Abbreviated Final General Management Plan • Environmental Impact Statement

New Orleans Jazz National Historical Park
New Orleans Jazz National Historical Park was created by Congress to celebrate the origins and evolution of the uniquely indigenous American art form of jazz. The park seeks to preserve jazz resources and disseminate information about the history, development, and progression of jazz. This Final General Management Plan / Environmental Impact Statement describes and analyzes three alternatives proposed by the National Park Service for setting park management and direction for New Orleans Jazz National Historical Park over the next 10 to 15 years.

**Alternative A** is the no-action, or status quo, alternative. This alternative would not allow the park to achieve its mission; however, it does provide a baseline for comparison with the other alternatives. **Alternative B** would emphasize conveying the park's interpretive story through such personal programs as interpreted performances, seminars, and performances. Educational activities would be given maximum emphasis in this alternative. It would allow the park to assist in the adaptive use of structures related to jazz. Interpretive programming would heavily depend on the involvement of local musicians and educators, thus supporting cultural preservation. Under this alternative, the visitor center would be located at the Old U.S. Mint. **Alternative C** would emphasize a strong partnership program between the National Park Service and other entities involved in preserving the New Orleans jazz tradition. The National Park Service would provide funding for basic park operations and would work intensively with others to develop partnerships and alternative funding sources for interpretation, visitor use and experiences, and other activities focusing on preserving the jazz tradition. The extent and success of this alternative would depend on substantial support from partners, especially the private sector. Interpretation media would be extensively used, and the size and scope of park educational and preservation programs would be guided by the development of partnerships. Under this alternative, the visitor center would be located at a complex in Louis Armstrong Park. Alternative C is the National Park Service's **Proposed Action**.

The responsible official is the National Park Service's regional director for the southeast region. A record of decision will be issued 30 days after publication of release of the document in the Federal Register. The National Park Service will accept comments on the Final General Management Plan / Environmental Impact Statement during this 30-day period. For further information, contact the Superintendent, New Orleans Jazz National Historical Park, 365 Canal Street, Suite 2400, New Orleans, LA 70130, (504) 589-4806. Written comments also can be sent to this address.
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Foreword

This Final General Management Plan / Environmental Impact Statement is presented in an abbreviated format. It must be integrated with the Draft General Management Plan, Environmental Impact Statement, New Orleans Jazz National Historical Park, issued in October 1998, to be considered a complete document reflecting the full proposal, its alternatives, and all significant environmental impacts. The two documents together compose the complete Final General Management Plan / Environmental Impact Statement. As in the draft document, alternative C is the National Park Service’s proposed action.

The abbreviated format has been used because the changes to the draft document are minor and confined primarily to factual corrections, which do not modify the analysis. Use of this format is in compliance with the 1978 implementing regulations (40 CFR 1503.4 [c]) for the National Environmental Policy Act of 1969. The draft and final documents together describe the final plan, its alternatives, all significant environmental impacts, and the public comments that have been received and evaluated.

This Final General Management Plan / Environmental Impact Statement is composed of four parts: the abstract/cover sheet, errata, and comments and responses. The abstract briefly describes the alternatives, outlines the status of the document (i.e., draft, final, etc.), and lists the responsible agencies and contact persons. The errata section identifies and corrects any errors and shows any necessary revisions made in the Draft General Management Plan / Environmental Impact Statement. The comments and responses address or otherwise respond to all substantive written or verbal comments received during the public review period.
Errata

Following the public review of the Draft General Management Plan, Environmental Impact Statement, New Orleans Jazz National Historical Park, some errors were discovered. This section identifies those errors, notes where they occur in the document, and presents any necessary corrections to the document.

Page 6, Paragraph 2, third sentence. Change “For all practical purposes, the essence of,” to “For programmatic purposes, the.”

Page 6, Paragraph 2, After the third sentence add the following sentence: “The activities of the National Park Service would not involve streets.”

Page 6, Footnote 2. At the end of the footnote add: “and are presented herein in appendix D.”

Page 17, At the end of the section on the City of New Orleans insert the following:

The city of New Orleans is beginning a master plan for Louis Armstrong Park. This effort would include NPS involvement in matters affecting the development of an overall strategy for the future of Armstrong Park. Any proposal to expand the NPS area of Armstrong Park, or to use Congo Square in a joint-use arrangement, would be addressed through the cooperative agreement already in place between the National Park Service and the city (appendix C). All decisions would be mutually agreed upon.

Page 21, After the New Orleans Jazz Club discussion insert the following:

French Quarter Festival

The French Quarter Festival, a nonprofit organization, promotes a wide range of New Orleans music, including jazz, in an annual three-day celebration. This event usually takes place in early April at various locations in the French Quarter.

Congo Square Foundation, Inc.

This organization is dedicated to the preservation and use of Congo Square in Louis Armstrong Park. It promotes research and lectures relating to Congo Square and sponsors festivals held in Congo Square generally on an annual basis. These festivals include jazz and other musical forms.

Pages 26 and 28. Remove quotations from Sidney Bechet.

Page 39, After paragraph 2 add a new paragraph as follows:

The park would explore the option of setting up an advisory committee consisting of jazz presenters, journalists, photographers, archivists, and others. This committee would advise the park and the New Orleans Jazz Commission on matters related to interpretation.

