

## Works Cited

### Primary Sources

(Please scroll to see Secondary Sources)

"Alabamans Attack 'King' Cole on Stage." *New York Times*, 11 Apr. 1956, p. 1. *ProQuest*

*Historical Newspapers*,

[www.proquest.com/historical-newspapers/alabamans-attack-king-cole-on-stage/docview/113872978/se-2](http://www.proquest.com/historical-newspapers/alabamans-attack-king-cole-on-stage/docview/113872978/se-2). Accessed 24 Feb. 2023.

This New York Times article from 1956 details the attacks on African-American jazz musician Nat King Cole during his show. We used this article and quotes from it to show the racial prejudice against jazz musicians and African Americans.

*All Stars in Accra, Ghana*. 1956. *Louis Armstrong House Museum*,

[collections.louisarmstronghouse.org/asset-detail/1044825](https://collections.louisarmstronghouse.org/asset-detail/1044825). Accessed 23 Feb. 2023.

In this photograph provided by the Louis Armstrong House Museum, Louis Armstrong and his band are playing in front of a large crowd in Accra, Ghana. We use this photo in the "Cultural Connections" page to showcase the popularity of jazz and some of the countries reached by the jazz ambassadors.

*American Servicemen and Women Gather in Front of "Rainbow Corner" Red Cross Club in Paris to Celebrate the Conditional Surrender of the Japanese*. 15 Aug. 1945. *National Archives*,

prologue.blogs.archives.gov/2015/09/02/victory-americans-everywhere-celebrated-the-end-of-world-war-ii-in-1945/. Accessed 21 Feb. 2023.

We accessed this picture through the National Archives in the Pieces of History blog. This photograph taken in Paris in 1945 shows American servicemen celebrating the end of WWII. We decided to include this photo on the "Rivalry" page because it depicts what it was like after WWII and before the Cold War.

*And You Are Lynching Negroes.* 1930. *New York Public Library*,

[digitalcollections.nypl.org/collections/bezbozhnik?filters%5Bplace%5D=Soviet+Union&keywords=##/?tab=about&scroll=4](https://digitalcollections.nypl.org/collections/bezbozhnik?filters%5Bplace%5D=Soviet+Union&keywords=##/?tab=about&scroll=4). Accessed 21 Feb. 2023.

This image from 1930, accessed through the New York Public Library Digital collections, is a piece of Soviet propaganda which was used to promote anti-American ideas. The phrase "and you are lynching Negroes" was a common Soviet phrase used against Americans. We use this image in the "International Perception" page to demonstrate how racism was used against America by the Soviets.

Anonymous. "Remote Lands to Hear Old Democracy Boogie." *New York Times* [New York City], 18 Nov. 1955, p. 15. *TimesMachine*, [nyti.ms/3EAFKiK](https://www.nytimes.com/1955/11/18/nytimes/3EAFKiK). Accessed 23 Feb. 2023.

This New York Times article published after the announcement of the Jazz Ambassador program in 1955 discusses the new program which was pitched by Adam Clayton Powell Jr. The State Department, alongside Powell, believed jazz

to be the best form of music as it was representative of "the real Americana". We used quotes from this article in our "Cultural Frontiers" page.

"The Appeal of the Primitive Jazz." *Literary Digest*, 25 Aug. 1917, pp. 28-29. *Internet Archive*, [archive.org/details/sim\\_literary-digest\\_1917-08-25\\_55\\_8/page/28/mode/2up](https://archive.org/details/sim_literary-digest_1917-08-25_55_8/page/28/mode/2up). Accessed 15 May 2023.

This article was published in *The Literary Digest* in 1917 and describes negative perceptions surrounding jazz. From this, we learned of the cultural frontiers faced by the Jazz Ambassadors as this article cites opinions about how jazz is "primitive" and uncultured. A quote from this article is featured on the "Jazz" page of our website.

Art Kane. *A Great Day in Harlem*. 1 Jan. 1959. *Esquire Magazine*, [classic.esquire.com/article/1959/1/1/a-great-day-in-harlem](https://classic.esquire.com/article/1959/1/1/a-great-day-in-harlem). Accessed 22 Feb. 2023.

This photograph, taken in 1959 for *Esquire Magazine*, shows 57 jazz musicians in Harlem. We use this photograph as the header for the "Ideological Frontiers" page. We chose to use this photo because it showcases the culture and community of jazz within America.

*Be-Bop Charmer*. Apr. 1956. *Library of Congress*, [www.loc.gov/item/2010646100/](https://www.loc.gov/item/2010646100/). Accessed 23 Feb. 2023.

Accessed through the Library of Congress, this is a photograph of Dizzy Gillespie while on his 1956 jazz ambassador tour. This photo depicts him sitting on the

ground in Pakistan with a snake around his neck while playing to a cobra. This photograph is used in the "Geographical Frontiers" page and we decided to include it because it shows how the jazz ambassadors visited new places.

Belair Jr., Felix. "United States Has Secret Sonic Weapon--Jazz." *New York Times* [New York City], 6 Nov. 1955, pp. 1+. *TimesMachine*, [timesmachine.nytimes.com/timesmachine/1955/11/06/93808557.html?pageNumber=1](https://timesmachine.nytimes.com/timesmachine/1955/11/06/93808557.html?pageNumber=1). Accessed 19 Feb. 2023.

Written by Felix Belair Jr, in 1955 and published in the New York Times, this article praises the success of the Dixieland band, another jazz band who toured internationally before the formal start of the jazz ambassador program. The article discusses jazz as a form of propaganda by the State, and the author shows avid support. We used quotes from the article in the "Ideological Frontiers" page to showcase the success and prospects of jazz.

*Berklee School of Music Musicians Play a Set of Music with Bednarska Jazz Students*. 2018. U.S. Embassy and Consulate in Poland, [pl.usembassy.gov/embassy-supports-jazz-partnership-poland-united-states/](https://pl.usembassy.gov/embassy-supports-jazz-partnership-poland-united-states/). Accessed 5 May 2023.

This image is featured on the "Jazz Continued" page of our website and shows the impact of the jazz ambassadors today. This image shows the results of a jazz partnership with students from the United States and Poland. We chose to include

it because Poland was a destination for State Department tours, and it shows how jazz is still used to cross frontiers today.

"Black and White." *PBS LearningMedia*, PBS, 1932,

[ny.pbslearningmedia.org/resource/jazz18-ss-propaganda/the-jazz-ambassadors-racism-propaganda-and-global-opinion-during-the-cold-war/?student=true](https://www.ny.pbslearningmedia.org/resource/jazz18-ss-propaganda/the-jazz-ambassadors-racism-propaganda-and-global-opinion-during-the-cold-war/?student=true).

This film, accessed through the Jazz Ambassadors collection on PBS Learning Media, was created by the Soviet Union in 1932 to promote communism and spread anti-American sentiments. This film depicts black men working for a white, authority figure, and it displays lynchings that were happening in America. We included segments from this film on our "International Perception" page to show how America was viewed in other parts of the world.

Block, Herbert. *I'm here to stay, too*. 3 Mar. 1947. *Library of Congress*,

[www.loc.gov/item/2012634121/](https://www.loc.gov/item/2012634121/). Accessed 28 Feb. 2023.

This is a cartoon from the Library of Congress which shows Uncle Sam and Stalin on a globe labeled "One World" indicating the desire of each to gain influence in different parts of the world after WWII. As such, we thought this cartoon exemplified the Cold War's proxy wars and each nation's desire to spread their ideologies.

*Brubeck, Paul Desmond, Eugene "Senator" Wright, and Joe Morello. 1958. Dave Brubeck,*  
[www.davebrubeck.com/timeline](http://www.davebrubeck.com/timeline). Accessed 28 Feb. 2023.

This photo was accessed from the Dave Brubeck website and shows members of his quartet in 1958. This is the quartet Brubeck would tour with for the State Department and was significant at the time because it was integrated, which is part of the reason why it was chosen to represent the United States. This photo can be found on the "Legacy" page of our website.

Bush, George W. "Black Music Month, 2007." June 2007. *National Archives Catalog*,  
[catalog.archives.gov/id/134608512](https://catalog.archives.gov/id/134608512). Accessed 17 Feb. 2023. Speech.

This proclamation, read by George W. Bush in 2007, marks the beginning of the celebration of Black Music Month which was made to honor the accomplishments African-Americans brought to music. We accessed this through the National Archives and used it on our "Legacy" page.

Compton, Wilson. *Waging the Campaign of Truth*. 23 Oct. 1952. *HathiTrust Digital Library*,  
[hdl.handle.net/2027/uc1.d0004680286](https://hdl.handle.net/2027/uc1.d0004680286). Accessed 21 Feb. 2023.

"Waging the Campaign of Truth" was delivered by President Truman in 1952 and was written for him by Wilson Compton. In this writing, Truman expresses the need for more propaganda to use against the USSR, and he discusses the Voices of America program alongside the importance of spreading the message of American democracy to countries where the USSR is in control. Quotes from this

speech were used on the "Ideological Frontiers" page as it was helpful in understanding why propaganda was so important, and why jazz was used.

Congressman Adam Clayton Powell during a Press Conference. 11 Oct. 1956. *Dwight D.*

*Eisenhower Presidential Library*, National Archives,

[www.eisenhowerlibrary.gov/research/online-documents/civil-rights-president-eisenhower-and-eisenhower-administration](http://www.eisenhowerlibrary.gov/research/online-documents/civil-rights-president-eisenhower-and-eisenhower-administration). Accessed 23 Feb. 2023.

This 1956 photograph belonging to the Dwight D. Eisenhower Presidential Library depicts Adam Clayton Powell Jr. We chose to include this photograph as it depicts Adam Clayton Powell Jr., who founded the idea of a jazz ambassador program, during the time of the launch of the jazz ambassadors. This photo can be found on the "Cultural Frontiers" page.

