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"A big thank-you for your regular deliveries of *Jazz*.
I am reading it with considerable interest,
as are many of my friends […] in translation."

A reader's letter from Chelyabinsk,
in: "*Jazz* pomógł...," *Jazz*, 1957, no. 11, p. 1.

Jazz in Central and Eastern Europe as discussed by Jazz magazine (1956–1959)

Zarys treści: W epoce podziału świata żelazną kurtyną, ergo separacji społeczeństw egzystujących w rygorach ustroju socjalistycznego od żyjących w systemie kapitalistycznym, istniały sfery, które trudno było reglamentować absolutnie. Należały do nich kultura, sztuka, w tym muzyka, które mimo usilnych zabiegów władz, zwłaszcza reżymowych w krajach tzw. demokracji ludowej, pozostawały spoiwem integrującym ludzi, bez względu na panujący system społeczno-polityczny. W Europie Środkowo-Wschodniej dostęp do „burżuazyjnego" jazzu był po II wojnie światowej ograniczony, aczkolwiek w drugiej połowie lat 50. zaczęło się to stopniowo zmieniać. Jednym z przykładów, przynajmniej częściowego „otwarcia na Zachód" był miesięcznik „Jazz", zazwyczaj zobiektywizowanie komentujący ewolucję muzyki synkopowej także w bloku Wschodnim, dzięki któremu możliwe było odtworzenie procesów jej asymilacji w konkretnych krajach.

Content outline: In the age when the world was divided by an iron curtain and societies living under a communist government were kept isolated from their capitalist counterparts, there were still areas which could hardly be moulded into this polarized framework. I refer here to culture and art, and also music, which, despite the tireless efforts of governments, especially the so-called "people's democracy" regimes, remained a bond integrating populations regardless of the prevailing social and political system. After the Second World War, access to "bourgeois" jazz in Eastern Europe was curtailed; however, the situation gradually started to change in the late 1950s. One example of this at least partial "opening to the West" was *Jazz* magazine, which tended to objectively comment on the evolution of syncopated music in the Eastern Bloc, allowing us to review how this genre was assimilated in particular countries.

Słowa kluczowe: Polska prasa w XX w. i XXI w., Dziennikarstwo i media muzyczne, miesięcznik „Jazz", muzyka jazzowa w latach 50. w Europie Środkowo-Wschodniej

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Keywords: Polish press in the 20th and 21st centuries, journalism and music media, "Jazz" monthly, jazz music in the 1950s in Central and Eastern Europe

Introduction, methodology and objectives

This article needs to be prefaced with a number of explanations. First, based on two decades of Polish specialist music magazines, it serves as encouragement for further academic reflection on the absorption of jazz behind the Iron Curtain, taking into account both theoretical and practical aspects of the process. [1] Second, while the title mentions jazz in Eastern and Central Europe, the body of the article also speaks synonymously of "Central European" or "Slavic" jazz. In Western countries, which gave rise to this music genre and research into it, the "discovery" of jazz by the "European East" countries was treated with respect since the 1950s, but tacking regional features onto it by Soviet essayists, artists and journalists, among others, was viewed with scepticism.[2] Since no definition of Central European or Slavic jazz has so far been formulated, the author has treated all these designations as equivalent. It should be remembered, however, that similar digressions were applied to "jazz in Poland" versus "Polish jazz" (this dilemma was not ultimately settled either).[3] Structurally and substantively, this study was conceived so as to exclude Poland from the extent of Central and Eastern Europe: since *Jazz* was a Polish magazine, the attitudes of its editors on domestic syncopated music deserves to be treated separately. Regardless of these comments, "the first and only Central and Eastern European magazine" focused on jazz[4] was, in a fashion, bound to follow the genre's evolution throughout the region, which it did (with varying intensity) over the years.[5]

Jazz, sometimes viewed through the lens of "the first symptom of the nascent twentieth-century global culture," can with some simplifications be traced to "the

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[1] A.M. Trudzik, *Recepcja jazzu środkowoeuropejskiego/w Europie Środkowo-Wschodniej w latach 60. XX w. na łamach… "Jazzu"* (in preparation); A.M. Trudzik, *Aktywność środowisk jazzowych w Europie Środkowo-Wschodniej w latach 50. XX w. z perspektywy polskiej prasy muzycznej (casus miesięcznika „Jazz")* (forthcoming).

[2] ap, ***, in: "O czym piszą inni," *Jazz*, 1957, no. 4, p. 5.

[3] In the 1990s, complaints about the lack of a "definition of Polish jazz," which in the 1960s was at most "a problem of an ambivalent nature," could still be heard. Cf. R. Ciesielski, *Polska krytyka jazzowa XX wieku. Zagadnienia i postawy*, Zielona Góra, 2017, pp. 288, 445.

[4] In June 1960, the editors added a subtitle: "The only jazz magazine appearing in people's democracy countries." Cf.: *Jazz*, 1960, no. 6, p. 1.

[5] The magazine's history spans three ages of development, of which the first, from February 1956 to October 1963, was "dominated by jazz and, to a lesser extent, classical music, to the exclusion of other genres," while during the second, from November 1963 to February 1979, and the third, already as the general *Magazyn Muzyczny* from January 1980 to June 1991, jazz was systematically relegated to the sidelines. Cf. A.M. Trudzik, "Na początku był „Jazz". 60 lat prasy muzycznej (jazz, rock) w Polsce," *Zeszyty Prasoznawcze*, 1, 2017, pp. 183–200; A.M. Trudzik, *Prasa rockowa w PRL-u. "Magazyn Muzyczny" 1980–1991*, Szczecin, 2020 (forthcoming).

