Jazz; B.B. King; Roland Kirk; and Wolfgang Dauner Sextet.

a United States of America television production made in Los Angeles in honour of Duke Ellington.[681]

Regarding the FIJC 1973 broadcasts, it took place in February and March 1974. On September 28, 1973, Luís Villas-Boas and Hugo Lourenço (both FIJC organisers) sent a two-page proposal to the RTP Chairman of the Board of Directors Dr Ramiro Valadão about the possibility of the festival filming by the RTP. According to the original documentation, Luís Villas-Boas and Hugo Lourenço request the same cachet from "previous editions" the amount 150.000$00 (lit. one hundred and fifty thousand Portuguese escudos) for the filming of the FIJC 1973.[682] Like in three previous festival editions the FIJC 1973 concerts filming were produced by the RTP Variety Music Programmes Department, under the supervision of Melo Pereira. The broadcasts were announced as the "*Festival Internacional de Jazz de Cascais,* and took place on the RTP2 Saturdays evenings at 10.50 pm, as follows: on February 16, the Wolfgang Dauner Sextet;[683] on February 23, Roland Kirk;[684] on March 2, B.B. King;[685] and on March 16, Sarah Vaughan.[686] Two days later on Monday, March 18 (at 10.50 pm), the RTP2 aired a jazz programme dedicated to its history, announced as *Música para Olhar* (lit. music to look).[687] It was the last television jazz programme produced by the RTP until April 1974.

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681 From the list of important North American artists that participated in the programme, featured Count Basie, Ray Charles, Sammy Davis Jr., Billy Eckstine, Roberta Flack, Aretha Franklin, Quincy Jones, Peggy Lee, Sarah Vaughan, Joe Williams, and the Cornerstone Baptist Church Choir. *Rádio & Televisão* 894, VII-VIII (December 29, 1973).

682 "Mantendo assim a verba praticada nos anos anteriores" RTP-PM: Process No. 3590/74 [1974]: Luís Villas-Boas FIJC 1973 proposal, page 2.

683 This microfilmed process, with the exception of Luis Villas-Boas and Hugo Lourenço filming FIJC 1973 proposal, do not present any further documentation. The information presented is a result of the crossing of information collected in the written press dedicated to FIJC 1973: RTP-PM: Process No. 3590/74 [1974]: (February 16, 1974); and *Rádio & Televisão* 900, XVI (February 9, 1974).

684 RTP-PM: Process No. 3590/74 [1974] (February 16, 1974); and *Rádio & Televisão* 901, XVI (February 16, 1974).

685 RTP-PM: Process No. 3590/74 [1974] (February 16, 1974); and *Rádio & Televisão* 902, XVI-XVI (February 23, 1974).

686 RTP-PM: Process No. 3590/74 [1974] (February 16, 1974); and *Rádio & Televisão* 904, XVI (March 9, 1974).

687 *Rádio & Televisão* 905, IV-V (March 16, 1974).

The situation would change gradually afterwards, taking into account the archive records consulted. However, it was a long path directly related to several transformations that occurred in the Portuguese Public Television Service taking into account the political transformation that took place in Portugal with the overthrow of the right-wing colonialist New State regime. Nevertheless, it is important to highlight a jazz concert that took place in Lisbon in early April 1974.[688] It was the "*Jazz no Cinema Monumental"* featuring Art Blakey, and took place on April 5, at the *Cinema Monumental.*[689] The concert had two parts, a first one, featuring a jazz quintet led by Marcus Resende and the British Mike Britton, and some Portuguese jazz musicians, and the second part with the Art Blakey Jazz Messengers.[690] The Portuguese daily press covered the event, and interviewed the African-American drummer Art Blakey, leader of the Jazz Messengers, who throughout his interview emphasised the significant role of the America and especially the African-Americans in the 'creation' of jazz referring that "without America, there would be no jazz".[691]