*The Cotton Club. Gale in Context: U.S. History*,

[link.gale.com/apps/doc/BT2380001073/UHIC?u=jeric34891&sid=bookmark-UHIC&xid=2cbd76cf](http://link.gale.com/apps/doc/BT2380001073/UHIC?u=jeric34891&sid=bookmark-UHIC&xid=2cbd76cf). Accessed 20 Feb. 2023.

Sourced from Gale in Context, this is a photograph of the Cotton Club. The Cotton Club was a popular jazz club during the Harlem Renaissance and is a symbol of African-American entertainment. This photo was used on the "Jazz" page as it was representative of the jazz culture at the time.

*Dancers in a Jazz Club*. 1940. *The American Mosaic: The African American Experience*, ABC-CLIO, 2023, africanamerican-abc--clio-com.eu1.proxy.openathens.net/Search/Display/1647237. Accessed 20 Feb. 2023.

This photograph taken in 1940 and accessed through ABC-CLIO depicts dancers in a jazz club. Behind them, is a crowd watching and dancing as well. We chose to include the photo because it showcased what the culture within jazz clubs were like. We put this on the "jazz" page.

*Dave Brubeck, Eugene Wright, Ronald Reagan and Mikhail Gorbachev. Spaso House, Moscow*. 1988. *Dave Brubeck*, [www.davebrubeck.com/timeline](http://www.davebrubeck.com/timeline). Accessed 7 May 2023.

We sourced this photo from Dave Brubeck's official website, and it shows President Reagan, Dave Brubeck, Eugene Wright, and President Gorbachev together at a summit in Moscow in 1988. This photo shows how jazz was able to transcend frontiers of ideological differences and culture as Brubeck was attributed with having helped ease tensions at the summit. This photo can be found on the "Jazz Continued" page of our website.

Davis, Hal, compiler. *Report from Rangoon to Allan Keller of the New York World-Telegram*. 3 Jan. 1957. *Yale University Library Online Exhibitions*, [onlineexhibits.library.yale.edu/s/preaching/item/5621#?c=&m=&s=&cv=&xywh=686%2C1811%2C750%2C1228](http://onlineexhibits.library.yale.edu/s/preaching/item/5621#?c=&m=&s=&cv=&xywh=686%2C1811%2C750%2C1228). Accessed 14 May 2023.



We accessed a report sent from Rangoon, where Benny Goodman was touring on behalf of the State Department, to Allan Keller of the *New York World-Telegram*. The report describes the ability of the Jazz Ambassadors to transcend frontiers of ideology and culture; as cited in the report, in Rangoon, communist student organizations which were previously hostile to Americans welcomed the jazz band to their campus. Because of how this displays transcending frontiers, we included it on the "Cultural Impacts" page of our website.

"Dizzy Gillespie Playing." 2 Dec. 1955. *The American Mosaic: The African American Experience*, ABC-CLIO, 2023,

[africanamerican-abc--clio-com.eu1.proxy.openathens.net/Search/Display/1688227](http://africanamerican-abc--clio-com.eu1.proxy.openathens.net/Search/Display/1688227).

Accessed 06 Feb. 2023.

Accessed through ABC-CLIO: The African American Mosaic, his photograph shows Dizzy Gillespie playing his trumpet in 1955. Gillespie was the first jazz ambassador and an infamous trumpet player. We included this photograph in the "Ideological Frontiers" page because it shows Gillespie around the time when he went on his tour as a jazz ambassador.

"Dizzy to Rock India." *New York Times* [New York City], 2 Feb. 1956, p. 19. *ProQuest*

*Historical Newspapers*,

[www.proquest.com/hnpnewyorktimes/docview/113927418/5AAFC30B1790496APQ/9?parentSessionId=i8UckyIlMzvCcSI0uN0X2jC3klWdWSe1fe3dpwQSI0U%3D&accountid=35755](http://www.proquest.com/hnpnewyorktimes/docview/113927418/5AAFC30B1790496APQ/9?parentSessionId=i8UckyIlMzvCcSI0uN0X2jC3klWdWSe1fe3dpwQSI0U%3D&accountid=35755). Accessed 26 Feb. 2023.

This article, published in the New York Times and accessed through ProQuest, details Dizzy Gillespie's tours to India in 1956. We included this article in our "Geographical Frontiers" page because it showed how the Jazz Ambassadors reached new, unfamiliar lands. One country that was mentioned in the article was Pakistan, which was important as it was a hotspot at the time.

Driggs, Frank. *King Oliver's Creole Jazz Band*. 1923. *Britannica*,

[www.britannica.com/art/New-Orleans-style/images-videos](http://www.britannica.com/art/New-Orleans-style/images-videos). Accessed 20 Feb. 2023.

This photograph, belonging to the Frank Driggs Collection and accessed through Britannica, was taken in 1923. It depicts King Oliver's Creole Jazz Band during the Harlem Renaissance. At the time, they were one of the most famed jazz bands and were considered pioneers of the genre. We included this picture in the "Jazz" page of our website.

Eisenhower, Dwight D. "Annual Message to the Congress on the State of the Union." 6 Jan.

1955. *Eisenhowerlibrary.gov*, 6 Jan. 1955,

[www.eisenhowerlibrary.gov/sites/default/files/file/1955\\_state\\_of\\_the\\_union.pdf](http://www.eisenhowerlibrary.gov/sites/default/files/file/1955_state_of_the_union.pdf).

Accessed 19 Feb. 2023. Address.

This is a transcript of President Eisenhower's State of the Union speech in 1955 where he discusses the Cold War and introduces the use of cultural diplomacy. From this document, we were able to learn more about the priorities of the Truman administration during the beginnings of the Cold War with militarization, international cooperation, and information programs being emphasized.

"The Face of Democracy." *New York Times*, 26 Sept. 1957, p. 25. *TimesMachine*,  
[nyti.ms/3Z4mGkY](https://www.nytimes.com/1957/09/26/nytimes/the-face-of-democracy.html). Accessed 27 Feb. 2023.

Published in 1957, this New York Times article describes the Little Rock Nine and how it relates to American democracy. The article explains how the events of Little Rock were "setbacks to democracy in America" and what the future of American democracy may look like. We include this article in our "International Perception" page as it demonstrates how the USSR used racial incidents to taint the image of American democracy.

Gleason, Ralph J. "Mrs. Dave Brubeck Discusses Jazz Abroad." *Down Beat*, vol. 25, no. 14, 10 July 1958, pp. 14+. *Internet Archive*,  
[archive.org/details/sim\\_down-beat\\_1958-07-10\\_25\\_14/page/14/mode/2up](https://archive.org/details/sim_down-beat_1958-07-10_25_14/page/14/mode/2up). Accessed 7 May 2023.

This article published by Down Beat magazine, an American jazz magazine, in 1958 contains an interview with Iola Brubeck. She discusses the tours of her husband, Dave Brubeck, and her experience with jazz abroad. We are able to utilize quotes from this article in our "Cultural Connections" page.

Gottlieb, William P. *Hot Lips Page, Apollo Theatre*. Oct. 1946. *Library of Congress*,  
[www.loc.gov/item/gottlieb.06701/](https://www.loc.gov/item/gottlieb.06701/). Accessed 11 Feb. 2023.

This is a photograph of Hot Lips Page performing at Apollo Theatre from the Library of Congress. As described by Artie Shaw, the inclusion of Lips Page on a planned tour of the South caused outrage and is an example of segregation faced

by African-American performers. This image can be found on the "Civil Rights" page of our website.

---. *Portrait of Dizzy Gillespie and Charlie Parker, Carnegie Hall, New York, N.Y., Oct. 1947.*

*Library of Congress*, [www.loc.gov/item/gottlieb.03281/](http://www.loc.gov/item/gottlieb.03281/). Accessed 22 Feb. 2023.

This photograph, sourced from the Library of Congress, shows Gillespie and Parker performing at Carnegie Hall in 1947 in front of a large crowd. This photo furthered our understanding of the popularity of jazz musicians such as Gillespie, who was a jazz ambassador. This photo can be found as the header of the "Racial Impacts" page.

*A Group of State Department Announcers Huddle around the Microphone after the Initial*

*Shortwave Broadcast in Russian to Russia from New York City. Feb. 1947. Voices of America,*

[www.voanews.com/a/friday-marks-70th-anniversary-of-voa-broadcasts-to-russia/3728545.html](http://www.voanews.com/a/friday-marks-70th-anniversary-of-voa-broadcasts-to-russia/3728545.html). Accessed 21 Feb. 2023.

This is a photograph of State Department announcers around a microphone for the Voices of America channel that transmits to Russia in 1947. This photo was sourced from the Voices of America website. This photo can be found as the header for the "Cultural Frontiers" page because it shows the beginnings of the land frontier crossed by the jazz.

Ingalls, Leonard. "Armstrong Horn Wins Nairobi, Too: Kenyans Say 'We Dig You, Satch' in Praise of Jazz Band's African Tour." *New York Times*, 7 Nov. 1960. *ProQuest Historical Newspapers*,  
[www.proquest.com/historical-newspapers/armstrong-horn-wins-nairobi-too/docview/115123338/se-2?accountid=35755](http://www.proquest.com/historical-newspapers/armstrong-horn-wins-nairobi-too/docview/115123338/se-2?accountid=35755). Accessed 26 Feb. 2023.

This newspaper clip was accessed through the ProQuest database which was available through our local library and was featured in the "Cultural Connections" page of our website. The article describes reactions to Louis Armstrong's tours through Africa. Through this article, we learned about how audiences abroad understood the significance of an African-American representing the U.S. abroad.

"Jam Session: America's Jazz Ambassadors Embrace the World." *Meridian International Center*, 2008, [www.meridian.org/jazzambassadors/](http://www.meridian.org/jazzambassadors/). Accessed 25 Feb. 2023.

