



# [MOBI] Satchmo: My Life In New Orleans (Da Capo Paperback)

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It is your definitely own era to show reviewing habit. in the middle of guides you could enjoy now is **Satchmo: My Life in New Orleans (Da Capo Paperback)** below.

**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.

**Music Is My Life**-Daniel Stein 2012-05-03 A groundbreaking study of Louis Armstrong's autobiographical practices

**Satchmo**-Louis Armstrong 1955

**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**-Gary Giddins 2009-03-05 div Gary Giddins has been called "the best jazz writer in America today" (Esquire). Louis Armstrong has been called the most influential jazz musician of the century. Together this auspicious pairing has resulted in Satchmo, one of the most vivid and fascinating portraits ever drawn of perhaps the greatest figure in the history of American music.

Available now at a new price, this text-only edition is the authoritative introduction to Armstrong's life and art for the curious newcomer, and offers fresh insight even for the serious student of Pops./Div

**Swing That Music**-Louis Armstrong 1993-08-22  
The first autobiography of a jazz musician, Louis Armstrong's *Swing That Music* is a milestone in jazz literature. Armstrong wrote most of the biographical material, which is of a different nature and scope than that of his other, later autobiography, *Satchmo: My Life in New Orleans* (also published by Da Capo/Perseus Books Group). *Satchmo* covers in intimate detail Armstrong's life until his 1922 move to Chicago; but *Swing That Music* also covers his days on Chicago's South Side with "King" Oliver, his courtship and marriage to Lil Hardin, his 1929 move to New York, the formation of his own band, his European tours, and his international success. One of the most earnest justifications ever written for the new style of music then called "swing" but more broadly referred to as "Jazz," *Swing That Music* is a biography, a history, and an entertainment that really "swings."

**Satchmo; My Life in New Orleans**-Louis Armstrong 1954

**What a Wonderful World**-Ricky Riccardi 2011-06-21  
In this richly detailed and prodigiously researched book, jazz scholar and musician Ricky Riccardi reveals for the first time the genius and remarkable achievements of the last 25 years of Louis Armstrong's life, providing along the way a comprehensive study of one of the best-known and most accomplished jazz stars of our time. Much has been written about Armstrong, but the majority of it focuses on the early and middle stages of his career. During the last third of his career, Armstrong was often dismissed as a buffoonish if popular entertainer. Riccardi shows us instead the inventiveness and depth of his music during this time. These are the years of his highest-charting hits, including "Mack the Knife" and "Hello, Dolly"; the famed collaborations with Ella Fitzgerald and Duke Ellington; and his legendary recordings with the All Stars. An eminently readable and insightful book, *What a Wonderful World* completes and enlarges our understanding of one of America's

greatest and most beloved musical icons.

**Pops**-Terry Teachout 2009  
Draws on previously unavailable sources including hundreds of private recordings made throughout the second half of the jazz master's life to assess his artistic achievements and personal arenas, sharing authoritative coverage of such topics as Armstrong's decision to break up his band and his quarrel with Eisenhower.

**Satchmo; My Life in New Orleans**-Louis Armstrong 1954

**Louis Armstrong**-Laurence Bergreen 2012-08-08  
Louis Armstrong was the founding father of jazz and one of this century's towering cultural figures, yet the full story of his extravagant life has never been told. Born in 1901 to the sixteen-year-old daughter of a slave, he came of age among the prostitutes, pimps, and rag-and-bone merchants of New Orleans. He married four times and enjoyed countless romantic involvements in and around his marriages. A believer in marijuana for the head and laxatives for the bowels, he was also a prolific diarist and correspondent, a devoted friend to celebrities from Bing Crosby to Ella Fitzgerald, a perceptive social observer, and, in his later years, an international goodwill ambassador. And, of course, he was a dazzling musician. From the bordellos and honky-tonks of Storyville--New Orleans's red light district--to the upscale nightclubs in Chicago, New York, and Hollywood, Armstrong's stunning playing, gravelly voice, and irrepressible personality captivated audiences and critics alike. Recognized and beloved wherever he went, he nonetheless managed to remain vigorously himself. Now Laurence Bergreen's remarkable book brings to life the passionate, courageous, and charismatic figure who forever changed the face of American music.

**Satchmo**-Steven Brower 2009-04  
"The quintessential American artist Louis Armstrong was born in 1901 in New Orleans and died in 1971 in New York City, where he had lived for many years in a modest house in Queens. The house is now a museum in his honour. This work tells the story of Armstrong's life through his writings, scrapbooks and artworks".--Publisher's

description.

