

satchmo my life in new orleans

****Satchmo: My Life in New Orleans****

satchmo my life in new orleans is more than just a phrase; it's an evocative journey into the heart of jazz, culture, and history through the eyes of one of New Orleans' most iconic figures, Louis Armstrong. Known affectionately as "Satchmo," Armstrong's life story is inseparable from the vibrant city that shaped his sound and spirit. Exploring his memoir, **Satchmo: My Life in New Orleans**, offers a window into the early 20th century, a time when jazz was born and blossomed in the bustling neighborhoods of this unique American city.

The Essence of Louis Armstrong's New Orleans

Louis Armstrong's memoir paints a vivid picture of New Orleans as a melting pot of music, culture, and community. Growing up in the city's impoverished neighborhoods, Armstrong's experiences were deeply intertwined with the sounds that surrounded him—the brass bands, street parades, and the unmistakable rhythms of early jazz.

New Orleans: The Cradle of Jazz

New Orleans isn't just a backdrop in **Satchmo: My Life in New Orleans**; it's a character itself. The city's unique blend of French, African, Caribbean, and American influences created a fertile ground for jazz. Armstrong's narrative highlights how these diverse musical traditions coalesced into something entirely new. From the vibrant Storyville district to the soulful sounds of Congo Square, the city was alive with creative energy.

Life in the Neighborhoods

Armstrong's memoir gives readers a glimpse into the realities of growing up in the Ninth Ward and other parts of New Orleans. Despite hardships, including poverty and racial segregation, these neighborhoods were full of life and music. The local culture was rich with community gatherings, street performances, and the ever-present call of jazz musicians honing their craft. This environment provided young Louis with a classroom unlike any other.

The Making of Satchmo: From Street Kid to Jazz

Legend

One of the most compelling aspects of **Satchmo: My Life in New Orleans** is how Armstrong's personal story reflects the broader development of jazz as a genre. His journey from a street-wise kid to becoming a towering figure in American music is both inspiring and instructive.

Early Musical Influences

Armstrong's early exposure to music came from local bands, family gatherings, and church performances. He was particularly influenced by the cornet players and the brass bands that marched through the streets. His first cornet was a gift that marked the beginning of his lifelong dedication to music. These formative years are crucial to understanding the raw, emotive style that Armstrong would later popularize.

Challenges and Triumphs

The memoir doesn't shy away from the obstacles Armstrong faced. Growing up Black in early 20th-century America meant confronting systemic racism and limited opportunities. Yet, Armstrong's resilience and talent propelled him forward. His time spent at the Colored Waifs Home for Boys, where he learned to read music and play the cornet, was a turning point. These experiences shaped not only his musicianship but also his outlook on life.

Insights into New Orleans Culture and Society

Beyond music, **Satchmo: My Life in New Orleans** offers readers a rich portrait of the social fabric of the city. Armstrong's anecdotes reveal the customs, traditions, and social dynamics that defined New Orleans during his youth.

The Role of Family and Community

Family ties and neighborhood bonds were essential to Armstrong's upbringing. His memoir illustrates how communal support played a role in nurturing talent and providing stability. Celebrations like Mardi Gras, with their elaborate parades and festive spirit, were more than entertainment; they were expressions of cultural identity and resilience.

Race Relations and Social Change

Armstrong's reflections also touch on the harsh realities of segregation and discrimination. Yet, music often served as a bridge across racial divides. The jazz scene, while not immune to prejudice, was a space where Black musicians could express themselves and gain recognition. Armstrong's career trajectory mirrors the slow but steady progress toward greater acceptance and integration in American society.

Why *Satchmo: My Life in New Orleans* Still Matters Today

Reading Armstrong's memoir today offers more than historical insight; it provides lessons on creativity, perseverance, and the power of cultural heritage. For jazz enthusiasts, historians, and anyone interested in American music, this book is a treasure trove.

Learning from Armstrong's Story

Armstrong's life teaches us about the importance of embracing one's roots while reaching for new horizons. His ability to innovate while staying true to his New Orleans origins is a model for artists across genres. The memoir encourages readers to appreciate the deep connections between place, identity, and art.