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late nineteenth century as a development stage of the folk music of African Negroes brought to the United States as slaves,"[6] who transplanted secular and religious songs and rhythms first to the South and then to other parts of the US. In its original form, although incidentally subject to some acculturation, jazz reached Western Europe (the UK and Germany), Poland and other European countries, ultimately spanning the entire globe. Its reception in Europe "as a coherent stylistic performance formula can be divided into two phases: imitation from the 1920s to 1950s and emancipation in the 1950s and 1960s." From the point of view of this article, we are interested in the latter period, delimited by "the rapid and dynamic transformation of the original *Jazz*, conceived in February 1956 as a newsletter devoted to musical education and listening to records, into a magazine which, in the context of the strictly one-genre Sopot Jazz Festival in August 1956, became a periodical focused on criticism."[7]

So far, the status of jazz music in the 1950s Eastern Bloc,[8] and more particularly its presence in the media, has not been the subject of academic scrutiny: it has also not been appreciated in mass culture. Exceptions are films (discussing jazz in their respective countries) shot in Poland (*Innocent Sorcerers*, 1960, featuring Andrzej Trzaskowski, Krzysztof Komeda, etc.) and almost half a century later in Russia (*Hipsters* [*Stilyagi*], charting the history of the "Generation of '52"). The latter film became the subject of an analysis arguing that the youths of the time, craving freedom and wishing to bring Western lifestyle into the Soviet reality, were mercilessly attacked, primarily by the press (*Pravda*, *Izvestyia*, *Krokodil* and others[9]), slinging epithets such as "social parasites and hooligans," charging them with "spying for the Americans," or repeating the warning rhyme "Сегодня ты играешь джаз, а завтра Родину продашь!" (Today you are playing jazz, and tomorrow you will betray your country!). Two methods were used to depreciate and combat this genre of music, namely ridicule/demeaning and a proactive "warning against [the consequences of] the temptation of getting closer" to Western culture.[10] In popular literature, except for biographies of jazzmen such as Miles Davis, Herbie Hancock, Tomasz Stańko, Michał Urbaniak, Krzysztof Komeda and

[6] J. Balcerak, "25 i 4.500," *Jazz*, 1956, no. 1, p. 1.

[7] R. Ciesielski, op. cit., pp. 51–67.

[8] Things were different in the West, see e.g. the following books published by Peter Lang: *Jazz under State Socialism*: *Popular Music in Communist and Post-Communist Europe*, ed. J. Blüml, Y. Kajanová, R. Ritter, Berlin, 2019; *Jazz from Socialist Realism to Postmodernism*, ed. Y. Kajanová, G. Pickhan, R. Ritter, Frankfurt am Main, 2016; *Meanings of Jazz in State Socialism*, ed. G. Pickhan, R. Ritter, Frankfurt am Main, 2016; Ch. Schmidt-Rost, *Jazz in der DDR und Polen*, Frankfurt am Main, 2015; I. Pietraszewski, *Jazz in Poland: Improvised Freedom*, Bern, 2014; *Jazz Behind the Iron Curtain*, ed. G. Pickhan, R. Ritter, Bern, 2011.

[9] See above.

[10] M. Studenna-Skrukwa, "Stiladzy – radziecki wariant pokolenia '52 i jego obraz w filmie "Stiladzy" Walerego Todorowskiego," *Studia z Dziejów Rosji i Europy Środkowo-Wschodniej*, 54.1, 2019, p. 181.

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others, attempts at a synthetic approach to Central European syncopated music are few and far between. A substitute of sorts was a book by Andrzej Schmidt who, discussing the post-1945 global history of jazz, devoted several pages to outlining its beginnings in Russia and other countries of the former USSR, Poland, Czechoslovakia and Hungary. The facts mentioned by Schmidt have been used as a stepping stone for research discussed in this text.[11]

Methodologically, situating the issue in the convention of interpreting music criticism documents (preferences, criteria, motives, determining factors, etc.) or more broadly at the crossways of history, political sciences, social communication and media sciences, especially press studies, has allowed the author to centre the basic objective around finding a balance between pieces printed in *Jazz* on syncopated music in Central Europe and in other parts of the world and to discuss the conditions of the genre's post-1956 evolution in the Eastern Bloc. The method that has proved optimal and matched the principles of this study was a classical quantitative (the entire corpus of published pieces) and qualitative (subject area) analysis.

Quantitative analysis

Between 1956 and 1959, 41 issues of the monthly were published (January/February 1958, July/August 1958 and January/February 1959 were double issues).

Table 1. Pieces published in *Jazz* on various parts of the world

Location/issue	United States	Western Europe	Poland	USSR	Other Eastern European countries, incl. East Germany	Other
1956, no. 1	18	2	6	4	1	1
no. 2	17	4	16	2	4	1
no. 3	12	8	8	x	4	1
no. 4	28	7	11	2	4	x
no. 5	13	15	15	x	2	x
no. 6	15	3	13	x	4	x
Total	**103**	**39**	**69**	**8**	**19**	**3**
1957, no. 1	18	8	12	1	2	x
no. 2	7	10	8	1	7	x
no. 3	15	11	8	x	7	1

[11] A. Schmidt, *Historia jazzu 1945–1990*, vol. 3: *Zgiełk i furia*, Warszawa, 1997, pp. 213–215, 218–228.

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Location/issue	United States	Western Europe	Poland	USSR	Other Eastern European countries, incl. East Germany	Other
no. 4	18	18	12	1	5	x
no. 5	22	9	12	1	2	x
no. 6	13	10	12	1	3	x
no. 7	7	3	13	x	2	x
no. 8	9	9	17	1	4	x
no. 9	12	13	16	3	2	x
no. 10	6	11	10	x	3	x
no. 11	15	13	19	2	11	1
no. 12	5	4	19	x	5	2
Total	**147**	**119**	**156**	**11**	**53**	**4**
1958, nos. 1–2	13	18	31	1	1	x
no. 3	11	8	15	x	4	1
no. 4	12	8	23	x	1	x
no. 5	12	8	10	2	3	1
no. 6	6	11	20	x	1	1
nos. 7–8	11	10	20	1	11	x
no. 9	6	7	11	1	2	x
no. 10	5	2	8	1	1	x
no. 11	4	7	10	1	1	x
no. 12	4	5	11	5	x	x
Total	**84**	**84**	**159**	**12**	**25**	**3**
1959, nos. 1–2	5	2	13	x	2	x
no. 3	2	6	26	x	2	x
no. 4	6	5	16	x	3	x
no. 5	10	5	12	x	x	x
no. 6	14	1	8	5	1	x
no. 7	12	5	10	x	x	x
no. 8	6	3	5	x	1	x
no. 9	2	5	6	1	x	x
no. 10	5	13	1	3	x	1
no. 11	15	8	7	x	1	1
no. 12	6	2	12	x	3	x
Total	**78**	**51**	**103**	**8**	**11**	**4**
Total	**412**	**293**	**487**	**39**	**108**	**14**

Source: author's own research based on all issues of *Jazz* between 1956 and 1959.

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Recalculating these numbers as percentages, the distribution of pieces was a follows: Western countries (United States – 30.54%, Western Europe – 21.71%): 52.26%; Central and Eastern Europe (Poland – 36.1%, USSR – 2.74% and other countries – 7.85%): 46.71%; others: 1.03%. The data shows that an equal amount of space was given to both large geopolitical blocs, while texts of interest to this article, focusing on the USSR and other Central European countries (including East Germany but not Poland), accounted for 10.19% of all pieces. It would therefore be groundless to suppose that the editorial team was externally pressured by the censors or authorities to favour the Eastern Bloc for political reasons. At this point, one should highlight the overall contribution of the magazine (1,353 pieces) in promoting jazz, considering, for example, that throughout the 1950s the cultural *Przekrój* weekly published fewer than 50 texts about that genre, only a few of which discussed jazz-related issues in people's democracies.