**Little Satchmo**-Sharon Louise Preston-Folta 2012-12-14 To the world, Louis Armstrong is iconic—a symbol of musical genius, unparalleled success and unassailable character. To Sharon Preston Folta, he was, simply, Dad. Despite the enduring celebration and study of Armstrong's life and career, no one, save for close family and friends, knows Sharon exists. Even in the trumpeter's death she remains Armstrong's secret—the product of a two-decade-long affair between the long-married musician, and the vaudeville dancer Lucille Preston. And for more than half a century, she has lived her life hiding in the shadows of her father's fame. Until now. Now, Sharon shares her story—extraordinary because of who her father was, but universal in its reach toward generations who have grown up in fatherless households, searching for a keen understanding of their own blood, their own DNA, their own Legacy. Little Satchmo is an extraordinary tale of identity, loss, and one daughter's ultimate search for truth—and her father's love.

**Heart Full of Rhythm**-Ricky Riccardi 2020-08-05 Nearly 50 years after his death, Louis Armstrong remains one of the 20th century's most iconic figures. Popular fans still appreciate his later hits such as "Hello, Dolly!" and "What a Wonderful World," while in the jazz community, he remains venerated for his groundbreaking innovations in the 1920s. The achievements of Armstrong's middle years, however, possess some of the trumpeter's most scintillating and career-defining stories. But the story of this crucial time has never been told in depth until now. Between 1929 and 1947, Armstrong transformed himself from a little-known trumpeter in Chicago to an internationally renowned pop star, setting in motion the innovations of the Swing Era and Bebop. He had a similar effect on the art of American pop singing, waxing some of his most identifiable hits such as "Jeepers Creepers" and "When You're Smiling." However as author Ricky Riccardi shows, this transformative era wasn't without its problems, from racist performance reviews and being held up at gunpoint by gangsters to struggling with an overworked embouchure and getting arrested for marijuana possession. Utilizing a prodigious amount of new research, Riccardi traces Armstrong's mid-career fall from

grace and dramatic resurgence. Featuring never-before-published photographs and stories culled from Armstrong's personal archives, *Heart Full of Rhythm* tells the story of how the man called "Pops" became the first "King of Pop."

**Ella Fitzgerald**-Stuart Nicholson 2014-07-22 Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life. Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts.

**Louis Armstrong, Master of Modernism**-Thomas Brothers 2014-02-03 Picking up where Louis Armstrong's New Orleans left off, this biographical account of the legendary jazz trumpet virtuoso highlights the historical role Armstrong played in the creation of modern music and also his encounters with racism.

**Satchmo's Blues**-Alan Schroeder 2009-05-21 A picture-book biography of Louis Armstrong's childhood in New Orleans recounts how he saved his money to buy a brass cornet from a pawnshop so he could play jazz music like his idol, Bunk Johnson. Reprint.

**My Life on the Line**-Ryan O'Callaghan 2019-09-03 "In this country, LGBTQ individuals face varying degrees of acceptance. Ryan O'Callaghan, a former offensive tackle for the New England Patriots and the Kansas City Chiefs, chronicles his struggle as a closeted gay man in the hypermasculine world of professional football in *My Life on the Line*, coauthored by Cyd Zeigler." --Publishers Weekly, included in an LGBT preview/feature "This is a story about love and acceptance. It is a story about honesty and truth, integrity and hope. Ryan O'Callaghan could have kept it to himself, could have given the world a polished look. But instead he offers us all of himself in these pages. By doing so, he