Exploring New Orleans Through Armstrong's Eyes

For travelers and culture lovers, *Satchmo: My Life in New Orleans* serves as a compelling guide to the city's history and spirit. Visiting New Orleans with this narrative in mind enriches the experience, from walking the French Quarter to hearing live jazz on Frenchmen Street. The memoir makes the city's music and culture come alive in a personal and tangible way.

Tips for Experiencing Satchmo's New Orleans Today

If you're inspired by Armstrong's story and want to explore New Orleans through its jazz heritage, here are some tips to immerse yourself authentically:

- **Visit the Louis Armstrong Park:** Located in the Tremé neighborhood, this park honors Armstrong's legacy with statues and regular live performances.
- **Explore the French Quarter:** The heart of New Orleans' musical life, with legendary clubs and street musicians keeping the jazz tradition alive.
- **Attend a Jazz Festival:** Events like the New Orleans Jazz & Heritage Festival celebrate the city's musical diversity and history.
- **Take a Guided Jazz Tour:** Many tours focus on the city's jazz history, including Armstrong's life and landmarks.
- **Listen to Armstrong's Recordings:** To truly appreciate his impact, spend time with his early recordings and live performances available in many local venues and online.

Immersing yourself in these experiences helps bridge the past and present, making Armstrong's world and New Orleans' vibrant culture more accessible.

Exploring **Satchmo: My Life in New Orleans** reveals the profound connection between a legendary artist and his city. It's a story of music, struggle, community, and triumph—one that continues to resonate with readers and listeners around the world. Whether you're a jazz aficionado or simply curious about American cultural history, diving into Armstrong's memoir offers a rich, engaging perspective on the life and times of a true New Orleans icon.

Frequently Asked Questions

What is 'Satchmo: My Life in New Orleans' about?

'Satchmo: My Life in New Orleans' is an autobiography by Louis Armstrong, detailing his early life, musical career, and experiences growing up in New Orleans.

Who wrote 'Satchmo: My Life in New Orleans'?

'Satchmo: My Life in New Orleans' was written by Louis Armstrong with the help of writer James Lincoln Collier.

When was 'Satchmo: My Life in New Orleans' first published?

The book was first published in 1954.

Why is New Orleans significant in 'Satchmo: My Life in New Orleans'?

New Orleans is significant as it is the birthplace of Louis Armstrong and the city where he was introduced to jazz music and developed his unique style.

What insights does 'Satchmo: My Life in New Orleans' provide about jazz history?

The book offers personal anecdotes and historical context about the early jazz scene in New Orleans, highlighting important figures and cultural influences.

How does Louis Armstrong describe his childhood in 'Satchmo: My Life in New Orleans'?

Armstrong describes his childhood as challenging but rich with musical influence, growing up in a poor neighborhood and finding solace and joy in music.

Is 'Satchmo: My Life in New Orleans' suitable for readers new to jazz?

Yes, the book provides an accessible and personal introduction to jazz through the eyes of one of its most famous pioneers.

What themes are explored in 'Satchmo: My Life in New Orleans'?

Themes include perseverance, the power of music, racial challenges, and the cultural vibrancy of New Orleans.

Has 'Satchmo: My Life in New Orleans' influenced other musicians or authors?

Yes, the autobiography has inspired many musicians and writers by providing an intimate look at Armstrong's life and the roots of jazz music.

Additional Resources

Satchmo: My Life in New Orleans – A Deep Dive into Louis Armstrong's Memoir

satchmo my life in new orleans offers an intimate glimpse into the formative years of one of jazz's most iconic figures, Louis Armstrong. This autobiography stands not only as a testament to Armstrong's incredible journey from the tough neighborhoods of New Orleans to international stardom

but also as a vivid portrait of the city itself—a place that profoundly shaped his music and identity. Exploring this literary work provides valuable insights into Armstrong's early influences, the socio-cultural landscape of New Orleans, and the roots of jazz as a genre.

