

List of Suggested Readings:

Armstrong, Louis. *Satchmo: My Life in New Orleans*. New York: Da Capo Press, Inc., 1954.

Bechet, Sidney. *Treat It Gentle: An Autobiography*. New York: Da Capo Press, Inc., 1978.

Bethell, Tom. *George Lewis: A Jazzman from New Orleans*. Berkeley: University of California Press, 1977.

Charters, IV, Samuel Barclay. *Jazz New Orleans, 1885-1963*. New York: Da Capo Press, Inc., 1963.

Lomax, Allan. *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz."* Berkeley: University of California Press, 1973.

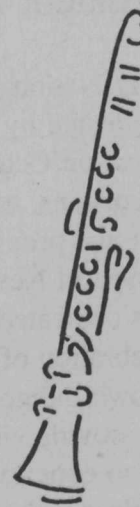
Marquis, Don. *In Search of Buddy Bolden*. Baton Rouge: Louisiana State University Press, 1978.

Rose, Al and Edmond Souchon. *New Orleans Jazz: A Family Album*. 3rd edition. Baton Rouge: Louisiana State University Press, 1984.

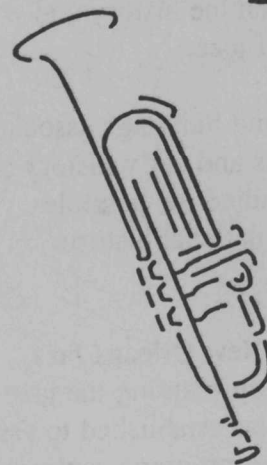
Williams, Martin. *Jazz Masters of New Orleans*. New York: Da Capo Press, 1967.



New Orleans Jazz National Historical Park
365 Canal Street, Suite 3080
New Orleans, Louisiana 70130-1112



**New Orleans Jazz
National Historical Park**



NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

The New Orleans Jazz National Historical Park was created by the United States Congress on October 31, 1994 to preserve the origins, early history, development and progression of jazz as it has evolved in New Orleans. This park is dedicated to the preservation and celebration of jazz, our nation's best-known indigenous art form. The park will provide visitors with the opportunity to experience the sights, sounds, and places where jazz evolved.

To ensure that jazz continues as a vital element of the culture of New Orleans and the nation, the park will assist with jazz education and training, and in establishing sites for demonstrations and programs on the history and development of jazz.

Historic sites and buildings associated with the origins and early history of jazz will be studied for possible designation as national historic landmarks.

A 17-member New Orleans Jazz Commission, representing the jazz community, was established to assist in implementing programs supportive of early New Orleans jazz traditions.

The Birth of Jazz

New Orleans in the late 1800s provided a perfect example of how the blending of the cultures of Europe, Africa, the Caribbean, and the United States could produce something new and unique. A set of social, economic, and intellectual conditions made New Orleans different from the rest of the United States. People of all cultures were listening to the music of the city: ragtime, spirituals, brass bands, opera, and the blues. An outlook on life prevailed, which appreciated good food, wine, music, and dancing.

People wanted more entertainment and excitement, and New Orleans musicians were determined to give it to them. As new approaches to dancing emerged, the nature and instrumentation of the bands that played for dancers followed suit.

The legendary Buddy Bolden was experimenting with different sounds and constantly looking for something to sway a crowd to his stage. In contrast to elite 'reading' bands, musicians such as Bolden and Jack Laine built their repertoire by relying on memory. Each band member would perform, depending upon their talent or tenacity. Gradually, a style of "collective improvisation" became the standard for 'hot' dance music in New Orleans, appealing to younger musicians and

dancers alike. 'Jazz' was the name given to this new sound.

The first two decades of the new century saw this new and exciting sound mature. Society dances, parades, funerals and vice districts, such as Storyville, provided employment for the numerous dance orchestras and brass bands in New Orleans. Just as a set of unique conditions came together to create jazz, a new set of conditions would define its future: the closing of Storyville, World War I, prohibition, the invention of the sound recording and the migration of New Orleans musicians to the north.

It was individual creativity and charisma, however, that propelled jazz along the path to the future. Players such as Louis Armstrong, Sidney Bechet, Joe "King" Oliver, Kid Ory, Nick LaRocca, and Jelly Roll Morton were constantly pushing the frontiers, establishing what has become the cardinal imperative for jazz musicians the world over-- "find your own voice."



For more information, please write:
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