This webpage features images from tours of multiple famous jazz ambassadors such as Dizzy Gillespie, Benny Goodman, etc which we used throughout our website. We used, "*The Duke Ellington Orchestra Plays Under the Stars in an Ancient Setting, 1963*" on our Thesis page. "Members of Dizzy Gillespie's Group Sightseeing on the Acropolis, 1956", "Dizzy Gillespie's Band Playing at the Studio of Radio El Mundo, 1956", "Benny Goodman Takes the USSR by Storm, 1962", and "Benny Goodman performs for a young audience in Red Square, Moscow, 1962" in our "Geographical Frontiers" page. "*Dizzy Gillespie and Many of His Band Members in Front of Their Plane during a Layover, 1956*" in the "Cultural Connections" page. "*The Dizzy Gillespie Quartet performs in the*

*Plenary Hall, Kenyatta International Conference Centre, 1973", "Dizzy Gillespie Leads the First State Department Tour, 1956" and "Dizzy Gillespie with Yugoslav Musician and Composer Nikica Kalogjera and Fans, 1956" in the "Racial Impacts" page. Lastly "Duke Ellington Greets the Audience at the Tamil Union Oval before His Performance, 1972" and "Duke Ellington Meets Local Jazz Musicians, 1971" in the "Jazz Continued."*

"Jazz Ambassador?" *Afro-American* [Baltimore], 24 Dec. 1955. *ProQuest Historical Newspapers*,  
[www.proquest.com/historical-newspapers/jazz-ambassador/docview/531844935/se-2?accountid=34414](http://www.proquest.com/historical-newspapers/jazz-ambassador/docview/531844935/se-2?accountid=34414). Accessed 13 May 2023.

This article was passed in 1955 near the beginnings of the Jazz Ambassadors program, and it was published in *The Afro-American*. The article describes the reactions of musicians to the prospect of participating in tours on behalf of the State Department. From this, we learned more about the beginnings of the jazz ambassador program as well as public reception of its start.

"Jazz Stunts Are Shattering Our American Nerves." *The Morning Tulsa Daily World* [Tulsa, Oklahoma], 3 Dec. 1922. *Chronicling America: Historic American Newspapers*,  
[chroniclingamerica.loc.gov/lccn/sn85042345/1922-12-03/ed-1/seq-49/](http://chroniclingamerica.loc.gov/lccn/sn85042345/1922-12-03/ed-1/seq-49/). Accessed 21 Feb. 2023.

Published in the Morning Tulsa Daily World in 1922 and accessed through Chronicling America, this article shows disapproval towards jazz music. This

article taught us the difficulties faced by jazz musicians while emerging into the music scene. We use quotes and a photo featured in the article in the "Jazz" page to show opposition.

Kennan, George. "Long Telegram." Telegram to State Department, 22 Feb. 1946. *Wilson Center*, [digitalarchive.wilsoncenter.org/document/george-kennans-long-telegram](https://digitalarchive.wilsoncenter.org/document/george-kennans-long-telegram). Accessed 23 Feb. 2023.

This telegram was found in the Wilson Center and was sent to the Truman State Department from George Kennan, who was in the U.S. Embassy in Moscow. In this telegram, Kennan highlights the urgency of action against the USSR and presents the idea of "containment," which is later adopted in the Truman Doctrine, for the first time. The telegram helped us understand the urgency and thoughts behind U.S. foreign policy decisions during the beginnings of the Cold War, and a quote and a photo of the telegram are featured on the "Rivalry" page of our website.

Korall, Burt. "Jazz Speaks Many Tongues, Vaults Nation Barriers." *The Billboard*, 19 Aug. 1957, pp. 1+. *World Radio History*, [worldradiohistory.com/Archive-All-Music/Billboard/50s/1957/Billboard%201957-08-19.pdf](https://worldradiohistory.com/Archive-All-Music/Billboard/50s/1957/Billboard%201957-08-19.pdf). Accessed 19 Feb. 2023.

This 1957 magazine article from *The Billboard* discusses the jazz ambassadors and their success in foreign countries. This article discusses the ability of jazz to create bridges with foreign countries, specifically England, Sweden, and France.

Koretsky, Viktor. *The Shame of America*. 1968. *Brown University Library*, Brown University, repository.library.brown.edu/studio/item/bdr:89356/. Accessed 23 Feb. 2023.

This is a piece of race-based Soviet propaganda which was accessed from Brown University's Digital Repository. It depicts an African-American man in blood and displays how the civil rights in America was used as propaganda. We decided to display it on our "International Perception" page to show part of what created the ideological frontier the Jazz Ambassadors had to cross.

Lissner, Will. "Radford Says U.S. Is Ahead in Arms." *New York Times* [New York City], 9 Jan. 1958, p. 15. *ProQuest Historical Newspapers*, www.proquest.com/docview/114403296/1BE2968C09C540AAPQ/23. Accessed 24 Feb. 2023.

Accessed through ProQuest, this 1958 New York Times article exemplifies the Cold War tensions between the Soviet Union and America. The article also introduces the idea that the Cold War is an ideological one rather than just a militaristic one. We were able to use this article in the "Rivalry" page.

Lockyear, W. T. *Winston Churchill, President Truman and Stalin at the Potsdam Conference*. 23 July 1945. *Imperial War Museums*, www.iwm.org.uk/collections/item/object/205195912. Accessed 21 Feb. 2023.

We accessed this photo from the Imperial War Museums and featured it on the "Rivalry" page of our website as it showed the American president with the leader



of the Soviet Union at the time. Decisions made at the conference where the photo was taken would be critical in the following decades.

"Louis Armstrong and Duke Ellington 'In a Mellow Tone' on the Ed Sullivan Show." *YouTube*, uploaded by The Ed Sullivan Show, 28 Apr. 2021, [youtu.be/UGIYaqz5rI0](https://youtu.be/UGIYaqz5rI0). Accessed 17 Feb. 2023.

In this 1961 video posted by The Ed Sullivan Show YouTube Channel, Gillespie and Armstrong are seen playing together. We included this clip in the "Legacy" page because it shows two famed jazz ambassadors, who are still widely recognized today, playing jazz together.

"Louis Armstrong, Barring Soviet Tour, Denounces Eisenhower and Gov. Faubus." *New York Times* [New York City], 19 Sept. 1957, p. 23. *TimesMachine*, [timesmachine.nytimes.com/timesmachine/1957/09/19/issue.html](https://timesmachine.nytimes.com/timesmachine/1957/09/19/issue.html). Accessed 19 Feb. 2023.

This is an article published in the New York Times. In this article, Louis Armstrong refuses to go on a government sponsored tour due to the way the government treats African-Americans in the South. His defiance helps to exemplify the paradox of racial equality in America that was present in the jazz ambassador tours. We use quotes from the article as well as a photo of the article on the "Cultural Connections" page.

"Louis Armstrong in Egypt." 1961. *The American Mosaic: The African American Experience*, ABC-CLIO, 2023,  
[africanamerican-abc-clio-com.eu1.proxy.openathens.net/Search/Display/1463453](https://africanamerican-abc-clio-com.eu1.proxy.openathens.net/Search/Display/1463453).  
 Accessed 06 Feb. 2023.

This famous photo shows Louis Armstrong playing to his wife in Egypt in 1961. For us, this photo symbolized the global impact of the Jazz Ambassadors as we saw images of them around the world, including Egypt as depicted in this photo. We accessed this photograph from *The American Mosaic: The African American Experience* and used this photograph as the header for our "Thesis" page.

*Louis Plays at Airport in Ghana*. 1956. *Louis Armstrong House Museum*,  
[collections.louisarmstronghouse.org/asset-detail/1198764](https://collections.louisarmstronghouse.org/asset-detail/1198764). Accessed 22 Feb. 2023.

Accessed from the Louis Armstrong House Museum, this photograph shows Louis Armstrong and his band playing at the airport in Ghana in 1956. This photograph demonstrates a land frontier being crossed as the musicians were bringing jazz to new places. This photo can be found as the header for the "Geographical Frontiers" page.

McCallum, Peter. *All Stars in Accra, Ghana - 1956*. May 1956. *Louis Armstrong House Museum*,  
[collections.louisarmstronghouse.org/asset-detail/1044980](https://collections.louisarmstronghouse.org/asset-detail/1044980). Accessed 23 Feb. 2023.

This photograph taken from the Louis Armstrong House Museum shows crowds cheering for the All Stars in Accra, Ghana during 1956. This image once again demonstrates the popularity of jazz and its success in spreading American ideals

to many people. We included this picture as the header for the "Process Paper" page.

McMahon, John R. "Unspeakable Jazz Must Go!" *Ladies Home Journal*, 1921. *New York Public Library Digital Collections*, [digitalcollections.nypl.org/items/7f1d6e7d-d376-fbc2-e040-e00a18063dc4](https://digitalcollections.nypl.org/items/7f1d6e7d-d376-fbc2-e040-e00a18063dc4). Accessed 26 Feb. 2023.

This article, written in 1921 for Ladies Home Journal and accessed through the New York Public Library Digital Collection, bashes jazz music. From this article, we learned that despite the popularity we believed jazz possessed during the Jazz Age, the genre was still stigmatized by many. We were able to use this in our "Jazz" page.

Moor, Dimitri. *Freedom to the Prisoners of Scottsboro*. 1932. *Brown University Library*, Brown University, [repository.library.brown.edu/studio/item/bdr:89372/](https://repository.library.brown.edu/studio/item/bdr:89372/). Accessed 23 Feb. 2023.

This is a piece of race-based Soviet propaganda from the Brown University Library. We chose to display it on the "International Perception" page of our website as it shows how civil rights misdemeanors in the US were then used as propaganda against it. This displays an ideological frontier the US and Jazz Ambassadors needed to conquer.

Moore, Charles. *Alabama Fire Department Aims High-Pressure Water Hoses at Civil Rights Demonstrators*. May 1963. *Smithsonian National Museum of African American History and Culture*, [nmaahc.si.edu/object/nmaahc\\_2011.49.1](https://nmaahc.si.edu/object/nmaahc_2011.49.1). Accessed 25 Feb. 2023.