Understanding the Context of "Satchmo: My Life in New Orleans"

Published posthumously and co-written with journalist and author James Gavin, "Satchmo: My Life in New Orleans" chronicles Armstrong's early life in the early 20th century. Unlike many celebrity autobiographies centered on fame and success, this book delves into the complexities of Armstrong's upbringing, the racial tensions of the era, and the vibrant musical environment of New Orleans. For readers and researchers interested in jazz history or the sociocultural dynamics of early 1900s America, the memoir is an invaluable resource.

The title itself, incorporating the nickname "Satchmo," a moniker affectionately bestowed upon Armstrong, signals a personal narrative. It emphasizes the connection between the artist and his hometown, a relationship that was foundational to his development both as a musician and as an individual.

The Significance of New Orleans in Armstrong's Story

New Orleans is often celebrated as the birthplace of jazz, and Armstrong's memoir underscores this reputation by depicting the city as a melting pot of musical innovation and cultural diversity. The book recounts how Armstrong was exposed to a variety of musical styles—from blues and ragtime to brass band marches—which collectively influenced his evolving sound.

This detailed portrayal of New Orleans illuminates the city's unique social fabric, where African-American communities navigated adversity while fostering rich cultural traditions. Armstrong's narrative reveals how the socio-economic challenges he faced—such as poverty and racial segregation—intersected with the vibrant street life and communal music-making that defined his childhood.

Exploring Themes and Narrative Style

The memoir's tone is reflective and candid, offering a nuanced view of Armstrong's personality beyond the public persona of "Satchmo." The narrative oscillates between moments of hardship and joy, carefully balancing the struggles of growing up in a segregated America with the exuberance of

musical discovery.

One of the prominent themes is resilience. Armstrong's determination to rise above the limitations imposed by his environment is a compelling undercurrent throughout the text. His descriptions of learning the cornet and performing in local venues provide readers with a sense of the dedication required to master his craft amid challenging circumstances.

The book also navigates the complexity of identity, illustrating how Armstrong negotiated his role as a black artist in a racially divided society. His candid reflections on race, class, and opportunity enrich the memoir's historical authenticity, making it a critical text for understanding the intersections between music and social issues.

Comparative Insights: "Satchmo: My Life in New Orleans" vs. Other Jazz Memoirs

When juxtaposed with other jazz autobiographies, such as Duke Ellington's or Miles Davis's, Armstrong's memoir stands out for its localized focus on New Orleans. While many musicians' life stories emphasize their rise to fame in national or international arenas, Armstrong's narrative roots his identity firmly in the cultural soil of his hometown.

This geographic specificity enhances the reader's appreciation for how place shapes artistic expression. Additionally, the memoir's collaboration with James Gavin adds a layer of journalistic rigor, ensuring that Armstrong's recollections are contextualized within broader historical and cultural frameworks.

Key Features of the Memoir

- **Authentic Voice:** The memoir captures Armstrong's distinctive speech patterns and personality, offering an authentic first-person perspective.
- **Historical Context:** Vivid descriptions of early 20th-century New Orleans provide a backdrop for understanding the socio-political climate influencing Armstrong's upbringing.
- **Musical Evolution:** Detailed accounts of Armstrong's early musical experiences shed light on the origins of his innovative style.
- **Social Commentary:** Reflections on race and class issues add depth to the narrative, making it relevant beyond the scope of music history.

Pros and Cons for Readers and Researchers

Pros:

- Offers an intimate, personal look at Louis Armstrong's early life, enriching the understanding of his artistry.
- Provides historical insight into New Orleans' cultural and racial dynamics during a pivotal period.
- Combines memoir with journalistic research, enhancing credibility and depth.

Cons:

- Focused primarily on Armstrong's early years, which might leave readers wanting more about his later career.
- Some narrative elements may rely heavily on Armstrong's memory, which can introduce subjectivity.

The Legacy of "Satchmo: My Life in New Orleans" in Jazz Literature

This memoir has contributed significantly to the canon of jazz literature by humanizing one of its most legendary figures while providing a textured understanding of the city that birthed the genre. Scholars and enthusiasts use it as a reference point to explore the interplay between environment, culture, and creativity.