Analysis of contents

Union of Soviet Socialist Republics

According to A. Schmidt, the roots of jazz in the Soviet Union extend to the 1920s, when "the Stalinist clampdown was not yet fully applied" and the Sam Wooding band came to tour, inspiring Leonid Utyosov to form a jazz group, soon renamed to Thea-Jazz, whose members "committed their voices to memory." The band later took on the moniker Jolly Fellow, limiting its repertoire to mass songs. More jazz-like was the orchestra led by trumpeter Adi Rosner, a German who travelled all over Europe (and spent six years in Poland). Living in the USSR after 1939, he formed "an orchestra with an impressive, authentic big-band tone of drums and saxophones," a veritable hotbed of talent. The artist was arrested and sent to a labour camp, but thanks to "the grace of commandants who had an ear for music," he survived the exile and immediately upon his release in 1953 reformed his band, again with a cast of young, talented performers. It should be noted that jazz was promoted to some degree by radio and television stations, which sponsored, among others, Oleg Lundstrem, leader of a "Dixieland-swing" band, later transformed into an orchestra and, ultimately in 1956, into a big band. Notable precursors of traditional jazz included Leningrad's popular Dixieland band, which, after 1958, performed at the trendy D-58 club (also known as "Kvadrat").[12]

A complex, systematic approach to improvised music in the USSR was offered to *Jazz* readers in a detailed, two-part article (covering pre- and post-1945 times) by G. R. Terpilovski, who stressed that, despite appearances, contacts with Western allies during the war "rekindled the zeal" for this form of art, even though "the

[12] Ibid., pp. 223–225.

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international contacts of Soviet jazz musicians quickly flagged." The informal capital of jazz was, of course, Moscow, but this does not mean that Leningrad and other large Soviet cities turned their backs on this music genre. In the Soviet Union, professional bands were surrounded by a host of amateur efforts, which at one time led to a paradox of "having more jazz orchestras that jazz," because "they actually promoted Soviet songs and composers."[13]

Factors determining Russian improvised music were explored by Isaak Dunaevski, who stressed that "[f]or some time, it appeared that jazz was once and for all banished from our music. The saxophone was outlawed as an instrument […] the accordion got rid of; foxtrot and tango were taboo in social dancing, replaced instead by dances popular with our great-grandmothers." Fortunately – or not – in the mid-1950s the authorities started to consider whether to "recognize jazz as legitimate music" and how to interpret it. While theoreticians debated on imponderables, "a form of pseudo jazz played for dancing grew in popularity, necessarily opposed by everyone who had a healthy sense of beauty, because such music, deformed with harmonic and polyphonic antics, was utterly pointless." There could be no doubt that disputes on the stylistic variety of jazz were right, but the very question of whether this genre could be performed and offered to the public is now obsolete, because "what could be the harm of a Soviet music lover listening to good, graceful and masterly composed jazz music?"[14] Dunaevski died two years before these reflections appeared in print, yet his arguments prevailed with the powers that be, because in February 1955, the Union of Soviet Composers announced at its plenary session an "amnesty" for both the innocuous saxophone and "other deviations" in dance and popular music.[15]

It was not only Russians, however, who used the pages of the magazine to identify the obstacles hindering jazz from taking root in Poland's eastern neighbour. Roman Waschko focused on the harmful consequences of politicizing culture, citing the textbook case of "cult of personality and jazz," based on which prominent party members encouraged "very harsh criticism bordering on denouncement" of improvised music as "a product of the decadent bourgeois culture." As a result of permanent indoctrination, books "contained erroneous definitions of jazz"; for example, the *Great Soviet Encyclopaedia* declared that "typical forms of jazz music included foxtrot, one-step, Charleston, blues and rumba!" The final straw that triggered the revision of former positions was a piece entitled *Current Issues in Light Music* and certain articles printed in 1956 in, among others, *Konsomolskaya Pravda*. In the piece's closing paragraph, the journalist comments upon the idea put forward by *Melody Maker* to send a reporter to the USSR. Once there, the visitor could "find no trace" of jazz anywhere, except for a handful of Leningrad students

[13] G.R. Terpiłowski, "Jazz w ZSRR," *Jazz*, 1958, no. 10, p. 6–8; ibid., no. 11, p. 9.
[14] W. Szermowicz (ed.), "Dyskusja w Londynie i Moskwie," *Jazz*, 1956, no. 2, p. 4.
[15] Ibid., p. 6.

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who told him that they appreciated Glenn Miller but were absolutely ignorant of modern jazz.[16] Travelling further into the country, he noticed the first positive symptoms in the famous resort of Sochi, where, in the Inturist hotel, he heard "the largest number of pieces in a genre that resembled jazz," although adorned "with Russian refrains" (e.g. "The Man I Love"). These experiences allowed him to draw the conclusion that the highest standards were offered by the Utyosov orchestra; however, its arrangers "were listening with one ear to America and with the other to party guidelines." In general "there were no jazz bands, as we understand them here," but rather "dancing and entertainment ensembles with a jazz bent and student bands that were approaching jazz at a rapid pace," even though this was not easy, due to decades of retardation. The potential acceleration was presaged by buying Western records, recording music on tape, contacts with European and US musicians, the emergence of talented artists, etc. To summarize, Soviet jazz was then "at a transitional stage, breaking down old barriers, birthing new ideas, producing new bands."[17]

After the mid-1950s, various groups attempted to "fix the boundaries" between classical music, jazz, and light/dance/rock'n'roll music. In January 1957, the magazine's editors published a range of views on this issue offered by "composers, critics, radio employees, musicians, etc." (translated from *Sovetskaya Musika*). One of the more important voices came from the eminent symphony composer Dmitri Shostakovich, who offered his successors the following friendly advice: "Everyone who wants to work with light music should listen less to conversations about the 'specific nature' of jazz and create more fine, gay, lively music instead." In addition, he urged others not to lose their passion and finesse and to "look for new ways while building upon previous achievements."[18] On the other hand, A. Rosner, as a practising jazzman, affirmed that despite the multiplicity of trends, his band "wanted to stick to a style that responded to the needs of the Soviet people and had every opportunity for successful future development."[19] Records of similar debates were printed in other Russian magazines, including *Molodezh mira*, but matter-of-fact argumentation most often gave way to communist propaganda and ignorance. [20]

