

# NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

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## HEARING

BEFORE THE  
SUBCOMMITTEE ON NATIONAL PARKS, FORESTS  
AND PUBLIC LANDS  
OF THE  
COMMITTEE ON  
NATURAL RESOURCES  
HOUSE OF REPRESENTATIVES

ONE HUNDRED THIRD CONGRESS

SECOND SESSION

ON

**H.R. 3408 AND S. 1586**

BILLS TO ESTABLISH THE NEW ORLEANS JAZZ NATIONAL HISTORICAL  
PARK IN THE STATE OF LOUISIANA, AND FOR OTHER PURPOSES

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JUNE 21, 1994—WASHINGTON, DC

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**TO ESTABLISH THE NEW ORLEANS JAZZ NATIONAL HISTORIC PARK IN THE STATE OF LOUISIANA AND FOR OTHER PURPOSES**

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**TUESDAY, JUNE 21, 1994**

HOUSE OF REPRESENTATIVES,  
SUBCOMMITTEE ON NATIONAL PARKS,  
FORESTS AND PUBLIC LANDS,  
COMMITTEE ON NATURAL RESOURCES,  
*Washington, DC.*

The subcommittee met, pursuant to call, at 10:05 a.m. in Room 1324, Longworth House Office Building, Hon. Bruce F. Vento (chairman of the subcommittee) presiding.

Mr. VENTO. Let's get started. We have three or four Members here that are very interested in the measure before us, and Senator Johnston may appear.

We are pleased to be considering a bill introduced by Congressman Jefferson and its companion measure introduced by Senator Johnston, which was approved by the Senate in April of this year, to establish the New Orleans Jazz Historical Park in the State of Louisiana.

[Text of the bills and background follow:]

103D CONGRESS  
1ST SESSION

# H. R. 3408

To establish the New Orleans Jazz National Historical Park in the State of Louisiana, and for other purposes.

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## IN THE HOUSE OF REPRESENTATIVES

OCTOBER 28, 1993

Mr. JEFFERSON (for himself, Mr. FIELDS of Louisiana, Mr. HAYES, Mr. LIVINGSTON, and Mr. TAUZIN) introduced the following bill; which was referred to the Committee on Natural Resources

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## A BILL

To establish the New Orleans Jazz National Historical Park in the State of Louisiana, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*  
2 *tives of the United States of America in Congress assembled,*

3 **SECTION 1. SHORT TITLE.**

4 This Act may be cited as the “New Orleans Jazz Na-  
5 tional Historical Park Act of 1993”.

6 **SEC. 2. FINDINGS AND PURPOSES.**

7 (a) FINDINGS.—The Congress finds that—

8 (1) jazz is the United States’ most widely rec-  
9 ognized indigenous music and art form. Congress  
10 previously recognized jazz in 1987 through Senate

1 Concurrent Resolution 57 as a rare and valuable na-  
2 tional treasure of international importance;

3 (2) the city of New Orleans is widely recognized  
4 as the birthplace of jazz. In and around this city,  
5 cultural and musical elements blended to form the  
6 unique American music that is known as New Orle-  
7 ans jazz, which is an expression of the cultural di-  
8 versity of the lower Mississippi Delta Region; and

9 (3) Jean Lafitte National Historical Park and  
10 Preserve was established to commemorate the cul-  
11 tural diversity of the lower Mississippi Delta Region  
12 including a range of cultural expressions like jazz.

13 (b) PURPOSE.—In furtherance of the need to recog-  
14 nize the value and importance of jazz, it is the purpose  
15 of this Act to establish a New Orleans Jazz National His-  
16 torical Park, together with associated educational pro-  
17 grams, as a unit of the Jean Lafitte National Historical  
18 Park and Preserve which is headquartered in New Orle-  
19 ans, Louisiana. The historical park shall preserve the ori-  
20 gins and early history of jazz; provide visitors with oppor-  
21 tunities to experience the sights, sounds, and places where  
22 jazz evolved; and implement innovative ways of establish-  
23 ing jazz educational partnerships that will help to ensure  
24 that jazz continues as a vital element of the culture of  
25 New Orleans and our Nation.

1 **SEC. 3. ESTABLISHMENT.**

2 (a) IN GENERAL.—In order to assist in the preserva-  
3 tion, education, and interpretation of jazz as it has evolved  
4 in New Orleans, and to provide technical assistance to a  
5 broad range of organizations involved with jazz music and  
6 its history, there is hereby established the New Orleans  
7 Jazz National Historical Park (hereinafter referred to as  
8 the “historical park”). The historical park shall be admin-  
9 istered and managed as a unit of the Jean Lafitte Na-  
10 tional Historical Park and Preserve, which was established  
11 to preserve and interpret the cultural and natural re-  
12 sources of the lower Mississippi Delta Region.

13 (b) AREA INCLUDED.—The historical park shall con-  
14 sist of lands and interests therein as follows—

15 (1) lands which the Secretary of the Interior  
16 (hereinafter referred to as the “Secretary”) may  
17 designate for an interpretive visitor center complex;

18 (2) sites that are the subject of cooperative  
19 agreements with the National Park Service for the  
20 purposes of interpretive demonstrations and pro-  
21 grams associated with the purposes of this Act; and

22 (3)(A) sites designated by the Secretary as pro-  
23 vided in subparagraph (B);

24 (B)(i) the Secretary is directed to undertake a  
25 national historic landmark evaluation of sites associ-  
26 ated with jazz in and around New Orleans as identi-

1       fied in the document entitled "New Orleans Jazz  
2       Special Resource Study", prepared by the National  
3       Park Service pursuant to Public Law 101-499. In  
4       undertaking the evaluation, the Secretary shall, to  
5       the extent practicable, utilize existing information  
6       relating to such sites, and

7               (ii) if any of the sites evaluated are found to  
8       meet the standards of the National Historic Land-  
9       mark program and National Park Service tests of  
10      suitability and feasibility, and offer outstanding op-  
11      portunities to further the purposes of this Act, the  
12      Secretary may designate such sites as part of the  
13      historical park, following consultation with the city  
14      of New Orleans, the Smithsonian Institution, and  
15      the Delta Region Preservation Commission, and no-  
16      tification to the Committee on Energy and Natural  
17      Resources of the United States Senate and the Com-  
18      mittee on Natural Resources of the United States  
19      House of Representatives.

20 **SEC. 4. ADMINISTRATION.**

21       (a) **IN GENERAL.**—The Secretary shall administer  
22      the historical park in accordance with this Act and with  
23      provisions of law generally applicable to units of the Na-  
24      tional Park System, including the Act entitled "An Act  
25      to establish a National Park Service, and for other pur-

1 poses," approved August 25, 1916 (39 Stat. 535; 15  
2 U.S.C. 1, 2-4); the Act of August 21, 1935 (49 Stat. 666;  
3 16 U.S.C. 461-467); and title IX of Public Law 95-625,  
4 the enabling Act for Jean Lafitte National Historical Park  
5 and Preserve, as amended (16 U.S.C. 230). The Secretary  
6 shall manage the historical park in such a manner as will  
7 preserve and perpetuate knowledge and understanding of  
8 the history of jazz and its continued evolution as a true  
9 American art form.

10 (b) DONATIONS.—The Secretary may accept and re-  
11 tain donations of funds, property, or services from individ-  
12 uals, foundations, corporations, or other public entities for  
13 the purposes of providing services, programs, and facilities  
14 that further the purposes of this Act.

15 (c) INTERPRETIVE CENTER.—The Secretary is au-  
16 thorized to lease, construct, operate, or maintain an inter-  
17 pretive center in New Orleans. Programs at the center  
18 may include live jazz interpretive and education programs,  
19 and shall provide visitors with information about jazz-re-  
20 lated programs, performances, and opportunities.

21 (d) JAZZ HERITAGE DISTRICTS.—The Secretary may  
22 provide technical assistance to the city of New Orleans and  
23 other appropriate entities for the designation of certain  
24 areas in and around New Orleans as jazz heritage dis-  
25 tricts. Such districts shall include those areas with an ex-

1 ceptional concentration of jazz historical sites and estab-  
2 lished community traditions of jazz street parades.

3 (e) COOPERATIVE AGREEMENTS, GRANTS, AND  
4 TECHNICAL ASSISTANCE.—In furtherance of the purposes  
5 of this Act—

6 (1) the Secretary, after consultation with the  
7 New Orleans Jazz Commission established pursuant  
8 to section 7, is authorized to enter into cooperative  
9 agreements with owners of properties that are des-  
10 ignated pursuant to section 3(b)(3) which provide  
11 outstanding educational and interpretive opportuni-  
12 ties relating to the evolution of jazz in New Orleans.  
13 The Secretary may assist in the rehabilitation and  
14 restoration of, mark, interpret, and provide technical  
15 assistance for the preservation and interpretation of  
16 such properties. Such agreements shall contain, but  
17 need not be limited to, provisions that the National  
18 Park Service will have reasonable rights of access  
19 for operational and visitor use needs, that rehabilita-  
20 tion and restoration will meet the Secretary's stand-  
21 ards for rehabilitation of historic buildings, and that  
22 specify the roles and responsibilities of the Secretary  
23 for each site or structure;

24 (2) the Secretary is authorized to enter into co-  
25 operative agreements with the city of New Orleans,

1 the State of Louisiana, and other appropriate public  
2 and private organizations under which the other parties  
3 to the agreement may contribute to the acquisition,  
4 construction, operation, and maintenance of the  
5 interpretive center and to the operation of educational  
6 and interpretive programs to further the  
7 purposes of this Act; and

8 (3) the Secretary, in consultation with the Commission,  
9 is authorized to provide grants or technical assistance  
10 to public and private organizations.

11 (f) **JAZZ EDUCATIONAL PROGRAMS.**—The Secretary  
12 shall, in the administration of the historical park, promote  
13 a broad range of educational activities relating to jazz and  
14 its history. The Secretary shall cooperate with schools,  
15 universities, and organizations supporting jazz education  
16 to develop educational programs that provide expanded  
17 public understanding of jazz and enhanced opportunities  
18 for public appreciation. The Secretary may assist appropriate  
19 entities in the development of an information base  
20 including archival material, audiovisual records, and objects  
21 that relate to the history of jazz.

22 **SEC. 5. ACQUISITION OF PROPERTY.**

23 (a) **GENERAL AUTHORITY.**—The Secretary may acquire  
24 lands and interests therein within the sites designated  
25 pursuant to section 3(b)(1) and (3) by donation

1 or purchase with donated or appropriated funds: *Provided*,  
2 That sites designated pursuant to section 3(b)(3) shall  
3 only be acquired with the consent of the owner thereof.

4 (b) STATE AND LOCAL PROPERTIES.—Lands and in-  
5 terests in lands which are owned by the State of Louisi-  
6 ana, or any political subdivision thereof, may be acquired  
7 only by donation.

8 **SEC. 6. GENERAL MANAGEMENT PLAN.**

9 Within 3 years after the date funds are made avail-  
10 able therefor and concurrent with the national landmark  
11 study referenced in section 3(b)(3), the Secretary, in con-  
12 sultation with the New Orleans Jazz Commission, shall  
13 prepare a general management plan for the historical  
14 park. The plan shall include, but need not be limited to—

15 (1) a visitor use plan indicating programs and  
16 facilities associated with park programs that will be  
17 made available to the public;

18 (2) preservation and use plans for any struc-  
19 tures and sites that are identified through the his-  
20 toric landmark study for inclusion within the histori-  
21 cal park;

22 (3) the location and associated cost of public fa-  
23 cilities that are proposed for inclusion within the his-  
24 torical park, including a visitor center;

1           (4) identification of programs that the Sec-  
2           retary will implement or be associated with through  
3           cooperative agreements with other groups and orga-  
4           nizations;

5           (5) a transportation plan that addresses visitor  
6           use access needs to sites, facilities, and programs  
7           central to the purpose of the historical park;

8           (6) plans for the implementation of an archival  
9           system for materials, objects, and items of impor-  
10          tance relating to the history of jazz; and

11          (7) guidelines for the application of cooperative  
12          agreements that will be used to assist in the man-  
13          agement of historical park facilities and programs.

14 **SEC. 7. ESTABLISHMENT OF THE NEW ORLEANS JAZZ COM-**  
15 **MISSION.**

16          (a) **ESTABLISHMENT.**—To assist in implementing the  
17          purposes of this Act and the document entitled “New Or-  
18          leans Jazz Special Resource Study,” there is established  
19          the New Orleans Jazz Commission (hereinafter referred  
20          to as the “Commission”).