will change lives, save lives, and make the path ahead that much smoother for those who bravely follow in his footsteps." --Congressman Joe Kennedy III "Ryan O'Callaghan's story is so poignant, so real, so human. I truly believe the publication of this book could be (and should be) a seminal moment for many athletes and other people in all walks of life. If an NFL player, cloistered in the manliness of his game, can come out of the closet and tell his story with such purpose, I hope that many others will follow his brave lead. This dramatic story of one athlete's life might be a turning point for football." --Peter King, NFL analyst, NBC Sports "In this moving and powerful memoir, O'Callaghan details the fear and pain of a lifetime spent hiding one's true self. It's a suspenseful and cathartic look at a man on the edge, whose salvation could only come from admitting his truth and finding acceptance. This book will change the lives of young men and women struggling to come out, and the lives of those around them, who may not know how they're contributing to a loved one's pain and silence. O'Callaghan's brave and honest story is another big step forward in the continued fight for acceptance of LGBTQ people in the world of sports." --Sarah Spain, ESPN Radio host "My Life on the Line is an intense, heart-wrenching look at the reality of life in the NFL, told with gripping honesty and courage. Everyone, not just those interested in football, should read this book." --Chris Kluwe, former NFL player, author of Beautifully Unique Sparkleponies: On Myths, Morons, Free Speech, Football, and Assorted Absurdities Ryan O'Callaghan's plan was always to play football and then, when his career was over, kill himself. Growing up in a politically conservative corner of California, the not-so-subtle messages he heard as a young man from his family and from TV and film routinely equated being gay with disease and death. Letting people in on the darkest secret he kept buried inside was not an option: better death with a secret than life as a gay man. As a kid, Ryan never envisioned just how far his football career would take him. He was recruited by the University of California, Berkeley, where he spent five seasons, playing alongside his friend Aaron Rodgers. Then it was on to the NFL for stints with the almost-undefeated New England Patriots and the often-defeated Kansas City Chiefs. Bubbling under the surface of Ryan's entire NFL career was a collision course between his secret sexuality and his hidden drug use. When the league caught him smoking pot, he turned to NFL-sanctioned prescription painkillers

that quickly sent his life into a tailspin. As injuries mounted and his daily intake of opioids reached a near-lethal level, he wrote his suicide note to his parents and plotted his death. Yet someone had been watching. A member of the Chiefs organization stepped in, recognizing the signs of drug addiction. Ryan reluctantly sought psychological help, and it was there that he revealed his lifelong secret for the very first time. Nearing the twilight of his career, Ryan faced the ultimate decision: end it all, or find out if his family and football friends could ever accept a gay man in their lives.

**Mister Jelly Roll**-Alan Lomax 2001-12-19 A biography of Ferdinand 'Jelly Roll' Morton, one of the world's most influential composers of jazz.

**Satchmo at the Waldorf**-Terry Teachout 2015-01-01 THE STORY: SATCHMO AT THE WALDORF is a one-man, three-character play in which the same actor portrays Louis Armstrong, the greatest of all jazz trumpeters; Joe Glaser, his white manager; and Miles Davis, who admired Armstrong's playing but disliked his onstage manner. It takes place in 1971 in a dressing room backstage at the Empire Room of New York's Waldorf-Astoria Hotel, where Armstrong performed in public for the last time four months before his death. Reminiscing into a tape recorder about his life and work, Armstrong seeks to come to terms with his longstanding relationship with Glaser, whom he once loved like a father but now believes to have betrayed him. In alternating scenes, Glaser defends his controversial decision to promote Armstrong's career (with the help of the Chicago mob) by encouraging him to simplify his musical style, while Davis attacks Armstrong for pandering to white audiences.

**Louis Armstrong's New Orleans**-Thomas Brothers 2007-04-17 A rags-to-riches narrative of the eminent jazz artist's early life describes how his childhood was marked by such challenges as poverty, Jim Crow legislation, and vigilante terrorism but how his musical prowess was shaped by the culturally rich African-American traditions of New Orleans. Reprint.

**Pops Foster**-George M. Foster 1971-01-01



**Up from the Cradle of Jazz**-Jason Berry 2009  
Up from the Cradle of Jazz is the inside story of New Orleans music from the rise of rhythm and blues through the post-Hurricane Katrina resurrection.

**Historic Photos of New Orleans Jazz**-Thomas L. Morgan 2009  
New Orleans jazz thrilled the world in the twenties and traveled around the world in the thirties. In the forties and fifties, the world came to New Orleans to hear authentic New Orleans jazz played by real jazz musicians. The sixties brought Preservation Hall, a musical institution that even a hurricane couldn't kill. For the last 40 years, the New Orleans Jazz and Heritage Festival has been celebrating New Orleans' and Louisiana's unique culture and music. This volume contains rare photographs from the Louisiana State Museum's Jazz Collection, lovingly assembled and accompanied by captions written by award-winning author and Jazz Roots radio show host Tom Morgan. Those who love jazz will be amazed by these pictures of some of the best musicians ever to pick up an instrument. For those just beginning to learn about jazz, this 200-page volume is an excellent takeoff point to learn more about what made New Orleans jazz unique, and a source to discover musicians who can further enhance readers' listening pleasure.