The inter-community debate thread was continued at the 2nd All-Union Congress of Russian Composers (April 1957). Most speeches given there came for apologists beholden to the party, who proclaimed that "Russian music is, by its very essence, utterly different from contemporary bourgeois music," or delivered out-of-date rants such as: "The socialist realism method has taught us to see life in its revolutionary development, the struggle between the old and the new […]" and therefore if an artist ignored it, he voluntarily and "inevitably detached him-

[16] R. Waschko, "Odgłosy synkop w ZSRR," *Jazz*, 1956, no. 5, p. 6.
[17] Ibid.
[18] D. Shostakovich, ***, in: "Co myślicie o jazie i muzyce lekkiej?," *Jazz*, 1957, no. 1, p. 6.
[19] A. Rosner, ***, in: "Co myślicie o jazie i muzyce lekkiej?," *Jazz*, 1957, no. 1, p. 6.
[20] W. Afelt, "Piramida Lwa Tołstoja i jazz," *Jazz*, 1957, no. 2, p. 8.

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self from contemporary times and the needs of the nation. Individualism, with its egoistical narrowness, anti-humanism and disengagement from the great social movements, ran counter to progressive aspirations and the freedom of artistic pursuits." A deviation from this line was an open letter of jazz lovers, who argued that musical artists, teachers and promoters should prioritize protecting listeners "against vulgarity" and avoid "totally sterile" deliberations on the sense of doing jazz music, because "it is not the odd beast some have painted it to be." In addition, the past proved that "as long as musical purists tilted at the windmills, banning jazz by decree, so long did worthless, easy-to-compose pieces appear, and so long did pathetic bourgeois lyrics […] and pseudo-Gypsy romances flourish."[21]

The most spectacular undertaking to reach far beyond the boundaries of Central Europe was the Youth Festival in Moscow (1957), which was intensely promoted in the West. Appearance at the event was announced through the *Jazz Journal* by Dizzie Gillespie himself. France, in turn, was to send Michel Legrand, Fred Gerard, Benny Vasseur, Pierre Gossez and others. *Melody Maker* also included the Bruce Turner Band, Al Jenner Band, London University Jazz Band, and the Geoff Ellison ensemble with Bertice Reading and Russell Quaye's City Ramblers (skiffle) in the line-up. A large contingent came from Germany: the Spree City Stompers, Poldi Klein Quartett (West Germany) and Jazz Studio Quintett, Fünf Spiritual Singers and Günter Höring Tanzsifoniker (East Germany).[22] After the festival, the *Daily Worker* printed a letter from Vladimir Bolshakov, who asserted that the Russians were knowledgeable on worldwide jazz and tended (though obviously not all of them) to like it, listening to American stations or the BBC, but preferred "normal and calm music, not the rock'n'roll cacophonic hollering" and therefore Elvis Presley, unlike Glen Miller and "some Louis Armstrong compositions" failed to impress them.[23] *Melody Maker* in turn featured the post-festival reflections of bass player Stan Wasser, who was impressed by "the enormous interest in jazz shown by the Russian society despite an unfavourable cultural policy." On this unique occasion, the Mosfilm studio shot a short documentary on British artists, depicting "the audience's darling" Bertice Reading.[24]

Jazz reflected on the Soviet September initiative in many dimensions (reprints, reports, interviews, comments, richly illustrated articles), placing it in the context of the contemporary situation of syncopated music in the Soviet Union. On the one hand, there was a shortage of "jazz bands as we understand them," but on the

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21 ***, "Słowo miłośników jazzu," *Jazz*, 1957, no. 6, p. 6; D. Szepiłow,"Na Zjeździe," *Jazz*, 1957, no. 6, p. 6.

22 ***, "VI Światowy Festiwal Młodzieży," *Jazz*, 1957, no. 6, p. 4.

23 W. Bolszakow, "Władimir Bolszakow w odpowiedzi dziennikowi "Daily Worker," *Jazz*, 1957, no. 8, p. 7.

24 "They met with students and employees of the conservatory, and with Aram Khachaturian, conversing with them, among other things, about improvisation and harmony in jazz music." Cf.: ***, "Chaczaturian i angielscy jazzmeni" [sic!], *Jazz*, 1957, no. 9, p. 2.

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other, the audience was receptive to novelties, including modern jazz. Stages were occupied mostly by "large arranged ensembles with obligatory stringed instruments," but the most "progressive" Longstrem band had already dispensed with them. Apparently, there were "small traditional and modern bands living and practising somewhere" (in Leningrad and Riga), but rarely performing, so when they went on stage, "the musicians were very subdued and played very much out of style." Incidentally, they "knew their craft well, and had a great deal of good intentions."[25] The resulting picture was not clear and uniform, but rather revealed strong contrasts. Similar observations, however, reached the editors from Jan "Ptaszyn" Wróblewski (who, incidentally, won second place in the above-mentioned competition while playing in the Komeda band), suggesting that improvised music in the USSR was at that time "at its early stage" in which positive developments were inevitably accompanied by setbacks.[26]

The worst reviews of the festival came from the Russian press itself, especially *Sovetskaya Kultura*, which expounded to its readers that music or art "are an ideology and a viewpoint," and therefore musicians of the host nation were under an obligation to "exhaustively and convincingly narrate to their guests the life of Soviet men and women," their tastes, values, etc., yet as it turned out, they instead proved "willing to conform to others, copy the poorer examples of 'fashion'" (for example, the youth band of the Central House of Art Workers). In addition, the press also pointed to a specific imperative for nourishing the traditions of the nations making up the Soviet Union and "developing them instead of joining the ranks of anti-musical jazzmen." In the eyes of the author of these reflections, the performing expression of jazz musicians gave rise to dramatic visions: "clamorous, indelicate, carnal […] the bellowing of trombones, the howling of saxophones, the rumble of drums, 'syncopations upon syncopations.'" No less grisly was the look of the audience, the *stilyagi* (dubbed "pheasants" in the article): awful, untidy "hairstyles, narrow trousers and extravagantly gaudy suits, laughably ultramodern [sic!] girl skirts, fake eyelashes and ghoulishly violet lips."[27]

The stigma of the merciless press assault continued in 1958, and disapproval was also extended to Polish musicians and journalists accused of "cosmopolitanism" and "aping the West," which led them to "abandon their national dignity." The *Jazz* editors retorted: "If a Polish musician belongs to an international jazz orchestra, and if we can provide valuable artistic input to international events, the good name of our culture will certainly suffer no harm."[28] Generally, the only not critically minded piece in *Sovetskaya Muzyka* appeared near the end of the studied period, in September 1959. Its rhetoric "followed an unusually enthusiastic tone,"

[25] At that same time, essayists, music theorists and critics devoted much energy to explaining the nature of national jazz. Cf. L. Lic, "Z mego notatnika," *Jazz*, 1957, no. 9, p. 2.