21          (b) **MEMBERSHIP.**—The Commission shall consist of  
22          15 members to be appointed no later than 6 months after  
23          the date of enactment of this Act. The Commission shall  
24          be appointed by the Secretary as follows:

- 1           (1) one member recommended by the Mayor of  
2           New Orleans;
- 3           (2) two members who have recognized experi-  
4           ence in music education programs that emphasize  
5           jazz;
- 6           (3) one member, with experience and knowledge  
7           of tourism in the greater New Orleans area, from  
8           recommendations submitted by local businesses;
- 9           (4) one member recommended by the Board of  
10          the New Orleans Jazz and Heritage Foundation;
- 11          (5) one member, with experience and knowledge  
12          of historic preservation within the New Orleans area;
- 13          (6) two members who are recognized musicians  
14          with knowledge and experience in the development of  
15          jazz in New Orleans;
- 16          (7) one member with recognized expertise in  
17          jazz and folklore preservation and interpretation,  
18          recommended by the Director of the Louisiana State  
19          Museum;
- 20          (8) two members who represent local neighbor-  
21          hood groups or other local associations, rec-  
22          ommended by the Mayor of New Orleans;
- 23          (9) one member representing local social and  
24          pleasure clubs, recommended by the Mayor of New  
25          Orleans;

1           (10) one member recommended by the Governor  
2 of the State of Louisiana, who shall be a member of  
3 the Louisiana State Music Commission;

4           (11) the Chairman of the Delta Regional Pres-  
5 ervation Commission, *ex officio*; and

6           (12) the Director of the National Park Service,  
7 or the Director's designee, *ex officio*.

8           (c) DUTIES OF THE COMMISSION.—The Commission  
9 shall—

10           (1) advise the Secretary in the preparation of  
11 the general management plan for the historical park;  
12 assist in public discussions of planning proposals;  
13 and assist the National Park Service in working  
14 with individuals, groups, and organizations including  
15 economic and business interests in determining pro-  
16 grams in which the Secretary should participate  
17 through cooperative agreements;

18           (2) in consultation and cooperation with the  
19 Secretary, develop partnerships with educational  
20 groups, schools, universities, and other groups to  
21 furtherance of the purposes of this Act;

22           (3) in consultation and cooperation with the  
23 Secretary, develop partnerships with citywide organi-  
24 zations, and raise and disperse funds for programs  
25 that assist mutual aid and benevolent societies in en-

1       encouraging the continuation of and enhancement of  
2       jazz cultural traditions;

3           (4) acquire or lease property for jazz education,  
4       and advising on hiring brass bands and musical  
5       groups to participate in education programs and  
6       help train young musicians;

7           (5) in consultation and cooperation with the  
8       Secretary, provide recommendations for the location  
9       of the visitor center and other interpretive sites;

10          (6) assist the Secretary in providing funds to  
11       support research on the origins and early history of  
12       jazz in New Orleans; and

13          (7) notwithstanding any other provision of law,  
14       seek and accept donations of funds, property, or  
15       services from individuals, foundations, corporations,  
16       or other public or private entities and expend and  
17       use the same for the purposes of providing services,  
18       programs, and facilities for jazz education, or assist-  
19       ing in the rehabilitation and restoration of struc-  
20       tures identified in the national historic landmark  
21       study referenced in section 3(b)(3) as having out-  
22       standing significance to the history of jazz in New  
23       Orleans.

24       (d) APPOINTMENT.—Members of the Commission  
25       shall be appointed for staggered terms of 3 years, as des-

1 ignited by the Secretary at the time of the initial appoint-  
2 ment.

3 (e) CHAIRMAN.—The Commission shall elect a chair-  
4 man from among its members. The term of the chairman  
5 shall be for 3 years. The chairman of the Commission shall  
6 serve as an ex officio member of the Delta Regional Pres-  
7 ervation Commission.

8 (f) TERMS.—Any member of the Commission ap-  
9 pointed by the Secretary for a 3-year term may serve after  
10 the expiration of his or her term until a successor is ap-  
11 pointed. Any vacancy shall be filled in the same manner  
12 in which the original appointment was made. Any member  
13 appointed to fill a vacancy shall serve for the remainder  
14 of the term for which the predecessor was appointed.

15 (g) PER DIEM EXPENSES.—Members of the Commis-  
16 sion shall serve without compensation. Members shall be  
17 entitled to travel expenses under section 5703, title 5,  
18 United States Code, when engaged in Commission busi-  
19 ness, including per diem in lieu of subsistence in the same  
20 manner as persons employed intermittently.

21 (h) ADMINISTRATIVE SUPPORT.—The Secretary shall  
22 provide the Commission with assistance in obtaining such  
23 personnel, equipment, and facilities as may be needed by  
24 the Commission to carry out its duties.

1       (i) **ANNUAL REPORT.**—The Commission shall submit  
2 an annual report to the Secretary identifying its expenses  
3 and income and the entities to which any grants or tech-  
4 nical assistance were made during the year for which the  
5 report is made.

6 **SEC. 8. AUTHORIZATION OF APPROPRIATIONS.**

7       There is authorized to be appropriated such sums as  
8 may be necessary to carry out this Act.

103<sup>D</sup> CONGRESS  
2<sup>D</sup> SESSION

# S. 1586

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IN THE HOUSE OF REPRESENTATIVES

APRIL 13, 1994

Referred to the Committee on Natural Resources

---

## AN ACT

To establish the New Orleans Jazz National Historical Park  
in the State of Louisiana; and for other purposes.

1       *Be it enacted by the Senate and House of Representa-*  
2       *tives of the United States of America in Congress assembled,*

3       **SECTION 1. SHORT TITLE.**

4       This Act may be cited as the “New Orleans Jazz Na-  
5       tional Historical Park Act of 1994”.

1 **SEC. 2. FINDINGS AND PURPOSE.**

2 (a) **FINDINGS.**—The Congress finds that:

3 (1) Jazz is the United States' most widely rec-  
4 ognized indigenous music and art form. Congress  
5 previously recognized jazz in 1987 through Senate  
6 Concurrent Resolution 57 as a rare and valuable na-  
7 tional treasure of international importance.

8 (2) The city of New Orleans is widely recog-  
9 nized as the birthplace of jazz. In and around this  
10 city, cultural and musical elements blended to form  
11 the unique American music that is known as New  
12 Orleans jazz, which is an expression of the cultural  
13 diversity of the lower Mississippi Delta Region.

14 (3) Jean Lafitte National Historical Park and  
15 Preserve was established to commemorate the cul-  
16 tural diversity of the lower Mississippi Delta Region  
17 including a range of cultural expressions like jazz.

18 (b) **PURPOSE.**—In furtherance of the need to recog-  
19 nize the value and importance of jazz, it is the purpose  
20 of this Act to establish a New Orleans Jazz National His-  
21 torical Park to preserve the origins, early history, develop-  
22 ment and progression of jazz; provide visitors with oppor-  
23 tunities to experience the sights, sounds, and places where  
24 jazz evolved; and implement innovative ways of establish-  
25 ing jazz educational partnerships that will help to ensure

1 that jazz continues as a vital element of the culture of  
2 New Orleans and our Nation.

3 **SEC. 3. ESTABLISHMENT.**

4 (a) **IN GENERAL.**—In order to assist in the preserva-  
5 tion, education, and interpretation of jazz as it has evolved  
6 in New Orleans, and to provide technical assistance to a  
7 broad range of organizations involved with jazz music and  
8 its history, there is hereby established the New Orleans  
9 Jazz National Historical Park (hereinafter referred to as  
10 the “historical park”). The historical park shall be admin-  
11 istered in conjunction with the Jean Lafitte National His-  
12 torical Park and Preserve, which was established to pre-  
13 serve and interpret the cultural and natural resources of  
14 the lower Mississippi Delta Region.

15 (b) **AREA INCLUDED.**—The historical park shall con-  
16 sist of lands and interests therein as follows:

17 (1) Lands which the Secretary of the Interior  
18 (hereinafter referred to as “the Secretary”) may  
19 designate for an interpretive visitor center complex.

20 (2) Sites that are the subject of cooperative  
21 agreements with the National Park Service for the  
22 purposes of interpretive demonstrations and pro-  
23 grams associated with the purposes of this Act.

24 (3)(A) Sites designated by the Secretary as pro-  
25 vided in subparagraph (B).

1           (B)(i) No later than 18 months after the date  
2 of enactment of this Act, the Secretary is directed  
3 to complete a national historic landmark evaluation  
4 of sites associated with jazz in and around New Or-  
5 leans as identified in the document entitled "New  
6 Orleans Jazz Special Resource Study", prepared by  
7 the National Park Service pursuant to Public Law  
8 101-499. In undertaking the evaluation, the Sec-  
9 retary shall, to the extent practicable, utilize existing  
10 information relating to such sites.

11           (ii) If any of the sites evaluated are found to  
12 meet the standards of the National Historic Land-  
13 mark program and National Park Service tests of  
14 suitability and feasibility, and offer outstanding op-  
15 portunities to further the purposes of this Act, the  
16 Secretary may designate such sites as part of the  
17 historical park, following consultation with the own-  
18 ers of such sites, the city of New Orleans, the  
19 Smithsonian Institution, and the New Orleans Jazz  
20 Commission, and notification to the Committee on  
21 Energy and Natural Resources of the United States  
22 Senate and the Committee on Natural Resources of  
23 the United States House of Representatives.

1 **SEC. 4. ADMINISTRATION.**

2 (a)(1) IN GENERAL.—The Secretary shall administer  
3 the historical park in accordance with this Act and with  
4 provisions of law generally applicable to units of the Na-  
5 tional Park System, including the Act entitled “An Act  
6 to establish a National Park Service, and for other pur-  
7 poses”, approved August 25, 1916 (39 Stat. 535; 16  
8 U.S.C. 1, 2–4); and the Act of August 21, 1935 (49 Stat.  
9 666; 16 U.S.C. 461–467). The Secretary shall manage the  
10 historical park in such a manner as will preserve and per-  
11 petuate knowledge and understanding of the history of  
12 jazz and its continued evolution as a true American art  
13 form.

14 (2) To minimize operational costs associated with the  
15 management and administration of the historical park and  
16 to avoid duplication of effort, the Secretary shall, to the  
17 maximum extent practicable, utilize the facilities, adminis-  
18 trative staff and other services of the Jean Lafitte Na-  
19 tional Historical Park and Preserve.

20 (b) DONATIONS.—The Secretary may accept and re-  
21 tain donations of funds, property, or services from individ-  
22 uals, foundations, corporations, or other public entities for  
23 the purposes of providing services, programs, and facilities  
24 that further the purposes of this Act.

25 (c) INTERPRETIVE CENTER.—The Secretary is au-  
26 thorized to construct, operate, and maintain an interpre-

1 tive center in the historical park on lands identified by  
2 the Secretary pursuant to section 3(b)(1). Programs at  
3 the center shall include, but need not be limited to, live  
4 jazz interpretive and educational programs, and shall pro-  
5 vide visitors with information about jazz-related programs,  
6 performances, and opportunities.

7 (d) JAZZ HERITAGE DISTRICTS.—The Secretary may  
8 provide technical assistance to the city of New Orleans and  
9 other appropriate entities for the designation of certain  
10 areas in and around New Orleans as jazz heritage dis-  
11 tricts. Such districts shall include those areas with an ex-  
12 ceptional concentration of jazz historical sites and estab-  
13 lished community traditions of jazz street parades.

14 (e) COOPERATIVE AGREEMENTS, GRANTS AND  
15 TECHNICAL ASSISTANCE.—In furtherance of the purposes  
16 of this Act—

17 (1) the Secretary, after consultation with the  
18 New Orleans Jazz Commission established pursuant  
19 to section 7, is authorized to enter into cooperative  
20 agreements with owners of properties that are des-  
21 ignated pursuant to section 3(b)(3) which provide  
22 outstanding educational and interpretive opportuni-  
23 ties relating to the evolution of jazz in New Orleans.  
24 The Secretary may assist in rehabilitating, restoring,  
25 marking, and interpreting and may provide technical

1 assistance for the preservation and interpretation of  
2 such properties. Such agreements shall contain, but  
3 need not be limited to, provisions that the National  
4 Park Service will have reasonable rights of access  
5 for operational and visitor use needs, that rehabilita-  
6 tion and restoration will meet the Secretary's stand-  
7 ards for rehabilitation of historic buildings, and that  
8 specify the roles and responsibilities of the Secretary  
9 for each site or structure;

10 (2) the Secretary is authorized to enter into co-  
11 operative agreements with the city of New Orleans,  
12 the State of Louisiana, and other appropriate public  
13 and private organizations under which the other par-  
14 ties to the agreement may contribute to the acquisi-  
15 tion, construction, operation, and maintenance of the  
16 interpretive center and to the operation of edu-  
17 cational and interpretive programs to further the  
18 purposes of this Act; and

19 (3) the Secretary, in consultation with the New  
20 Orleans Jazz Commission, is authorized to provide  
21 grants or technical assistance to public and private  
22 organizations.

23 (f) JAZZ EDUCATIONAL PROGRAMS.—The Secretary  
24 shall, in the administration of the historical park, promote  
25 a broad range of educational activities relating to jazz and

1 its history. The Secretary shall cooperate with schools,  
2 universities, and organizations supporting jazz education  
3 to develop educational programs that provide expanded  
4 public understanding of jazz and enhanced opportunities  
5 for public appreciation. The Secretary may assist appro-  
6 priate entities in the development of an information base  
7 including archival material, audiovisual records, and ob-  
8 jects that relate to the history of jazz.