This photo from the Smithsonian National Museum of African American History and Culture exemplifies the brutality against African-Americans. The photo shows African-American activists being sprayed with high-pressure fire hoses in Birmingham. We decided to display this photo on the "Civil Rights" page to show the horrible actions made against African-Americans during the time the Jazz Ambassadors were touring.

*Moscow Sessions*. Recorded 1962. Performance by Benny Goodman, Stardust Records, 2013.

*Youtube*, [www.youtube.com/watch?v=ayx\\_bor8dYs](https://www.youtube.com/watch?v=ayx_bor8dYs). Accessed 24 Feb. 2023.

This is a 2013 republished version of Benny Goodman's original 1962 recording of "Mission to Moscow" which was recorded during his performances in the USSR. We chose to feature a clip from this song on the "Thesis" page of our website as it represented the type of music the Ambassadors would perform. We were also fascinated by the fact that this recording was from one of the tours themselves.

Mulligan, Gerry. *Golden Notebooks*. 1971. *Library of Congress*,  
[www.loc.gov/item/ihms.200003717/](http://www.loc.gov/item/ihms.200003717/). Accessed 23 Feb. 2023.

This image, accessed through the Library of Congress, shows annotated jazz music from 1971. We included this photo as the header for the "Legacy" page to exemplify what some of the jazz music of the time looked like.

*NAACP Flyer Advertising a Lecture by Rosa Parks*. 1956. *Library of Congress*. Accessed 22 Feb. 2023.

This flier, created by the NAACP, advertises a speech from Rosa Parks in 1956. We accessed this picture from the Library of Congress. This image can be found in the "Civil Rights" page as it shows the racial frontier the African-American jazz musicians had to cross.

"National Security Council Report, NSC 68, 'United States Objectives and Programs for National Security'", April 14, 1950, Wilson Center Digital Archive, US National Archives.  
<https://digitalarchive.wilsoncenter.org/document/116191>

This document, accessed through the Wilson Center Digital Archive outlined America's plans for the Cold War and its initial strategy. It helped us learn of U.S. perceptions of the Soviet threat as well as initial predictions of how the war would play out as well as possible strategies. This document is featured in quotes throughout our website.

"Nat King Cole." *The American Mosaic: The African American Experience*, ABC-CLIO, 2023, [africanamerican-abc-clio-com.eu1.proxy.openathens.net/Search/Display/1647242](https://africanamerican-abc-clio-com.eu1.proxy.openathens.net/Search/Display/1647242).

Accessed 19 Feb. 2023.

This is a photo of Nat King Cole, famed jazz musician, in New York during 1947.

We used it next to an article describing discrimination and racism Cole faced as an African-American musician in the South on the "Civil Rights" page of our website as we thought it helped emphasize one of the ideological frontiers the Jazz Ambassadors had to overcome.

Office of War Information. *Winston Churchill*. Mar. 1943. *Library of Congress*,

[www.loc.gov/item/2017696565/](https://www.loc.gov/item/2017696565/). Accessed 23 Feb. 2023.

This is a photo of Winston Churchill, the British Prime Minister from the Library of Congress. He led the nation through World War II. We chose to feature this picture on our "Rivalry" page next to a quote of his in which the term "Iron Curtain" was used for the first time.

Palumbo, Fred. *Benny Goodman at Rehearsal with His New Group*. 1952. *Library of Congress*,

[www.loc.gov/item/2002695233/](https://www.loc.gov/item/2002695233/). Accessed 22 Feb. 2023.

Sourced from the Library of Congress and taken in 1952, this image showcases Benny Goodman with his band around a piano. Benny Goodman was a famed clarinet player who, as a jazz ambassador, played a large role in crossing land frontiers. We used this image as the header for the "Geographical Frontiers" page.

Parmenter, Ross. "U.S. Helps Out: Bill Passed to Make Cultural Tours a Branch of Our Foreign Policy." *New York Times*, 5 Aug. 1956. *Proquest*, [www.proquest.com/historical-newspapers/u-s-helps-out/docview/113763768/se-2?accountid=35755](http://www.proquest.com/historical-newspapers/u-s-helps-out/docview/113763768/se-2?accountid=35755). Accessed 26 Feb. 2023.

We accessed this newspaper through the ProQuest database and it described the passing of the International Cultural Exchange and Trade Fair Participation Act. It describes the intent behind the bill and what it provides for. Thus we decided to feature portions of it on the "Cultural Frontiers" page of our website.

Performers at the Jack Basket Room in Los Angeles in 1949. 1949. *Los Angeles Times*, [www.latimes.com/california/gallery/looking-back-at-historic-central-avenue-in-los-angeles](http://www.latimes.com/california/gallery/looking-back-at-historic-central-avenue-in-los-angeles). Accessed 23 Feb. 2023.

This photograph, belonging to the CSUN archives and featured in a Los Angeles Times slideshow, depicts performers in a jazz club in 1949. We included this photo as the header for the "Annotated Bibliography" page.

Photograph by Unidentified, et al. *Print of Cab Calloway Conducting His Band*. 1930. *JSTOR*, [jstor.org/stable/community.31887634](http://jstor.org/stable/community.31887634). Accessed 20 Feb. 2023.

Accessed through JSTOR, this photo depicts Cab Calloway and his band in the 1930s. Cab Calloway was a popular jazz musician during the Harlem Renaissance and was heavily associated with the Cotton Club. We use this photo in the "Jazz" page.

*Program for Concerts in Rangoon, Burma.* 28 Dec. 1956. *Yale University Library Online*

*Exhibitions*, [onlineexhibits.library.yale.edu/s/preaching/media/5644](https://onlineexhibits.library.yale.edu/s/preaching/media/5644). Accessed 3 May 2023.

We accessed this program for Benny Goodman's performance in Rangoon, Burma from the Yale University library collections. From this program, we learned of how the State Department's goals of countering Soviet propaganda was seen in the tours themselves as the program discussed the relationship between jazz and the African-American experience as well as calling it "America's most valid musical form." The cover of this program can be seen on the "Cultural Impacts" page of our website.

*Red Army Soldiers in the USSR.* 1941. *Library of Congress*, [www.loc.gov/item/2017824539/](https://www.loc.gov/item/2017824539/).

Accessed 27 Feb. 2023.

This image, accessed through the Library of Congress, depicts soldiers from the Red Army during 1941. This image can be found as the header for the "International Perception" page. We included this photo because during the times of the Cold War, the Soviet Union was creating propaganda to taint America's image, thus changing perceptions of America around the world.



Rowe, Abbie. *Truman Signing North Atlantic Treaty Proclamation*. 24 Aug. 1949. *Harry S. Truman Library & Museum*, [www.trumanlibrary.gov/photograph-records/73-3193](http://www.trumanlibrary.gov/photograph-records/73-3193). Accessed 23 Feb. 2023.

This photo is featured on the "Rivalry" page of our website and is from the Library of Congress. We chose to feature this photo as NATO became a main security alliance during the Cold War and was a cause of concern and conflict with the Soviet Union.

"Russia Is Challenged by Need of Satellites." *New York Times*, 19 Oct. 1947. *New York Timesmachine*, [timesmachine.nytimes.com/timesmachine/1947/10/19/104348958.html?pageNumber=12](http://timesmachine.nytimes.com/timesmachine/1947/10/19/104348958.html?pageNumber=12). Accessed 22 Feb. 2023.

This is a New York Times article published in 1947 during the times of the Cold War. We utilize the map featured in the article on the "Rivalry" page to show the interdependent relationship between Eastern and Western Europe. As such, the complexity of the Cold War is shown.

Sarnoff, David. "Program for a Political Offensive against World Communism." 5 Apr. 1955. *Gerald R. Ford Presidential Library and Museum*, National Archives, [www.fordlibrarymuseum.gov/library/document/0054/4525722.pdf](http://www.fordlibrarymuseum.gov/library/document/0054/4525722.pdf). Accessed 11 Feb. 2023.

This memorandum described Brig. General David Sarnoff and provided valuable insight into America's perspective on the USSR's motives and tactics. Sarnoff

mentions that the main threat of the situation was political and psychological rather than outright violence and introduces the idea of using soft power and stopping the spread of communism.

Shaw, Artie. "The Fresh Air Interview: Artie Shaw (1985)." *NPR*, 19 May 2010, [www.npr.org/2010/05/19/126972706/100-years-of-jazz-clarinetist-artie-shaw](http://www.npr.org/2010/05/19/126972706/100-years-of-jazz-clarinetist-artie-shaw). Accessed 28 Feb. 2023. Interview.

This is an interview conducted in 1985 with Artie Shaw, a jazz clarinetist, and republished by NPR in 2010 in honor of Shaw's 100th birthday. In the interview, Shaw describes his experiences as a jazz musician in the mid-1900s and trying to tour the South with an African-American musician. The rampant discrimination he described clearly illustrated a frontier African-American jazz musicians had to cross at the time and provided valuable context for our website.

Smiths, Hedrick. "Ellington Hailed by Moscow Buffs." *New York Times* [New York City], 13 Sept. 1971, p. 45. *ProQuest Historical Newspapers*, [www.proquest.com/hnpnewyorktimes/docview/119095255/5AAFC30B1790496APQ/2?parentSessionId=nZOLZJbeElJwVwEOmAcEN0AAFFkIE6tF8WCY2xzGJtg%3D&accountid=35755](http://www.proquest.com/hnpnewyorktimes/docview/119095255/5AAFC30B1790496APQ/2?parentSessionId=nZOLZJbeElJwVwEOmAcEN0AAFFkIE6tF8WCY2xzGJtg%3D&accountid=35755). Accessed 26 Feb. 2023.

Originally published in the New York Times and accessed through ProQuest, this article discusses Duke Ellington's tour to Moscow in 1971. Ellington's tour was the second jazz ambassador tour to the Soviet Union and was well received by

crowds in Moscow. This article can be found in the "Geographical Frontiers" page.