[26] A.W., "Nasze wywiady: Byliśmy w Moskwie," *Jazz*, 1957, no. 9, p. 2.

[27] J. (transl.), "Muzyczne bażanty," *Jazz*, 1957, no. 9, p. 2.

[28] Redakcja, ***, *Jazz*, 1958, no. 4, p. 18.

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discussing the author's impression of a recital given by Dwike Mitchell and Willie Ruff in the chamber hall of the Moscow Conservatory. The article appreciated "the great artistry, fantasy, peerless proficiency and passion evident in both artists," while Ruff, in an interview with the magazine, revealed that "[w]e did not hope for so warm a reception. Many of you understood Negro jazz music better than some Americans."[29]

Czechoslovakia

Until 1939, jazz in the Czech and Slovak lands was limited to occasional performances by worldwide celebrities such as Sam Wooding and the "enormous popularity" of American musical films which "conditioned the masses" to accept this music genre. Among the pioneers, A. Schmidt listed Karel Vlach, Karel Krautgartner and the be-bop group Rytmus 47. After the Second World War, as in other European countries, politics took a brutal grip on art, and "the communist coup d'état of Klement Gottwald nipped the development of Czech jazz for many years. Only when the ideological pressure abated could new talents appear." Among them were Gustav Brom (whose band was contracted to play on the Batory transatlantic ship from 1957),[30] Václav Zahradnik, Karel Velebný, Luděk Hulan, Jan Konopásek, the nine-strong Traditional Jazz Studio Praha and "the first improvising scat vocalist," Vlasta Průchová (wife of Jan Hammer and mother of Jan Hammer Jr.).[31]

From 1956, riding a wave of international détente in politics and the resulting intensified cultural exchange, the stereotype of jazz as a tool of bourgeois ideology started to disappear, with its complex nature again deliberately (or not) simplified, this time by means of "the correct theory that it was the music of American Negro proletariat and had […] a typically popular character." This paradigm was expressed, for example, by Jiří Šlitr, who skilfully chose his medium of persuasion, recording a two-volume album entitled *Songs of the Black Folk* (from African slit drums to modern times), whose soundtrack was enriched with recited poems and spoken statements, resulting in a concept that appeared not only as "the best musical document, but a powerful argument for jazz adherents."[32] As in the USSR, the interdependencies between jazz and classical music on the one hand and the "popular trashy dancing music" that sprouted in Czechoslovakia on the other caused heated arguments. In this spirit, Hulan berated those who "failed to appreciate the efforts of true lovers of good jazz music and allowed the circulation of popular hits."[33]

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29 ***, ***, *Jazz*, 1957, no. 9, p. 2.

30 ***, ***, in: "Nowinki," *Jazz*, 1956, no. 4, p. 4.

31 A. Schmidt, op. cit., pp. 213–215.

32 A. Truchlař, "Czechosłowacja: Przełamujemy impas," *Jazz*, 1956, no. 3, p. 3; K. Dobrzyński, "Stefan Buga i jego zespół (ČSR)," *Jazz*, 1957, no. 7, p. 3.

33 ***, "Hudebni Rozhledy," *Jazz*, 1957, no. 11, p. 7.

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The struggles and achievements of jazz in Czechoslovakia were reported on by Antonín Truhlář, a valued essayist and correspondent. He emphasized that, unlike in Poland, there were no competitions for amateur bands, even though their ability level was fine, and, moreover, "jazz lovers could only dream about jazz clubs, books on jazz and their own magazine." Radio broadcast only bits of domestic artists (including Brom), and all the market could offer was eight LPs with their records. Concert life featuring foreign jazzmen was practically non-existent (the sole guest being Kurt Henkels), and yet they readily played in the Czech capital immediately after the war. Isolation from leading jazz centres caused Czechoslovak musicians to "lag behind," and therefore "we heartily received news on visiting orchestras – at least dancing orchestras for the time being – from East Germany, Poland, the USSR and Hungary," the journalist announced. In opposition to these facts and expressly "on a major scale," the author also reported a rise in the number of "mechanical music theatres" whose space was to be devoted equally to lectures, conversations, presentations and music. He also positively assessed the quality of two scenes: in Prague, in addition to the clubs listed above, one should also add Pražský Dixieland managed by Dr Zdeněk Čamrda; and in Slovakia, centred on Brno (with bands such as Rhythm 65 and the Pavel Polanský orchestra). Truchlař also mentioned two films produced by the Prague TV studio (about the Vlach orchestra and "Pure Jazz"). Summarizing, he sent greetings to Poles, sincerely hoping that "a closer cooperation will soon emerge" between jazz promoters from the neighbouring nations.[34]

The role of jazz in the "conservatory of Europe," which was Czechoslovakia's moniker based on its rich musical heritage (classical, folklore and twentieth-century music), was sketched by Adolf W. Malinowski, with a preliminary observation that "every other Czechoslovak citizen plays some instrument well." As it turned out, the popularization of improvised music erased the boundaries between folklore, pseudo-jazz and jazz. There was a risk of "an amateurish confusion of notions and lack of awareness" leading to the need for "a widespread effort to popularize real jazz." The features considered advantageous for the Czechoslovak market – the cheap but high-quality instruments, good quality of records and "the efficient work of music sheet publishers" – did not, however, apply to jazz. Therefore, despite the potential and favourable coincidences, the country did not become "a serious exporter of eminent musicians." The diagnosis contained yet another important conclusion: for jazz music to flourish it was necessary to nourish a "mood." Attempts to do so were made after 1956 by activists, who, however, had to cast their seeds on "hard soils" and fallow lands, while failing to obtain the helpful "support and appreciation of the authorities."[35]

After 1956, Czechoslovakia, following in the steps of Poland, planned to establish a Jazz Association, a vision which started to be implemented in 1957. Its genesis

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[34] A. Truhlař, "Czechosłowacja…," *Jazz*, 1957, no. 11, p. 7.
[35] A.W. Malinowski, "W muzyce żywot Czechów…," *Jazz*, 1957, no. 11, p. 7.