9 **SEC. 5. ACQUISITION OF PROPERTY.**

10 (a) **GENERAL AUTHORITY.**—The Secretary may ac-  
11 quire lands and interests therein within the sites des-  
12 ignated pursuant to section 3(b)(1) and (3) by donation  
13 or purchase with donated or appropriated funds or long  
14 term lease: *Provided*, That sites designated pursuant to  
15 section 3(b)(3) shall only be acquired with the consent of  
16 the owner thereof.

17 (b) **STATE AND LOCAL PROPERTIES.**—Lands and in-  
18 terests in lands which are owned by the State of Louisi-  
19 ana, or any political subdivision thereof, may be acquired  
20 only by donation.

21 **SEC. 6. GENERAL MANAGEMENT PLAN.**

22 Within 3 years after the date funds are made avail-  
23 able therefor and concurrent with the national landmark  
24 study referenced in section 3(b)(3), the Secretary, in con-  
25 sultation with the New Orleans Jazz Commission, shall

1 prepare a general management plan for the historical  
2 park. The plan shall include, but need not be limited to—

3           (1) a visitor use plan indicating programs and  
4 facilities associated with park programs that will be  
5 made available to the public;

6           (2) preservation and use plans for any struc-  
7 tures and sites that are identified through the his-  
8 toric landmark study for inclusion within the histori-  
9 cal park;

10           (3) the location and associated cost of public fa-  
11 cilities that are proposed for inclusion within the his-  
12 torical park, including a visitor center;

13           (4) identification of programs that the Sec-  
14 retary will implement or be associated with through  
15 cooperative agreements with other groups and orga-  
16 nizations;

17           (5) a transportation plan that addresses visitor  
18 use access needs to sites, facilities, and programs  
19 central to the purpose of the historical park;

20           (6) plans for the implementation of an archival  
21 system for materials, objects, and items of impor-  
22 tance relating to the history of jazz; and

23           (7) guidelines for the application of cooperative  
24 agreements that will be used to assist in the man-  
25 agement of historical park facilities and programs.

1 **SEC. 7. ESTABLISHMENT OF THE NEW ORLEANS JAZZ**  
2 **COMMISSION.**

3 (a) **ESTABLISHMENT.**—To assist in implementing the  
4 purposes of this Act and the document entitled “New Or-  
5 leans Jazz Special Resource Study”, there is established  
6 the New Orleans Jazz Commission (hereinafter referred  
7 to as the “Commission”).

8 (b) **MEMBERSHIP.**—The Commission shall consist of  
9 17 members to be appointed no later than 6 months after  
10 the date of enactment of this Act. The Commission shall  
11 be appointed by the Secretary as follows:

12 (1) One member from recommendations submit-  
13 ted by the Mayor of New Orleans.

14 (2) Two members who have recognized exper-  
15 tise in music education programs that emphasize  
16 jazz.

17 (3) One member, with experience in and knowl-  
18 edge of tourism in the greater New Orleans area,  
19 from recommendations submitted by local busi-  
20 nesses.

21 (4) One member from recommendations submit-  
22 ted by the Board of the New Orleans Jazz and Her-  
23 itage Foundation.

24 (5) One member, with experience in and knowl-  
25 edge of historic preservation within the New Orleans  
26 area.

1           (6) Two members, one from recommendations  
2           submitted by the Secretary of the Smithsonian Insti-  
3           tution and one member from recommendations sub-  
4           mitted by the Chairman of the National Endowment  
5           of the Arts, who are recognized musicians with  
6           knowledge and experience in the development of jazz  
7           in New Orleans.

8           (7) Two members, one from recommendations  
9           submitted by the Secretary of the Smithsonian Insti-  
10          tution and one member from recommendations sub-  
11          mitted by the Director of the Louisiana State Mu-  
12          seum with recognized expertise in the interpretation  
13          of jazz history or traditions related to jazz in New  
14          Orleans.

15          (8) Two members who represent local neighbor-  
16          hood groups or other local associations; from rec-  
17          ommendations submitted by the Mayor of New  
18          Orleans.

19          (9) One member representing local mutual aid  
20          and benevolent societies as well as local social and  
21          pleasure clubs, from recommendations submitted by  
22          the Board of the New Orleans Jazz and Heritage  
23          Foundation.

24          (10) One member from recommendations sub-  
25          mitted by the Governor of the State of Louisiana,

1       who shall be a member of the Louisiana State Music  
2       Commission.

3               (11) One member representing the New Orleans  
4       Jazz Club from recommendations submitted by the  
5       club.

6               (12) One member who is a recognized local ex-  
7       pert on the history, development and progression of  
8       jazz in New Orleans and is familiar with existing ar-  
9       chival materials from recommendations submitted by  
10      the Librarian of Congress.

11              (13) The Director of the National Park Service,  
12      or the Director's designee, *ex officio*.

13              (c) DUTIES OF THE COMMISSION.—The Commission  
14      shall—

15              (1) advise the Secretary in the preparation of  
16      the general management plan for the historical park;  
17      assist in public discussions of planning proposals;  
18      and assist the National Park Service in working  
19      with individuals, groups, and organizations including  
20      economic and business interests in determining pro-  
21      grams in which the Secretary should participate  
22      through cooperative agreement;

23              (2) in consultation and cooperation with the  
24      Secretary, develop partnerships with educational

1 groups, schools, universities, and other groups to  
2 furtherance of the purposes of this Act;

3 (3) in consultation and cooperation with the  
4 Secretary, develop partnerships with city-wide orga-  
5 nizations, and raise and disperse funds for programs  
6 that assist mutual aid and benevolent societies, so-  
7 cial and pleasure clubs and other traditional groups  
8 in encouraging the continuation of and enhancement  
9 of jazz cultural traditions;

10 (4) acquire or lease property for jazz education,  
11 and advise on hiring brass bands and musical groups  
12 to participate in education programs and help train  
13 young musicians;

14 (5) in consultation and cooperation with the  
15 Secretary, provide recommendations for the location  
16 of the visitor center and other interpretive sites;

17 (6) assist the Secretary in providing funds to  
18 support research on the origins and early history of  
19 jazz in New Orleans; and

20 (7) notwithstanding any other provision of law,  
21 seek and accept donations of funds, property, or  
22 services from individuals, foundations, corporations,  
23 or other public or private entities and expend and  
24 use the same for the purposes of providing services,  
25 programs, and facilities for jazz education, or assist-

1 ing in the rehabilitation and restoration of struc-  
2 tures identified in the national historic landmark  
3 study referenced in section 3(b)(3) as having out-  
4 standing significance to the history of jazz in New  
5 Orleans.

6 (d) APPOINTMENT.—Members of the Commission  
7 shall be appointed for staggered terms of 3 years, as des-  
8 ignated by the Secretary at the time of the initial appoint-  
9 ment.

10 (e) CHAIRMAN.—The Commission shall elect a chair-  
11 man from among its members. The term of the chairman  
12 shall be for 3 years.

13 (f) TERMS.—Any member of the Commission ap-  
14 pointed by the Secretary for a 3-year term may serve after  
15 the expiration of his or her term until a successor is ap-  
16 pointed. Any vacancy shall be filled in the same manner  
17 in which the original appointment was made. Any member  
18 appointed to fill a vacancy shall serve for the remainder  
19 of the term for which the predecessor was appointed.

20 (g) PER DIEM EXPENSES.—Members of the Commis-  
21 sion shall serve without compensation. Members shall be  
22 entitled to travel expenses under section 5703, title 5,  
23 United States Code, when engaged in Commission busi-  
24 ness, including per diem in lieu of subsistence in the same  
25 manner as persons employed intermittently.

1 (h) ADMINISTRATIVE SUPPORT.—The Secretary shall  
2 provide the Commission with assistance in obtaining such  
3 personnel, equipment, and facilities as may be needed by  
4 the Commission to carry out its duties.

5 (i) ANNUAL REPORT.—The Commission shall submit  
6 an annual report to the Secretary identifying its expenses  
7 and income and the entities to which any grants or tech-  
8 nical assistance were made during the year for which the  
9 report is made.

10 **SEC. 8. AUTHORIZATION OF APPROPRIATIONS.**

11 There is authorized to be appropriated such sums as  
12 may be necessary to carry out this Act.

Passed the Senate April 12 (legislative day, April  
11), 1994.

Attest:

WALTER J. STEWART,

*Secretary.*

BACKGROUND ON  
H.R. 3408/S. 1586, NEW ORLEANS JAZZ  
NATIONAL HISTORICAL PARK

Jazz is the most widely acknowledged indigenous music and art form in the United States. The City of New Orleans is generally known as the birthplace of jazz, and the early expressive styles of jazz remain part of the city's cultural fabric. While jazz is a recognized subtheme in the National Park Service's thematic framework, no current NPS units represent this theme even though jazz is a nationally and internationally significant resource.

In 1990, Public Law 101-499 established the Preservation of Jazz Advisory Commission to develop recommendations for the Secretary of the Interior, who in consultation with the Secretary of the Smithsonian Institution, was directed to assess the suitability and feasibility of preserving the origins of jazz in New Orleans.

Released in 1993, the New Orleans Jazz Special Resource Study found that the history of jazz is a nationally significant story and that New Orleans' location and multicultural history created an atmosphere in which jazz developed and flourished. The study identified major interpretive themes, and evaluated three management alternatives: (1) emphasizing interpretive performance by expanding the interpretive program at Jean Lafitte National Historical Park and Preserve; (2) emphasizing jazz history and the preservation of historic structures by establishing a New Orleans Jazz National Historic Site; and (3) emphasizing jazz education by creating the New Orleans Jazz Education Partnership, a federal commission. H.R. 3408 and S. 1586 draw elements from all three alternatives.

H.R. 3408, introduced by Representative Jefferson on October 28, 1993, establishes the New Orleans Jazz National Historical Park in the State of Louisiana to be administered and managed as a unit of the Jean Lafitte National Historical Park and Preserve. The unit would consist of a visitor center complex, sites that are the subject of cooperative agreements with the National Park Service, and sites designated by the Secretary as the result of a national historic landmark evaluation to be completed eighteen months after the date of the bill's enactment.

The Secretary is authorized to provide technical assistance to the City of New Orleans or other appropriate entities for the designation of jazz heritage districts. The Secretary is further authorized to enter into cooperative agreements with public and private organizations and individuals for the rehabilitation of historic buildings, for construction of an interpretive center, and for educational and interpretive programs.

(OVER)

Page 2

H.R. 3408 also establishes a New Orleans Jazz Commission, consisting of representatives of the federal, state and local governments as well as those with particular expertise in jazz, history and education. The Commission would assist in implementing the purposes of the Act and the New Orleans Jazz Special Resource Study.

S. 1586, introduced by Senator Johnston on October 26, 1993, and approved by the Senate on April 12, 1994, establishes the New Orleans Jazz National Historical Park in Louisiana to be administered in conjunction with the Jean Lafitte National Historical Park and Preserve. The park would consist of a visitor center complex, sites that are the subject of cooperative agreements with the National Park Service, and sites designated by the Secretary as the result of a national historic landmark evaluation to be completed eighteen months after the date of the bill's enactment.

As in H.R. 3908, the Secretary is authorized to provide technical assistance to the City of New Orleans or other appropriate entities for the designation of jazz heritage districts. The Secretary is further authorized to enter into cooperative agreements with public and private organizations and individuals for the rehabilitation of historic buildings, for construction of an interpretive center, and for educational and interpretive programs.

S. 1586 also establishes a New Orleans Jazz Commission, similar to that established by H.R. 3908, consisting of representatives of the federal, state and local governments as well as those with particular expertise in jazz, history and education. The Commission would assist in implementing the purposes of the Act and the New Orleans Jazz Special Resource Study.

Mr. VENTO. The New Orleans jazz measure would establish, of course, a new unit in the national park system.

Senator Johnston is here, I understand—so if he would come forward. Is the Senator here? Oh, he is here. Pardon me, Senator. Chairman Johnston, I didn't realize you were present in the room.

And Bill Jefferson is present and we would ask him to come forward. But we want to move to invite Senator Johnston to make his statement.

Without objection, the statements of all witnesses in their entirety will be made part of the record.

And we are pleased to have—obviously, it underlines the importance of the measure—the senior Senator, the chairman of our counter-committee in the Senate with us to advocate his views and position on the legislative measure that he has delivered to the Natural Resources Committee.

Welcome, Bennett.

**STATEMENT OF HON. J. BENNETT JOHNSTON, A U.S. SENATOR  
FROM THE STATE OF LOUISIANA**

Senator JOHNSTON. Thank you, Mr. Chairman. It is a pleasure to be back with you, and it is a pleasure to have you working on matters of great interest to Louisiana.

The Jazz Park, as we call it in New Orleans, had its genesis in legislation that Lindy Boggs and I introduced in July of 1990, four years ago. Since that time, it has been in study by the National Park Service, which has really done an outstanding job. And, because of that study, Bill Jefferson and I have introduced companion legislation in the House and Senate to create the Jazz Park.

Why New Orleans? New Orleans, of course, we like to think of as the cradle of jazz. In many ways, it is where jazz, Dixieland jazz, began. Congo Square in New Orleans, the site of the old slave market, is where the rhythms that were the origins of jazz began.