Page 46, After paragraph 2 add a new paragraph as follows:

To provide a formal entrance for visitors to the New Orleans Jazz National Historical Park visitor center, the National Park Service would explore various options. These options include an entrance from either St. Philip Street, St. Ann Street, or both. Any entrance from St. Ann would be completed in partnership with the city of New Orleans. When a formal entryway is selected, an analysis would be undertaken to determine if this action would result in any additional impacts.

Page 52, Paragraph 1, last sentence. Change “parks need” to “park needs.”

Page 56, Paragraph 5, fourth sentence. Change “Yet, New” to “Yet, New.”

Page 97, Paragraph 2, After the last sentence add: “There may be some short-term disruption in street use around Louis Armstrong Park due to construction activity.”

Page 109, Paragraph 1, first sentence. Change “it Organic” to “its Organic.”


Page 109, Paragraph 1, second sentence. Change “in New Orleans” to “in the New Orleans.”
Page 109, Paragraph 2, last sentence. Change “national register” to “National Register.”

Page 109, Paragraph 3, first sentence. Change “national register” to “National Register.”


Page 109, Paragraph 4, second sentence. Change “state historic preservation office” to “State Historic Preservation Office.”


Page 110, Paragraph 1, second sentence. Change “state historic preservation office / advisory council” to “State Historic Preservation Office / Advisory Council.”

Page 110, Paragraph 3, second sentence. Change “state historic preservation offices” to “State Historic Preservation Office.”


Page 111, Paragraph 1, second sentence. Change “national register” to “National Register.”


Page 130, Footnote. Change “$156,000” to “$156,000.”

Page 142, New Orleans Jazz National Historical Park. Change “Hazlewood” to “Hazelwood” and “Winnbusch” to “Ceasar-Winbush.”
Comments and Responses on the Draft General Management Plan / Environmental Impact Statement

Over 800 copies of the Draft General Management Plan / Environmental Impact Statement were distributed to agencies, organizations, and individuals on November 13, 1998. The document was also distributed to the Algiers Regional Public Library, John T. Christian Library, Latter Branch Public Library, Loyola University Public Library, New Orleans Public Library, Southern University Library, Dillard University Library, Amistad Research Center at Tulane University, William Ransom Hogan Archives of New Orleans Jazz at Tulane University, University of New Orleans, and the Louisiana State Museum. These repositories kept copies on file for public review and comment. The National Park Service conducted three meetings in December 1998 to solicit comments regarding the Draft General Management Plan / Environmental Impact Statement.

Representatives from the New Orleans Jazz National Historical Park, the New Orleans Jazz Commission, Jean Lafitte National Historical Park and Preserve, and the National Park Service’s Atlanta and Denver Offices met with interested parties in New Orleans and Algiers. The meetings were held as public hearings in the late afternoon and evening. The New Orleans meetings were held from 4:00 p.m. to 6:00 p.m. and from 7:00 p.m. to 9:00 p.m. on Tuesday, December 15 at the Treme Community Center, and from 4:00 p.m. to 6:00 p.m. and 7:00 p.m. to 9:00 p.m. on Thursday, December 17, at the Music Auditorium of Tulane University. The Algiers meeting was held on Wednesday, December 16, from 3:00 p.m. to 5:00 p.m. and from 6:00 p.m. to 8:00 p.m. at the Algiers Regional Library Center. The public was informed of the meeting locations and times in the New Orleans Jazz National Historical Park newsletter, which was distributed to a mailing list of about 800 on November 21, 1998. Meeting locations, dates, and times were also placed in the New Orleans Times Picayune and Gambit newspapers. Also the draft document was placed on the Internet. No comments were received on the Internet document.

Public comments were received by a variety of methods. At the public hearings, attendees were invited to step to the microphone and verbally make their comments. These comments were recorded by court reporters. The court reporter recorded comments and prepared a transcript of the entire public meeting, including the NPS presentation and the public comments. Meeting attendees were also provided with blank comment forms to fill out at the public hearing to turn in or to mail at a later date. The response deadline was January 25, 1999.

Attendance at the Treme meetings was the highest with 41 attendees. Thirteen individuals attended the Algiers meeting, and 23 individuals attended the Tulane meeting. A 60-day review period (November 21, 1998 to January 25, 1999) was designated for receiving comments from agencies, organizations, and the general public. A total of 41 written comments were received during the review period. At the end of the review period, the verbal comments and written comment forms were then reviewed, and substantive comments were identified. Substantive comments are those which (1) question the accuracy of the information/data presented, (2) question the adequacy of the environmental analysis, (3) present reasonable alternatives to those presented in the draft document, or (4) cause changes or revisions in the proposal. Responses to the substantive written and verbal comments were prepared and are presented in the following text. The written comments are reproduced with the substantive portions highlighted. The corresponding responses are also presented on the same page. Each substantive verbal comment was summarized, and the response to each comment follows its summary. In many cases, verbal comments were identical to written comments received, and in those instances responses are presented for the written comments only.

Responses to Written Comments about the New Orleans Jazz National Historical Park Draft General Management Plan, Environmental Impact Statement

Following are the letters received commenting on the Draft General Management Plan / Environmental Impact Statement along with the NPS responses.
Ms. Gayle Hazelwood  
Superintendent  
NATIONAL PARK SERVICE  
New Orleans Jazz National Historical Park  
365 Canal Street, Suite 2400  
New Orleans, Louisiana, 70130-1112

Dear Ms. Hazelwood,


The effort that your agency is undertaking is an ambitious one. It will influence activities throughout the New Orleans area and have an effect on the transportation facilities to some degree. It is our impression that the plan will rely upon the existing transportation system. It is also noted that the State and City of New Orleans will continue to make plans to improve and accommodate the movement of people and goods throughout the area for a wide variety of needs.