[688] This concert was recorded by RTP. "*Jazz no Cinema Monumental*" RTP-PM: Process No. 1474/74 [1974].
[689] The Jazz Messengers, led by Art Blakey (drums), and featuring Olu Dara (trumpet), Carter Jefferson (saxophones), Satfford James (double bass), and Cedric Lawson (acoustic and electric pianos).
[690] In the Jazz Quintet led by the Brazilian pianist Marcos Resende and the British jazz guitarist Mike Britton feature Pinto Loureiro (pistons trombone), Luís Duarte (double bass), and António Villas-Boas (drums). *Rádio & Televisão* 907, 11 (March 30, 1974).
[691] "*Sem a América não haveria jazz*" *Rádio & Televisão* 905, IV-V (March 16, 1974).

CONCLUSION

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Conclusion

> It used to be said that facts speak for themselves. This is, of course, untrue. The facts speak only when the historian calls on them: it is he who decides which facts to give to floor, and in what order or what context… The historian is necessarily selective.
>
> (Carr 1962, 9)

This dissertation has explored the cultural politics of jazz on television in Portugal between September 1956 and April 1974 in the context of the right-wing colonialist New State regime. As this study revealed, jazz on television during the period under investigation proved to be "an open window into a different world" not only as regards to its cultural contents but also as a new model of musical consumption taking into account the isolation of the Portuguese society at the time. Gradually, the Portuguese television international relationships, either within the framework of the European Broadcasting Union or with the United States of America counterparts, allowed a significant level of diversity of its daily programming. The Portuguese viewers and aficionados alike through television came to contact with distinct musical practices and repertoires from abroad that otherwise would never have had access. Paradoxically, the Portuguese Public Television as 'cultural' institution breached Portugal's isolation, metaphorically symbolised by the Portuguese dictator Oliveira Salazar's maxim 'proudly alone'. Moreover, not only, jazz was represented on regime-run television in mainland Portugal, but also it was ensured the large-scale investments regarding the broadcasting rights to Portugal for foreign-produced television jazz series, the guest artists' cachets, and the all internal production costs involved as well.

At the same time, as this study revealed, the television production in Portugal acquired a certain degree of autonomy from the New State regime and its Censorship Bureau control. The creative freedom of television production allowed Manuel Jorge Veloso, at the time an opponent of the regime, which

clandestinely joined the Portuguese Communist Party in a later period, to maintain its professional activity and produce one of the most influential Portuguese Public Television jazz series ever, the *TV JAZZ*. This accomplishment is exceptional since this series not only articulated international contents produced on both sides of the Atlantic, either in the United States of America or Europe. But it also invited both national and international, professionals and amateurs' jazz musicians giving them visibility outside the restricted clubs, or theatres, in the most significant Portuguese public space at the time, television. Although over the years the Portuguese television jazz production has had some irregularities regarding programming. By mid-1960s the impact achieved by the *TV JAZZ* domestically overcame this particularity. In part justified, because it was an imported musical practice. Moreover, the series had a strong didactic component with a greater emphasis on instrumental music. This factor was significant since the lyrics of songs have always been one of the primary targets of Portuguese New State regime censorship. In part, it could justify the 'freedom' that was given to this musical genre and its producers. Without 'lyric' there was no subject of censorship. Moreover, in this respect, it is also important to take into account the intrinsic disruptive specificities of this music genre itself. Not only due to its African-American genesis but also especially because this music more broadly during the Cold War period it was used metaphorically as a symbol of 'freedom', as the Charlie Haden episode documented within the Portuguese case. Paradoxically, jazz was used either by the United States of America government abroad as a 'secret weapon' in a crusade against communism, or domestically, as a symbol of freedom by the African-American Civil Rights Movements against the white oppression, and the North American governance. These factors gradually spread to different political and social realities around the globe. In fact, both played a relevant role in its appropriation and reused in Portugal, with a particular distinguishing, the RTP television jazz producer Manuel Jorge Veloso, as a communist militant in the struggle against a right-wing colonialist New State regime appropriated it. In fact, Jorge Veloso used jazz's disruptive potential actively during the period of colonial war/independence in the former Portuguese colonies in Africa, despite the regime censorship surveillance. I argue that jazz emerged as a disruptive counterpoint within the

Radiotelevisão Portuguesa programming in a period of isolation from the country by bringing to the domestic public space new transnational contents, and assuming itself as a "an open window into a different world".