Stearns, Marshall W. "Is Jazz Good Propaganda?" *Saturday Review*, vol. 39, no. 28, 14 July 1956, pp. 28-31. *Internet Archive*,  
[archive.org/details/sim\\_saturday-review\\_1956-07-14\\_39\\_28/page/28/mode/2up](https://archive.org/details/sim_saturday-review_1956-07-14_39_28/page/28/mode/2up).  
 Accessed 19 Feb. 2023.

This article was published in the Saturday Review and written by Marshall W. Stearn, following the conclusion of the Gillespie tours, reviewed the effectiveness of jazz as propaganda. He considers the popularity of jazz and the response of audiences abroad. Stearn ultimately concludes that jazz was in fact successful due to its unique sound and purely American qualities. His sentiments helped us to understand the reception of jazz in foreign countries and why jazz was able to succeed. We used information from the article to help us write and construct the website.

Thompson Jr, Frank. "Are the Communists Right in Calling Us Cultural Barbarians?" *Music Journal*, vol. 13, no. 6, 1 July 1955. *ProQuest Research Library*,  
[www.proquest.com/openview/aa2c09999323db5798a6611243e519f1/1?pq-origsite=gscholar&cbl=1821602](https://www.proquest.com/openview/aa2c09999323db5798a6611243e519f1/1?pq-origsite=gscholar&cbl=1821602). Accessed 17 Feb. 2023.

This 1955 article written by New Jersey Representative Frank Thompson Jr. was published in Music Journal. In this article, Thompson discusses the propaganda the USSR has been using against America and pitches the creation of a new

department to counter the propaganda. This article was helpful in teaching us about the role of propaganda in the Cold War and the importance of public opinion.

"Till Case Linked to Negro's Plight." *New York Times*, 30 Oct. 1955, p. 86. *ProQuest Historical Newspapers*,  
[www.proquest.com/historical-newspapers/till-case-linked-negros-plight/docview/113346069/se-2](http://www.proquest.com/historical-newspapers/till-case-linked-negros-plight/docview/113346069/se-2). Accessed 13 Feb. 2023.

Published in the New York Times and accessed through ProQuest Historical Newspaper, this article from 1955 details the Emmett Till case. We used this article as well as quotes present to show the racial injustices in America.

*Troops Block Negro Students at School*. 1957. *Library of Congress*,  
[www.loc.gov/item/00649675/](http://www.loc.gov/item/00649675/). Accessed 18 Feb. 2023.

This photograph from the Library of Congress shows Elizabeth Eckford enduring epithets from a white girl outside of Central High School in Little Rock, Arkansas. We thought this image showed the racial tensions and hate at the time in America. Furthermore, the Little Rock incident, which is shown in this photo, was both a motivator and deterrent for the Jazz Ambassadors; this photo is featured on the "Civil Rights" page of our website.

Truman, Harry S. "Address on Foreign Policy at a Luncheon of the American Society of Newspaper Editors." 20 Apr. 1950. *Harry S. Truman Library and Museum*, National Archives and Records Administration, [www.trumanlibrary.gov/library/public-papers/92/address-foreign-policy-luncheon-american-society-newspaper-editors](http://www.trumanlibrary.gov/library/public-papers/92/address-foreign-policy-luncheon-american-society-newspaper-editors). Accessed 21 Feb. 2023. Address.

In this speech, President Truman addresses the importance of free press in America and the war against Soviet propaganda. This exemplifies the ideological frontier of propaganda the Jazz Ambassadors had to pass. This also gave us valuable insight into the thoughts of Truman on the cultural side of the war.

---. "President Truman's Statement on the Situation in Korea." 27 June 1950. *National Archives*, [www.docsteach.org/documents/document/truman-statement-korea/281387/1](http://www.docsteach.org/documents/document/truman-statement-korea/281387/1). Accessed 23 Feb. 2023.

In this presidential statement, Truman asserts the importance of stopping the spread of Communism as well as his belief that the USSR wants to spread communism around the world. As such, this displays the idea of containment in America as well as context for the proxy wars the U.S. would face including the war in Korea. This is featured on the "Rivalry" page of our website.

"U.N. Calls for Cease Fire in Korea; Demands North Withdraw Troops; Setbacks for Invaders Reported." *New York Times*, 26 June 1950. *New York Timesmachine*, [timesmachine.nytimes.com/timesmachine/1950/06/26/issue.html](http://timesmachine.nytimes.com/timesmachine/1950/06/26/issue.html). Accessed 23 Feb. 2023.

This New York Times article published on June 26, 1950 during the Cold War describes America's interference within the Korean War. We feature this newspaper on the "Rivalry" page as an example of the proxy wars engaged in by the Soviets and America.

United Nations. "Charter of the United Nations." *United Nations*, 1945, [treaties.un.org/doc/publication/ctc/uncharter.pdf](https://treaties.un.org/doc/publication/ctc/uncharter.pdf).

We found the founding document of the United Nations, the Charter of the United Nations, on its website and learned that one of its founding principles was asserting the right to self-determination, which is what contributed to the rise of many newly-independent states post-WWII. As such, we chose to feature it on the "Rivalry" page of our website.

United States, Congress, House. Jazz - Designation as an American National Treasure. *GovInfo*, U.S. Government Publishing Office, 4 Dec. 1987, [www.govinfo.gov/app/details/STATUTE-101/STATUTE-101-Pg2013-2](https://www.govinfo.gov/app/details/STATUTE-101/STATUTE-101-Pg2013-2). Accessed 16 Feb. 2023. 100th Congress, 1st session, House Concurrent Resolution 57.

We accessed this resolution through the website GovInfo; agreed upon in 1987, the resolution acknowledged the value of jazz as a national treasure and the contributions of African-Americans to the genre. We decided to feature it on the "Jazz Continued" page of our website as it displayed a frontier breached in the public perception of jazz in a time soon after the Jazz Ambassadors were originally active.

---, ---, House, Committee on Appropriations. *Hearings before Subcommittees of the Committee on Appropriations House of Representatives*. Testimony of Frank Thompson Jr. *Google Books*, 1956,  
[www.google.com/books/edition/The\\_Supplemental\\_Appropriation\\_Bill\\_1957/NNM7AQAAMAAJ?hl=en&gbpv=1&dq=behind+the+Communists+in+our+cultural+appeal.+Throughout+the+world,+they+were+\(and+still+are\)+denouncing+us+as+materialistic,+uncultured+barbarians,+soulless.+They+spoke+sneeringly+of+our+%E2%80%98gad+get%E2%80%99+civilization.&pg=PA745&printsec=frontcover](http://www.google.com/books/edition/The_Supplemental_Appropriation_Bill_1957/NNM7AQAAMAAJ?hl=en&gbpv=1&dq=behind+the+Communists+in+our+cultural+appeal.+Throughout+the+world,+they+were+(and+still+are)+denouncing+us+as+materialistic,+uncultured+barbarians,+soulless.+They+spoke+sneeringly+of+our+%E2%80%98gad+get%E2%80%99+civilization.&pg=PA745&printsec=frontcover). Accessed 22 Feb. 2023. 84th Congress, 2nd session.

In this hearing Representative Frank Thompson Jr. pushes for the enactment of cultural diplomacy to use against the communists. We include a quote from Thompson Jr. in the "International Perception" page to show how America was falling victim to the Communist Propaganda. It was interesting to see what discussion in Congress was like surrounding the use of cultural presentations and diplomacy as a tool against the USSR.

---, ---. International Cultural Exchange and Trade Fair Participation Act of 1956. *United States Statutes at Large*, vol. 70, 1 Aug. 1966, pp. 778-80. *Govinfo.Gov*,  
[www.govinfo.gov/content/pkg/STATUTE-70/pdf/STATUTE-70-Pg778.pdf](http://www.govinfo.gov/content/pkg/STATUTE-70/pdf/STATUTE-70-Pg778.pdf). Accessed 23 Feb. 2023. Public Law 84-860.

This is the statute for the International Cultural Exchange and Trade Fair Participation Act of 1956. This act, established by President Eisenhower, granted Presidents the power to send art or entertainment based tours abroad. This act

ensured a permanent spot for cultural diplomacy. Quotes from this act can be found on the "Cultural Frontiers" page.

Universal-International News, 31 Oct. 1960. *National Archives*,  
[catalog.archives.gov/id/234274449](https://catalog.archives.gov/id/234274449). Accessed 28 Feb. 2023.

This clip was accessed within an item in the National Archives called "Universal Newsreel Volume 33, Release 88." The newsreel describes Louis "Satchmo" Armstrong's arrival in Congo for a diplomatic tour. We chose to include this on the "Geographical Frontiers" page of our website to illustrate one of the regions the Ambassadors visited as well as their reception.

"U.S. Jazz Starts to Tour Europe." *New York Times* [New York City], 20 Oct. 1968, p. 85.

*ProQuest Historical Newspapers*,

[www.proquest.com/docview/118160008/fulltextPDF/5F75B2581F43482EPQ/1?accountid=35755](http://www.proquest.com/docview/118160008/fulltextPDF/5F75B2581F43482EPQ/1?accountid=35755). Accessed 26 Feb. 2023.

This article from 1968 contains information on a new jazz tour to Europe. The main goal of these tours was to introduce American ideals so Europeans would visit America. We accessed this article through ProQuest and it was initially published in the New York Times. This article can be found being used on the "Geographical Frontiers" page.



"U.S. to Use Jazz in Cold War." *The Chicago Defender* [Chicago], 26 Nov. 1955. *ProQuest Historical Newspapers*,

[www.proquest.com/historical-newspapers/u-s-use-jazz-cold-war/docview/492909878/se-2?accountid=34414](http://www.proquest.com/historical-newspapers/u-s-use-jazz-cold-war/docview/492909878/se-2?accountid=34414). Accessed 13 May 2023.