Of course, since that time, Louis Armstrong, Sidney Bechet, Kit Orry, Danny Barker, Buddy Bolden, Jelly Roll Morton, all of them and many others began the jazz tradition in New Orleans. And, more recently, Ellis Wynton, Branford, Delfaera Marsalis, the whole Marsalis family, Harry Connick, Jr., the Jordan dynasty, Terrance Branford, and others, have continued this tradition.

We also have a tradition of having an annual jazz festival in New Orleans that this year attracted almost a million people. So it is a great and an old tradition.

What do we propose in this bill? The study proposes activities in three main areas of interest:

First, jazz education. We have had a tradition of jazz education in New Orleans, some of it conducted through the public school system, which has produced great stars like Harry Connick, Jr., and the Marsalis family. But we can improve these education programs. Local musicians, with this long tradition of jazz education, will be the main impetus for these improvements. In other words, it will be mainly a private, privately funded and privately manned jazz education effort.

Second, we propose to conduct live performances. There is really not a place in New Orleans where you can go consistently for live performances. We did create in a place called Eunice a Cajun

zydeco tradition where every Saturday night you can hear the best zydeco in the world, and it has been a great tradition. In this bill, we propose live jazz performances in New Orleans.

Finally, we would preserve historic structures associated with jazz through cooperative agreements. I guess the best testimony on that came from a representative of the Zulu Social and Pleasure Club, Mr. Milton Batiste, who testified before the Senate Committee. Let me just quote one short paragraph from his testimony.

He said, "Do not let our history be taken away from us any more. To some, you do not know what that means. My ancestors and other minority ancestors were sold in Congo Square into slavery, but we still learned how to chant and how through harmony and song to rejoice once we left the massa's house, or once we left the massa's field, or once we left the massa's ship and cotton."

Louis Armstrong's house was taken and destroyed as part of renovation, as they called it, in New Orleans. We still have a large number of houses and buildings which have been identified as part of this Park Service study and which through cooperative agreements can be preserved using the expertise of the Park Service.

Mr. Chairman, I don't know of any other effort where a comparable accomplishment in a great American tradition like jazz can be accomplished for so few dollars, where the expertise of the Park Service can be better utilized than in creating this park, including a jazz commission, and by passing this legislation.

I very much appreciate the opportunity to testify and hope you will favorably consider it.

Mr. VENTO. Well, thanks, Bennett. I know that you have a busy schedule, but Bill Jefferson on the same topic will maybe add a few words, then I can excuse you both, maybe with a few questions or comments on my own.

[Prepared statement of Senator Johnston follows:]

STATEMENT SUBMITTED BY  
SENATOR BENNETT JOHNSTON  
SUPPORTING S. 1586 AND H.R. 3408,  
LEGISLATION TO AUTHORIZE THE ESTABLISHMENT OF  
THE NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

SUBCOMMITTEE ON NATIONAL PARKS, NATIONAL FORESTS  
AND PUBLIC LANDS  
JUNE 21, 1994

Mr. Chairman, I am very pleased to submit today a statement strongly supporting legislation I introduced in the Senate last year, S. 1586 and a companion bill, H.R. 3408, introduced in the House by my good friend and colleague Bill Jefferson. These bills would authorize the establishment of the New Orleans Jazz National Historical Park.

This legislation is the product of a feasibility study which was authorized by the Congress with your help in 1990 (P.L. 101-499). The study was a major collaborative effort, spearheaded by the Secretary of the Interior, in conjunction with the Secretary of the Smithsonian and with the advice of the fifteen member Preservation of Jazz Advisory Commission, which was co-chaired by the distinguished musician and educator, Ellis Marsalis, and our former colleague, the Honorable Lindy Boggs. The results of this collaborative effort are found in the New Orleans Jazz Special Resource Study which was approved by the Secretary last year and submitted to the Congress earlier this year.

The legislation which I introduced in the Senate and Bill Jefferson introduced in the House was based on the "preferred alternative" of the Commission, described on page 61 of the Study. There are basically three elements or missions which our legislation would authorize.

First, we provide a role for the National Park Service in helping preserve important historical structures associated with the early history and development of jazz. Many of the legendary structures known so well through music, literature and history are no longer extant: only six structures in what was once the infamous Storyville District still exist. Louis Armstrong's birthplace in Back o' Town has long since disappeared as has the Astoria Hotel and Ballroom, Spano's and the Union Sons Hall. However, forty eight (48) structures were identified and preliminarily evaluated by the National Park Service, the Commission and the Smithsonian. Fourteen of the structures on this list (described on pages 30 through 37 of the study) were found to have the most "associative" value; nineteen had modest importance; fifteen had some potential importance; and twenty-three were recommended for further evaluation.

Our legislation directs the Secretary to conduct a national historic landmark evaluation of these sites. Because of increasing development pressure on these sites, we added an amendment in committee during Senate consideration of S. 1586 which requires this study to be completed within 18 months, instead of the 36 month deadline we originally proposed. Only when this study is completed can the Park Service reasonably determine which if any of these sites are suitable for preservation or need technical assistance which can be accomplished through cooperative agreements for interpretive demonstrations and programs consistent with the purposes of the Act. I strongly support this shorter time frame, Mr. Chairman, and hope you will concur.

Second, both bills authorize the Secretary to lease, construct, operate and maintain an interpretive center where live jazz performances, interpretive, educational and other programs are to be provided. Our legislation does not designate a site for such a center. Rather, we leave the site selection to the general management plan process and believe that further involvement of local citizens and groups is needed before a consensus can be reached. Local participation will be assured through the establishment of the seventeen member New Orleans Jazz Commission in section 7.

Delaying the site selection does not mean that the interpretive center is unnecessary or unimportant. The distinguished and renowned artist John Scott testified in 1990 that "in my home town, which historically and traditionally is credited with being the birthplace of this cultural tradition of this musical form, I can only find it certain hours of the day and only if I know which stations to tune in to." The same, unfortunately, is true today. During a hearing I chaired in New Orleans on December 10, many groups testified to the need for such a center, both to assure local citizens' access to the jazz performance and to assure that visitors have a place to go to learn about and experience jazz. This legislation envisions the interpretive visitor center complex would provide the educational and informational functions of traditional National Park Service visitor centers, along with a site for performances, and would be based on an innovative partnership with the City of New Orleans, the State of Louisiana and other appropriate private and public organizations. Together, this partnership would assure that jazz is fully available to all, and not just to those who "happen" on the right channel or the right club at the right time.

Third, both bills authorize a number of jazz education programs, to be undertaken by the Park Service in partnership with the New Orleans Jazz Commission, in cooperation with schools, universities and organizations. To me, this is one of the more exciting concepts in the bill and recognizes that jazz is a living tradition in the Crescent City, and one which requires support if it is to continue to flourish in the future.

Mr. Chairman, let me also highlight two other very important sections.

First, to hold down the overall administrative costs of the park, in committee we added a section, now numbered section 4(a)(2). That section reads as follows: "To minimize operations costs associated with the management and administration of the historical park and to avoid duplication of effort, the Secretary shall, to the maximum extent practicable, utilize the facilities, administrative staff and other services of the Jean Lafitte National Historical Park and Preserve." This will assure that as many dollars as possible are available for programs and activities and that administrative costs are held to the minimum.

Second, section 7 as revised in committee establishes a 17 member commission, the New Orleans Jazz Commission. I am aware that the Administration in general does not support the creation of new advisory committees or the reauthorization of expiring advisory committees. However, the New Orleans Jazz Commission has a number of unique functions, including development of support for educational partnerships created in section 4(f), and the development of partnerships to provide support for mutual aid and benevolent societies, social and pleasure clubs and other traditional groups to continue important jazz cultural traditions as contemplated in section 4(e)(2). In addition, the Preservation of Jazz Commission played a key and critical role in the development of a community consensus during the conduct of the feasibility study; this role will be even more important when the New Orleans Jazz Park is authorized and the National Park Service turns to contentious issues such as the selection of a site for the visitor center/interpretive complex during the development of the general management plan. The Commission authorized in section 7 is absolutely critical to the concept for this park laid out in S. 1586 and H.R. 3408. Indeed, the Park Service recognized the importance of the Commission in testimony submitted to the Committee on Energy and Natural Resources earlier this year, calling it a "key element in the partnership approach". I urge this subcommittee to retain this provision, and also note that we tried to incorporate the technical changes recommended to meet specific rather than ideological concerns.

In 1987, the Congress recognized jazz as "a rare and valuable national treasure of international importance." As we approach the one hundredth anniversary of the birth of jazz in New Orleans next year, nothing could be more appropriate than to establish this new park and a Federal role for preserving, interpreting and commemorating the origin, development and progression of jazz, our most widely recognized indigenous music and art form. Wynton Marsalis, New Orleans' beloved trumpeter, has described jazz as the democratic music form: one voice speaks, and others respond, all participating equally, and eventually develop a consensus and more beautiful melody as the voices merge and re-emerge. Jazz is innovative, creative, and

energetic. It knows no age, economic, gender, race, ethnic, or geographic boundaries. Jazz pulls us together and is the musical celebration of the essence of America. It is long past time to include jazz among the treasures our nation preserves, and I hope this Congress will do so this year.

Mr. VENTO. Bill.

**STATEMENT OF HON. WILLIAM J. JEFFERSON, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF LOUISIANA**

Mr. JEFFERSON. Thank you, Mr. Chairman. I will be very brief.

I want to adopt the fine words of my Senator, Bennett Johnston, for whom some years ago I had the pleasure of working as a staffer, many years ago now. And for the things that I have a chance to do well, he, of course, takes credit, Mr. Chairman. And when I do poorly, he disavows me, as all good former bosses do.

But the issue of this Jazz National Historical Park is of great credit for him in providing leadership, as does my predecessor in this office, Congresswoman Lindy Boggs, who, unfortunately, is not here with us today. They both worked tirelessly on these ideas, and it will be to their great dedication if this is done, that this will be a real monument.

Bennett has described the various features of the bill. The one I want to emphasize more than any is that there is an effort now to downsize the commissions in the Federal Government. This commission is one that is important to be kept in the bill. The other features he discusses are extremely important, but the commission ought not be cut out of it because the input of the citizenry of our community, which is so vital to making this a monument that works, a park that works, is very important.

And as you go through the various bills and worry about the commissions and new commissions being created and all the other discussion about downsizing, this is a very important community-based commission that needs to be in place because of all the very sensitive issues that Senator Johnston has touched upon that our community must take into account as this park is put together.

So he—the list of those who have made contributions to jazz in our country need not be repeated. The peculiar place that jazz has in American culture is already well understood. It needs to be preserved.

We don't have, in so many parts of our urban areas, the natural resources to be preserved as in rural Louisiana. In our urban areas, preservation has taken the form of preserving old historical features and structures of our city that are vitally important to us. Therefore, this is our preservation effort and one which we think the whole world is interested in. It expresses a vital contribution that our area has made, that our Nation has made this peculiar art form called jazz.

So we hope that this committee will report the bill favorably, and it goes on to the Floor and becomes law. Thank you very much.

Mr. VENTO. Thanks, Bill, for your testimony, Senator Johnston and Representative Jefferson.

I note that Superintendent Belous is here. And everybody else is in Alaska, so he has sort of cruel and unusual punishment to come up here and tell the committee what is wrong with the Chairman's bill. I want to say we all feel and share the concern that Robert Belous has to come up and share those imperfections or at least in his mind.

But, as Congressman Jefferson touched on, one is this commission issue which is a rather unique effort in terms of the subject

matter and the goals. Where we do have commissions from time to time they don't equal this particular challenge in terms of the necessity.

There are some provisions, I have looked at here and in terms of notwithstanding other professional law excepting donations, it may be that we want to, in fact, focus on that as to what the purpose of some of those provisions are.

Senator Johnston, you talked about the 18 months versus three years for the identification of a landmark study, which indicates more work needs to be done, but we haven't closed the loop on some of these issues.

And so I would be very interested in looking over the grants, the technical assistance, some of the other provisions that are in here to try and provide a better focus and definition. That is what our job is, after all, but I won't get into the details with you this morning with it, but I may with other witnesses, especially with Superintendent Belous, but I do want to work with you on this measure.

We have had a lot of interest, frankly, expressed nationwide on this particular matter, from the musicians organizations and others that are simply interested in this art form and this part of our culture and looking at what fabric remains.

The complexity, of course, is that New Orleans has its French Quarter. It has its other themes and emphasis as a community. I think it especially fits this heritage partnership or areas that we talked about and have done some work on in committee and subcommittee here.

And I want to call your attention to that legislation. While we expect to get it up and over to the Senate, but not so much just to look at that as a way of the Park Service trying to work and maintain a working relationship with communities and with these different themes that we are delivering to it.

So there is a lot in this bill. It is a very important bill. I know that I certainly respect the work of the commission, our former colleague Congresswoman Boggs, and your efforts on it, Senator. So I won't keep you, either of you, but just to let you know, as we go through the hearing today and in the weeks ahead, I hope we can iron out whatever differences or provide whatever information is necessary to give the proper comfort level to the House Members in terms of acting on this measure.

Thanks for your presence, Bennett.