Moreover, the book's detailed exploration of Armstrong's formative environment has inspired other works focusing on place-based influences in music history. Its impact reverberates beyond jazz, offering a model for how autobiographies can serve as cultural and historical documents.

In sum, "Satchmo: My Life in New Orleans" is more than just a musician's life story; it is a layered narrative about identity, perseverance, and the transformative power of music rooted in a specific time and place. For anyone seeking to understand the origins of jazz or the life of Louis Armstrong, this memoir remains an essential and enlightening read.

Satchmo My Life In New Orleans

satchmo my life in new orleans: *Satchmo* Louis Armstrong, 1986 In all my whole career the Brick House was one of the toughest joints I ever played in. It was the honky-tonk where levee workers would congregate every Saturday night and trade with the gals who'd stroll up and down the floor and the bar. Those guys would drink and fight one another like circle saws. Bottles would come flying over the bandstand like crazy, and there was lots of just plain common shooting and cutting. But somehow all that jive didn't faze me at all, I was so happy to have some place to blow my horn. So says Louis Armstrong, a tough kid who just happened to be a musical genius, about one of the places where he performed and grew up. This raucous, rich tale of his early days in New Orleans concludes with his departure to Chicago at twenty-one to play with his boyhood idol King Oliver, and tells the story of a life that began, mythically, on July 4, 1900, in the city that sowed the seeds of jazz.

satchmo my life in new orleans: Satchmo Louis Armstrong (Musicien, Etats-Unis), 1986

satchmo my life in new orleans: Satchmo. My Life in New Orleans, Etc. [With Plates, Including Portraits.]. Louis Armstrong (Dance-band Leader.), 1955

satchmo my life in new orleans: Satchmo Louis Armstrong (Musician, USA), 1955

satchmo my life in new orleans: Louis Armstrong, in His Own Words Louis Armstrong, 2001 Louis Armstrong has been the subject of countless biographies and music histories. Yet scant attention has been paid to the remarkable array of writings he left behind. *Louis Armstrong: In His Own Words* introduces readers to a little-known facet of this master trumpeter, band leader, and entertainer. Based on extensive research through the Armstrong archives, this important volume includes some of his earliest letters, personal correspondence with one of his first biographers in 1943-44, autobiographical writings, magazine articles, and essays. Here are Armstrong's own thoughts on his life and career--from poverty in New Orleans to playing in the famous cafes, cabarets, and saloons of Storyville, from his big break in 1922 with the King Oliver band to his storming of New York, from his breaking of color barriers in Hollywood to the infamous King of the Zulus incident in 1949, and finally, to his last days in Queens, New York. Along the way Armstrong recorded touching portraits of his times and offered candid, often controversial, opinions about racism, marijuana, bebop, and other jazz artists such as Jelly Roll Morton and Coleman Hawkins. Indeed, these writings provide a balanced portrait of his life as a musician, entertainer, civil rights activist, and cultural icon. Armstrong's idiosyncratic use of language and punctuation have been preserved to give the reader an unvarnished portrayal of this compelling artist. This volume also includes introductions to the writings, as well as an annotated index of names and places significant to Armstrong's life.

satchmo my life in new orleans: Creating the Jazz Solo Vic Hobson, 2018-10-09 Throughout his life, Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship. Until now, there has been no in-depth inquiry into what he meant when he said, "I figure singing and playing is the same," or, "Singing was more into my blood than the trumpet." *Creating the Jazz Solo: Louis Armstrong and Barbershop Harmony* shows that Armstrong understood exactly the relationship between what he sang and what he played, and that he meant these comments to be taken literally: he was singing through his horn. To describe the relationship between what Armstrong sang and played, author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background. Jazz is a music that is often performed by people with limited formal musical education. Armstrong did not analyze what he played in theoretical terms. Instead, he thought about it in terms of the voices in a barbershop quartet. Understanding how Armstrong, and other pioneer jazz musicians of his generation, learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today. This assertive book provides an approachable foundation for current musicians

to unlock the magic and understand jazz the Louis Armstrong way.

