

## **From fado and jazz *jam-sessions* to jazz festivals and personal recordings: historical and ethical dimensions of research on recently digitised historical recordings from the Luís Villas-Boas' Archive**

Unlike other archives, such as the José Duarte collection established at Aveiro University, Luís Villas-Boas' collection at the Hot Clube de Portugal's facilities in Alcântara (Lisbon) is characterized as being an unfiltered archive – in the sense that Villas-Boas fell ill and passed away without having had the opportunity to choose what he wished to perpetuate for the construction of his memory and his legacy. Consisting of a substantial part of personal and unpublished materials collected by Villas-Boas, the task of cataloguing and digitization undertaken by the aforementioned research project, “Jazz in Portugal, the Legacies of Luís Villas-Boas and the Hot Clube de Portugal”, contributed to the cataloguing of hundreds of documents (visual, written, sound and audio-visual documents), which now constitute significant primary sources for the study of jazz and other forms of popular music in Portugal. Among these documents were 157 reel-to-reel audio tapes from various decades in different states of conservation that were digitized by the Phonogrammarchiv of the Austrian Academy. These audio recordings correspond to personal recordings by Luís Villas-Boas, including radio and television shows, copies of phonograms, live concerts, and amateur recordings in *Fado* houses and in the Hot Clube de Portugal (including jam sessions) during the 1950s up to the 1970s. This paper intends to question and understand the importance of this collection for a better understanding of the practices and consumptions of popular music (and jazz in particular) in Portugal. Research challenges such as the process of cataloguing, the identification of the recordings and the respective musicians, as well as the confrontation of these recordings with the historiographies of popular music in Portugal (particularly jazz), will be highlighted. Furthermore, to the extent that some of these audio materials correspond to very personal recordings by Luís Villas-Boas (e.g. intimate conversations with friends), ethical aspects related to the choices to be made in handling this type of documentation will also be raised. Finally, it will be addressed how this audio collection can interact with an online database – a process that raises questions of copyright, privacy, levels of accessibility by researchers and by the general public.

**Hot Clube de Portugal after the April Revolution: the importance of the archives to an inclusive version of the history**

Hot Clube de Portugal (HCP) is a Lisbon based jazz club founded in the late 1940s. Over the years, the club became probably the main institution in the Portuguese jazz scene. In the beginning, HCP's members met at the headquarters, where they would see jam sessions, listen to records or talk about music. Later, the club organized more activities related to jazz promotion. In the beginning of the 1980s, the club reinforced its position in the cultural milieu, creating its own jazz school and stimulating jazz teaching in Portugal. The club still evokes its founder Luis Villas-Boas (1924-1999) as its most prominent figure, and its legacy is often celebrated in many events. Villas-Boas was an important jazz promoter, with an intense activity on radio and television and as an event producer. His actions reached beyond the scope of the club. Some of the most common narratives concerning the history of jazz in Portugal are almost totally centred in his character, stressing his influence in the development of the local jazz scene. Despite Villas-Boas' crucial influence in HCP and also as a jazz promoter and musical entrepreneur, historical narratives centred in the action of one single individual sometimes become a limitation to a broader understanding of social and cultural processes. This paper discusses the research possibilities created by the exploration of HCP's archives and the personal assets of Luis Villas-Boas and Zé Eduardo, the first director of Hot Clube de Portugal's School of Jazz. During the first decade after the Portuguese democratic revolution of 1974, HCP had an intense activity, with new projects such as the school, and ideas that created some divergences between club members. Working with these archives is fundamental to unfold what happened in that period. The research shows the contradictions and the lack of accuracy of the common narratives, shedding light upon new historical events, conflicts and the decisive role played by individuals in HCP and in the Portuguese jazz scene.

### **Jazz in Terceira Island: Practices and discourses**

This paper analyzes some of the jazz practices on Terceira Island, in the Azores archipelago, between the 1940s and 1960s, and the reception of discourses published in the press during that time. Terceira Island as a case study becomes particularly relevant given the establishment of the Lajes air base, and the British and American military presence at the beginning of the Second World War and in the postwar period. Thus, the Lajes airfield was instrumental in the dissemination of products from the "popular"