On page 6, under a "Brief Description of the Park", language is used that implies that the park would encompass the greater metropolitan New Orleans area. It is recommended that the language be changed to more clearly define the limits of the Park and make distinct the area of program influence. Federal Highway Administration provides funding to State and Local governments for transportation improvements. Part of the Department of Transportation legislation (23 U.S.C. 138 (Section 4(f))) requires protective measures for publicly owned parks, recreational areas, wildlife and waterfowl refuge, or any significant historic site when these funds are used. The broad language used on page 6 could be misconstrued to apply the 4(f) requirements to a major portion of the New Orleans metropolitan area.

We would limit our application of the 4(f) provisions to the Visitor Center area under alternates B and C. Many of the outreach efforts referred to under the General Management Plan concerning the New Orleans Jazz heritage could possibly fall under the National Register of Historic Place legislation (36 CFR 800) procedures and thence under the 4(f) protective requirements to a major portion of the New Orleans metropolitan area.
measures. We would view that most of the outreach areas under the general management plan would not fall under 4(f) procedures, but would be included in general terms under the NEPA review process.

The above comments are offered to clarify the potential impact of the park and management plan on possible federal funded transportation projects. There is an appropriate balance between development actions and park and preservation functions and actions that needs to be kept in perspective. If not done already, we would encourage the National Park Service to contact the New Orleans Regional Planning Commission to coordinate the proposed visitor center and general management plan with other planning activities already underway in the New Orleans area. If additional information is desired about the Federal Aid Highway Program including the 4(f) aspect, please contact William C. Farr within our office (225-389-0465). It may be beneficial for representatives of both of our agencies to meet to assure that our programs can be developed without conflict. Please contact Mr. Farr so that a mutually acceptable meeting can be arranged.

Sincerely yours,

[Signature]

William A. Heiser
Division Administrator

2. The National Park Service appreciated the opportunity to meet with your office and discuss the Draft General Management Plan, Environmental Impact Statement, New Orleans Jazz National Historical Park. This meeting helped the National Park Service gain a better understanding of your programs.
January 25, 1999

Superintendent
New Orleans Jazz National Historical Park
365 Canal Street, Suite 2400
New Orleans, LA 70103-1142

Dear Superintendent:

In accordance with our responsibilities under Section 309 of the Clean Air Act, the National Environmental Policy Act (NEPA), and the Council on Environmental Quality Regulations for Implementing NEPA, the U.S. Environmental Protection Agency (EPA) Region 6 office in Dallas, Texas, has completed its review of the draft General Management Plan/Environmental Impact Statement (DEIS) for the New Orleans Jazz National Historical Park, New Orleans, Louisiana.

The EPA rates your DEIS as "L.O.," i.e., EPA has "Lack of Objections" to the lead agency's preferred alternative. Our classification will be published in the Federal Register according to our responsibility under Section 309 of the Clean Air Act, to inform the public of our views on proposed Federal actions.

We appreciate the opportunity to review the DEIS and request that you send our office one copy of the Final EIS at the same time that it is sent to the Office of Federal Activities, (ZZ1A), EPA, 1200 Pennsylvania Avenue, N.W., Washington, D.C. 20044.

Sincerely yours,

Michael P. Jankovsky, P.E.
Regional Environmental Review Coordinator
State of Louisiana, Department of Environmental Quality

3. During any construction on the facilities for New Orleans Jazz National Historical Park, the National Park Service would obtain all necessary permits. In addition mitigating measures would be undertaken to protect the groundwater and minimize nonpoint pollution. The National Park Service would use the best management practices for erosion control that would minimize the transport of sediment to area surface water during construction activities. The proposed action and alternatives would have no appreciable impacts on long-term water quality in the area.
If you have any questions, please contact Mr. Tom Mayhall of the Application Verification Unit at (504) 765-2965.

Sincerely,

Jim Delahousaye, Program Manager
Water Pollution Control Division

cc:
Southeast Regional Office
Water Quality Management Division
Ms. Gayle Hazelwood, Superintendent
US Department of the Interior
365 Canal Street, Suite 2400
New Orleans, LA 70130-1112

RE: DSO9911304U7
US Dept. of the Interior; Orleans Parish
Proposal for the establishment of a New Orleans Jazz National Historical Park

Dear Ms. Hazelwood:

The Department of Environmental Quality has received your application for the above referenced project and was distributed to the Office of Waste Services, Office of Air Quality and Radiation Protection and the Office of Water Resources for comments.

There were no objections based on the information submitted to us. However, the Office of Water Resources has made the following comments:

Please see the letter from Jim Delahoussaye, Program Manager of the Water Pollution Control Division.

"Any approval, or letter of no objection, granted by LDEQ is relevant only to the granting of funds for the proposed project. This does not relieve the applicant of his responsibility for obtaining any other permits or approvals necessary from LDEQ or other State, Local, or Federal agencies, nor does it influence the Department's ultimate decision on those permits or approvals. A copy of our brochure on construction on management practices is enclosed."
December 14, 1998
Page 2

Please submit any future applications to the following address and we will expedite it as quickly as possible.