A critical part of the process of writing this thesis involved a reflection on the researcher's role in analysing past events, whether based on archival resources or the recollections of key participants. In fact, it is important to reinforce that the analysis of the historical facts it was possible to extensive archival research and the memory of people who have been protagonists in those processes under study. In particular, it was crucial to visit different archives, in Portugal and abroad, articulating the archival research with the accomplishment of interviews. Moreover, to carry out this historical study I had to establish a critical distance from my object of study, especially when confronted during my interviews with all the fragilities of human existence, including uncertainties about events and failing memories. To this end, I developed a multi-situated archival and cross-disciplinary approach to the construction of my object of study, which also informed my in-depth knowledge about this topic. As documented, during the period under investigation Portuguese society went through profound and 'invisible changes' that were related, directly or indirectly, to the emergence of television (Rosas 2001). Those changes in behaviour and mentality took place in the context of the Cold War, and primarily under the influence of the United States of America. Moreover, those 'invisible changes' were further amplified by Portugal's isolation from the rest of the world, and the dictatorship's programme of domestic political and social repression. A decisive factor that contributed greatly to the development and modernisation of Portugal from the 1950s onwards was its adhesion to the European Recovery Plan, better known as Marshall Plan. From 1956 onwards, television became crucial for the Portuguese people to access information about the outside world (Monteiro and Policarpo 2011). Moreover, television played a critical role, either as a means of both reinforcing the regime's dominant ideology or as a medium of disruption. What is clear, however, is the extent to which it increasingly became a central component of people's everyday lives (Silva and Teves 1971) and shaped their worldview accordingly. The degree to which television was political

medium in this period is evident from debates about the loyalty or otherwise of RTP employees. According to Santos, between 1957 and 1974, workers at RTP "were chosen by their loyalty to the only political party in existence" (Santos 2003, 35). As this thesis has revealed, however, the situation is more complex than Santos allows. In several cases, this loyalty never existed. In fact, as Barnes and Prior argue, professionals within the public service organisations just as frequently challenge or "resist the identities that are offered to or imposed on them by the government" (Barnes and Prior 2009, 3) as they acquiesce to them. Because the realities of life under the regime allowed considerable tactical flexibility, there were critical spaces in which government attempts at control failed. As Linz has argued, people's everyday lives under an authoritarian regime are "traversed by non-ideological regional lines of force, down to micro-localisms in the form of interpersonal dynamics and simple bureaucratic fatigue" (Linz 2000, 96-7). As documented, the right-wing colonialist New State regime has always dealt differently with the elites. This duality regarding treatment may justify certain autonomy of certain individualities in institutions, such as *Radiotelevisão Portuguesa*. In this study, I explored how the government's cultural policies affected the everyday lives of media professional working at the RTP, involved producers, technicians, musicians and so on. It was indeed the case with television production, and with jazz broadcasting in particular, where musicians and producers were able to achieve a certain level of autonomy from state censorship. It was the case of Manuel Jorge Veloso, and the television jazz production has this thesis came to reveal.

Television thus not only intensified the dissemination of jazz in Portugal, but it also provided a significant visual counterpoint to state control within the public sphere. As with its regularity, the same can be said regarding programming. As this came to reveal the television jazz broadcasts were not always broadcast in prime time, leading to suggestions that it was a specific audience. To understand how these processes occurred I began first by mapping the Portuguese jazz-related activities during the post-World War I period, including the reception of the music, and its consolidation in Portugal. For this reason, my dissertation opened with a historical overview of the reception and development of jazz in