satchmo my life in new orleans: *Music Is My Life* Daniel Stein, 2012-05-03 *Music Is My Life* is the first comprehensive analysis of Louis Armstrong's autobiographical writings (including his books, essays, and letters) and their relation to his musical and visual performances. Combining approaches from autobiography theory, literary criticism, intermedia studies, cultural history, and musicology, Daniel Stein reconstructs Armstrong's performances of his life story across various media and for different audiences, complicating the monolithic and hagiographic views of the musician. The book will appeal to academic readers with an interest in African American studies, jazz studies, musicology, and popular culture, as well as general readers interested in Armstrong's life and music, jazz, and twentieth-century entertainment. While not a biography, it provides a key to understanding Armstrong's oeuvre as well as his complicated place in American history and twentieth-century media culture.

satchmo my life in new orleans: *Satchmo. My Life in New Orleans, Etc. [With Plates, Including Portraits.]*. Louis Armstrong, 1955

satchmo my life in new orleans: **Louis Armstrong** Tamra Orr, 2012-09-30 When a very young Louis Armstrong felt the policeman grab his arm and haul him off to jail, he had no idea that his life was about to change. What started out as punishment turned into the best thing that could have happened to the young African American. He discovered that he had a passion for music, and a real talent for the horn. The combination led him to become one of the nation's most beloved and respected jazz musicians in history. Armstrong's music thrilled audiences throughout the world and his joy for life infected anyone who listened to his soaring horn or his gravelly voice. Louis Armstrong—Satchmo to those who knew and loved him—made jazz music what it is today. Open the cover and find out how.

satchmo my life in new orleans: *The Life of Louis Armstrong* Wendie C. Old, 2014-07-01 Describes the life of the jazz pioneer, including his childhood in Back o' Town New Orleans, his incredible career in music, and his four marriages.

satchmo my life in new orleans: **Representing Jazz** Krin Gabbard, 1995 Traditional jazz studies have tended to see jazz in purely musical terms, as a series of changes in rhythm, tonality, and harmony, or as a parade of great players. But jazz has also entered the cultural mix through its significant impact on novelists, filmmakers, dancers, painters, biographers, and photographers. *Representing Jazz* explores the other history of jazz created by these artists, a history that tells us as much about the meaning of the music as do the many books that narrate the lives of musicians or describe their recordings. Krin Gabbard has gathered essays by distinguished writers from a variety of fields. They provide engaging analyses of films such as *Round Midnight*, *Bird*, *Mo' Better Blues*, *Cabin in the Sky*, and *Jammin' the Blues*; the writings of Eudora Welty and Dorothy Baker; the careers of the great lindy hoppers of the 1930s and 1940s; Mura Dehn's extraordinary documentary on jazz dance; the jazz photography of William Claxton; painters of the New York School; the traditions of jazz autobiography; and the art of vocalese. The contributors to this volume assess the influence of extramusical sources on our knowledge of jazz and suggest that the living contexts of the music must be considered if a more sophisticated jazz scholarship is ever to evolve. Transcending the familiar patterns of jazz history and criticism, *Representing Jazz* looks at how the music actually has been heard and felt at different levels of American culture. With its companion anthology, *Jazz Among the Discourses*, this volume will enrich and transform the literature of jazz studies. Its provocative essays will interest both aficionados and potential jazz fans. Contributors. Karen Backstein, Leland H. Chambers, Robert P. Crease, Krin Gabbard, Frederick Garber, Barry K. Grant, Mona Hadler, Christopher Harlos, Michael Jarrett, Adam Knee, Arthur Knight, James Naremore

satchmo my life in new orleans: **New Orleans** Charles D. Chamberlain, 2025-08-15 Intended for general readers, Charles D. Chamberlain's *New Orleans: A Concise History of an Exceptional City* offers a broad, reliable overview of the city's history. Although many excellent books are available that focus on specific eras in the Crescent City, this book is the first fully inclusive

scholarly history that is engaging and easy to follow. In addition to a general historical narrative, each chapter provides a list of relevant historical sites and a carefully selected recipe to make the city's history come to life through site visits and culinary pursuits. Chamberlain encourages readers to experience the spirit of New Orleans first-hand by exploring its landscape and interacting with its cuisine. *New Orleans: A Concise History of an Exceptional City* is a trusty reference for tour guides and a valuable, interactive resource for general readers interested in the fascinating history of one of America's most unique cities.