Mrs. Lisa Miller
Department of Environmental Quality
P. O. Box 82231
Baton Rouge, LA 70884-2231

Should you need any additional information please call me at:
(225) 765-0723.

Sincerely,

Lisa L. Miller
Contracts & Grants Division

Enclosure
Ms Gayle Hazeldine, Superintendent
New Orleans Jazz National Historical Park
365 Canal Street, Suite 2400
New Orleans, LA 70130

Re: Draft General Management Plan/Environmental Impact Statement (GMP/EIS)
New Orleans Jazz National Historical Park
New Orleans, Orleans Parish, Louisiana

Dear Ms Hazeldine

Reference is made to your undated letter transmitting the above document, which was received in our office on November 25, 1998. We have completed our review of the Draft GMP/EIS for the New Orleans Jazz National Historical Park and we have the following comments to offer.

We are in agreement with the proposed measures for achieving Section 106 compliance, as outlined on pages 199-211 of the document. With these procedures in place, we are confident that cultural resources will be given proper consideration and treatment, as needed. We look forward to working with you and your staff as plans for the park are implemented.

In the meantime, if we may be of further assistance, please do not hesitate to contact my staff in the divisions of Archaeology and Historic Preservation.

Sincerely,

Gerrl Hobdy
State Historic Preservation Officer

Mr John Paige
National Park Service
Ms. Gayle Haeldwood  
Superintendent  
New Orleans Jazz National Historical Park  
365 Canal Street, Suite 2400  
New Orleans, LA 70130-1112


Dear Ms. Haeldwood,

I appreciate the opportunity to comment on the subject document. In my view, Alternative 3 would best fulfill the management goals of the New Orleans Jazz National Historical Park, but some changes in geographic and programmatic focus would seem to be highly advisable. Although the following comments may go beyond a narrow interpretation of the mandated mission/purpose of the NOJNHP, I believe them to be vital to “the continuation of jazz as a living cultural element in New Orleans and the nation.” They are based on (1) Sea Grant-sponsored research involving the development of a jazz-related data base for selected Louisiana coastal parishes and outreach activities, initiated in 1986, focused on cultural/nature tourism development in these parishes and (2) a personal, decades-long avocational interest in traditional New Orleans jazz.

In order to achieve NOJNHP management goals, it is postulated that:

• Economic incentives are needed to bring new performers and audiences to the traditional jazz scene and that these incentives can, in part, be provided through tourism development.
• A program focused on jazz-related tourism development in Louisiana outside of New Orleans, but correlated with numerous events/activities in that city, can be of considerable state, regional, and national benefit.
• Although much of the institutional infrastructure exists for generating local, regional, and national interest and impact, new or revised oversight and information dissemination/facilitation mechanisms must be established to assure better awareness of jazz-related events/activities attractions at all levels and trans-level integration and use in audience building and tourism development.

These activities of the NOJNHP and its partners should be conducted in a manner that will supplement and complement broader efforts undertaken by the Lila Wallace-Reader’s Digest Fund/Smithsonian Institution American Jazz Heritage program and be timed to take maximum advantage of audience building opportunities afforded by the 2000 release of Ken Burns’ video documentary on jazz.

18 December 1998
The functional focus of the desired program would be information dissemination, facilitation, and project development/implementation. Activities would selectively involve state/local government and private sector organizations and individuals concerned with cultural tourism development, operators of jazz-oriented cruises and tours, jazz scholars, bands/performers, presenters, and aficionados; and jazz-related foundations, clubs, media firms, and federal programs. The geographic focus would be selected Louisiana coastal parishes outside of New Orleans, but regional, national, and international involvements are integral to the needed effort.

Louisiana Sea Grant has a thirty-year history of working with diverse organizational entities and individuals to achieve goals of mutual interest. We would be pleased to cooperate with you in any way possible in efforts that would be of benefit to New Orleans and coastal Louisiana—and contribute to the preservation and appreciation of America’s unique musical art form.

Sincerely,

Jack R. Van Lopik, Ph.D.
Executive Director
Louisiana Sea Grant College Program
COMMENTS

City of New Orleans, Office of Environmental Affairs

January 25, 1990

Gayle Hefuelwood, Superintendent
National Park Service
New Orleans Jazz National Historic Park
365 Canal Street, Suite 2000
New Orleans, LA 70130-1412

RE: DRAFT General Management Plan/Environmental Impact Statement (GMP/EIS) for New Orleans Jazz National Historical Park

Dear Ms. Hefuelwood:

After careful review of the GMP/EIS for the New Orleans Jazz National Historical Park, we believe that Alternative C will best preserve New Orleans Jazz in the manner we would like to see. In addition, we welcome the opportunity to incorporate the aims of the New Orleans Jazz National Historical Park into the Louisiana American Heritage Rivers (AHR) Initiative. See attached materials. We believe the AHR Initiative will provide you with new opportunities to cultivate valuable partnerships - like those outlined in Alternative C.

Please contact me at (504) 565-8115, if you have any questions or concerns. We look forward to working with you in the future.