Senator JOHNSTON. Thank you, Mr. Chairman.

Mr. VENTO. And thanks, Bill, for your testimony and your help in this endeavor.

Mr. JEFFERSON. Thank you, Mr. Chairman.

Mr. VENTO. You did a good job as an advocate. Thank you very much.

Yes, Bill, if either of you want to sit with the subcommittee, I would be happy to have the Chairman here. Bill, if you can stay or others.

Mr. VENTO. We are pleased to welcome at this time Mr. Robert Belous, who is the Superintendent of the Jean Lafitte National Historic Park and Preserve in Louisiana, and Sara Peskin is also here.

Mr. Belous will present the Park Service testimony on the New Orleans Jazz Park proposal. Welcome, Superintendent Belous.

**STATEMENT OF ROBERT BELOUS, SUPERINTENDENT OF JEAN LAFITTE NATIONAL HISTORICAL PARK AND PRESERVE, LOUISIANA, DEPARTMENT OF THE INTERIOR**

Mr. BELOUS. Mr. Chairman, I will assume that the written testimony has been submitted and I will paraphrase very briefly. I am here to represent the administration on H.R. 3408, a proposed legislation to establish a jazz national historical park in New Orleans, Louisiana.

In representing the administration, Mr. Chairman, I would like to say that we do not oppose enactment of this bill. Indeed, I would like to echo the words of National Park Service Director Roger Kennedy when he gave testimony to the Senate subcommittee on the same matter with the Senate version of the bill in saying that we think the ideas embedded in this piece of proposed legislation are excellent.

However, with limited financial resources available to the National Park Service, we must make hard choices on any additions to the system. There are many potential worthwhile candidates for addition to the National Park System across the country as well as in the State of Louisiana.

H.R. 3408 recognizes the values and importance of jazz music and our national heritage and the role of New Orleans as the birthplace of jazz. It establishes a national historical park that features an innovative partnership approach with public and private organizations involved with New Orleans jazz through cooperative agreements, grants and technical assistance.

It further establishes the New Orleans Jazz Commission with broad authorities to enter into partnerships, raise funds, and accept donations.

I would like to return to that in just a moment. A primary element of the proposed jazz park would be an interpretive visitor complex where live jazz interpretive programs could be presented along with the educational and informational functions that are traditional to the National Park Service in visitors centers all over the country.

The visitor center complex is envisioned as a partnership among the National Park Service, the City of New Orleans, the State of Louisiana, and other appropriate public and private organizations.

H.R. 3408 further directs the completion of a national historical landmark study of sites and structures related to early jazz. The study would determine the feasibility and suitability of nationally significant sites for addition to the national historical park.

The proposed legislation also provides for technical assistance to the City of New Orleans and other appropriate entities in designating jazz heritage districts. These are areas in and around New Orleans which include an exceptional concentration of jazz historical sites and established community traditions of jazz street parades.

The proposed legislation fosters promotion of a broad range of educational activities through cooperation with schools, universities and organizations to develop programs that provide expanded pub-

lic understanding of jazz and enhanced opportunities for public appreciation.

Through the New Orleans Jazz Commission, there is support for social and pleasure clubs and mutual aid and benevolent societies; these are long-standing traditions in New Orleans that continue the hundred-year-old jazz street parade tradition.

The proposed legislation calls for a general management plan to be prepared within three years of the date funds are made available. This will include visitor center plans, preservation and use plans for sites and structures identified through the historic landmark study, location and cost of the visitor center and other facilities, identification of programs to be implemented through cooperative agreements and a transportation plan; plans for a archival system and guidelines for use of cooperative agreements.

Mr. Chairman, I would like to return to the subject of the New Orleans Jazz Commission.

The key element in this partnership approach is the establishment of this commission consisting of 15 members. These will include jazz musicians, representatives of local neighborhoods, members of local social and pleasure clubs, and mutual aid and benefit societies, as well as experts in jazz education, historic preservation, jazz history, folklore preservation and interpretation and tourism.

As a representative of the administration, Mr. Chairman, we have already testified before a Senate committee on the same subject and stated on March 3 that as a general policy, the administration does not support provisions that would establish or reauthorize advisory committees.

Since that hearing on May 5, the President submitted the administration's first annual report on Federal advisory committees in accordance with Executive Order 12838 and indicated that the administration would forward to the Congress a legislative proposal to terminate 30 advisory committees required by statute.

The President also requested Congress to show restraint in creating new statutory committees or extending existing ones beyond their stated time frame. We therefore recommend that the bill be amended to delete the section providing for the establishment of the New Orleans Jazz Commission.

The administration is confident that the National Park Service can work directly with State and local officials and other interested parties to assure public input without establishing a formal advisory committee.

In closing, Mr. Chairman, I would like to note that the proposed legislation is largely based on the New Orleans Jazz Special Resource Study. I am sure you have been supplied with copies of this.

This was completed by the National Park Service at the request of Congress in 1993. The study was prepared in consultation with the Smithsonian Institution and the Preservation of Jazz Advisory Commission, this commission established by legislation November 1990.

This study found that the history of jazz is a nationally significant story and that the New Orleans location and multicultural history in that area created an atmosphere in which jazz uniquely developed and flourished.

The proposed legislation draws elements from all three alternatives that were explored in the study.

I would like to also point out that this study was based on some preparatory work that the Park Service had completed in years just prior to this study being launched having to do with an identification of many sites, listing of notable contributors to jazz history; so we have already started in advance, so to speak.

So any further exploration of sites and structures, for example, would have excellent background to build on and therefore be a very economical prospect, I believe.

This concludes my summary of remarks. I would be happy to answer any questions the committee might have.

Mr. VENTO. Thank you, Superintendent Belous.

[Prepared statement of Mr. Belous follows:]

**STATEMENT OF ROBERT BELOUS, SUPERINTENDENT OF JEAN LAFITTE NATIONAL HISTORICAL PARK AND PRESERVE, DEPARTMENT OF THE INTERIOR, BEFORE THE SUBCOMMITTEE ON NATIONAL PARKS, FORESTS, AND PUBLIC LANDS, HOUSE COMMITTEE ON NATURAL RESOURCES, CONCERNING H.R. 3408 AND S. 1586, A BILL TO ESTABLISH THE NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK IN THE STATE OF LOUISIANA; AND FOR OTHER PURPOSES.**

June 21, 1994

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Mr. Chairman, it is a pleasure to appear before the Committee today to testify on H.R. 3408 and S. 1586, a bill to establish the New Orleans Jazz National Historical Park in the State of Louisiana.

Mr. Chairman, we do not oppose enactment of this bill. However, with limited financial resources available to the National Park Service, we must make hard choices on any additions to the System. There are many potential worthwhile candidates for addition to the National Park System across the country as well as in the state of Louisiana.

H.R. 3408 and S.1586 recognizes the value and importance of jazz music in our national heritage and the role of New Orleans as the "birthplace of jazz." It establishes a National Historical Park to preserve significant resources relating to the origins and early history of jazz and to allow the American public to appreciate the music and its history. The bill features an innovative partnership approach with public and private organizations involved with New Orleans jazz through cooperative agreements, grants, and technical assistance. It further establishes the New Orleans Jazz Commission with broad authorities to enter into partnerships, raise funds and accept donations, and acquire and lease properties. The jazz park would be administered by the Superintendent of Jean Lafitte National Historical Park and Preserve and would share administrative staff with Jean Lafitte for efficient operations and economic benefit.

A primary element of the proposed jazz park would be an interpretive visitor center complex where live jazz interpretive programs could be presented, along with the educational and informational functions of traditional NPS visitor centers. The visitor center complex is envisioned as a partnership among the National Park Service, the City of New Orleans, the State of Louisiana, and other appropriate public and private organizations. The bill provides authority to enter into cooperative agreements with these entities, as well as authority to lease, construct, operate, or maintain an interpretive center and provides authority to acquire lands if necessary.

In addition to the visitor center complex, the legislation allows the park to enter into cooperative agreements with the owners of appropriate sites for the purposes of interpretive demonstrations and programs associated with the purposes of this act.

H.R. 3408 and S. 1586 further directs the completion of a national historical landmark study of sites and structures related to early jazz. These properties include dance halls, theaters, and saloons where early jazz was played as well as the homes of early jazz musicians. The study would not only apply National Historic Landmark criteria and nominate appropriate properties, but would also determine the feasibility and suitability of nationally significant sites for addition to the National Historical Park. Feasibility analysis will be especially important since many of these structures or their immediate surroundings have been substantially modified through time.

The proposed legislation also provides for technical assistance to the City of New Orleans and other appropriate entities in designating jazz heritage districts -- areas in and around New Orleans which include an exceptional concentration of jazz historical sites and established community traditions of jazz street parades.

The proposed legislation also recognizes that jazz is a living tradition in New Orleans and provides support for this tradition. This includes promotion of a broad range of educational activities, through cooperation with schools, universities, and organizations to develop programs that provide expanded public understanding of jazz and enhanced opportunities for public appreciation. The New Orleans Jazz Commission is also empowered to support jazz education through partnerships and to acquire and lease property. Another important provision will assist in the development of an information base, including archival material, audiovisual records, and objects relating to the history of jazz. Through the New Orleans Jazz Commission there is support for social and pleasure clubs and mutual aid and benevolent societies who continue the 100-year-old jazz street parade tradition.

A general management plan is to be prepared within 3 years of the date funds are made available. It will include visitor use plans, preservation and use plans for sites and structures identified through the historic landmark study, location and cost of the visitor center and other facilities, identification of programs to be implemented through cooperative agreements, a transportation plan, plans for an archival system, and guidelines for cooperative agreements.

A key element in the partnership approach is the establishment of the New Orleans Jazz Commission to consist of 15 members, including jazz musicians; representatives of local neighborhoods; members of local social and pleasure clubs and mutual aid and benefit societies; as well as experts in jazz education, historic preservation, jazz history, folklore preservation and interpretation, and tourism. The commission will advise in the preparation of the general management plan; assist in public discussions of planning proposals and in evaluating proposed cooperative agreements; develop partnerships with educational groups, schools, universities; raise and disperse funds for the continuation and enhancement of jazz street parade traditions; acquire and lease property for jazz education; and assist in providing funds for research.

Mr. Chairman, we testified before the Senate Energy and Natural Resources Committee on March 3, 1994, that as a general policy the Administration does not support provisions that would establish or reauthorize advisory committees. We noted, however, that if the Committee proceeds with S. 1586, we would recommend certain amendments to clarify several provisions of bill.

Since that hearing, on May 5th, the President submitted the Administration's first annual report on Federal Advisory Committees in accordance with Executive Order 12838 and indicated that the Administration would forward to the Congress a legislative proposal to terminate 30 advisory committees required by statute, but for which compelling needs no longer exist. Toward that end, the President requested Congress to show restraint in creating new statutory committees or extending existing ones beyond their stated time frame. This request applies to both advisory committees subject to the Federal Advisory committee Act and operational committees.

We recommend that the bill be amended to delete the section providing for the establishment of the New Orleans Jazz Commission. The primary purpose of this commission is apparently to advise the Secretary in matters relating to the park. However, we are confident that the National Park Service can work directly with State and local officials and other interested parties to assure public input without establishing a formal advisory committee.

We should also note some other concerns with this section. They include:

- o The bill unduly restricts the Secretary's authority to appoint Commission members.
- o The bill provides the Commission broad authority (e.g., authority to acquired

property and accept donations) that goes beyond that normally provided to an advisory committee.

- o The bill does not include provisions for the termination of this commission.
- o The bill does not clearly indicate that the commission would be responsible to the Secretary or the National Park Service.

The proposed legislation is based in part on the "New Orleans Jazz Special Resource Study," completed by the National Park Service at the request of Congress in 1993. The study was prepared in consultation with the Smithsonian Institution and the Preservation of Jazz Advisory Commission (established by the legislation authorizing the study, P.L. 101-499, November 2, 1990). The study found that the history of jazz is a nationally significant story and that New Orleans' location and multicultural history created an atmosphere in which jazz developed and flourished. The study also identified major interpretive themes and presented three management alternatives. The proposed legislation draws elements from all three alternatives.

This concludes my prepared remarks, Mr. Chairman. I would be pleased to respond to your questions at this time.

Mr. VENTO. There is some flexibility in this Act that is generally not available and usually the prescriptive form that we have utilized in most legislation that we act on.

As an example, on the areas included, a section of the bill on page 3, the House measure now, in Subsection 3, it says, Part A it says, "Sites designated by the Secretary as provided in Paragraph B; sites designated by the Secretary."

Of course, the Secretary is directed to undertake a national historic landmark evaluation of sites associated with jazz around New Orleans, so this is a further study and included in the document is the jazz special resource study.

Within that context, Undertake and Evaluate, "The Secretary shall, to the extent possible, utilize information relating to such sites so he can designate sites."

What is the universal number of sites that we are talking about here, Superintendent Belous?

Mr. BELOUS. In our initial exploration, there could be as many as 60 sites located around the city, but we feel that some of those might be eliminated early on due to infeasibility or structural problems or location, so it is hard for me to say how many sites would survive that process.