**Louis Armstrong Plays Standards (Songbook)**-Louis Armstrong 2004-03-01 (Artist Transcriptions). The All Music Guide regards trumpet virtuoso Louis Armstrong as "the most important musician in (jazz's) history." This collection assembles note-for-note transcriptions of his trumpet playing on 16 fantastic standards: Ain't Misbehavin' \* All of Me \* Body and Soul \* Hello, Dolly! \* Lazy River \* Mack the Knife \* Stardust \* and more. Includes a bio and discography.

**We Called It Music**-Eddie Condon 1992-03-22  
Eddie Condon (1905-1973) pioneered a kind of jazz popularly known as Chicago-Dixieland, though musicians refer to it simply as Condon style. Played by small ensembles with driving beat, it was and is an informal, exciting music, slightly disjointed and often mischievous. The same could be said of Condon's autobiography, *We Called It Music*, a book widely celebrated for

capturing the camaraderie of early jazz. Condon's wit was as legendary as the music he boosted. Here is Condon on modern jazz: "The boopers flat their fifths. We consume ours." On Bix Beiderbecke: "The sound came out like a girl saying yes." On the New York subway: "It was my first ride in a sewer." When his memoir was first published—to great acclaim—in 1947, he was well known as a newspaper columnist, radio personality, saloon keeper, guitarist, and bandleader. He was the ideal man to come up with an insightful portrait of the early days of white jazz, and his book offers nonpareil accounts of many of the jazz greats of that era, including Beiderbecke, Fats Waller, Jack Teagarden, Jimmy McPartland, Gene Krupa, Bessie Smith, Louis Armstrong, and Bing Crosby. These were the days when jazz was popularly associated with Paul Whiteman and Irving Berlin. Condon considered true jazz an outlaw music and himself an outlaw. He and his cohorts tried to get as close as possible to the black roots of jazz, a scandalous thing in the '20s. Along the way he facilitated one of the first integrated recording sessions. *We Called It Music*, now published with an introduction by Gary Giddins that places the book in historical context, remains essential reading for anyone interested in the wild and restless beginnings of America's great musical art, or in the wit and vinegar of Eddie Condon.

**Just a Lucky So and So**-Lesla Cline-Ransome 2016  
Learn about the life of jazz musician Louis Armstrong.

**Look Both Ways**-Jason Reynolds 2019-10-08  
A National Book Award Finalist! Coretta Scott King Author Honor Book An NPR Favorite Book of 2019 A New York Times Best Children's Book of 2019 A Time Best Children's Book of 2019 A Today Show Best Kids' Book of 2019 A Washington Post Best Children's Book of 2019 A School Library Journal Best Middle Grade Book of 2019 A Publishers Weekly Best Book of 2019 A Kirkus Reviews Best Middle Grade Book of 2019 "As innovative as it is emotionally arresting." —Entertainment Weekly From National Book Award finalist and #1 New York Times bestselling author Jason Reynolds comes a novel told in ten blocks, showing all the different directions kids' walks home can take. This story was going to begin like all the best stories. With a school bus falling from the sky. But no one saw

it happen. They were all too busy— Talking about boogers. Stealing pocket change. Skateboarding. Wiping out. Braving up. Executing complicated handshakes. Planning an escape. Making jokes. Lotioning up. Finding comfort. But mostly, too busy walking home. Jason Reynolds conjures ten tales (one per block) about what happens after the dismissal bell rings, and brilliantly weaves them into one wickedly funny, piercingly poignant look at the detours we face on the walk home, and in life.

**Hear Me Talkin' to Ya**-Nat Shapiro 2012-08-16

In this marvelous oral history, the words of such legends as Louis Armstrong, Fats Waller, Jelly Roll Morton, Duke Ellington, and Billy Holiday trace the birth, growth, and changes in jazz over the years.

**I Put A Spell On You**-Nina Simone 1993-08-21 James Baldwin used to tell Nina Simone, "This is the world you have made for yourself, now you have to live in it." Simone has created for herself a world of magnificent peaks. Often compared to Billie Holiday and Edith Piaf, Simone is known as one of the greatest singers of her generation. She has recorded forty-three albums, ranging from blues to jazz to folk, and her hits like "I Loves You, Porgy," "My Baby Just Cares for Me," "I Put a Spell on You," and "Mississippi Goddam" have confirmed her as an enduring force in popular music. Her song "Young, Gifted, and Black" became the anthem for the Civil Rights Movement and thrust her beyond international stardom into the center of activism. But such worlds as Simone's are not without their grim valleys: disastrous marriages, arrest and the threat of imprisonment, mental breakdown, poverty, and attempted suicide. She has survived these trials and continues to perform throughout Europe and the United States. With undiminished passion and in her unconquerable voice, this is Nina Simone's powerful memoir of her tempestuous life.