Very truly yours,

Jerald L. White
Director

cc: Marc H. Morial, Mayor
     Cheryl Turner, Mayor’s Office
     Jackie Harris, Mayor’s Office
     Cedric Grant, Chief Administrative Office
     Kristina Ford, City Planning Commission
     Tony Carter, New Orleans City Council
     James Murphy, U.S. Maritime Administration

1200 Poydras Street • Suite 400 • New Orleans • NY • 70112 • (504) 565-8115 • FAX: 565-6589

"An Equal Opportunity Employer"
Inter-Organizational Action Plan

The undersigned organizations, representing the diverse combination of residents, merchants and ethnic backgrounds that our wonderful City of New Orleans is comprised of, support the following and ask that Federal and State Government join with us in an effort to bring these common goals to fruition.

1. A Jazz Museum or multiple museums 접도 around the Armstrong Park area.
2. The revitalization of Armstrong Park.
3. Opportunities for the incorporation of a percentage of local area merchants to participate in the business operation opportunities that revitalization would bring.
4. The establishment of a New Orleans Heritage Information Center/Transportation Facility located adjacent to the French Quarter in the area previously used as Orleans Parking lot. The facility would serve as a transfer point from large tour or city buses to small French Quarter buses and/or carriages, and could additionally be used for facilities that would economically complement the facility, increase of space for outdoor functions or festivals.
5. The development of a streetcar and/or bus stop or Rampart Street to, or around, the perimeter of Armstrong Park, excluding the French Quarter and Rampart Avenue or Elysian Fields Avenue.
6. The creation of a Task Force that will identify members from the undersigned organizations to help facilitate these goals.

In support of a strong community and an economically healthy future for our city, knowing that the French Quarter and surrounding areas have tremendous potential to be neighborhoods that can greatly contribute to the success of our vital tourism industry while at the same time provide quality of life for those residing and working in the areas, we collectively sign this Inter-Organizational Action Plan for:

Inter-Organizational Action Plan

4. The New Orleans Jazz National Historical Park would work with all organizations whose goals and programs are compatible with the park's purposes.
These are the organizations that have committed to support our ideas of revitalizing Armstrong Park, the Municipal Auditorium, and the Streetcar Line:

1. Bourbon Street Merchants Association
   - Earl Berret
   - 504-732-7345
2. Eyjafjallajökull Ridge
   - Raymond P.<br> 504-523-3740, 968-5404
   - 8-945-7018
3. French Quarter North and South
   - John Bonaparte
   - 504-527-9776
4. Faubourg Marigny Improvement Assoc.
   - Linda Beaudoin
   - 504-490-2254
5. French Quarter Business Association
   - Drew Steiner
   - 504-822-6020, 504-206-9444
6. French Q. Business Women's Network
   - Protaide 504-713-2247
   - Faith 504-713-2247
   - Pam 504-711-1257
   - 514-6599
7. French Quarter Family Association
   - Linda Coale: 504-625-3386, 504-330-5905
8. Friends of Cabildo Park
   - Barbra 504-523-0821/22
9. Friends of Jackson Square
   - Lee Troxel: 504-824-6990/6
10. Greater Treme Consortium
    - Jim Jurica: 504-289-7497
11. Lower Quarter Crime Watch
    - Connie Relefs: 504-477-8451
12. Renaissance of Rampart
    - Ted Garden: 504-321-6451/2, 504-247-9902
13. St. Peter St. Neighborhood Improvement Association
    - Wanda L. 504-720-0211
14. Treme Cottages
    - Joe LeBlanc: 504-523-1557/3
15. Upper Quarter Association
    - Dee Bode: 504-321-3324
16. Upper Quarter Citizens for Residential Quality
    - Carol Carr: 504-829-4882, 504-322-9331
17. Upper Quarter Neighborhood Watch
    - P.O. Box 61823
18. View Carr P.O.R.A.
    - Carol 504-722-9939, 504-722-8875
    - Vidal 504-722-9939
March 14, 1999

Gaylc Hazelwood, Superintendent
New Orleans Jazz National Historic Park
365 Canal Street, Suite 2400
New Orleans, LA 70130-1112

Dear Gaylc:

I'm sorry it has taken so long to respond to your draft management plan.

I have more to offer than I haven't offered earlier. I was especially pleased to see the general statement on page 39, which would "devote significant emphasis to educational activities ..." But I feel the final plan should encourage the Smithsonian or others to help publishers develop record-copy orchestrations of the work of early jazzmen, for sale to high school band directors. I don't think you will find many high school trumpet players who can hack Armstrong's part in "West End Blues," but there are all sorts of opportunities in other works. The Lu Walters charts, virtually note-for-note record copies, still exist and copies are for sale at reasonable prices. Such a program could well inspire a life-long love of the art form.

As it is, all programs (such as those offered on page 155) benefit only those people already in New Orleans. I think you ought to structure your efforts more toward getting people to N.O. in the first place.

Respectfully submitted,

Gregory M. Franzwa
Director

cc: Denis Galvin
January 22, 1999

United States Department of the Interior
National Park Service
New Orleans Jazz National Historical Park
365 Canal Street, Ste. 2400
New Orleans, Louisiana 70130


Dear Sir:

This letter is submitted on behalf of the Vieux Carré Property Owners, Residents & Associates, Inc. ("VCPORA"). In connection with the Draft General Management Plan/Environmental Impact Statement dated October, 1998 (the "Draft Plan"). VCPORA provides to the National Park Service the following comments, observations and recommendations.

