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Red and Hot: The Fate of Jazz in the Soviet Union. By S. Frederick Starr.
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the more prestigious periodicals and publishers, and hence established their careers early, would have been an important addition to the study.

These omissions are relatively trivial when compared to the information Smith does provide. His analysis of the social composition and politicization of the ENS is an important contribution to the scholarly understanding of the transformations and continuities of French society in the three decades preceding the First World War. Smith consciously ties his findings to those of others, especially E. Weber, and his text makes a fine companion to Terry Shinn's work on the Ecole Polytechnique. This monograph should be of immense interest to specialists in areas as diverse as the history of elites, of education, *engagé* intellectuals, and of social history generally. *The Ecole Normale Supérieure and the Third Republic* also provides an excellent example of the weaving narrative and quantitative materials together without losing intelligibility.

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Red and Hot: The Fate of Jazz in the Soviet Union. By S. FREDERICK STARR. New York, Oxford: Oxford University Press, 1983. Pp. 368. \$16.95

Studies of music by historians seem especially prone to a sort of sociological determinism which neglects the aesthetic experience of the individuals directly involved. *Red and Hot* avoids these faults admirably. S. Frederick Starr, who in addition to being a professional jazz musician is also a Russian studies scholar, has provided us with a superb study of jazz in the Soviet Union from the time of the Russian Revolution to the present. Far from being a mere musical genealogy, *Red and Hot* discusses in detail the issues of cultural cross-fertilization between the Soviet Union and the United States, the meaning of popular culture and the cultural effects of contrived "official" ideologies. Starr effectively portrays the unresolvable tension between the real tastes and inclinations of the Soviet public and the ideologically rigid official culture advocated (and enforced) by the Soviet elite.

1917 was the year of both the Bolshevik revolution and the first commercial jazz recordings. Starr presents us with two simultaneous processes. First, jazz, a product of the lowest American social strata, became the popular music of America at large, and soon spread to Western Europe and Russia, where it was embraced by both the public and

the avant-garde. Second, the Bolsheviks, after coming to power, desired to create a new utopian society. This necessitated the creation of a new and ideologically correct Soviet culture. The acceptance of jazz waxed and waned with the opinions of the ideologues. Starr traces this often discordant, two-part counterpoint through sixty years.

Soviet hostility to jazz, in the early years, was at once radical and conservative. It was rooted in Marxist-Leninist ideology and also in the conservative cultural legacy of the nineteenth century, which Starr refers to as "Victorian." This conservative objection to a wildly individualistic art form, Starr notes, was shared by Americans as well, and Soviet critics might well have drawn on what they read in the periodicals of the American musical establishment.

Until 1928, jazz thrived in the Soviet Union, because this was a time of artistic experimentation. Many artists, musicians and writers saw Marxism-Leninism as a means of artistic liberation. They viewed jazz not as a vile product of Western commercialism and bourgeoisie decadence, but as a true proletarian art form worthy of serious attention.

But the toleration of aesthetic diversity evaporated in 1928 with the First Five-Year Plan, in which Starr sees "the first Communist cultural revolution." (p. 80) The advocates of a true "Soviet art" sought to impose their views "from above," to purge all art and entertainment of ideological impurities. So jazz along with Tchaikovsky were casualties. Jazz became, in Gorki's phrase, "the music of the gross." (p. 79) Yet the Soviet taste for jazz could not be suppressed, and it survived the purges. Theorists had to grapple with the failure of their alternatives to take root.

Through the cultural chaos of the Stalin years, Starr shows us how jazz musicians survived, and even gained official respect. He shows us how musicians, dependent on scarce recordings and scores from the West, struggled to perfect their styles in a new and foreign idiom. Popular culture became an agent of westernization which culminated in the rise of rock and roll in the Soviet Union in the late 1960s. By that time, Starr concludes, Soviet jazzmen were no longer pale imitators but original, creative artists, fully at home in the idioms of western popular culture. Perhaps more importantly, he reminds us that popular culture depends on popular demand, and that it is exceedingly difficult to create, afresh, a true popular art form along rigid theoretical and ideological lines, and impose it successfully on a society.

Red and Hot contains much information fascinating for its sheer unexpectedness. One is startled to find cakewalks, with caricature blacks, on the sheet-music covers in czarist Russia. The account of Joseph Schillinger, the Soviet musical theorist, is also noteworthy. Schillinger migrated to New York where he wrote a treatise on the subject, and

instructed George Gershwin when he was working on his masterpiece, "Porgy and Bess."

Red and Hot is a fine study which should be of extreme interest not only to Russian scholars and musicologists, but to anyone in any way interested in cultural history.

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The Entertainment Machine: American Show Business in the Twentieth Century. By ROBERT C. TOLL. New York: Oxford University Press, 1982. Pp. xiii + 284. Illustrations, notes, bibliographic essay. \$12.95 (paper) \$29.95 (cloth).

Poet Robert Creeley, referring to the relationship between fictional style and narrative, once claimed that form was nothing more than the expression of content. Creeley's assertion could serve as the theme of Robert C. Toll's *The Entertainment Machine*, a comprehensive survey of American show business and entertainment media from 1880 to 1980. While Toll's earlier study, *On With the Show* (1976), focused solely on American live entertainment in the nineteenth century, the present volume delineates the symbiotic relationship between the development of electronic technology--film, radio, television, records, magnetic tape, and video--and such popular genres as musicals, Westerns, crime shows, and comedy. Toll stresses that the explosion of entertainment machines in the late nineteenth and early twentieth centuries was the result of an electronic revolution which shaped the contributions of such innovative figures as D. W. Griffith in film, Frank Sinatra in music, and Lucille Ball in comedy. *The Entertainment Machine* emphasizes that it is impossible to separate the form of a particular electronic medium from its content, a point which accentuates Toll's debt to the work of Marshall McLuhan.

By the 1930s, American audiences had at their disposal a wide choice of entertainment machines for use in the home. Toll provides a useful overview of the development and impact of these machines, beginning with Thomas Edison's invention of the kinescope in the 1890s. There is a discussion of D. W. Griffith's landmark films, *The Birth of a Nation* (1915) and *Intolerance* (1916), both of which prompted President Woodrow Wilson to exclaim that Griffith's art was like "writing history with lightning." Toll also examines the connection between live stage (the most popular American entertainment form in the nineteenth century)