

# Satchmo

My Life in  
New Orleans  
By  
**LOUIS  
ARMSTRONG**



# Satchmo My Life In New Orleans

**Howard Reich, Chicago Tribune**



## **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* Louis Armstrong (Musicien, Etats-Unis), 1986 *Satchmo. My Life in New Orleans, Etc. [With Plates, Including Portraits.]*. Louis Armstrong (Dance-band

Leader.), 1955 **Satchmo** Louis Armstrong (Musician, USA), 1955 **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 **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, Etc. [With Plates, Including Portraits].** Louis Armstrong, 1955      **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      [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      [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

*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

**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** Louis Armstrong,1955 *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 **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

**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

**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

**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

**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

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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