Mr. VENTO. This goes on to in fact apply a national historic landmark-type criterion to the sites; is that correct?

Mr. BELOUS. That is correct.

Mr. VENTO. So it isn't the 60 where the evaluation will take place, then the Secretary can designate the sites in that paragraph?

Mr. BELOUS. Correct.

Mr. VENTO. And then enter into cooperative agreements, pulling this back further, after we have designated these sites, is that correct; if they want to enter into a cooperative agreement?

Mr. BELOUS. Exactly. The cooperative agreement relationship is an alternative to outright ownership or assisting the city or partnerships of one kind or another that could be struck.

Mr. VENTO. There is consultation with everyone, including the committees. The Park Service would be taking the lead.

It is up to the individual property owner as to what the cooperative agreement would be; is that correct?

Mr. BELOUS. That is correct. In some cases, it will be the City of New Orleans.

Mr. VENTO. Are most of these structures in historic districts? Would it be your judgment that many are or are not?

Mr. BELOUS. Many of them are not.

Mr. VENTO. I know that you have been associated or are aware of the commission's work, so I know that you can't always speak for them, but the Secretary may designate for an interpretive visitor center complex—do we have any site that is now being proposed, a specific site, or is it because there is not a specific site?

Mr. BELOUS. Several have been investigated. That is a very important point. It is one that underscores the close working relationship that we have already developed with the City of New Orleans. They have come forth and indicated that they have a list of sites they think would meet these needs.

If these are sites under present city ownership, then it would make it a lot easier to develop that partnership on those sites. So we would look very favorably on that kind of arrangement.

Mr. VENTO. This uncertainty shows up in Section 4 of the administration's proposal, under Section C, the interpretive center. That section states, "The Secretary is authorized to lease, to construct, to operate or maintain an interpretive center in New Orleans."

In terms of operations and maintenance, that doesn't even need to be stated, but that is because we don't know whether we are going to lease or construct or what—is that the same problem?

Mr. BELOUS. That is correct. Through an agreement with the City of New Orleans, we believe that the costs would be held down considerably, because if such were to come about, we would take it through a cooperative agreement and then do some sort of shared maintenance arrangement on it.

We wouldn't be looking at reconstructing necessarily, although that may be the case, but we think there are buildings there that could lend themselves very well to being just moderately modified for such purposes.

Armstrong Park is one location where such buildings already exist.

Mr. VENTO. Superintendent Belous, one of the provisions, of course, the donation provision, is the usual authorities, but one is very unusual and that is under Administration D, Jazz Heritage Districts.

Normally you are talking about historic heritage districts. Jazz heritage districts, because of the uniqueness of what is attempting to be done here in terms of this area, are we talking about actual fabric of buildings that come under landmark? How would you compare that to an historic district, these jazz heritage districts?

This is unique—do we have other parallels to this that you could point to?

Mr. BELOUS. Mr. Chairman, I don't know that we have exact parallels to this. The City of New Orleans has a very distinctive history revolving around the development of this musical art form and some is intangible.

For example, we have already discovered that parts of the city have been used over and over again through many generations as historic parade routes or routes that have some kind of significance for this kind of public demonstration.

That would not take into consideration any sort of building or fabric. These routes are traditional, marked on the maps that we have discovered through our local contacts there.

So it is a combination of the two, to be very brief. In some cases, structures would be involved and in some cases, both structures and historic routes would be involved, and in some cases the two would be separate.

Mr. VENTO. You are playing a very important role because, if I ask these questions of the commission, they won't know what I am talking about. Do you understand what I am saying?

Mr. BELOUS. I think so.

Mr. VENTO. Because in terms of the Park Service role, to try to get them to divide the nuances between an historic district and a jazz heritage district is not going to be possible.

We are extrapolating, as they say, improvising—that is a better word, I think; improvisation with regard to the law. As you look at the cooperative agreement, this is, I think—in Subsection 1 of that, it says “The Secretary may assist in the rehabilitation and restoration, interpret and provide technical assistance for preservation and interpretation of such properties.”

So we are going into—I assume that that deals with—does it deal with jazz heritage districts? It is under Section E, cooperative agreements, grants and technical assistance and furthering the purposes of this Act.

So it embraces such things. We don’t want to be in street maintenance, but there may be some character to those streets or some aspect—signage is not a problem. But I think we have to be concerned about whether—in historic districts for example it is a designation but we don’t get into any type of maintenance or operation of it.

Mr. BELOUS. Where an historic district alone without structures would be identified, that would be something that we envision falling within a cooperative or partnership arrangement with the City of New Orleans. So designation would be made jointly, but the City of New Orleans would still maintain its jurisdiction over those responsibilities.

Mr. VENTO. The Secretary, in consultation with the commission, is authorized to provide grants or technical assistance to public and private organizations under this cooperative agreement and grant assistance to them.

It seems to me that there are no limits on that and we don’t know. Educational programs are similar in terms of the amount of assistance that could be provided. Some of that is defined as archival material, audiovisual records, objects that relate to the history of jazz.

Is it your anticipation that these would be housed at the visitor interpretive center, wherever it might be?

Mr. BELOUS. Where possible for interpretive purposes, yes. It would be selective, however. When we go into such a study program, we are very, very selective, and we try to get samples that do not overlap one another.

Some of it deals also with performance and the evolution of jazz, the progress of jazz.

Mr. VENTO. One of the provisions in Section 5, if you look through this, and I know it gets a little technical, but it does say in 3b where we are talking about the sites, about historic evaluation of such sites, landmarks, then in Section 5, Acquisition of Property, it says General Authority: “The Secretary may acquire lands and interests therein, the sites designated under that particular—those 60 sites, which have to go through a landmark screening, but we can then acquire them by donation or purchase with donated appropriated funds.”

It seems to me that that could, with the consent of the owner thereof, which is obviously going to mean if they are important, if they are significant, one would, of course, look at that and wonder. But more importantly is the total intent here and the total impact of going through that.

I think we need to begin to talk about what type of focus and what type of limitations and format that would be, whether it is going to be fee simple or what the purpose is; of course, State and local only by donation, because we don't want to pay for those sites.

This legislation has some unusual provisions in it with which I don't have a problem, as I stated to Senator Johnson, regarding the commission. I think probably that is desirable. But one of the provisions with the commission authority, duties of the commissioner, there are quite a few issues that have to be addressed in terms of duties, but one is notwithstanding any other provision of the law, seek and accept donations of funds, property or services for individuals and foundations.

I expect that grows out of the concern that the commissions are limited in terms of their ability, but the Park Service historically has had the National Park Foundation and others that would have been involved in this fund raising activity.

It seems to me that there is involvement here in establishing the commission and giving it some unusual powers that would be one of a kind. Are there other parallels to this, Superintendent Belous?

Mr. BELOUS. Not quite. The commission that the John Lafitte National Historical Park works with is a commission that is purely advisory. This commission does have certain aspects that go beyond that into operational levels.

There are precedents for that. The commission, I believe, at Lowell has certain powers that go beyond simple advisory status. So it is not unique, but it is distinctive enough to New Orleans so that I am not sure it is duplicative entirely.

Mr. VENTO. The concern, of course, would be that if they accepted property or other responsibilities, trusts and bequests, as a matter of fact, that once the commission ultimately, that would be a responsibility of the Park Service.

Mr. BELOUS. Mr. Chairman, I realize this is something of a dichotomy because I have already given testimony for the administration against the establishment of this. If we look at it in the cool and distant objectivity, it would seem to me that the commission serves a key role in terms of the partnership concept working.

Now, I hope I am not sort of crossing wires here, but this critical mass, if you will, that is embodied in the legislation depends in large measure on a commission that can reach out in areas where the Park Service, as an agency, might not be able or authorized to do that.

So in terms of the partnership building and in terms of guidance for where the park will go, the commission serves a very distinctive role.

Mr. VENTO. I don't disagree with that. In fact, I understand the necessity and the justification for a commission in this instance. I think the problem with a provision like this is that the Secretary and the Park Service ought to be involved in approving the acceptance of properties.

If it is just a matter of someone saying we are going to donate money and we want to help fund the commission or other activities, that we need to have the Secretary involved and through the Secretary, the Park Service in terms of what happens, what are the responsibilities that go with that. Just a donation, obviously that

is not a problem, but if it is properties that necessitate operations and maintenance and other types of legal requirements that would be ultimately the responsibility of the Federal Government, that would be a big concern.

So I think we want to make certain that if they are going to accept something, that there is actually concurrence and agreement by the Secretary. That is all.

As I look through the bill, there are no limitations placed on grants, just that they are authorized and once the dollars are put in place and appropriated, then there would be these dollars and we need to probably have a little more guidance and direction and focus on what these particular provisions do.

I didn't ask you my staff questions yet. These are just my questions. There will be more questions that will follow to the Park Service and we will expect Director Kennedy and his able staff to respond to those questions.

**PANEL CONSISTING OF JEANNE NATHAN, DIRECTOR OF TOURISM, ARTS AND ENTERTAINMENT, CITY OF NEW ORLEANS, LA; AND, HAROLD GRAY, PAST PRESIDENT, AMERICAN FEDERATION OF JAZZ SOCIETIES, WASHINGTON, DC**

Mr. VENTO. We are pleased to welcome the remaining witnesses. Jeanne Nathan, Director of Tourism, Arts and Entertainment, City of New Orleans; and, Mr. Harold Gray, Past President, American Federation of Jazz Societies in Washington, DC.

Why don't you take a few minutes and summarize your statements that I will have distributed to me. Some of you submitted them early.

Take a few minutes to introduce your statement and then we will hear from the other witnesses and ask questions if there are any questions at that point.

Ms. Nathan.

**STATEMENT OF JEANNE NATHAN**

Ms. NATHAN. Thank you, Mr. Chairman.

My statement is pretty short, so I am going to stick with it.

New Orleans, one of the world's richest cities in cultural heritage, is also one of our Nation's poorest economically. Despite that, we have kept alive the miracle of the birth of jazz at our funerals and picnics, our store openings and festivals, on our riverfront, in our clubs, churches, schools and our neighborhoods.

Mayor Marc Morial, who is a nephew of the legendary Kit Orry, asked me to address you today on his behalf. He recently appointed me Director of the Mayor's Office of Tourism, Arts and Entertainment, and charged me with advancing our city's ability to grow our culture and economy through each of these industries and through the synergy between them.

1995 is the centennial of the birth of jazz. We look to this coming landmark as an opportunity and imperative to assure that our citizens, and particularly our youth, will be able to enrich their lives and develop their careers based on the creative, cultural and entertainment resources of our city.

I don't have to tell you how important the entertainment industry is to the overall economic growth of our Nation. A recent front

page Businessweek article declared it the leading growth industry in the country. We see an opportunity to help our citizens and youth realize their earning potential through this industry because our community has such a rich base of cultural and musical resources.

We are rich in resources. And we have a dynamic commitment to these opportunities as perhaps never before in our history. But the partnership proposed here today is critical to give us the momentum to turn history around.

It will take nothing less than turning history around, since any living or deceased musician, in fact, most citizens, will tell you, our musicians have too often had to leave our city to gain the economic support necessary to advance their careers. The implication of that is that those who stay behind have too often not realized their potential.

The legislation before you today will go a great distance not only to inform both our residents and citizens of our Nation about the history and potential of jazz, but also to support its continued life and evolution for a relatively modest cost, since the infrastructure is already in place through the Jean Lafitte National Park.

In New Orleans today, we have several key initiatives underway that will result in much more performance, education, exhibit and recognition of jazz. All of these efforts would benefit greatly from the catalytic effect of the National Park for Jazz. It would provide the national vote of confidence, the coordination and financial support that would help us to push forward more surely and steadily than we have been able to in the past.

Declaring the natural resources of the Yellowstone a national treasure to be preserved helped our Nation mightily in respecting and protecting our natural environment. Jazz, an original and first form of American music, born with African roots, nourished by European musical traditions, but above all, American, is no less a national treasure than our landscape. It reflects the creative freedom of our country in its improvisational spirit. It spawns other music forms. It hones the discipline of our youth.

Many of you on the committee have experienced the joyous spirit of our city, whether on Bourbon Street, on our riverfront, or in our many restaurants and celebrations such as Mardi Gras and the Jazz and Heritage Festival. We ask you now to join with us in nurturing the continued life and more serious meaning of our cultural heritage for our city, our youth, and our Nation.

Mr. Chairman and committee members, I urge you to adopt this legislation.

Mr. VENTO. Thank you, Ms. Nathan.

We have Harold Gray here, the Past President of the American Federation of Jazz Societies in Washington.

#### STATEMENT OF HAROLD GRAY

Mr. GRAY. Thank you.

Chairman Vento and members of the subcommittee, my name is Harold Gray, and I represent what you might call the jazz community, the jazz fans and musicians because I am speaking for the American Federation of Jazz Societies and one of its members, the local members, the Potomac River Jazz Club.

I am past president of both organizations, and both organizations have gone on record urging the passage of H.R. 3408 to create a historical national park for jazz in New Orleans, where it originated.