BACKGROUND OF VCPORA

VCPORA has been in existence for over 75 years, was chartered in June of 1938 as a Louisiana not-for-profit corporation, and is a 501(c)(3) tax exempt organization. The mission statement of VCPORA is "to preserve the Vieux Carré as a national historic treasure, to maintain its quaint and distinctive character and to achieve in that historic living neighborhood a quality of life which can be enjoyed by its residents, fellow citizens, business and visitors."

For over 75 years VCPORA has held a strong and longstanding interest in the protection of Louisiana’s historic properties and the enforcement of local, state and federal preservation laws. The membership of VCPORA comprises individual residents, property owners, businesses of the Vieux Carré, City, State and Nation, who use, enjoy and derive aesthetic, architectural, cultural and historic values and benefits from the preservation of landmarks and intend to do so in the future.

GENERAL COMMENTS ON DRAFT PLAN

As a general comment, we commend and applaud the National Park Service in its efforts to carry out the goals and purposes of the New Orleans Jazz National Historical Park provided under Public Law 103-433, October 31, 1994. We look forward with anticipation to a plan which is comprehensive and consists of careful management, significant oversight and rigorous accountability by the National Park Service relative to all activities in any of the venues discussed in the Draft Plan.
5. The National Park Service would work with the city and neighborhood groups in order to have the least impact on the neighborhood.

6. All agency and public comments would be considered in the final plan.
7. The National Park Service would follow all internal policies and federal regulations concerning the preservation of cultural resources.
8. The National Park Service would give consideration to the parking area west of Armstrong Park if additional parking was necessary for park programs.
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1
   - Alternative 2
   - Alternative 3

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   I don't know what to do to improve this alt. C, but a partnership is definitely the way to go. Please keep me informed of all future events and publications. Thank you — P. Abbotsford
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☒

   Attention!

   Many thanks for very nice work about NEW ORLEANS JAZZ National Historical Park.

2. What would you change in alternative 1 to improve it?

   I am interested for future details about your activity.

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   I think that collaboration with other subjects and organizations is needed for future expansion. yours praiseworthy designs, yeah!

Truhlar Antonin
**COMMENTS**

**Comment Form**

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

Alternative 1 [ ] Alternative 2 [ ] Alternative 3 [x]

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

---

**RESPONSES**

Tom Bissell
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☑

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Well-rounded

Beverly Boulet
**Comment Form**

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to add additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   
   Alternative 1 [ ] Alternative 2 [ ] Alternative 3 [x]

2. What would you change in alternative 1 to improve it?
   
   N/A

3. What would you change in alternative 2 to improve it?
   
   N/A

4. What would you change in alternative 3 to improve it?
   
   I am concerned that a park whose strategy for development is so heavily weighted in partnership could be made to succeed or not, even "set off the ground." It seems a budget line that is held must be committed to the park and the partnerships should have guarantees built into the partnerships, not in contracts, making "down the road" difficult.

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**RESPONSES**

W.A. Brower

9. The park would be funded to carry out its basic mission. However, the partnerships would allow the park to expand basic needs to provide an enhanced visitor experience and appreciation.
December 13, 1996

To: New Orleans Jazz National Park Planning Team

First, congratulations for a very comprehensive and useful document, with excellent summaries of existing archives, program and organizations. I learned much from reading it, even though I visit New Orleans often and have written more than 25 articles about New Orleans jazz musicians, producers and archives. I've now prepared a list of those articles, and it is enclosed. Copies of my articles and photos may be a resource you will want to use. I've written about 200 articles on jazz musicians and have an archive of 25,000 jazz photos, about 2,000 published with my articles and festival reviews. I also videotape many live performances and interview on video and save them as important "oral history" items.

Gene Hyden, who now lives in New Orleans, and I began a Jazz Photographers Association in 1982. Oops! I forgot to include an article I wrote about Gene and the JPA in my list. (JPL 7/82, pp. 34-35) I edited its newsletter for two years.

My wife and I will be at the French Quarter festival in April to cover it, and also will write a new article about George Buck's 50 years of producing records. I'd like to talk with someone on your team to report progress in your program.

There is a major omission in your report. I don't find the French Quarter festival mentioned, and it is the one that best perpetuates early jazz styles. Its coordinator should be on your committee. So should George or Nina Buck. I think there is too much emphasis on the Mardi Gras Indians. These are small hits to pick with such a fine planning effort, and corrections can be made. I see that you're being careful about designating New Orleans as the "birthplace" of jazz, which in fact can be traced to religious activity in the early 1800s and before.

I made notes on a dozen or more pages, but don't have time to write more for now, and we're going to Spain for January. So I'll just amplify briefly why I chose Alternative #2, pending further study.

Most importantly, Louis Armstrong Park and the entire area north of Bourbon Street is not safe. We have friends who have been mugged there, and we did not feel safe when visiting the park in daytime. We didn't stay long. This issue is not well-addressed in your document. What can be done to improve safety in that neighborhood? It is imperative that this be done for Alternative #3 to succeed.

I applaud your desire to serve as an information clearinghouse, but overlap in such programs should be avoided. I didn't even know about the information services offered by the city and the park service. In fact, I prepared a "where to hear jazz" list for JazzTimes subscribers in 1995, primarily from current information provided by musicians' friends. But I'm sure I missed some "goodies."

These are my initial thoughts, but these may change and I'll have others. Please call on me as an adviser for your effort if you wish. I look forward to our trip to New Orleans in April, to meeting some team members, to hearing lots of good jazz and to being a cheerleader for the success of your program.

