

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

# H. J. RES. 380

To designate the year 1995 as “Jazz Centennial Year”.

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IN THE HOUSE OF REPRESENTATIVES

JUNE 17, 1994

Mr. JEFFERSON introduced the following joint resolution; which was referred to the Committee on Post Office and Civil Service

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## **JOINT RESOLUTION**

To designate the year 1995 as “Jazz Centennial Year”.

Whereas jazz is the most widely recognized indigenous art form in the United States and was designated as a rare and valuable national treasure by the Congress in 1987;

Whereas New Orleans, Louisiana is widely recognized as the birthplace of jazz and continues as a center for the employment, performance, preservation, development, and progression of jazz;

Whereas the Louisiana Music Commission, an organization funded by the State of Louisiana to promote the awareness and development of the State’s abundant music resources, has convened a prominent group of music historians, players, and supporters to create the New Orleans Jazz Centennial Celebration;

Whereas the Louisiana Music Commission has chosen 1995 as the centennial of jazz, based on a general benchmark relating to the formation of the Buddy Bolden band; and

Whereas the chairman of the Louisiana Music Commission announced to the International Association of Jazz Educators that a year-long commemoration of the centennial of jazz will take place throughout 1995: Now, therefore, be it

1       *Resolved by the Senate and House of Representatives*

2       *of the United States of America in Congress assembled,*

3       That the year 1995 is hereby designated as “Jazz Centen-

4       nial Year”. The President is authorized and requested to

5       issue a proclamation calling upon the people of the United

6       States to observe this year with appropriate ceremonies

7       and activities that promote a better understanding and

8       awareness of—

9               (1) jazz as a rare and valuable national treas-

10       ure;

11               (2) the appropriate means by which all Ameri-

12       cans may learn about our Nation’s most widely rec-

13       ognized indigenous art form; and

14               (3) how this national treasure can be preserved

15       and promoted for the enjoyment of future genera-

16       tions.

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