**Songs of the Unsung**-Horace Tapscott 2001-01-29 Despite his importance and influence, jazz musician, educator, and community leader Horace Tapscott remains relatively unknown to most Americans. In *Songs of the Unsung* Tapscott shares his life story, recalling his childhood in Houston, moving with his family to Los Angeles in 1943, learning music,

and his early professional career. He describes forming the Pan Afrikan Peoples Arkestra in 1961 and later the Union of God's Musicians and Artists Ascension to preserve African American music and serve the community. Tapscott also recounts his interactions with the Black Panthers and law enforcement, the Watts riots, his work in Hollywood movie studios, and stories about his famous musician-activist friends. *Songs of the Unsung* is the captivating story of one of America's most unassuming heroes as well as the story of L.A.'s cultural and political evolution over the last half of the twentieth century.

**A Confederacy of Dunces**-John Kennedy Toole 2007-12-01 Winner of the Pulitzer Prize "A masterwork . . . the novel astonishes with its inventiveness . . . it is nothing less than a grand comic fugue."—The New York Times Book Review *A Confederacy of Dunces* is an American comic masterpiece. John Kennedy Toole's hero, one Ignatius J. Reilly, is "huge, obese, fractious, fastidious, a latter-day Gargantua, a Don Quixote of the French Quarter. His story bursts with wholly original characters, denizens of New Orleans' lower depths, incredibly true-to-life dialogue, and the zaniest series of high and low comic adventures" (Henry Kisor, Chicago Sun-Times).

**Scar Tissue**-Anthony Kiedis 2004-10-01 In this "vivid and inspiring" NYT bestseller (Newsweek), the Red Hot Chili Peppers' lead singer and songwriter shares a searingly honest account of life in the rock scene's fast lane -- from the darkness into the light. In 1983, four self-described "knuckleheads" burst out of the mosh-pitted mosaic of the neo-punk rock scene in L.A. with their own unique brand of cosmic hardcore mayhem funk. Over twenty years later, the Red Hot Chili Peppers, against all odds, have become one of the most successful bands in the world. Though the band has gone through many incarnations, Anthony Kiedis, the group's lyricist and dynamic lead singer, has been there for the whole roller-coaster ride. In *Scar Tissue*, Kiedis delivers a compelling life story from a man "in love with everything" -- the darkness, the death, the disease. Even his descent into drug addiction was a part of that journey, another element transformed into art. Whether he's honoring the influence of the beautiful, strong women who have been his muses or remembering the roaring crowds of Woodstock and the Dalai Lama's

humble compound, Kiedis shares a compelling story about the price of success and excess. Scar Tissue is a story of dedication and debauchery, of intrigue and integrity, of recklessness and redemption -- a story that could only have come out of the world of rock.

**Billie Holiday**-Billie Holiday 2019-07-25 The first-ever collection of interviews with the tortured but groundbreaking singer Billie Holiday, part of Melville House's beloved Last Interview series. Legendary singer Billie Holiday comes alive in this first-ever collection of interviews from throughout her career. Included is her last interview, given from her deathbed in a New York City hospital, where police were standing by ready to arrest her for a parole violation should she recover. Also included: The transcript of an interrogation by a US Customs official questioning about whether she'd violated her parole by using drugs on a foreign tour. But the book is more than a look at just the famously tragic side of her life. In other conversations, drawn from music magazines, late-night radio programs, and newspapers across the US and Canada, she discusses her childhood, musicians who influenced her, her friendship -- and falling out -- with the influential sax player Lester Young, why she chose the gardenia as her symbol, why she quit Count Basie's band, her substance abuse problems, writing songs and whether she wrote her own memoir, and more. In frank and open conversations, Billie Holiday proves herself far more articulate, aware, intelligent, and even heroic than the way she's often portrayed. This collection is an essential volume for all who have been moved by her music.

**New Orleans Jazz**-Edward J. Branley 2014 From the days when Buddy Bolden would blow his cornet to attract an audience from one New Orleans park to another, to the brass bands in clubs and on the streets today, jazz in New Orleans has been about simple things: getting people to snap their fingers, tap their toes, get up and clap their hands, and most importantly dance! From the 1890s to World War I, from uptown to Faubourg Tremé and out to the lakefront, New Orleans embraced this uniquely American form of music. Local musicians nurtured jazz, matured it, and passed it on to others. Some left the city to make their names elsewhere, while others stayed, playing the clubs,

marching in the parades, and sending loved ones home with "jazz funerals." Older musicians mentored younger ones, preserving the traditions that give New Orleans such an exciting jazz scene today.