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had been the pre-war Gramoclub, which edited a paper titled *Jazz* and was reactivated in 1945, but three years later "ideological circumstances cast jazz outside the bounds of society," and upholding the glorious past was not possible until the late 1950s. The consent to open a "Jazz and Dance Music Friends Club" was obtained, bringing together "theoretical experts, arrangers, lyricists, radio employees and students" led by "Dr Jan Hammer, an excellent singer, and vibraphone and bass player" who was "the co-founder of the Czechoslovak jazz school."[36] Systematic grassroots work resulted in a growth in the number of active bands, which automatically stimulated the artistic value of groups specializing in "pure style New Orleans and Dixieland jazz." In late 1956, syncopated music started to fearlessly peer outside Prague and Brno, reaching Bratislava, Plzeň, Budejovice and other cities. Hradec Králové put up its own proposal in the form of a "Jazz Audition," while Virginia Orchestr gave concerts in such towns as Broumov or Hořice, or even in villages, where "there was considerable interest in the reactions of simple, countryside listeners." As it turned out, they favoured mostly traditional jazz, even though many of them "for the first time in their lives saw or heard" instruments such as the banjo or tuba. "Complex harmonic modern jazz" evoked more languid reactions, while swing, "even in its most pure forms," did not resonate with the public at all.[37] In general, jazz circles were not without "strong will […] and faith in a good cause" and the end result.[38]

The consolidation of jazz in Czechoslovakia was supported by monthly radio programmes titled *What's New in Modern and Dance Jazz Music*; the first book on syncopated music in three decades – *The World of Jazz* by Zdenek Popel; the "richly illustrated" *Jazz 58* almanac meant to portray "the state of jazz and dance music not only in Czechoslovakia but also abroad"; and the Prague "World of Jazz in Czech Graphic Arts" exhibition, which turned out to be "a huge success in promoting jazz in Czechoslovakia" and also "an argument against those who waved jazz away, comparing it to pulp literature."[39] During the summer of 1958, the editors of *Jazz* magazine were invited to visit Poland's southern neighbours and noted "a clear sky with no sign of thunderstorms," meaning an unhindered discussion of jazz in the press, the release of jazz records, announcements of books, and the "positive attitude of the Brno city fathers" to holding the first syncopation festival in that locality. The club life area gave reasons for satisfaction as well: for example, the "Jazz-klub Brno" had more than a hundred members, held live

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[36] The opening was accompanied by "playing back records […] and a jam session." Similar initiatives were recorded in other cities. Cf. A. Truhlař, ***, in: "Praska zima," *Jazz*, 1957, no. 3, p. 4.

[37] E. Ugge, "Czechosłowacja: "Virginia Orchestr" popularyzuje jazz w mieści i na wsi," *Jazz*, 1957, no. 10, p. 4.

[38] ***, "Walczymy o dobrą sprawę," *Jazz*, 1957, no. 11, p. 7.

[39] ***, "Jazz w Radio ČSR," *Jazz*, 1957, no. 11, p. 7; ***, "Jazz w druku. Pierwsza książka od 30 lat…," *Jazz*, 1957, no. 11, p. 7; ***, "Halo, tu Czechosłowacja," *Jazz*, 1958, no. 3, p. 14; J. Kasik, "Jazz i sztuki plastyczne," *Jazz*, 1958, no. 5, p. 10.

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concerts, or at least recorded playback sessions, presentations, etc. once per month (its regular feature was the septet/sextet led by Leo Slezak).[40]

In the autumn of 1959, the entire decade of development of the jazz scene in Prague was recapped, putting the blame for the "negative outcome" on the phonographic market, "swamped […] by banal hits," while "jazz albums could be counted on one hand." A similar trend prevailed in radio schedules, in which, "with minor exceptions, jazz was overlooked, and modern trends were unheard of." The general artistic level of musicians was assessed negatively, as was the fact that "true jazz music could be heard" in Prague and Brno only (which was not correct). Amateur musicians were charged with many deficiencies, although repertoire decreed by administrative methods and an obligation to appear before a certifying commission (typical for countries behind the Iron Curtain) were a mitigating circumstance for them. There was no justification, in the author's view, for their poor skills and limited knowledge, especially since they were often "ignorant of the principles of jazz and music in general" (although this can hardly be expected of non-professionals). What is worse, professional musicians were not markedly better: "Dixieland was in decline," and the leading band of this current, Pražský Dixieland, was "trotting in place and stagnating" (being negatively affected by strong emanations of "English skiffle"). Equally hopeless was the position of swing, especially as performed by big bands; for example, in the repertoire of the Vlach orchestra swing music accounted for just 1 per cent of songs, the remainder consisting of infamous "cash grabbing music." An exception that changed little in this landscape was Studio 5, which, as a leader in "modernist tendencies […], met all the requirements and helped to restore some pride."[41]

Such uncompromising judgement did not entirely correspond to reality; therefore, the magazine's editors decided to print a rebuttal by S. Titzl, which turned out to be equally unconvincing. While it might be agreed that "cultural and educational institutions" did not hinder jazz, supporting nationwide auditions of youth performers with the participation of "many small jazz bands," it is more difficult to defend the statement that "it was not wrong" for "specific institutions" to require a certain level from amateurs who had to pass an examination, and all the more so to prohibit improvising, allegedly to prevent them from producing "very imperfect music." All things considered, the author reasonably concluded that his opponent twice spoke "on behalf" of jazz adherents in Czechoslovakia while actually expressing his personal views.[42]

[40] ***, "Jazz" w Czechosłowacji," *Jazz*, 1958, no. 7–8, p. 10.
[41] T.J., "Spójrzmy prawdzie w oczy," *Jazz*, 1959, no. 7, p. 3.
[42] S. Titzl, "Patrzmy prawdzie w oczy," *Jazz*, 1959, no. 10, pp. 8, 12.