Now, our members are largely fans and musicians united to promote the performance and perpetuation of jazz, America's indigenous art form, jazz music. There are jazz societies in almost every large city and so years ago we got together in this federation to organize on a nationwide scale to promote the music and a typical jazz society.

One of the best is in the Twin Cities, Mr. Vento, the Twin Cities Jazz Societies. The officers of that group have been active in our federation from the beginning. About a hundred local jazz societies belong there. They are called societies, jazz clubs, jazz associations, or jazz festivals, promoters of jazz festivals. That gives you an idea of the scope of the organization of the jazz community we might call it.

Just to show you, sir, that the jazz community is not made up of a bunch of drunks grooving around a bar to the music that they love, but we are organized like any other national body.

Here is an example of our quarterly from the Federation, and our tailgate ramblings from the Potomac River Jazz Club. Now there is a Jazz Notes monthly in the Twin Cities put out by your local society, which is one of the best.

I want to point out that our last two national conventions of the American Federation of Jazz Societies adopted resolutions favoring a unit of the National Park Service honoring the birth of jazz in New Orleans.

Since jazz music is an indigenous American art form that has swept around the world, bringing much favorable attention to the United States, it is appropriate for the national government to help preserve its roots. It would be an urban cultural unit of the Park Service similar to Wolf Trap in nearby Virginia or an intown facility like Independence Hall in downtown Philadelphia.

Therefore, we urge this subcommittee to recommend this bill favorably so that the House of Representatives can enact it.

Our resolution of support is attached to the statement which I believe has been distributed to the members of the committee.

I would like further to report in closing that Leslie Johnson out of Minneapolis, Editor of the *Mississippi Rag*, which is a national journal of traditional jazz and ragtime, asked that I record her strong support for the bill as well.

Thank you very much.

Mr. VENTO. Thank you, Harold.

[Documents submitted by Mr. Gray follow:]



President and Editor:  
FEDERATION JAZZ  
F. Norman Vickers  
Jazz Society of Pensacola

Vice President:  
Ed Jazz, Sr.  
New Jersey Jazz Society

Secretary:  
Bettye Horne  
Al Downing Tenish Bay Jazz  
Association

Treasurer:  
David J. Frawley  
Suncoast Dixieland Jazz Society

Washington Representative:  
Harold Gray  
Potomac River Jazz Club

Director:  
Jack Akley  
Dallas Jazz Society

Charles L. Cassell  
Charlin Jazz Society

Alan Cinger  
Cape Cod Jazz Society

Mal Cooper  
Triangle Jazz Party  
Friends in Reed, Inc.

Art Doolittle  
Friends Dixieland Society

William P. Gualillo  
International Art of Jazz

Dean Hampton  
Kansas City Jazz Ambassadors

Rick J. Johnson  
Bo. Bacharach Memorial  
Society  
Culkin Jazz Society

Floyd Levin  
Southern California Hot Jazz  
Society

J.L. Love  
Alabama Jazz Hall of Fame

David F. Robinson, Jr.  
Potomac River Jazz Club

Raymond Sauerman  
St. Louis Jazz Club  
Gold Coast Jazz Society

Lee Shaw  
Arizona Classic Jazz Society

Heppner  
Karl Koenig  
New Orleans Jazz Club

Advisory Council:  
Benny Carter  
Burtly Cashe  
Leonard Feather  
Robert Gordon  
Milton Higon  
A. James Latta  
Bruce Lundvall  
Ella Marsalis

Reply To:

5050 Fulton Street  
Washington, DC 20016  
Phone: 202-966-5037

June 27, 1994

The Honorable Bruce F. Vento  
Chairman  
House Sub-Committee on National Parks, National  
Forests and Public Lands  
Hearing Room 1324 Longworth Building  
Washington, DC 20515

Dear Chairman Vento:

The President of this nation-wide alliance of independent jazz clubs, societies, associations and festivals, Dr. F. Norman Vickers of Pensacola, Florida, has asked me to speak for the American Federation of Jazz Societies in support of H.R. 3408 to establish the Jazz National Historical Park in New Orleans.

This Federation contains about 100 non-profit, mostly volunteer jazz-support organizations in 40 states. At our last two national conventions, we adopted resolutions favoring a unit of the National Park Service honoring the birth of jazz in New Orleans. Since jazz music is an indigenous American art form that has swept around the world bring much favorable attention to the United States, it is appropriate for the National Government to help preserve its roots. It would be an urban cultural unit of the Park Service, similar to Wolf Trap in nearby Virginia, and an in-town facility like Independence Hall in downtown Philadelphia.

Therefore, we urge this Sub-Committee to recommend this bill favorably so that the whole House of Representatives may enact it. Our resolution of support is attached.

Sincerely,

Harold Gray  
Past President  
A.F.J.S. and  
Potomac River Jazz Club

Resolution  
attached

A not-for-profit organization dedicated to America's original art form - JAZZ

AMERICAN FEDERATION OF JAZZ SOCIETIES, INC. Administrative Office  
2787 Del Monte Street, West Sacramento, CA 95691 • (916) 372-8277 • FAX (916) 372-3479

## A RESOLUTION

URGING CONGRESS TO ENACT BILLS S. 1568 AND H.R. 3408  
TO ESTABLISH A JAZZ NATIONAL HISTORICAL PARK IN NEW ORLEANS

WHEREAS, These bills are based on a two-year study of the origins of jazz around New Orleans by the National Park Service and the Preservation of Jazz Advisory Commission on the need to preserve jazz sites and to develop public educational and musical facilities to honor America's indigenous music, and

WHEREAS, the Senate bill cleared a sub-committee hearing on March 3rd, and

WHEREAS, The American Federation of Jazz Societies endorsed the principle of a National Park for Jazz where it originated even before the study was completed, Now, Therefore

BE IT RESOLVED, That the American Federation of Jazz Societies, meeting in Kansas City, Missouri on March 6, 1994, hereby reiterates its support for a National Park Service unit honoring jazz, and urges both the Senate and the House of Representatives to pass those bills.

Mr. VENTO. It seems with regard to this New Orleans activity that they are reminding me of the Louisiana Purchase in which Minnesota was part of it.

Ms. NATHAN. You were also a source for us; yes.

Mr. VENTO. Russell Long, once a new Senator, used that oft referred to, the part of the Louisiana Purchase and the purchase of Minnesota was, at least part of Minnesota was in that. There is an active group in the Twin Cities, as you have indicated.

Blake Hammonds, who is a radio host and others, have a very active group, so the concern, of course, here is—you have heard Ms. Nathan, Mr. Gray, you heard my comments and questions of Superintendent Belous. I don't know that that translates in terms of the work that you are doing and the interest here.

I don't think there is any question about the importance of the music and that it represents a significant part of our culture, et cetera. The question that I am looking for in this instance is historic fabric, and that is what we do. We manage that.

It is hard for us to deal with the other. It is like quicksilver trying to hold on and to establish this other than in the societies and other organizations that you have fostered or that I have been fostering as an interest in this art form and in this type of music.

So our concern is to look at what historic fabric is there that can be preserved by the city, by private individuals, and finally by the Park Service.

I expect most of it would not fit. It isn't like a park. It isn't like Yellowstone or Independence Historic Park in Philadelphia where you have a certain section, the Park Service owns it and in doing so then preserves a part of our heritage, history and culture. That is the concern.

So this is a broad-ranging issue. In fact, the bill is a little ahead of all the analysis that has to be done, as indicated in the remarks, of having a landmark study for 18 months, which is half the time that normally would be accorded for those properties.

Ms. Nathan.

Ms. NATHAN. I would like to touch on a couple of points related to some of your questions before and your comments just now.

First of all, there are certain focal points, even if there are a lot of sites throughout the city, and New Orleans is very much a city of neighborhoods that each have unique character and fairly well recognized character. It isn't even just the pathways of parades, but it is certain areas that are used over and over again by the musical groups and the communities that are attracted by musical groups.

The Mardi Gras Indians, for example, which contributed to the birth of jazz, still exist, still parade, still gather in certain neighborhoods and bars and homes that are recognized by the community as kind of the heart of their music form. This is true of the marching bands.

The Tremaine neighborhood surrounding Armstrong Park on the border of the French Quarter is a neighborhood that is steeped in the history of jazz and the Indian music and Mardi Gras Indian music and Congo Square and people tend still to go to clubs in that area to hear the new young brass bands who have recently formed in the past really half a decade that have taken up again these jazz

traditions and are reinterpreting them, mixing them with contemporary music forms and re-presenting them again.

There are certain themes in our music which repeat over and over again and the same is true in terms of this fabric as you mentioned it. The neighborhoods are even less ambiguous than they sound.

They are called wards in the city and there are musical forms and traditions in jazz that are associated with these different neighborhoods. Certain forms of jazz came out of the French Quarter, out of uptown New Orleans, out of the Sixth Ward, the Seventh Ward, and people in the city recognize those. But they are relatively unknown to the visitors. They are relatively unknown to the uninitiated.

I think one of the purposes of this legislation is to share that knowledge and those traditions with more people and through that provide support for their continued existence.

If I might, I wanted to mention something on the commission issue, and that is that just as there were rivalries between the different neighborhoods and jazz groups historically, there are today still protective feelings amongst the different groups, and bringing them together on this project is critical, and I think that the leadership and the guidance that would come from having the commission or a body that is very similar to that is really important to push forward and keep a momentum going and a coordination between the various entities.

One of the reasons for the creation of my office was to try to bring people together more to talk to each other rather than trying to do a lot of different projects at the same time. There are several jazz-oriented projects right now that are in developmental stage and they need to be brought together so that the overlap is used to advantage rather than to become a competitive force.

I think that this legislation, this concept and this commission, would help do that.

Mr. VENTO. I am certain the intentions are good. The concern is the specifics of it in terms of the operations such as notwithstanding any other law to accept properties.

You heard my concern about that because ultimately that becomes a responsibility of the Park Service. I wanted to touch on these points with you.

We will be working with Senator Johnston's staff and with Bill Jefferson's staff, Laura Hudson, who I think is here, so she can try and sort through some of this. We have to get a comfort level with some of these provisions in the legislation which are to the Park Service. They obviously make good sense to you and that is important, because they are going to have to be explained over and over again to myself and to other Members who want to facilitate this process, but be certain at the end of the day that the Park Service has a positive working relationship and responsibility.

It is a lot easier if we can just buy something, run it, and, you know, build it and they will come, so to speak. But the truth is this involves a much different type of a problem for a Park Service which hasn't had that particular experience. In fact, we inherited a lot of things from the military or from other land management agencies to run—the Park Service did.

But now they have to develop this relationship with urban areas, with other communities, private property rights, and then try to keep it all together so that it works, which is not easy. That is why we get into these sort of governance questions and where they get advice from, depending upon professional historians and other organizations and associations.

So I am very sympathetic with this, but we also have to recognize the proper role, trying to put this role in array and in an affordable role.

And so we are going to have to look at this proposal carefully to try and set forth—most of what I like do is just have a standard policy in terms of dealing with historic or cultural sites. I think the Park Service tends to that. But the site seems to elude fitting into these particular types of forms, as you listen to the day's hearings, you appreciate the problem that I have.

So, nevertheless, there are some parallels, and I won't force each of you to go through and understand the nuances, that is my job and those of the professionals that are working in the Park Service to help, and we will hammer this out.

I favor this proposal, as each of you know, but I also favor trying to provide some standard and measured response here that we cannot just promise but to keep a commitment down the road. If we authorize, we want it appropriated.

I know that Senator Johnston will fight his damndest to get, the dollars to fund what he believes is appropriate for the jazz park. Others will fight, too, but they aren't quite in the same position as the Senator. But they have advocates. And I hope that we can, respond to this in an effective way and see these guided into public policy and law.

You have all done a good job, I might say.

I think in the past, as we talk about our cultural history and the Park Service loaded up with monuments to the Civil War, we have a lot of them. In fact, we are even fighting over some projected possible impact of some activity in Virginia that might impact on Manassas or Bull Run, as we call it, in the north.

But the truth is that that gets a lot more attention than some of the other parts of what constitute our history, which is also as important or more important than simply these conflicts.

Civil wars, of course, cost a lot of lives, and they generally do a lot more than other types. But, in any case, they get a lot of attention, and that is sort of an inheritance from the military to the Park Service. Because they didn't want it to come out of the defense budget, I expect. And they are still giving us things, sometimes willingly, sometimes not. Even around New York, in fact, we are picking up some pieces or supposed to pick up some pieces which is quite the matter of controversy right now, Presidio, another one which is controversial.

Listen, thank you all very much for your testimony. I won't keep you any longer. That concludes the business but not the work on this measure. We have only begun. Thank you very much.

The meeting stands adjourned.

[Whereupon, at 12:17 p.m., the subcommittee was adjourned.]

# APPENDIX

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JUNE 21, 1994

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## ADDITIONAL MATERIAL SUBMITTED FOR THE HEARING RECORD

### OPENING STATEMENT

of

**THE HONORABLE JAY DICKEY**

Fourth District - Arkansas

before the

**NATIONAL PARKS, FORESTS, AND PUBLIC LANDS**

**SUBCOMMITTEE**

Hearing on

**New Orleans Jazz Historic Park; East Side Tenement  
Museum; Women's Rights National Historical Park**

June 21, 1994

Mr. Chairman, thanks for holding this hearing.