Portugal in the decades that preceded the emergence of television. I aimed to understand the different public and private contexts in which it was produced, and the distinctive ways in which it was represented. The same criterion was adopted concerning the RTP television jazz production and the music assistant producer Manuel Jorge Veloso in particular, either as a jazz musician or television professional. I began with a historical perspective that captured the dynamics between different places associated with jazz production and Jorge Veloso's role in them. Firstly, I explored his position as a member of both Lisbon's jazz clubs – the *Hot Club de Portugal* and the *Clube Universitário de Jazz* – and afterwards, I discussed the part he played in the CUJ's subversive actions against the regime's colonial policies. At the same time, Jorge Veloso became the HCP quartet drummer, participating in several jam sessions, concerts and festivals in Portugal and abroad, and as my work also documents the way in which he also became responsible for the majority of jazz production on RTP. By focusing on these case studies, it was possible to map the connections established between the national and international jazz scenes, and jazz production on television. Above all, it allowed me to understand the role of television in the dissemination of jazz in Portugal, between September 1956 and April 1974.

Concerning the reception of jazz (and modern dances) in Portugal during the interwar period, an early historical overview of its presence in the national press was crucial to the understanding how it was represented. It was my primary aim in chapter two. The representation of early jazz in the Portuguese media took place through a set of discourses in which the music and the modern dances were associated either with modernity or race or a combination of the two. I realise that a further systematic study on the presence of jazz in the early Portuguese press is necessary to understand its representation entirely, not only in the different existent periodicals at the time but also given its distinct geographic representations over the mainland and former Portuguese overseas colonies. Moreover, the racial issues associated with jazz, either as musical, or social practice, were particularly relevant to its reception, especially if we take into account the dominant Portuguese colonial ideology that prevailed over the

following decades. In fact, those issues were significant from 1933 onwards, when the New State government reinforced nationalist cultural symbols to legitimise its power both in Portugal and in its overseas colonies. For members of the regime, jazz was to some extent a form of entertainment that had deep associations with Africa that, in their view, posed a particular kind of threat to Portuguese rural communities. On the other hand, I have demonstrated that despite its negative reception among members of the government, in the major urban areas, middle-class people continued to enjoy Portuguese *jazz-bands*.

Before the release of films such as the "King of Jazz" (1931), featuring Paul Whiteman's Orchestra, jazz circulated mainly in casinos, and nightclubs most of which were not accessible to large segments of Portuguese society. Descriptions of some of those performances have only recently been uncovered, through articles, and news published in the Portuguese daily press, as well as its descriptions in the novels and other literary works of the time. Those early jazz representations, whether produced by its aficionados or detractors, reveal a strong visual component associated with the Portuguese jazz performances. However, the emergence of radio would give a significant contribution to the dissemination of jazz in Portugal, as this thesis has shown. In fact, the radio broadcasts came to reinforce its sonic presence within the Portuguese society. From the early 1930s, onwards with the establishment of the first radio stations in Portugal, gradually jazz began to circulate in the public space (radio waves). The phonogram and recorded music made an essential contribution to its dissemination. Through the analysis of the existent radio broadcast schedules, and programmes scripts that have come down to date, I was able to confirm its presence in the early 1930s. Nevertheless, with few rare exceptions, its broadcast was irregular. It was reinforced with the launch of the Portuguese *Emissora Nacional de Radiodifusão* (ENR) regular broadcasts, and António Lopes Ribeiro's regular broadcasts, and discussions on terms such as 'hot', 'hot jazz', and 'swing'. It was followed by the formation of the *Orquestra de Jazz da Emissora Nacional* (1935). Both factors were essential and notorious contributions to the jazz recognition in the ENR early phase, under the Henrique Galvão direction. Later with the unfolding of World War II, the North American