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German Democratic Republic

From the mid-1950s, syncopated music was increasingly looked upon favourably in German cities. Chief among them was Dresden, cultivating historical "jazz traditions" going back to the Third Reich times when, notwithstanding potential repressions and harassment, jazz parties at which records were played took place in the surroundings of monuments, and bands were formed, for example, by Heinz Kretschmar and Günter Höring (Dresdner Tanzsinfoniker), the latter still active in the 1950s.[43] Within eleven years of the end of the war, the "arduous and patient work" of passionate activists led to the opening of the District Culture House, where jazz fans could meet. Another successful move was to initiate "club evenings with meetings and discussions" (every other week) and musical evenings (playing back records) in the Palace of Pioneers/Youth; these events were eagerly attended by conservatory students or artists (for example, the West German Jazz Combo Günther or the Jochen Dannenberg quartet). Over time, more locations in which concerts were held sprouted on the city map (for example, the White Deer hotel), winning not only domestic but also international renown: radio transmissions, the performance of a Leipzig radio dance orchestra led by Gerhard Kneifel (who replaced Kurt Henkels), guests from West Germany, Austria, Czechoslovakia, etc.[44] On the third anniversary of the jazz pub in the Park Hotel, an attractive concert by Leo Schumann and Jazz Optimisten was staged, although refusing entry to the clarinet player, who hailed from West Berlin, was a jarring clash. The celebrations were completed by a jam session and a "jazz ball."[45]

Another vibrant centre, not so much because of its "cultural or economic importance" but a group of devoted people, was Leipzig, where academic research into improvised music was conducted, a record library holding over 10,000 albums was founded, and the local library's collections likely contained everything ever published on jazz.[46] Academics dealing with jazz were also working in Halle, where a "reunion of jazz club delegates" took place in 1957, resolving to establish

[43] In 1957, on the band's tenth anniversary, the magazine profiled its members, noting that performances in Kraków were planned. As stressed by the magazine, coincidentally the "newly established Hot Klub Melomani band" (Andrzej Trzaskowski, Jerzy Matuszkiewicz, Andrzej Kurylewicz) and other musicians had their rehearsals at the same time and place, participating in a jam session after the concert. The impressions from the performance were contained in a letter sent on behalf of the entire band by Franz Sternberg. He stressed that the objective of the spontaneous jam session was "a matter most important to our hearts, indeed of worldwide importance, jazz as an art that brings nations together, a language understood equally well in Bombay, San Francisco, Leningrad, Marseilles, Kraków and Dresden," cf. B. Liebscher, "10-lecie Dresdner-Tanzsifoniker," *Jazz*, 1957, no. 2, p. 5; Jazz Klub Kraków, "Polsko-niemiecki jam session w Krakowie," *Jazz*, 1957, no. 3, p. 1; F. Sternberg, "Drodzy miłośnicy jazzu w Polsce!," *Jazz*, 1957, no. 3, p. 1.

[44] B. Liebscher, "Tu Drezno!," *Jazz*, 1956, no. 6, p. 4; id., ***, in: "NRD," *Jazz*, 1957, no. 4, p. 4.

[45] Jazz-Optimisten also appeared on television, in the DEFA chronicle, and in the "Verwirrungen der Liebe" film. Cf.: K. Müller, "Berlin," *Jazz*, 1959, no. 11, p. 3.

[46] R. Rudorf, "Lipsk – ośrodkiem "życia jazzowego" w NRD," *Jazz*, 1956, no. 2, p. 3.

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yet another Central and Eastern European Jazz Federation.[47] East Germany, the USSR, Poland, and other Western and neutral Baltic countries organized and participated in the Baltic Countries Jazz Festival, whose third edition, in 1958, "responded to the call issued by Władysław Gomułka," who proposed to turn the region into "a zone of peace." What troubled East German jazz fans was the lack of an expert periodical (only a photocopied bulletin was distributed), but a professional magazine was announced to be launched in the first quarter of 1957.[48] Numerous correspondences from East Germany, journalistic writings and current news about the country's jazz scene failed to give it an accurate shape, because on the one hand there was joy from "increasing activity in popularizing [jazz]" – for example, by inducing managers of the Amiga record label "to turn towards jazz" (through re-editions, original recordings and announcements)[49] – but on the other it was frankly admitted that "in some districts, due to the political situation, the prejudices and resistance (of certain dogmatically minded culture officials) have lately been increasing."[50]

Yugoslavia

An attempt to explain the state of syncopated music in the late 1950s on the territory of former Yugoslavia was made by an individual not known for his affiliation with jazz circles, the composer Uroš Krek. In an interview published in *Jazz* in December 1956, he gave sound proof of the flourishing musical scene in his own city of Ljubljana, with an opera, theatres, University of Music and "Yugoslavia's best jazz orchestra" of Bojan Adamič operating under the auspices of the Slovenian radio station. The orchestra was founded before the Second World War by a group of student friends who, after 1956, still performed in the same line-up despite graduating as "engineers, […] doctors, economists, lawyers." Living in a country with the most liberal foreign, economic and cultural policies in the Eastern Bloc, the Yugoslavs had ample opportunity for contacts with foreign jazz through frequently touring bands from Italy, West Germany, Austria, Czechoslovakia, etc. Taking their inclinations into account, they could be divided into two factions: "the southern ones adored Dixieland, perhaps as a result of their temperament, while in the north, calmer jazz was preferred." On the stylistic scale of popularity, cool jazz was of marginal importance, although it found recognition with critics. Among performers, the highest esteem was reserved for the West German Kurt Edelhagen orchestra and the Americans: Armstrong, Ellington and "Miller, not regarded as a jazzman by the orthodox."[51]

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[47] b.l., ***, in: "Ciekawostki z NRD," *Jazz*, 1957, no 2, p. 5.

[48] ***, "Festiwal jazzowy krajów bałtyckich," *Jazz*, 1957, no. 10, p. 1.

[49] B. Liebscher, ***, "NRD," *Jazz*, 1957, no. 10, p. 1.

[50] R. Rudorf, "Przesyłamy Wam bluesa poświęconego W. Gomułce…," *Jazz*, 1957, no. 3, p. 4.

[51] A. Etinger, "Spotkanie z Uroszem Krekiem," *Jazz*, 1956, no. 6, p. 3.

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It was interesting that, despite the proximity of Italy and intense cross-border contacts, Yugoslavian jazz did not adopt features of the so-called Italian style, which was considered too sentimental. The recipe for success in the largest Balkan country was simple: "five saxophones, five trumpets, five trombones," and five musicians in the rhythm section. One should not overlook here the role of young people in promoting improvised music, as amateur jazz bands sprouted virtually in every club room, culture house, school and university, thereby revealing the almost mass desire to "create something like a national style." Krek was not in favour of these efforts, declaring that "entities should not be multiplied without necessity," because the nature of jazz was international and "certain minor variations in interpretation can no longer be considered peculiar to one nation." He called on musicians not to spend their strength on semantic experiments but focus on improving technical proficiency and workshop skills, or to "look for new, fascinating and high-level artistic means of expression."[52]