satchmo my life in new orleans: *Stomp Off, Let's Go* Ricky Riccardi, 2025-01-06 In *Stomp Off, Let's Go*, author Ricky Riccardi offers a fresh take on the most widely discussed period of Louis Armstrong's life. Tracing the trumpeter's meteoric rise to fame from childhood in New Orleans all the way to Chicago, where he changed the course of music with the Hot Five and Hot Seven recordings, Riccardi foregrounds the voices of Armstrong and his contemporaries to explore Armstrong's path and relationships more intimately, in turn providing essential insights into how Armstrong rose to become one of America's most beloved icons.

satchmo my life in new orleans: *Satchmo* Louis Armstrong, 1955

satchmo my life in new orleans: Portraits in Jazz Howard Reich, Chicago Tribune, 2014-08-26 A collection of articles on and interviews with jazz greats Jelly Roll Morton, Louis Armstrong, Billie Holiday, Wynton Marsalis, Miles Davis, and others. Howard Reich has reported on jazz for the Chicago Tribune for almost four decades, and in this time, he has met musicians both celebrated and obscure. From his exclusive interviews with Frank Sinatra, Tony Bennett, Lena Horne, and Ella Fitzgerald, to profiles of the early masters like Louis Armstrong, Duke Ellington, and Billie Holiday, this book illustrates Reich's deep understanding of the performances, recordings, and cultural legacies of these jazz masters. This book, comprising Reich's award-winning Chicago Tribune articles, shows readers his unmatched critical insight and unrivaled access to the diverse range of jazz musicians the world over, including the little-known artists who, while never in the national spotlight, were nonetheless instrumental to the evolution of jazz. Divided thematically, *Portraits in Jazz* is a journey from the time of jazz music's originators, great singers, and early masters through to its courageous standouts, game changers, and regional influencers from Chicago to Cuba and across the globe. Reich, himself a piano performance major at Northwestern University, says in the introduction that studying theory and history are essential to understanding jazz's inner-workings. But these portraits weren't created as academic theses or history-book lessons. They are on-the-spot, in the heat of the moment questions of its greatest practitioners, articles and essays in the here and now, taking readers one step closer to the meaning of sound.

satchmo my life in new orleans: Better Git It in Your Soul Krin Gabbard, 2016-02-08

Charles Mingus is one of the most important—and most mythologized—composers and performers in jazz history. Classically trained and of mixed race, he was an outspoken innovator as well as a bandleader, composer, producer, and record-label owner. His vivid autobiography, *Beneath the Underdog*, has done much to shape the image of Mingus as something of a wild man: idiosyncratic musical genius with a penchant for skirt-chasing and violent outbursts. But, as the autobiography reveals, he was also a hopeless romantic. After exploring the most important events in Mingus's life, Krin Gabbard takes a careful look at Mingus as a writer as well as a composer and musician. He digs into how and why Mingus chose to do so much self-analysis, how he worked to craft his racial identity in a world that saw him simply as "black," and how his mental and physical health problems shaped his career. Gabbard sets aside the myth-making and convincingly argues that Charles Mingus created a unique language of emotions—and not just in music. Capturing many essential moments in jazz history anew, *Better Git It in Your Soul* will fascinate anyone who cares about jazz, African American history, and the artist's life.

satchmo my life in new orleans: *Living with Jazz* Dan Morgenstern, 2009-08-19 A collection of essays, biographical profiles, and critical analyses by one of the twentieth century's leading jazz writers includes commentary on the work of jazz entertainers, including Duke Ellington, Ella Fitzgerald, John Coltrane, Dizzy Gillespie, and Louis Armstrong, as well as assessment of the role of

jazz in contemporary culture and its influence on modern music.