**The Jazz Age**-Arnold Shaw 1989 Looks at the history of the 1920s, describes the jazz bands and performers who helped shape it, and discusses the important musical developments of the period.

**Creole Trombone**-John McCusker 2012-08-24 Edward "Kid" Ory (1886-1973) was a trombonist, composer, recording artist, and early New Orleans jazz band leader. Creole Trombone tells his story from birth on a rural sugar cane plantation in a French-speaking, ethnically mixed family, to his emergence in New Orleans as the city's hottest band leader. The Ory band featured such future jazz stars as Louis Armstrong and King Oliver, and was widely considered New Orleans's top "hot" band. Ory's career took him from New Orleans to California, where he and his band created the first African American New Orleans jazz recordings ever made. In 1925 he moved to Chicago where he made records with Oliver, Armstrong, and Jelly Roll Morton that captured the spirit of the jazz age. His most famous composition from that period, "Muskrat Ramble," is a jazz standard. Retired from music during the Depression, he returned in the 1940s and enjoyed a reignited career. Drawing on oral history and Ory's unpublished autobiography, Creole Trombone is a story that is told in large measure by Ory himself. The author reveals Ory's personality to the reader and shares remarkable stories of incredible innovations of the jazz pioneer. The book also features unpublished Ory compositions, photographs, and a selected discography of his most significant recordings.

**At the Jazz Band Ball**-Nat Hentoff 2011-04-12 "Nat Hentoff may very well be the foremost jazz historian in the world because he was there to witness firsthand the music's evolution from big band and swing to fusion and bossa nova; and to dive into the souls of the men and women who created it from Ellington, Basie, Miles, Ray Charles, Ella Fitzgerald and Dinah Washington, among many others. At the Jazz Band Ball: Sixty Years on the Jazz Scene is an invaluable archive of not only the musical influence of America's



only indigenous music on the world, but its enormous impact as an engine for social change as well. It is a book that should be read by every young musician, music fan, and educator in America.”—Quincy Jones “The very best witnesses in the worlds of the law, aesthetic evaluation, social contexts of imposing significance, and artistic public performance are those who accurately understand what they have seen or what they are seeing. Nat Hentoff has been and continues to be a star witness in every one of those arenas. One of the greatest contributions of his jazz writing is that he has never felt the need to condescend to black people or to let the dictates of sociology diminish the universal significance of what they do when they do it well. Nat knows that so many jazz musicians have done what they do superbly, quite often expressing themselves beyond the narrows of color. As sensitive to the Americana of jazz as he is to its transcendent revelations about the sound of the human heart, Nat Hentoff is part of our American luck.”—Stanley Crouch “At the Jazz Band Ball is full of nuggets from Nat's rich lode of wit and wisdom, gleaned in a lifetime of fellowship with jazz and its makers.”—Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University; author of *Living With Jazz: A Reader*

**Duke**-Terry Teachout 2013-10-17 A major new biography of Duke Ellington from the acclaimed author of *Pops: A Life of Louis Armstrong* Edward Kennedy “Duke” Ellington was the greatest jazz composer of the twentieth century—and an impenetrably enigmatic personality whom no one, not even his closest

friends, claimed to understand. The grandson of a slave, he dropped out of high school to become one of the world’s most famous musicians, a showman of incomparable suavility who was as comfortable in Carnegie Hall as in the nightclubs where he honed his style. He wrote some fifteen hundred compositions, many of which, like “Mood Indigo” and “Sophisticated Lady,” remain beloved standards, and he sought inspiration in an endless string of transient lovers, concealing his inner self behind a smiling mask of flowery language and ironic charm. As the biographer of Louis Armstrong, Terry Teachout is uniquely qualified to tell the story of the public and private lives of Duke Ellington. A semi-finalist for the National Book Award, Duke peels away countless layers of Ellington’s evasion and public deception to tell the unvarnished truth about the creative genius who inspired Miles Davis to say, “All the musicians should get together one certain day and get down on their knees and thank Duke.”

**Lush Life**-David Hajdu 2013-04-26 Billy Strayhorn (1915-1967) was one of the most accomplished composers in American music, the creator of such standards as "Take the 'A' Train", yet all his life he was overshadowed by his friend and collaborator, Duke Ellington. Through scrutiny of Strayhorn's private papers and more than five hundred interviews, Hajdu revives Strayhorn as one of the most complex and tragic figures in jazz history.