presence began to feel strongly in Europe. Gradually, through the radio waves, it became possible to listen to radio jazz programmes produced abroad. Examples of these were the BBC broadcasts, or Voice of America Jazz Hour, both with jazz programming (Martins 2006, 116). During this period in Portugal, as analysed, Fernando Curado Ribeiro initiates the broadcasting of jazz from a pedagogical perspective with his "*ABC do Jazz*" (1944). In the following year, Luís Villas-Boas, strongly influenced by Hot Club de France pioneers resumed António Lopes Ribeiro and Curado Ribeiro's discussions through his "*Hot Club*" (1945) radio programme. Nevertheless, jazz on the radio was (and it is) a sonic experience. Cinema recovered jazz visual dimension. It might explain the success achieved in Portugal by the sound movies such as "The King of Jazz", featuring Paul Whiteman's Orchestra, as reported by the Portuguese press of the time. Reinforcing to some extent Gebhardt's statement, which to consider jazz as a "recorded music" is it too much reductive (Gebhardt 2016, 221). In fact, to understand the development of jazz in Portugal it is necessary to take into account also its visual representation over time. Nevertheless, these transitory enthusiasms with films such as "The King of Jazz" were entirely dependent on the international film industries since most of the Portuguese cinemas tried to premiere the latest Hollywood's cinematic novelties. Moreover, the cinematic representation did not reflect the jazz practice within the distinct national and international scenes. Additionally, with cinema, jazz continued to circulate within the private sphere.

Although this thesis confirmed a regular jazz practice in Portugal during the first half of the twentieth century, mainly within urban nightlife spaces, several factors have conditioned its development. The New State regime cultural policies, in particular during the early decades of its governance; the Portuguese population socio-economic conditions and access to culture in general; and the isolation of Portugal from the rest of the world. Consequently, the presence of jazz in Portugal, as social and musical practice it was established in a contained way in distinct mediums (phonograph, radio, and cinema) within the private sphere. However, from the mid-1940s onwards, the United States of America State Department influences helped to pave the way for the emergence of a post-

WW II jazz scene in the Portugal capital. Moreover, those Lisbon's jazz-related activities were supported by musicians from several different musical sectors, including professional musicians from night-clubs and dance halls, jazz amateurs, classically trained musicians, and, sporadically, international jazz musicians. Consequently, a group of aficionados and jazz amateurs led by Luís Villas-Boas gave a significant contribution to the dissemination of jazz in Portugal during the late 1940's. A significant milestone achieved by this group of aficionados, led by Luís Villas-Boas, was the foundation of the *Hot Clube de Portugal*, on March 16, 1950. In the following years, there was a considerable increase of jazz-related activities. At the same period, the initial studies for the establishment of the Portuguese Public Television Service began. In fact, either the development of the national jazz scenes or the inception of public television in Portugal was supported, directly or indirectly, by the North American interests in Portugal, as analysed. After the analyses on the reception and development of jazz in Portugal during the first half of the twentieth century, symbolised by the formalisation of the *Hot Club de Portugal*, an analysis on the implementation of the Portuguese Public Television Service was imperative.

The third chapter "*State, Television and Politics: the emergence of the Portuguese Public Television Service*" has this intention precisely. I aimed to conduct a critical historical analysis of the emergence of television service before I began analysing of Portuguese Public Television jazz production. Using the motto 'Inform, educate and entertain', the emergence of the television in Portugal became a sign of a political change initiated by the country's modernisation. In fact, the inauguration of the television service in Portugal coincides with the New State regime affirmation within the new international political context marked by the Cold War period. Due to the New State regime colonial policies, Portugal at the time was negatively marked. My next step was to follow, on one hand, the expansion of the public television service in Portugal, and on the other hand, the development of the Portuguese jazz scenes. I aimed to understand how jazz, as musical practice gradually established itself within Portuguese television during the New State regime. In part, to comprehend to what extent the Portuguese television jazz production it was linked, or not, with distinct national and

international jazz scenes. Since the first experimental broadcasts on September 1956 music always played a decisive role in RTP's daily programming. To this the RTP international connections were crucial. First, through the North American production, followed by the European one. Both gave a significant contribution. The first step was to identify the diversity of the Portuguese television jazz production. Moreover, it was necessary to highlight some important aspects regarding RTP professionals involved in those processes and the appearance of jazz on television. Another significant aspect to emphasise is that the during the period under investigation, most of the television jazz programmes were produced by the Classical Music Service along with concerts by symphony orchestras, chamber music, operas, cantatas, ballets, and folklore performances'. Only then I was able to contextualise the television production of jazz at a national level, as well as to identify the jazz programmes and different typologies regarding styles and repertoires. Moreover, to identify both national and international jazz scenes circuits, which intersected the regular Portuguese Public Television broadcasting. Example of this, as analysed throughout this thesis, was the correlation between the first years of the establishment of television service in Portugal and some of the significant jazz-related activities (in bold), as follows:

YEAR	TELEVISION SERVICE	JAZZ-RELATED ACTIVITIES
1953	The ENR initiates a preliminary study aiming to establish a television service in Portugal;	The first Jazz Festival (*1º Festival de Música Moderna*);
1954	The ENR ends the preliminary study to establish a television service in Portugal;	The second Jazz Festival (*2º Festival de Música Moderna*);
1955	The Radiotelevisão Portuguesa S.A.R.L. was created;	Sidney Bechet and André Réwéliotty; The third Jazz Festival (*3º Festival de Música Moderna*)
1956	The start of the experimental broadcasting;	Count Basie Orchestra
1957	The start of the regular broadcasting; **Pierre Cornevin Quartet**;	Maxim Saury Orchestra **Pierre Cornevin Quartet** Domingos Vilaça *Dixiland* (1957)
1958	Manuel Jorge Veloso initiates his as professional activity at the RTP; "*Vinte Minutos de Jazz com ...*"	The *Clube Universitário de Jazz*; The fourth Jazz Festival (*4º Festival de Jazz*)
1959	**Claude Luter Sextet**; **Raymond Fal Trio**; "*Jam Session no Estúdio A*", ...	**Claude Luter Sextet**; Bill Coleman Orchestra, featuring **Raymon Fol** on piano; Domingos Vilaça *Charleston* (1959)

The fourth chapter "*Jazz, that unknown: Encountering Jazz on Early Portuguese Television (1957-1963)*" has precisely this function. However, before carrying out this analysis, it was necessary to map out a historical overview of the development in the Western countries of jazz on television, in particular in the United Kingdom and the United States of America since both television production models preceded and influenced the Portuguese one. Above all, the fourth chapter it is an encounter with the Portuguese television music diversity, and different social agents – including RTP hierarchy, producers, clubs, and musicians – involved in the jazz production in a way that allows some of them to position themselves significantly within the Portuguese jazz scene. Examples of this were Luís Villas-Boas, Jorge Costa Pinto, and particularly Manuel Jorge Veloso. During this period television in Portugal took over both the role of reinforcement and the disruption of the dominant ideology. On the one hand, the RTP became the Portuguese regime official 'voice', especially the news broadcasts, which were produced through a strict censorship control. On the other hand, from a creativity perspective, certain RTP producers self-consciously designed particular television programmes with specific forms and structures. In an initial phase, a connection to the Lisbon's jazz scene was crucial for the production of the first television jazz programmes in Portugal. It is through these televised jazz performances produced sporadically, that the Portuguese viewers and aficionados gradually watch the Portuguese jazz amateurs and some international jazz musicians in circulation through Portugal. Manuel Jorge Veloso gradually takes on a leading role in the production of jazz programmes given his connection to the Lisbon's jazz scene. Moreover, Jorge Veloso not only produces the first group of jazz programmes in Portugal, designated as "*Vinte Minutos de Jazz*", but also begins to produce television jazz programmes using international television contents. The first example of this was the North American television series *Jazz U.S.A.* distributed by the Lisbon's United States of America Embassy and produced by the USIA. Although this initial phase of television jazz programming in Portugal was scarce and irregular, each jazz programme produced took the shape of a televised planned event, as a form of cultural and social construction, interacting either with the national and international jazz scenes, or transatlantic television industries production. At the same time, the

North American jazz television production sponsored by USIA, and the Lisbon's North American Embassy supported and encouraged the Portuguese jazz scenes and aficionados, reinforcing the North American interests in the country strategically. In fact, those connections, directly or indirectly, remained regular throughout the period under study.