This article was published in *The Chicago Defender* and reports on the plans of the United States to use jazz in cultural exchanges during the Cold War. From this article, we learned of attitudes towards jazz in the State Department as well as initial musicians who were approved to participate in the tours. Interestingly, the article lists Louis Armstrong as an approved musician, but later decisions made by Armstrong following the Little Rock Nine shows the racial frontiers the musicians had to overcome and how the program acted as a tool for change.

"View of the Crowd at the March on Washington in 1963." 1963. *The American Mosaic: The African American Experience*, ABC-CLIO, 2023, [africanamerican.abc-clio.com/Search/Display/2255785](http://africanamerican.abc-clio.com/Search/Display/2255785). Accessed 21 Feb. 2023.

This photograph was sourced from *The American Mosaic: The African American Experience* by ABC-CLIO. It depicts a view of the crowd at the March on Washington in 1963. The March on Washington was a massive civil rights protest and is considered one of the largest protests. We used this as the header for the "Racism" page because it demonstrates the racial barriers being used against America.

*Warsaw Likes Jazz Hot or Cool, but Serious, at the Philharmonia*. 8 Dec. 1958. *New York Timesmachine*, [timesmachine.nytimes.com/timesmachine/1958/12/08/issue.html](https://timesmachine.nytimes.com/timesmachine/1958/12/08/issue.html).

Accessed 11 May 2023.

This article showed the direct influence of jazz behind the Iron Curtain as well as the impacts of the tours. Published in *The New York Times*, this article describes the popularity of jazz in Poland and includes references to Dave Brubeck, who had toured Poland previously. This article illustrated how the Jazz Ambassadors were able to transcend cultural frontiers and geographical frontiers to forge connections with people from around the world; this article can be found on the "Jazz Continued" page of our website.

Wilcott, Marion Post. *Old Building*. *New Orleans, Louisiana*. Aug. 1940. *Library of Congress*, [www.loc.gov/resource/fsa.8c14683/](https://www.loc.gov/resource/fsa.8c14683/). Accessed 16 Feb. 2023.

Sourced from the Library of Congress, this photograph shows an old building in New Orleans during the 1940s. This image provides a snapshot of life during a time where jazz was extremely popular. We used this as the header for the "Jazz" page.

*Willis Conover Interviewing Louis Armstrong*. 1955. *Encyclopedia Britannica*, [www.britannica.com/topic/Voice-of-America#/media/1/631859/160112](https://www.britannica.com/topic/Voice-of-America#/media/1/631859/160112). Accessed 21 Feb. 2023.

This photograph, belonging to the Voices of America and accessed through Britannica, shows Willis Conover and Louis Armstrong on the Voices of America

radio show in 1955. The Voices of America program was important in setting a precedent for the jazz ambassadors. Through their radio program, they were able to introduce foreign countries to jazz. We included this picture in our "Ideological Frontiers" page.

Wilson, John S. "American Jazz Wins Overseas Audience." *New York Times*, 18 Mar. 1956.

*ProQuest Historical Newspapers*,

[www.proquest.com/historical-newspapers/american-jazz-wins-overseas-audience/docview/113488854/se-2?accountid=35755](http://www.proquest.com/historical-newspapers/american-jazz-wins-overseas-audience/docview/113488854/se-2?accountid=35755). Accessed 26 Feb. 2023.

This *New York Times* article which we accessed through ProQuest informed us of the prominence of jazz abroad. We learned about how the tours fed into foreign interest in jazz, thus breaching the frontier of legitimization and recognition among a fall in popularity for jazz to rock-and-roll. This article can be seen on the "Jazz Continued" page of our website.

---. "Goodman Basks in Success of Soviet Jazz Tour." *New York Times* [New York City], 20 July 1962, p. 15. *TimesMachine*, [nyti.ms/3EAWjLf](https://www.nytimes.com/1962/07/20/nytimes/3EAWjLf). Accessed 23 Feb. 2023.

This 1962, New York Times article was written following clarinet player Benny Goodman's jazz tours around the Soviet Union. The tours of Benny Goodman were crucial as he was the first ambassador to cross the Iron Curtain and play within the Soviet Union. By playing in these communist areas, Goodman's band was spreading jazz and American ideals into new areas. This article contains interviews of Benny Goodman reflecting on his tours and his success. We use

quotes from Benny Goodman in the "Geographical Frontiers" page to demonstrate the land frontiers crossed by the jazz ambassadors.

---. "Who Is Conover? Only We Ask?" *New York Times* [New York City], 13 Sept. 1959, pp. 64+.

*TimesMachine*,

[timesmachine.nytimes.com/timesmachine/1959/09/13/88819534.html?pageNumber=369](https://timesmachine.nytimes.com/timesmachine/1959/09/13/88819534.html?pageNumber=369).

Accessed 20 Feb. 2023.

This article was published by the New York Times and written by John S. Wilson, a music critic and jazz radio host, in 1959. This article was written about Willis Conover, host of the Voices of America radio program. Voices of America spread jazz and American music to countries all across the globe, including Russia.

Wilson praises the success of the program in spreading jazz to new places.

Although the article was written after the start of the jazz ambassador program, the Voices of America program began nearly a decade before. We use quotes from the article and from Conover in the "Ideological Frontiers" page.

Wolff, Francis. Clifford Brown, Curly Russell, Lou Donaldson, Art Blakey Live at Birdland.

1954. *Birdland Club*, [www.birdlandclub.com/](http://www.birdlandclub.com/). Accessed 22 Feb. 2023.

This photograph from 1954 and accessed through the Birdland Club depicts three famous jazz musicians performing at the Birdland. The Birdland was an well-known, historic jazz club. We made this picture as the header for the "Jazz Continued" page.

*World Wide Performances by President's Fund Cultural Groups - 1959*. 24 Nov. 1959. *Library of Congress*,

[http://www.loc.gov/exhibits/hope-for-america/blurringlines/culturaldiplomacy/Assets/bhp0184p2\\_enlarge.jpg](http://www.loc.gov/exhibits/hope-for-america/blurringlines/culturaldiplomacy/Assets/bhp0184p2_enlarge.jpg). Accessed 23 Feb. 2023.

This photo from the Library of Congress shows the amount of musical performances in each part of the world. This image exemplifies how the jazz ambassadors reached all parts of the globe.

## Secondary Sources

Ackerman, Karl. "State and Mainstream: The Jazz Ambassadors and the U.S. State Department."

*All about Jazz*, 27 Apr. 2018,

[www.allaboutjazz.com/state-and-mainstream-the-jazz-ambassadors-and-the-us-state-department-by-karl-ackermann?pg=2](http://www.allaboutjazz.com/state-and-mainstream-the-jazz-ambassadors-and-the-us-state-department-by-karl-ackermann?pg=2). Accessed 19 Jan. 2023.

This article from the website All About Jazz tells the story of the jazz ambassadors. It begins with providing context on jazz in America and proceeds to dive into the jazz ambassadors themselves. This article was helpful when we were beginning to research on our topic and helped us decide which aspects and events to highlight within our website. As this article referenced many newspapers and contained many quotes, we were also able to find primary sources to use by looking through the article.

Anderson, Maureen. "The White Reception of Jazz in America." *African American Review*, vol.

38, no. 1, 2004, p. 135. *JSTOR*, <https://doi.org/10.2307/1512237>. Accessed 14 May 2023.

Since its inception, jazz has been a topic of considerable debate in American society as different groups debated the respectability of jazz, especially in the context of its origins from the African-American community; thus the Jazz Ambassadors had many ideological frontiers to cross. This article found that much of the opposition of jazz was racially motivated, and we were led to many primary sources which helped us make our own conclusions on the reception of

jazz in America and the implications that had on the work of the Jazz Ambassadors.

---. "The White Reception of Jazz in America." *African American Review*, vol. 38, no. 1, spring 2004, pp. 135-45. *JSTOR*, [www.jstor.org/stable/pdf/1512237.pdf?refreqid=excelsior%3Afe915d14eddf71b4ce57785148c52ce3&ab\\_segments=&origin=&initiator=&acceptTC=1](http://www.jstor.org/stable/pdf/1512237.pdf?refreqid=excelsior%3Afe915d14eddf71b4ce57785148c52ce3&ab_segments=&origin=&initiator=&acceptTC=1). Accessed 19 Feb. 2023.

This article was published by the Johns Hopkins University Press and informed us of how jazz was received by white Americans. This article helped us learn about the ideological frontier the Jazz Ambassadors had to cross in terms of stigma against jazz. Many primary sources mentioned in this article proved valuable to our research as well.

Ansari, Emily Abrams. "Shaping the Policies of Cold War Musical Diplomacy: An Epistemic Community of American Composers." *Diplomatic History*, vol. 36, no. 1, Jan. 2021, pp. 41-52. *JSTOR*, [www.jstor.org/stable/44376134](http://www.jstor.org/stable/44376134). Accessed 23 Feb. 2023.

This article was accessed through JSTOR and describes the role of the Music Advisory Panel in selecting which groups would travel abroad on behalf of the State Department. We learned more about the ideological frontier jazz had to cross as the panel preferred classical acts as well as the particular advantages of jazz such as being uniquely American and representative of democracy.

Bettis, Laurel. "Tough on Black Asses: Segregation Ideology in the Early American Jazz

Industry." *Historical Perspectives: Santa Clara University Undergraduate Journal of History*, 2nd series, vol. 17, 2012,

[scholarcommons.scu.edu/historical-perspectives/vol17/iss1/11/?utm\\_source=scholarcommons.scu.edu%2Fhistorical-perspectives%2Fvol17%2Fiss1%2F11&utm\\_medium=PDF&utm\\_campaign=PDFCoverPages](https://scholarcommons.scu.edu/historical-perspectives/vol17/iss1/11/?utm_source=scholarcommons.scu.edu%2Fhistorical-perspectives%2Fvol17%2Fiss1%2F11&utm_medium=PDF&utm_campaign=PDFCoverPages). Accessed 7 Feb. 2023.