satchmo my life in new orleans: Louis Armstrong, Blues Music, and the Artistic, Political, and Philosophical Debate During the Harlem Renaissance Dr. Michael Decuir, 2022-05-24 In *Louis Armstrong, Blues Music, and the Artistic, Political, and Philosophical Debate During the Harlem Renaissance*, Dr. Michael Decuir explores the interrelationship of the literary, visual, and performing arts; politics; and opposing philosophies during the Harlem Renaissance. His research documents the West African roots of blues and jazz music to New Orleans and Louis Armstrong. Drawing on his own experiences growing up in New Orleans, Decuir details the related cultural behaviors and their manifestations during the Harlem Renaissance. Specifically, blues music's importation to New Orleans and the incorporation of the West African stratified rhythmic and improvisational approach to its performance. Decuir connects historical events such as James Reese Europe's creativity during World War I and its relevance to the events of the summer of 1919 and subsequent rebirth of the New Negro ideology. The research examines how the New Negro spirit helped infuse an examination and debate about the quality and validity of the period's arts. Decuir expounds on the impact of the discussion in some of the period's salient authors and essayists' writings. They include Alain Locke, W. E. B. Du Bois, George Schuyler, and Langston Hughes, among others. Decuir discusses the correlation between the debate and the increasing popularity of blues music and Armstrong's role as one of the arts' principal aquifers. Specifically, Armstrong's salient recordings, "Texas Moaner Blues," "St. Louis Blues" (accompanying Bessie Smith), "Black and Blue," "West End Blues," and "Blue Yodel No. 9" (with Jimmie Rodgers). Decuir also explores blues music as an existential idiom indicative of the African American use of music for more than entertainment or aesthetic fulfillment. Specifically, the enslaved use of song texts to relay messages of escape and danger, the use of field songs to ease the burden of labor, and blues music's role as a vehicle to identify and solve the ills of life in an oppressive existence.

satchmo my life in new orleans: New Orleans Cuisine Susan Tucker, 2009 *New Orleans Cuisine: Fourteen Signature Dishes and Their Histories* provides essays on the unparalleled recognition New Orleans has achieved as the Mecca of mealtime. Devoting each chapter to a signature cocktail, appetizer, sandwich, main course, staple, or dessert, contributors from the New Orleans Culinary Collective plate up the essence of the Big Easy through its number one export: great cooking. This book views the city's cuisine as a whole, forgetting none of its flavorful ethnic influences--French, African American, German, Italian, Spanish, and more--Page 2 of cover.

satchmo my life in new orleans: Jammin' at the Margins Krin Gabbard, 1996-05-15 American cinema has long been fascinated by jazz and jazz musicians. Yet most jazz films aren't really about jazz. Rather, as Krin Gabbard shows, they create images of racial and sexual identity, many of which have become inseparable from popular notions of the music itself. In *Jammin' at the Margins*, Gabbard scrutinizes these films, exploring the fundamental obsessions that American culture has brought to jazz in the cinema. Gabbard's close look at jazz film biographies, from *The Jazz Singer* to *Bird*, reveals Hollywood's reluctance to acknowledge black subjectivity. Black and even white jazz artists have become vehicles for familiar Hollywood conceptions of race, gender, and sexuality. Even Scorsese's *New York, New York* and Spike Lee's *Mo' Better Blues* have failed to disentangle themselves from entrenched stereotypes and conventions. Gabbard also examines Hollywood's confrontation with jazz as an elite art form, and the role of the jazz trumpet as a crucial signifier of masculinity. Finally, he considers the acting careers of Louis Armstrong, Nat King Cole, and Hoagy Carmichael; Duke Ellington's extraordinary work in films from 1929 until the late 1960s; and the forgotten career of Kay Kyser, star of nine Hollywood films and leader of a popular swing band. This insightful look at the marriage of jazz and film is a major contribution to film, jazz, and cultural studies.

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