From 1963 until 1971 the Portuguese television jazz production undergoes a substantial change. The fifth chapter "*The jazz 'subversive': Manuel Jorge Veloso and the TV JAZZ series (1963-1974)*" intended to capture this contrast regarding television jazz production. Several factors contributed to this transformation. An internal restructuring regarding RTP production staff, the existence of international television jazz contents waiting for a solution in the programming schedule, and the consolidation of Manuel Jorge Veloso within the national jazz scene, reinforcing his connections to different international jazz scenes (agents, promoters, musicians, and journalists). This early stage has proved to be very important in Jorge Veloso's professional development regarding the television jazz production assuming different roles: producer, presenter, and musician. Additionally, I also reinforced the importance to understand how the Jorge Veloso's political, cultural and aesthetic commitments also influenced the production of his television jazz programmes during the period under investigation. In September 1963, Jorge Veloso initiated the first and only television jazz series in Portugal during the New State regime, the *TV JAZZ* series. With a significant formative preoccupation, Jorge Veloso's *TV JAZZ* gradually became a cult series among the Portuguese aficionados. Through an active reading of the presenter scripts, this thesis revealed how the *TV JAZZ* series developed a growingly sophisticated narrative and visual style. Its importance was due to the fact that in addition to live broadcasting performances from the RTP studios, with national and foreign jazz musicians, several notorious international television jazz series were aired. The North American television series *Jazz Scene U.S.A.*, broadcast in full; some episodes of the BBC-2 *JAZZ 625*; together with some Eurovision televised jazz performances. At the same time, Jorge Veloso used his *TV JAZZ* programmes to attempt to pass subversive messages. Some of the RTP censorship bureau actions on his presenter scripts

were preserved and analysed. As this thesis has revealed, it was possible to comprehend how Jorge Veloso was able to engage and articulate the musical and non-musical registers, not only involving specific national and international jazz scenes musicians and repertoires but also, and above all his political agenda. I argue that the Jorge Veloso's television jazz production from 1963 until 1971, was produced and mediatised as televised planned events from a cultural, and technological perspective, associated with personal interests. Moreover, the *TV JAZZ* series generated "historically and culturally situated relationships" whose outcome and impact extended far beyond the RTP television studios (Higgins 2016, 339).

However, from January 1971 onwards, after of Jorge Veloso leaving the Portuguese Public Television the *TV JAZZ* series ended. Only after April 1974, the series would be resumed but in a different format. In fifth chapter last section, I paid attention to Manuel Jorge Veloso, on and off stage jazz-related activities. Either as a musician on stage during the festival first edition or in a later period or as a music producer in the Portuguese record industries. Until April 1974, there was a substantial reduction in the television jazz production as a consequence of Jorge Veloso's departure. This thesis is also an encounter with that scarcity. Although on some occasions it might have been some jazz musicians on television many of those programmes were not dedicated exclusively to this musical genre. In fact, the television jazz production in Portugal between January 1971 and April 1974, with few exceptions, was carried out as part of the broadcast of the International Cascais Jazz Festivals (FIJC), in which Luís Villas-Boas assumed a prominent role. However, those programmes have been subject to complicated negotiations taking into account the political framework of the time. On the other hand, the Portuguese jazz scenes began a process of transformation.

Although I acknowledge, that some critical factors influenced the development of jazz in Portugal during the right-wing colonialist New State regime, I argue that in the post-WWII period television gave a substantial contribution to its dissemination and understanding. The reception of these processes (the

consumptions) was not an object of this study. Nevertheless, I consider that a research focus on that subject could open a new perspective in this discussion. The presence of jazz on television in the twentieth century in Portugal does not end in April 1974; indeed, it continued over the decades (Curvelo 2010). Irrespective of the objectives attained, the initial idea of provoking a discussion on the principles underlying the Portuguese television jazz production, and disruptive jazz potential on television during the right-wing colonialist New State regime subsisted until the end. Now that we are in the twenty-first century, I acknowledge the importance, and necessity of further studies to understand the role of television in the dissemination of jazz in Portugal from April 1974 to the present date.

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