This article was written by Laurel Bettis and describes the influence of racial discrimination and stereotyping on the early jazz industry and its development. Reading this article helped us gain an understanding of some of the race-based criticism against jazz and stigmas held by some Americans. Furthermore, we learned that jazz has been associated with African-Americans since its inception.

Cambell, Jennifer L. *Shaping Solidarity: Music, Diplomacy, and Inter-American Relations,*

*1936-1946*. 2010. U Connecticut, PhD dissertation. *ProQuest Dissertations and Theses*,

[www.proquest.com/dissertations-theses/shaping-solidarity-music-diplomacy-inter-american/docview/863205803/se-2?accountid=34414](http://www.proquest.com/dissertations-theses/shaping-solidarity-music-diplomacy-inter-american/docview/863205803/se-2?accountid=34414). Accessed 13 May 2023.

This thesis describes the role of music in U.S. foreign policy from 1936 to 1946. As this was before the Cold War, this article provided valuable context into cultural exchanges prior to the Jazz Ambassadors, and we learned of the cultural frontier existing against jazz as previous cultural diplomacy efforts explicitly avoided jazz. The context from this article educated our analysis of later opposition to jazz during the Cold War.



Carletta, David M. "'Those Guys Are Working for Me': Dizzy Gillespie, Jazz, and the Cultural Politics of the Cold War during the Eisenhower Administration." *International Social Science Review*, vol. 84, no. 3/4, 2007, pp. 115-34. *JSTOR*, [www.jstor.org/stable/41887322](http://www.jstor.org/stable/41887322). Accessed 6 Feb. 2022.

This article, accessed through JSTOR, describes Dizzy Gillespie and the jazz ambassadors in relation to cultural and political changes. This article was helpful in detailing how jazz was used to defy communism and to cross racial frontiers.

Castagneto, Pierangelo. "Ambassador Dizzy: Jazz Diplomacy in the Cold War Era." *Americana E-Journal of American Studies in Hungary* Accessed 2 May 2023.

This article was written by Pierangelo Castagneto, an Associate Professor of U.S. History at the American University in Bulgaria. This article helped build valuable context on the frontiers vaulted by the Jazz Ambassadors. From this article came valuable quotes about foreign reception of the Jazz Ambassadors and the historical situation which created complex foreign relations for the Jazz Ambassadors to navigate.

Celenza, Anna Harwell. "Legislating Jazz." *Washington History*, vol. 26, spring 2014, pp. 88-97. *JSTOR*, [www.jstor.org/stable/23728373](http://www.jstor.org/stable/23728373). Accessed 6 Feb. 2022.

This article accessed through JSTOR describes the evolving role of jazz in American politics. We learned valuable context about the ideological frontiers jazz had to breach and how the Jazz Ambassadors helped represent the value of jazz and African-American musicians on an international stage which ultimately

resulted in explicit government recognition of the contributions of jazz to American society.

Cohen, Harvey G. "Visions of freedom: Duke Ellington in the Soviet Union." *Popular Music*, vol. 30, no. 3, Oct. 2011, pp. 297-313. *JSTOR*, [www.jstor.org/stable/23359905](http://www.jstor.org/stable/23359905). Accessed 6 Feb. 2022.

This article, accessed through JSTOR, told us about Duke Ellington's tour in the USSR. One takeaway that we gained from this article was that the Ambassadors were able to cross political frontiers such as censorship and resistance from the Soviet government. We also learned of the history of jazz in the Soviet Union.

Cox, Sunsariay, and J.P. Jenks. "Jazz Diplomacy: Then and Now." *U.S. Department of State*, 30 Apr. 2021, [www.state.gov/dipnote-u-s-department-of-state-official-blog/jazz-diplomacy-then-and-now](http://www.state.gov/dipnote-u-s-department-of-state-official-blog/jazz-diplomacy-then-and-now). Accessed 24 Jan. 2023.

As this was written by the State Department, this article gave us insight into the role of cultural diplomacy in America today. Featured within the page are quotes from Anthony Blinken, current Secretary of State, and former jazz ambassadors. These quotes and other messages from the article helped us understand the significance of the Jazz Ambassadors as well as its prominence today.

Crist, Stephen A. "Jazz as Democracy? Dave Brubeck and Cold War Politics." *The Journal of Musicology*, vol. 26, no. 2, spring 2009, pp. 133-74. *JSTOR*, <https://doi.org/10.1525/jm.2009.26.2.133>. Accessed 6 Feb. 2022.

This article, which was accessed through JSTOR, describes Dave Brubeck's experiences as a jazz ambassador. Within the article, we learned about how the Civil Rights Movement influenced Brubeck's experiences performing in the South with an integrated group as well as other discriminatory policies against integrated groups abroad. Thus we learned of the racial frontier the musicians had to breach.

Dillard, James E. "All That Jazz: CIA, Voice of America, and Jazz Diplomacy in the Early Cold War Years, 1955-1965." *American Intelligence Journal*, vol. 30, no. 2, 2012, pp. 39-50. *JSTOR*, [www.jstor.org/stable/26202013](http://www.jstor.org/stable/26202013). Accessed 6 Feb. 2022.

Published in the American Intelligence Journal and accessed through JSTOR, this article explains why the United States decided to utilize cultural diplomacy and jazz during the Cold War. Through this article, we were able to understand the racial paradox present within the perception of race in America and the Soviet Union's role in that. The article also discusses the effectiveness of the program and its execution.

Fosler-Lussier, Danielle. *Music in America's Cold War Diplomacy*. 1st ed., vol. 18, University of California Press, 2015, <https://doi.org/10.1525/j.ctt13x1g9f>.

This book was one of the sources we referred to the most during our research.

The book provided a comprehensive overview of the role of music diplomacy in America's Cold War foreign policy and shared the many perspectives involved.

This helped us formulate our frontiers thoroughly and develop a strong understanding of the topic.

Gaines, Kevin. "The Civil Rights Movement in World Perspective." *OAH Magazine of History*, vol. 21, no. 1, Jan. 2007, pp. 57-64. *JSTOR*, [www.jstor.org/stable/25162103](http://www.jstor.org/stable/25162103). Accessed 22 Feb. 2023.

This article accessed through JSTOR describes how the Civil Rights Movement and Jim Crow policies in America were viewed on the global stage. Thus we learned an important context for the ideological frontier the ambassadors had to pass in swaying minds abroad into thinking America was not a racist nation.

Gillespie, Dizzie. *To Be or Not to Bop*. Doubleday, 1979.

This book, published in 1979, is a memoir on Dizzy Gillespie's life. In this memoir, Gillespie writes about his experiences as a jazz musician and as a jazz ambassador. From this book, we were able to gain a deeper understanding of the tours as well as his experience as an African-American. This was valuable because Gillespie was very politically outspoken. The book also included quotes

from other jazz ambassadors who accompanied him on the tour. We were able to incorporate quotes from this memoir as well as use it to write for our website.

Hatschek, Keith. "The Impact of American Jazz Diplomacy in Poland during the Cold War Era."

*Jazz Perspectives*, vol. 4, no. 3, Dec. 2010, pp. 253-300.

This article gave us a direct look into the reception of jazz abroad as well as the impacts the jazz diplomacy program had. By focusing on Poland, we were able to see the changes made once the Jazz Ambassadors crossed the Iron Curtain and learned of the role of jazz in representing freedom as well as the popularity of the groups. This article was invaluable in showing how jazz truly held the ability to transcend frontiers of language, place, and culture.

Heger, Kenneth W. "Race Relations in the United States and American Cultural and

Informational Programs in Ghana, 1957–1966." *Prologue Magazine*, vol. 31, no. 4, winter 1999. *National Archives*,

[www.archives.gov/publications/prologue/1999/winter/us-and-ghana-1957-1966-1.html?\\_ga=2.230912988.21578036.1643751226-226075707.1643751226](http://www.archives.gov/publications/prologue/1999/winter/us-and-ghana-1957-1966-1.html?_ga=2.230912988.21578036.1643751226-226075707.1643751226). Accessed 6 Jan. 2023.

This article accessed through the National Archives emphasizes why the Jazz Ambassador program was so critical for American diplomacy. Many newly independent nations in Africa, such as Asia, were suspicious of America's self-professed values of freedom and equality in the face of its treatment of African-Americans. Thus, the jazz ambassadors were a valuable asset.

"Hope for America: Performers, Politics and Pop Culture." *Library of Congress*,  
[www.loc.gov/exhibits/hope-for-america/cultural-diplomacy.html](http://www.loc.gov/exhibits/hope-for-america/cultural-diplomacy.html). Accessed 22 Dec.  
 2022.

This webpage from the Library of Congress is a digital exhibit that provides a timeline of events for the jazz ambassadors and cultural diplomacy. From this exhibit, we learned the historical context surrounding the jazz ambassadors.

*Jazz Ambassadors*. Produced by PBS, Films Media Group, 2018. *Classroom Video On Demand*,  
[cvod.infobase.com/PortalPlaylists.aspx?wID=161807&xtid=279426](http://cvod.infobase.com/PortalPlaylists.aspx?wID=161807&xtid=279426). Accessed 10 Apr.  
 2023.

Produced by PBS, this documentary served as a comprehensive introduction to the topic, and its use of multimedia helped us identify different areas for us to research. Furthermore, the documentary helped us gain a stronger idea of the musical themes of the time. From this documentary, we found inspiration for further directions of research.

"Jazz Ambassadors." *New York Times*, 2008,  
[www.nytimes.com/slideshow/2008/06/29/arts/0629-KAPL\\_index.html?smid=url-share](http://www.nytimes.com/slideshow/2008/06/29/arts/0629-KAPL_index.html?smid=url-share).  
 Accessed 28 Jan. 2023.

This article from the New York Times is a compilation of photos of the jazz ambassadors throughout the tours. These photos taught us more about what life was like while touring, and we were able to utilize them in our website.