Sincerely,

Bob Byler

10. The French Quarter Festival has been added to the list of organizations found in the document.

11. The primary purpose of the cost figures in the alternatives are for general comparison. Before implementing the preferred alternative, the National Park Service would undertake a series of studies to develop the most cost-effective way to develop the park.

12. The National Park Service would work with the city of New Orleans to provide a safe environment for visitors.
Robert Byler's articles about New Orleans jazz subjects (+ more than 100 photos)

In *The Minneapolis Star of Minneapolis* (I'm a contributing editor)

10/79 - Band w/ Ted "Young Man with an Old Horn," pp.4-6.
6/85 - Record Producer George Buck, "Preserving Jazz for Posterity," pp.5-7.*

(Continued above also used for article in *Business Atlanta*, 1/81.)

8/86 - George Buck, "Preserving Jazz for Tomorrow," pp.5-6.
9/90 - Tulane Univ. oral history archive, "Spoken Treasures," pg.7.

(Includes photos & information for review by Bill Knowles.)

5/80 - George Buck, "George Buck's 1st Jazz," pg.4.
5/90 - George Buck, "George Buck's 2nd Jazz," pg.4.
11/92 - "Tulane University Preserves Memories of Jazz in Many Forms," pp.11-16.

In *Jazz Notes* (Jazz Journalists Assoc.)

7/38 - "Banu Gibson, "Gauthe Cooks Tasty Jazz Meno," Cover & pg.1.
7/89 - "Tulane University Preserves Memories of Jazz in Many Forms," pp.11-16.

In *Jazz Notes* (Jazz Journalists Assoc.)


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9/90 - George Buck, "George Buck's 1st Jazz," pg.4.
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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   Alternative 1 □ Alternative 2 ☒ Alternative 3 □

2. What would you change in alternative 1 to improve it?
   Publicize program better.
   Provide monthly calendars of events.

3. What would you change in alternative 2 to improve it?
   Add an advisory committee of jazz presenters, journalists, photographers, and archivists.
   Produce an annual "Best N.O. Jazz Photos" book and, perhaps, representative CDs or videos.

4. What would you change in alternative 3 to improve it?
   Assure safety in area involved.
   Line up partnership commitments.
   Reconsider costly building restorations.

Bob Byler

13. An advisory committee of jazz presenters, journalists, photographers, and archivists has been added to alternative 2. The interpretive program for the park could include books, CDs, and videos, as well as other media that would be used to provide for a quality visitor experience.
Comment Form

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No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☐ With street overpass.

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Shirl Cieutat
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☑

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Add some protective language that would prevent large commercial interests, such as record companies and theme park organizations, from setting up shop in a way that would slant the character and use of the park toward their benefit at the expense of the stated purposes of the park.

Bill Crow
14. The New Orleans Jazz National Historical Park is required by its authorizing legislation and National Park Service policy to carry out the park's purposes, which are found in the General Management Plan.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   Alternative 1  □ Alternative 2  □ Alternative 3  □
   N.B. On page 27 of The Plan, the list of famous New Orleans musicians who could and should be "interpreted" omits three of the city's greatest clarinet players:
   BARNEY BIGARD
   ALPHONSE TICOU
   ALBERT NICHOLAS

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Throughout The Plan the emphasis is on early New Orleans Jazz. The city is understandably... and rightly, in my opinion... viewed as the birthplace of Jazz, but the park should embrace Jazz as a whole and give consideration to all later developments, so that the park could become the world center for Jazz research and related activities. There will shortly be no one alive who participated in the creation of the early Jazz to which you repeatedly refer.

Stanley Dance

15. The list of musicians on page 27 of the draft document is not meant to be exclusive, but to serve as a starting point for identifying musicians significant to early New Orleans jazz.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 □ Alternative 2 □ Alternative 3 □

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   - Strong management
   - overview
   - accountability

Dolores Dufoor
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 □ Alternative 2 □ Alternative 3 □

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   At least great! Our park is even more splendid when free amplified music is held in Armand Park and added locally at the French Quarter. We assume that you plan to have historical property — i.e., architectural music in the park.
   Please keep us informed. — Ivan Flurry
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1  ☐ Alternative 2  ☐ Alternative 3  ☒

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Add the annual April French Quarter Festival to your list of partnerships. I saw no mention of it anywhere in the Draft General Management Plan. It is more popular among my associates than the N. O. Jazz and Heritage Festival.

Harold Gray

16. The French Quarter Festival was added to the list of organizations found in the document.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1  ☐ Alternative 2  ☐ Alternative 3  ☒

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   Alternative 3 seems to be the best of the three, but a strict oversight of federal funds needs to be in place so that the money is not lost. I would love to see a little more life in the park.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1
   - Alternative 2
   - Alternative 3

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Institute of Jazz Studies

17. The primary purpose of the cost figures in the alternatives are for general comparison. Before implementing the preferred alternative, the National Park Service would undertake a series of studies to develop the most cost-effective way to develop the park. These additional studies would better determine actual costs.
Comment Form

Please let us know your ideas about the alternatives for the new park. If you need more space, feel free to attach additional sheets of paper to this form. When you are finished, please fold on the line, tape closed, and mail. No postage is necessary. Thank you for your time. Please return by January 25, 1999.

