

Abstract

This thesis is focused on the activity of American jazz diplomacy in countries of the Eastern Bloc during the Cold War era. It follows the historical development of US jazz diplomacy and highlights its most important protagonists, the so-called *jazz ambassadors*, who were not only fighting against Communism through the medium of jazz music but also helping to create the positive image of US culture in the world.

The primary aim of this thesis is to analyze the tolerance of the ruling regime towards American jazz music, as an instrument of cultural diplomacy, in the fifties and sixties of former Czechoslovakia. At the same time, it tries to find the reasons and preconditions which all led to organizing concerts of American jazz ambassadors, despite the negative attitude of the communist party towards jazz music.

The author concludes that the communist authorities could use the concerts of African-American jazzmen in their own propaganda, emphasizing American racial segregation. Jazz music was also much more bearable for the Communists to let in in comparison to other new musical genres because it did not incite revolt.