"Jazz Ambassadors: Dizzy Gillespie." *PBS Learning Media*, PBS, 1956,

[ny.pbslearningmedia.org/resource/jazz18-ss-ela-jazz/the-jazz-ambassadors-jazz-diplomacy-in-the-1950s/](https://www.pbslearningmedia.org/resource/jazz18-ss-ela-jazz/the-jazz-ambassadors-jazz-diplomacy-in-the-1950s/). Accessed 20 Feb. 2023.

Accessed from PBS Learning Media, this is a video clip from the documentary *The Jazz Ambassadors* of Dizzy Gillespie performing in 1956. We feature a portion of this clip on our home page.

Kuwonu, Franck. "Peace through Jazz Music." *Africa Renewal*, United Nations, 7 Aug. 2019,

[www.un.org/africarenewal/magazine/august-november-2019/peace-through-jazz-music](https://www.un.org/africarenewal/magazine/august-november-2019/peace-through-jazz-music).

Accessed 26 Feb. 2023.

This is an article published for Africa Renewal, a magazine created by the United Nations. From this article we were able to learn about International Jazz Day which showed us the significance of jazz today.

Lloyd, Robin. "Gorbachev's Bid for Russian Democracy Included American Jazz." *KNKX*, NPR, 1 Sept. 2022,

[www.knkx.org/jazz/2022-09-01/gorbachevs-bid-for-russian-democracy-included-american-jazz](https://www.knkx.org/jazz/2022-09-01/gorbachevs-bid-for-russian-democracy-included-american-jazz). Accessed 10 May 2023.

This article was published by KNKX which is under NPR. This article describes the role of Dave Brubeck, a jazz ambassador, in summits between President Reagan and President Gorbachev of the Soviet Union. We learned of the lasting impact of the jazz diplomacy program as it was cited to have helped make connections between the two leaders.

Ocone, Anne. "Etude Magazine and 'The Jazz Problem.'" *Percy Grainger*, 15 Sept. 2020, [www.percygrainger.org/blog/9237860](http://www.percygrainger.org/blog/9237860). Accessed 30 Jan. 2023.

This article was published on the Percy Grainger which was founded by the Percy Grainger Society to honor the musician's life. This article describes the scandalized reception of jazz from the editors of *Etude Magazine*, a music periodical, in the 1920s who thought that jazz lacked any credibility and shouldn't be recognized as music; the post also describes Grainger's critical response to the article. This helped illustrate the ideological frontiers the Ambassadors had to cross in regards to jazz as a genre.

Perera, Treshani. *The Real Ambassadors: A Musical on Jazz Diplomacy and Race Relations during the Early Cold War Years*. U of Wisconsin Milwaukee, MA thesis. *University of Wisconsin Milwaukee Commons*, <https://dc.uwm.edu/etd/1677>. Accessed 3 Feb. 2023.

This article was extremely valuable in our research. It described the personal experiences of the musicians as well as a comprehensive overview of the frontiers created that the Jazz Ambassadors had to pass. We also featured a table from the article on the "Tours" page of our website: "Department of State Cultural Presentations Program, jazz tours completed 1956 - 1968 which was made with information from the Bureau of Educational and Cultural Affairs Collection.

Perrigo, Billy. "How the U.S. Used Jazz as a Cold War Secret Weapon." *Time*, 22 Dec. 2017, [time.com/5056351/cold-war-jazz-ambassadors/](https://time.com/5056351/cold-war-jazz-ambassadors/). Accessed 19 Jan. 2023.



This article, written by Billy Perrigo in 2017, is about the role the jazz ambassadors played as diplomats. This article helped us to recognize the cultural frontier involving democratic ideals that the jazz ambassadors crossed, and it provides a clear timeline of events which helped us while conducting research.

Raussert, Wilfried. "Sounds of Freedom, Cosmopolitan Democracy, and Shifting Cultural Politics: From 'The Jazz Ambassador Tours' to 'The Rhythm Road.'" *Politics and Cultures of Liberation*, 30 Apr. 2018, pp. 192-208. *BRILL*, [https://doi.org/10.1163/9789004292017\\_011](https://doi.org/10.1163/9789004292017_011).

This article established the continuous role of music in government programs after the Jazz Ambassador tours. From this article, we learned of how the Rhythm Road project, a successor of the Jazz Ambassadors program, was also established to counter anti-American ideals after 9/11. From this, we learned of the significance of the Jazz Ambassadors program today.

Roman, Meredith L. *Opposing Jim Crow : African Americans and the Soviet Indictment of U.S. Racism, 1928-1937*.

[ncc.idm.oclc.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=460478&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=460478&site=ehost-live). Accessed 6 Feb. 2022.

This book illustrated the role Jim Crow policies played in U.S. relations with the Soviet Union. We learned more about the frontier the Ambassadors had to counter with their performances and that the legacy of racism used as a weapon by the

USSR went far back prior to the Cold War. This book also helped us learn more about the messages the USSR sent through their propaganda.

Saunders, Frances Stonor. *The Cultural Cold War: The CIA and the World of Arts and Letters*. New York City, New Press, 2013.

This book helped us gain a better sense of the use of culture during the Cold War as a weapon for the United States. In this book, Saunders describes different efforts of the CIA to influence public opinion and the diverse ways culture was utilized as propaganda. After reading this book, we were able to understand why music was such a powerful tool for crossing frontiers and were directed to primary sources which enhanced our description of the environment of the Cold War.

Skrentny, John David. "The Effect of the Cold War on African-American Civil Rights: America and the World Audience, 1945-1968." *Theory and Society*, vol. 27, no. 2, 1998, pp. 237–85. *JSTOR*, <http://www.jstor.org/stable/657868>. Accessed 23 Feb. 2023.

This article accessed through JSTOR directly addressed the connection between the Cold War and the Civil Rights Movement. We learned more about the context behind the Civil Rights Movement and how the U.S. utilized different forms of propaganda to combat evolving narratives published by the Soviet Union regarding race.

Stein, Daniel. "Negotiating Primitivist Modernisms: Louis Armstrong, Robert Goffin, and the Transatlantic Jazz Debate1." *European Journal of American Studies*, vol. 6, no. 2, 4 Apr. 2011. *ProQuest*, <https://doi.org/10.4000/ejas.9395>. Accessed 13 May 2023.

This article was published in the *European Journal of American Studies*, and we accessed it through the Proquest database from our school. This article analyzes writings by Louis Armstrong. From this article, we gained a stronger idea of the racial frontiers the Jazz Ambassadors had to cross as well as the intersection between jazz history and American cultural history.

Tracy, Jack. "The First Chorus." *Down Beat*, vol. 23, no. 13, 27 June 1956. *World Radio History*, [worldradiohistory.com/hd2/IDX-Business/Music/DownBeat/IDX/50s/Down-Beat-1956-06-27-23-13-IDX-3.pdf](http://worldradiohistory.com/hd2/IDX-Business/Music/DownBeat/IDX/50s/Down-Beat-1956-06-27-23-13-IDX-3.pdf). Accessed 13 Feb. 2023.

*Down Beat* was a prominent music magazine, and in this article Jack Tracy, then the editor of the magazine, commented on the contributions Dizzy Gillespie made to jazz as an jazz ambassador. He also mentions that for the first time, many Americans are recognizing the value of jazz music which exemplifies how the jazz ambassadors crossed an ideological frontier at home.

Vaughn, James Michael. *All That Jazz: Federal Cultural Exchanges and Jazz Diplomacy, 1956 - 1964*. 2016. Point Loma Nazarene U, MA thesis. *ScholarWorks: University of Montana*, [scholarworks.umt.edu/cgi/viewcontent.cgi?article=11685&context=etd](http://scholarworks.umt.edu/cgi/viewcontent.cgi?article=11685&context=etd). Accessed 25 Feb. 2023.

This thesis provided a valuable overview of the Jazz Ambassadors program.

Through this thesis, we learned about the context leading up to the program as well as the goals of the program in creating an American presence in decolonized states and the USSR. We learned about the cultural frontier as well when people abroad directly heard jazz from the musicians themselves.

Vincent, Joshua, and Lydia Lindsey. "Jazz Is African Diasporic Music: Reconfiguring the Uniquely American Definition of Jazz." *The Journal of Pan African Studies*, vol. 10, no. 5, July 2017. *ProQuest*, [www.proquest.com/scholarly-journals/jazz-is-african-diasporic-music-reconfiguring/docview/1931142156/se-2?accountid=34414](http://www.proquest.com/scholarly-journals/jazz-is-african-diasporic-music-reconfiguring/docview/1931142156/se-2?accountid=34414). Accessed 13 May 2023.

This article was accessed through ProQuest and describes jazz in the context of the African Diaspora. It describes the balance between jazz and the civil rights movement and jazz in the context of the African-American experience. The article's examination of the intersection between jazz, the Cold War, and the African Diaspora were helpful in providing us with new perspectives on the the frontiers the Jazz Ambassadors had to cross.

Von Eschen, Penny M.. *Satchmo Blows up the World: Jazz Ambassadors Play the Cold War*. Harvard University Press, 2006.

Written by Penny Von Eschen and published in 2004, this book tells the story of the jazz ambassadors and their role in the Cold War as diplomats. This book was very helpful because it covered everything from the historical context of the tours

to the tours themselves, and we were able to better learn about the causes of the jazz ambassadors.

Williams, Richard. "From Bop to Żal: How Jazz Became the Voice of Freedom in Poland." *The Guardian*, 7 Nov. 2014,  
[www.theguardian.com/music/2014/nov/07/how-jazz-became-voice-of-freedom-in-poland](http://www.theguardian.com/music/2014/nov/07/how-jazz-became-voice-of-freedom-in-poland)  
 . Accessed 18 Jan. 2023.

This article published by The Guardian and written by Richard Williams, a music journalist, describes how jazz acted as a form of opposition to communism. Through this article, we were able to learn the significance of jazz to those living under communism which helped us to strengthen our understanding of the cultural frontiers crossed.