On the other hand, Hans Hoehn, referring to Adamič, attempted to prove that in Yugoslavia "jazz had more adherents than in other [Central] European countries" because lovers of "true jazz" formed a minority there, while their ranks in socialist Yugoslavia were "simply amazing." The turning point, according to him, occurred "when Yugoslavia started to tread its own path to socialism and its cultural institutions dared to tolerate that music." The evidence was an eighteen-strong radio orchestra whose leader at the same time composed music "for all domestic films," the availability of both classical and innovative American jazz records, and the possibility of unrestrained performance, both regarding style and the interferences of decision-makers. There is no wonder, therefore, that the Yugoslavs were regarded as the "most jazzy" European nation (after the Netherlands and Sweden), which was, among others, because they were able to hear Gillespie, Ray McKinley, Tony Scott and top European jazzmen live. In specifically artistic terms, domestic performers "gathered many experiences and honed their expertise," and thanks to imbibing knowledge from records and being "receptive and talented," they were often invited to partner with Western bands. Considering the political aspect, it should be noted that the Yugoslav authorities, who had previously denounced jazz as "capitalist nonsense," now had to retract these insults, which "belonged to an age to which there is no return."[53] Ultimately, "even though we had no jazz clubs as you understand them, we belonged to the Association of Jazz Musicians whose heart and soul was the known lover of jazz, Duško Vidak."[54]

[52] S. Sierecki, "Jazzowe pozdrowienia z Niemiec," *Jazz*, 1956, no. 6, p. 4.
[53] H. Hoehn, "Jugosławia – kraj jazzu" (transl. T.R.), *Jazz*, 1957, no. 11, p. 4.
[54] A. Konopacki, "Spotkanie z Adamičem," *Jazz*, 1957, no. 12, p. 5.

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Hungary

Jazz in Hungary was succinctly summarized by Schmidt, who stressed that "the repressive nature of communist rule […] until the tragedy of 1956 made jazz life in that country almost extinct, and even afterwards not much was happening for a long time." Among the musicians who started their careers before 1960, only Atilla Zoller (who moved to the United States in 1959) and Atilla Garay (playing in a quartet from 1957) were considered artistically mature by the author.[55] The pages of *Jazz*, however, paint a different picture. Reviewing concerts in Budapest in 1957, Jan Wichary noted that "syncopated music was very widespread here; jazz bands played in outdoor cafés as they once did in Paris and Vienna." Be-bop started to dominate, "led by the Martini band featuring the excellent drummer Kovács," but there was an acute shortage of trumpeters and trombonists.[56] Based on the meetings, observations and feelings described by Wichary, one might conclude that there was a great number of jazz fans in the Hungarian capital, "especially of swing, be-bop and cool jazz, while traditional jazz was least liked, bearing witness to a certain sophistication of listeners." Musicians performing in clubs and outdoor beer halls, whether hailing from concert or dance orchestras, played to a decent standard, while the bands were either "typically Hungarian (i.e. […] made of Gypsies)," or "good, swing ones with an extensive repertoire." Of note were combinations such as trios consisting of guitar, piano and vibraphone. The attitude of the authorities to syncopated music was rather liberal and free from prejudices, and there were even some "efforts to increase" the artistic quality: for example, the Radio Budapest band "radically altered" its set of instruments, rejecting "accordions and strings," and therefore became "a typical big band." Compared with jazz in Poland, however, the Hungarian variety was noticeably poorer: the Hungarians "envied us" festivals and the magazine, but demonstrated a good knowledge of Polish music.[57] The gap started to shrink after 1958; for example, due to the 1st Budapest Jazz Festival (16–23 July).[58]

Bulgaria

The actual status of improvised music in Bulgaria was unlike in the majority of people's democracies, which is perhaps why Schmidt did not mention it. The first jazz tunes did not reach Bulgaria until 1947/48 (Miller, Artie Shaw and others), and 1948 saw the foundation of the "excellent band" led by Bozhidar Sakelarov, which was subsequently copied by others (Hristo Buchkov, Boris Simonov and the Dymitr Gamev ensemble of eleven). Later, jazz was almost eradicated from

[55] A. Schmidt, op. cit., pp. 218–219.

[56] W. Patuszyński, "Sukces nad Dunajem," *Jazz*, 1957, no. 8, p. 8.

[57] R. Górnowicz, "W Budapeszcie," *Jazz*, 1957, no. 9, p. 3.

[58] J. Walasek, "I Festiwal Jazzowy w Budapeszcie," *Jazz*, 1958, no. 9, p. 9.

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cultural life, especially because foreign artists avoided the country. Exceptions were Radio Zagreb, Vlach, Bezuk and the East German Black and White orchestra. The conclusion was blunt: “Unfortunately, it is difficult to speak about developments in jazz music here […] in the generally understood sense, but we hope that, thanks to our talented musicians, the more interesting jazz currents will take root in Bulgaria too.”[59]

Romania

The only article about Romanian jazz appeared in the December 1959 issue of the magazine. It was an account of Wojciech Zabłocki’s conversation with Janos Körössy, “the most eminent jazz musician” in Romania, who “has had problems with completing a suitable rhythm section” for years, resulting in feeble interest in this music genre in society. As a result, he was forced to compose and perform “popular music, paraphrases of folk music, etc.”[60] As in Bulgaria, syncopated music in Romania was not discussed by Schmidt.

Abstract

The aim of my research was to demonstrate, based on statistical findings, how the editors of *Jazz*, the only periodical which popularized Western music in the 1950s, described developments in the genre through news, essays and reader comments. Considering the political situation of the 1950s, it is worth noting that the magazine usually presented Central and Eastern European jazz reliably and objectively, although (occasional) concessions to the political correctness of the era were made.

The largest number of pieces on jazz in the Eastern Bloc was devoted to the USSR, but the analysis has shown that the circumstances of Russian lovers of jazz music were the most difficult. Importantly, almost until the end of the researched decade, the attitude towards jazz, especially in Russian media, was clearly negative, although numerous attempts were made to popularize it (contacts with the United States, major festivals, etc.) A slightly smaller, although still large, number of pieces pertained to Czechoslovakia, again not shirking criticism of the state of jazz in that country. Nevertheless, it appears that in general terms, the situation of jazz in Czech and Slovak lands was satisfactory. A similar number of pieces discussed East Germany and Yugoslavia, although in the former case these were mostly short notes relating the current situation and more rarely substantive articles, while the opposite was true of the latter. Much less attention was paid to Hungary, while Romania and Bulgaria were only mentioned in passing, which was the result of the objectively weak popularity of syncopated music among their populations.

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[59] K. Georgiew, “Nasz jazz powszedni,” *Jazz*, 1958, no. 11, p. 9.

[60] W. Zabłocki, “Körössy pozdrawia naszych jazzmenów” [sic!], *Jazz*, 1959, no. 11, p. 12.

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