I've looked over the briefing material about the three bills before us today. Each seeks to establish or expand recognition for special parts of America's culture and heritage. Each is probably worthwhile and important, not only to the areas in which they are found in New York and Louisiana, but to much of America.

I wished we had the money to continually expand the National Park Service involvement in these national historical sites. As many have said here before, it seems to me to be pure folly to continue to encumber the budget of the National Park Service, whether through adding new units, in a partnerships with local interests, or through other federal funding mechanisms for such sites.

As long as the serious outstanding land acquisition, construction and rehabilitation funding needs exist within existing units of the National Park System, I am reluctant to support adding new or expanded funding responsibilities, no matter how significant and worthwhile these sites and funding needs may be. I know it is a shame, but there comes a point where we just have to stop and take better care of heritage treasures and natural resources we already have.

## S T A T E M E N T

ON S. 1586, THE NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK  
AND H.R. 3408, THE NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

SUBMITTED BY

THE HONORABLE LINDY BOGGS

CO-CHAIR, PRESERVATION OF JAZZ ADVISORY COMMISSION

JUNE 16, 1994

I am very pleased to submit a statement supporting wholeheartedly legislation which my former colleague Senator Bennett Johnston introduced in the Senate, S. 1586, and the House companion bill, H.R. 3408, introduced by my very capable successor, Representative Bill Jefferson. These bills would authorize the establishment of the New Orleans Jazz National Historical Park, and are the product of over three years of hard work.

Almost four years ago on a very hot July afternoon, I attended and participated in a hearing in New Orleans chaired by Senator Johnston on legislation he had proposed directing the Secretary to undertake a feasibility study of commemorating jazz in New Orleans. Even at that early stage, I could see the excitement this concept was stimulating throughout the community. Some of the City's most prominent musicians and educators came to and gave testimony that day, all supporting the idea of Federal and Park Service involvement in the preservation and commemoration of jazz. Ellis Marsalis, the late Danny Barker, Kidd Jordan, Harold Dejean, Michael White, Alvin Batiste all

turned out in force. Younger musicians also turned out, including Jonathan Bloom, the head of the Orleans Parish School System's Jazz Outreach program, even though he had been up all night with his wife as she delivered their second child. This turnout of support proved to me that Federal involvement would be welcomed. The comments of the witnesses outlining the tremendous need for help proved to me that Federal involvement is necessary if we are to preserve this great treasure.

Since that day, the need for help has become even more pressing, even though private efforts such as those of the Jazz and Heritage Foundation continue. State budget cuts for the arts and increasing competition for local and private dollars have meant that non-Federal efforts are barely holding even; no significant increases can be reasonably expected. We really are at a crisis point, particularly in efforts to reach our youngsters, and Federal help is vital if we are to have a reasonable chance of doing so.

This excitement was also seen and felt in hearings held later that year in Washington. These hearings led to the enactment of P.L. 101-499 on November 2, 1990 which created the Preservation of Jazz Advisory Commission and directed the Secretary of the Interior in consultation with the Secretary of the Smithsonian to prepare a feasibility study of creating a National Historical Park in New Orleans to commemorate and interpret the origins and development of jazz in New Orleans.

Jazz is a magical word in New Orleans. It is something very

special to us - historically, culturally, socially. Jazz has brought us together, has joined generations, and given to us an identity that has made us known around the world. Visitors come to New Orleans from every corner of the world to enjoy and learn more about jazz.

We have something unique and, as the recommendations of the Commission and the bills Bennett Johnston and Bill Jefferson have introduced to implement these recommendations show, something of national significance and worthy of Federal support.

#### Work of the Preservation of Jazz Advisory Commission

As you know, I was privileged to serve as co-chair, along with my good friend and distinguished colleague Ellis Marsalis, of the Preservation of Jazz Advisory Commission. Before I outline the major recommendations of the Commission, let me report to you about the process we used, with the excellent support of the National Park Service and especially the Jazz Study Team lead by Nat Kuykendall from the Denver Service Center and supported in New Orleans by Bob Belous, Superintendent of the Jean Lafitte National Historical Park.

P.L. 101-499 established a 15 member Advisory Commission to assure that the Secretary of the Interior received the maximum input from local groups, interested citizens - listeners and musicians-as well as experts in developing this study. The legislation was quite specific as to the Commission's composition. On February 15, 1991 then Interior Secretary Manuel Lujan signed the charter officially establishing the Commission

and it was fully constituted soon thereafter, insuring broad community input into the report.

P.L. 101-499 required the Commission to hold at least three public hearings in New Orleans. I am pleased to report to the Committee that we exceeded this mandate. Altogether, the Commission held five public hearings and in addition sponsored one jazz history workshop to maximize opportunities for public participation in this process. Approximately 70 people spoke at these hearings and in other public meetings of the Commission.

The National Park Service also prepared three newsletters, with the input of the Commission, which were mailed to over 600 people to try to keep all interested jazz fans apprised of the progress of our work and how to participate in the study. Further, the Commission held eight business meetings, which were open to the public, between May 1991 and January 28, 1993 when we completed our task. Further details of these activities can be found on pages 62 through 66 of the Special Resource Study entitled "New Orleans Jazz." I am pleased to report that this study was approved by the Secretary of the Interior last year and submitted to the Congress in January.

The Commission established five subcommittees to assist the National Park Service in gathering information for this study. These included--

(1) the Historical Sites and Structures Subcommittee, chaired by Mr. Adolph Bynum, which focused on information related to jazz history and historical sites and structures that may be

nationally important;

(2) the Archives and Education Subcommittee, chaired by Dr. Bruce Raeburn, which gathered information on the status and needs of current archival and educational programs in New Orleans;

(3) the Public Outreach Subcommittee, chaired by Mr. Quint Davis, which helped identify effective ways to contact interested groups and individuals;

(4) the Definition of Jazz Subcommittee, chaired by Dr. Michael White, which described the characteristics that constitute New Orleans Jazz; and

(5) the Interpretive Themes Subcommittee, chaired by Mr. Jack Stewart, which reviewed and recommended revisions to the National Park Service's initial draft of interpretive themes.

Information developed by these subcommittees was included in the study. Reports of three of these subcommittees are included as appendices attached to the Special Resource Study.

#### Recommendations of the Commission

The position statement of the Preservation of Jazz Advisory Commission on the three alternatives developed by the National Park Service is found on page 61 of the Study. During our June 26, 1992 quarterly meeting, the Commission approved the range of alternatives proposed as "appropriate for transmittal to the Congress," and specifically recommended combining actions outlined in alternatives B (pages 49 through 52) and C (pages 53 through 55).

In our final meeting, held on January 28, 1993, we further

recommended that this park "be managed as a unit of the Jean Lafitte National Historical Park." This recommendation is important, Mr. Chairman. No new program or project is easy to begin in the budget climate we are now facing. This is true at the local, state and federal levels of government. The State of Louisiana is working its way through painful budget cuts right now, just as the Federal government is.

Recognizing the need to streamline administrative operations, we believed that this park, whether a unit of Jean Lafitte or a separate National Park Service Unit, could share the management structure of Jean Lafitte National Historical Park - sharing, for example, the administrative staff which would make operations more efficient and less expensive. This structure by no means implies or even suggests that jazz is of lesser importance. Instead, our intent was to avoid unnecessary duplication, provide a framework for coordination and cooperation, and in the end do our best to make sure that more dollars are made available for important programs and activities. I believe the changes recommended by the Senate Committee on Energy and Natural Resources during markup of S. 1586, set forth in section 4(a)(2) accomplish this goal, and I fully endorse this approach. That section states: "To minimize operational costs associated with the management and administration of the historical park and to avoid duplication of effort, the Secretary shall, to the maximum extent practicable, utilize the facilities, administrative staff and other services of the Jean Lafitte

National Historical Park and Preserve."

The Commission also recommended three key roles the Federal government can appropriately play in the preservation, commemoration and interpretation of the early history of jazz in New Orleans. These include:

(1) Preservation of Historic Sites and Structures - Identifying and helping stabilize, restore and open to the public sites and structures associated with the history of jazz.

Although many of these structures are no longer extant, forty eight (48) were identified and preliminarily evaluated by the National Park Service, the Commission and the Smithsonian Institution. Fourteen of these structures seem to have the most "associative" value; nineteen had modest importance; fifteen had some potential importance; and twenty-three were recommended for further evaluation. Therefore, we recommended that a National Historic Landmark (NHL) study be undertaken by the National Park Service to determine which of these fit NHL criteria and might qualify for limited financial assistance through cooperative agreements with landowners. These structures are listed on pages 30 through 37 of the report.

We are fortunate indeed that we still have time to save some of these structures, but time is of the essence and we must act soon before some go the way of so many that have already been lost. In what was once Storyville only six original structures survive today. In the area known as Back o' Town, many important structures such as Louis Armstrong's birthplace, the Astoria

Hotel and Ballroom, Spano's and the Union Sons Hall have been lost. Similar stories are true in too many other areas associated with jazz: the Tango Belt, the Central Business District, the Lakefront which was home of the legendary Milneburg, Algiers, Gerttown --the list goes on and on. Fortunately, a number of important structures remain but we must move quickly before these, too, are relegated to description alone. I strongly support the Senate amendment which places an 18 month deadline for completing the national historic landmark evaluation authorized in section 3(b).

We also recommended that the National Park Service cooperate with the City of New Orleans in developing criteria for establishing jazz heritage districts, or areas with an "exceptional concentration of jazz historical sites, and establishing and continuing community tradition of jazz street parades, or both". In these areas, the National Park Service could provide technical and limited financial assistance to help preserve locally important structures that do not meet NHL criteria, yet contribute in a meaningful way to the broader history of jazz in New Orleans.

(2) Establishment of an Interpretive Center.

Second, the Commission recommended that the National Park Service establish an interpretive center to provide for visitor information and orientation, to coordinate interpretive programs and tours, and possibly provide space for live interpretive performances. This would not supplant existing opportunities for

visitors available through the marvelous exhibits here at the Louisiana Museum or through the various jazz history tours offered by commercial and nonprofit organizations such as the Louis Armstrong Foundation. Rather, this would improve coordination of these opportunities. Assistance could also be provided to existing institutions such as the Louisiana State Museum to improve jazz-related exhibits and services.

As to the location of such a facility, the Commission recommended that the interpretive center be located "at or near" Armstrong Park. On this point, Mr. Chairman, both the Senate-approved and House bills are markedly different, making no recommendation, but leaving the site selection up to the National Park Service and the proposed New Orleans Jazz Commission, through the general management plan development process. In light of the changing circumstances in the use of the Municipal Auditorium since this recommendation was made, this process may be more appropriate, and I believe the Commission would fully endorse it.

The Preservation of Jazz Advisory Commission further recommended that a number of programs be adopted to preserve New Orleans' jazz culture, including the jazz parade tradition, by providing assistance to social and pleasure clubs and mutual and benevolent aid societies to help defer the costs of parade licenses, for example.

### (3) Education.

Most important, the Advisory Commission endorsed a number of

very important jazz educational programs. As outlined in alternative C of the report, a new Commission, called the New Orleans Jazz Commission in the legislation before you, would advise the National Park Service on interpretive programs and take the lead in supporting jazz education. The new commission would help fund a master archives computer catalog, establish and administer research fellowships, work with educational organizations to develop and administer jazz education programs and perhaps help defer the costs of purchasing instruments for would-be young jazz musicians.

These programs are very exciting and hold out both hope and promise for future Louis Armstrongs or Sidney Bechets or Nick LaRoccas whose talents might otherwise never be discovered or developed for lack of opportunity. We would all lose if these talents were wasted.

I note that the Senate made several changes in the composition of the New Orleans Jazz Commission, based on recommendations received during hearings the Committee on Energy and Natural Resources held in New Orleans on December 10, 1993. I believe these changes are constructive and support continuing the collaborative partnership with the Smithsonian, the National Endowment for the Arts and the Librarian of Congress. The broader the representation of the New Orleans Jazz Commission, the more effective it will be, and I believe the Senate amendments will help achieve this goal.

### The National Significance of Jazz

Our late President John F. Kennedy once said, "The life of the arts, far from being an interruption, a distraction, in the life of the nation, is very close to the center of a nation's purpose - and is a test of the quality of a nation's civilization." Jazz is the uniquely American contribution to the musical arts and in many ways is fully representative of American civilization. It brings us together - young and old, northerners and southerners, easterners and westerners. Jazz bridges gender, creed, class, geography, language, race - just about any division one can think of blurs when enjoying, experiencing and appreciating this wonderful American innovation. It is indeed a living part of what America has given to civilization and is worthy not only of support, but of nurturing and preserving for the generations yet to come. Passing this bill will help ensure that this gift endures.

On a final note, I am compelled to mention that forty-nine years ago we in New Orleans celebrated the 50th anniversary of jazz in New Orleans. Nothing could be more appropriate than having this park - the New Orleans Jazz National Historical Park - established by 1995, in time for the 100th anniversary of jazz in New Orleans.

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