1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1
   - Alternative 2
   - Alternative 3

   The Park should serve as a valuable umbrella/scheduling force for the various jazz groups/programs in New Orleans. [Handwritten note: Armstrong Park is a delightful positive.]

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

T.W. Jacobsen

18. The National Park Service would work toward developing a positive relationship between the park and the community. Safety issues would be addressed to protect both visitors and residents.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1
   - Alternative 2
   - Alternative 3

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Be sure to recognize the role of churches in the development of the music and the musicians (e.g., the Fairview Baptist Church and the Brass Band in the 1970s) and to consider churches as partners in providing rich musical experiences for visitors through their worship services and other regular activities.

William Jaynes

19. The contributions of all organizations to New Orleans jazz traditions would be recognized by the park.
### Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 [ ] Alternative 2 [ ] Alternative 3 [ ]

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   
   **Accomplish as soon as possible**
   **Limit noise level with respect to adjacent residential neighborhoods.**

### RESPONSES

Don & Betty Kern

20. There would be some temporary increase in neighborhood noise levels during construction; all measures would be taken to reduce the noise level to the lowest extent possible.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1 ☐
   - Alternative 2 ☐
   - Alternative 3 ☐

2. What would you change in alternative 1 to improve it?
   - Craig Klein
   - Everything. We need more people to know, and they should start jazz as an entertaining art form. More bands on the court and concerts for adults and kids.

3. What would you change in alternative 2 to improve it?
   - Try to get more funds to support what is there. I like this plan, but it needs more financing to really do this correctly.

4. What would you change in alternative 3 to improve it?
   - This plan sounds great to me. I'm sure there are things to be done to improve this plan. I think great money management done by qualified professionals will help make this plan survive. Involvement with the private sector to raise funds would be a great thing to do.
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   Alternative 1  ☐  Alternative 2 ☒  Alternative 3  ☐

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Emmit Lockhard
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1 □ Alternative 2 □ Alternative 3 ☑

2. What would you change in alternative 1 to improve it?
   — N/A

3. What would you change in alternative 2 to improve it?
   — N/A

4. What would you change in alternative 3 to improve it?
   - To derive NPS should exercise maximum control of work and goals of NPS. Additionally consistent with our partnership activities, we would like to have fiscal responsibility.

   Cosima Matassa, for various property owners
<table>
<thead>
<tr>
<th>COMMENTS</th>
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<tbody>
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<td><strong>Comment Form</strong></td>
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<td>2. What would you change in alternative 1 to improve it?</td>
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<td>3. What would you change in alternative 2 to improve it?</td>
</tr>
<tr>
<td>4. What would you change in alternative 3 to improve it?</td>
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*take some of the ideas from alternative*
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1 [ ]
   - Alternative 2 [ ]
   - Alternative 3 [X]

2. What would you change in alternative 1 to improve it?
   - I do not think the use of the US Mint is as good as another location. Spread visitors out in the area. There is a lot of congestion in the age of the ticket & turnstile.

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?
   - This should be done with very strict oversight so the money is spent wisely.
Jason Patterson

21. The National Park Service would work toward developing a positive relationship between the park and the community. Safety issues would be addressed to protect both visitors and residents.
Comment Form

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   Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☒

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

Rigmor Plesner
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 ☐ Alternative 2 ☐ Alternative 3 ☑

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?

   Intense planning to make it really work!
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?

   Alternative 1 □ Alternative 2 □ Alternative 3 □

2. What would you change in alternative 1 to improve it?

   NOT AN OPTION

3. What would you change in alternative 2 to improve it?

   NOT AN OPTION

4. What would you change in alternative 3 to improve it?

   "It is important to keep the focus on anything but a Perseverance Hall."
Comment Form

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1. Which of the alternatives would best preserve New Orleans Jazz in the manner you would like to see?
   - Alternative 1  □ Alternative 2  □ Alternative J □

2. What would you change in alternative 1 to improve it?

3. What would you change in alternative 2 to improve it?

4. What would you change in alternative 3 to improve it?
   - Don't let jazz suffer the fate of Shakespeare -- entertainment for the masses becomes fuel for scholars, "education" and study. Put more emphasis on performance -- the only good way to educate -- and leave room in your planning for, yes, improvisation as the future unfolds. Emphasize fluidity, not rigidity. Loosen up.
Responses to Verbal Comments at Public Meetings

A question was raised as to whether all park funding would be consumed to develop the visitor center in the preferred alternative. The park's response is that development and program funds are separate items, and the money used to build the visitor center would not adversely affect park programs.

Another question was raised concerning the recognition of Gerttown, Lincoln Park, and Johnson Park, as well as other sites associated with early jazz but not located near Louis Armstrong Park. The park's response is that all sites associated with early jazz would be recognized through the interpretive program.

A third question was raised concerning whether the Park Service intended to do an archeological survey in the area of the new visitor center and if the results of the survey would be interpreted to the visitor. The park's response is that the Park Service is required by policy and federal law to identify significant cultural resources and to develop plans for their preservation or documentation. The idea of interpreting the archeological work during development of the park will be taken under consideration.
As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering wise use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places, and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people. The department also promotes the goals of the Take Pride in America campaign by encouraging stewardship and citizen responsibility for the public lands and promoting citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

Publication services were provided by the graphics staff, Resource Planning Group, Denver Service Center.
NPS D-13A / May 1999