

LETTERS

FROM

LOUIS

TO

DITE

July 5, 1969

This letter was written the day after celebrating his putative sixty-ninth birthday. He had precisely two years to live. It was also only a month after Joe Glaser died. Joe was not only LA's manager and heavily responsible for his success (and some failings), he was Louis' "best friend that I ever had" and indeed a father figure (for the father Louis never had). Joe may be the "Big Wig" Louis refers to that booked the "goose that layed the golden egg."

Louis had a tracheotomy just sixty days before this letter (European radio stations announced his death!). But it was more likely that Louis himself would jump the gun before his health would permit. The next month (August), he performed with Duke Ellington at the Rainbow Grill in New York, and by fall he was giving concerts with the Allstars!

Louis fills his letter with his slang including "Gate," "Dig," and the early-on use of "cool" plus a brand new application of "eulagize" ("my chops").

Dizzy Gillespie was among the Be-Bop "cats" that Louis could never "dig." (Actually, Louis always exempted Dizzy from his criticism.) But, in any case, Louis could not hold a grudge, and no one could help from loving Louis. Dizzy lived just two blocks away. He showed up to play Happy Birthday.

September 18, 1969

This is Louis' answer to what was probably Dite's answer to LA's of July 5. It is no surprise to me that their friendship was so lubricated by Louis' and the Myers' sense of humor. These were funny, witty people who kept themselves and those around them in stitches!

July 5th, 1969

Dear Wite "

Mom I bet you think that Hell
has broken loose with your Boy
hatch ' huh? no Mom! I am just
Coolin it that's all. Of course I was
under the weather - a great deal
but when my doctor + I Doctors
Zucker, got our heads together
when I was in the Beth Israel
Hospital with a kidney infection
which was bad enough, and I wasnt
afraid one bit. I knew that I was
in good hands, with Dr Zucker who
was ace man for many years, and
(next page)

everything had to come out all rest - Big?
But he just couldn't go over the 'Big' rig.
Who booked me back to work too soon
when ever I taken I'll. He knew what
they were doing to the Doc that laid
the Golden egg - but couldn't afford to
say or suggest anything towards having
a long rest until I get good "N" well.
One day when Dr Zucker visited me in
the Hospital, automatically said to him.
Doc 'I would like to take about six
months or a year's rest, because
I am so tired, I can't even raise
an eye lid. Of course I could do
~~a~~ little better ^{than} that. Anyway, that man
was so happy until he said that.
(next page)

that's what I've been wanting to hear
you say for a long ^{TIME}. Rest as long as
you need it and I will back you up
That's My Man. I am in good shape
He said, no need rushing back to
work. Cool it, my slang (He dug it) &

That's just what I'm doing (KATE
DITE)
I warm up on my Horn one hour
every day, you know? - sorta EVLARIZE

My Chops, so that they won't
feel like a bucket of Cracked Ice
When I go back to work. They
sound the same. "Say" Lucille threw
a Birthday Party for me that was real
* Imp him @ E.S. Digger Gillespie
(N.P.)

4

Joe Buskin, - lot of Musicians - singers
Actors, - My neighbors, and all of the
Neighborhood kids Came in front
of my ^{HOME} And sang Happy Birthday
to me, 'Dizzy' played it on the
trumpet. Wasn't that Wild? All in all
everythings, Coppersettie 'n' the Loose
Hangs ' High. I am writing to your
dearest brother Hi when I finish
this letter, a big hello to Marg + The
kids, - your friends + my fans, so
just like the the little boy who sat on
a bucket of Ice - My Tale is Told
My Nurse Lucille, sends a whole lots
of love.
Satchm. by
Tommy Amuthing.

Sept, 18th, 1969

Dear "Haight"

I received your letter with your
jokes, and it still goes! you are
the best joke teller in my books.
Lucille and I had belly laughs
over them, as ever. you're too much
you and your sense of humor. My Ma
I am fine. just got in from a big party
thrown for me. I had a few good ones
drinks that is) shined under my belt, and I'm
pretty stoned. But before I pass out -
here's our phone number - Call us when
you come to New York. - 478-8274.
Love you madly. Our love to Mary also
your boy Satch. Sam Armstrong

To my Wife Myers

By Lucille Armstrong
Louis Armstrong

Louis Armstrong
Lose Weight
THE "SATCHMO" WAY
featuring

Swiss Kriss....herbal laxative
Bisma Rex....it cuts gas
Fresh orange juice....it's
delicious, softens fat.

You can buy it in any drug store....
Rexall Drug Store

Directions

At Bedtime

P. S. Your first dose will be real heavy, in order to start blasting right away, and get the ball to rolling. After you get over your surprises and whatnots, you'll be very happy. The first week, take a tablespoonful of Swiss Kriss. Put it into your mouth and rinse it down with a glass of water. Fifteen minutes later, drink a large glass of orange juice. Don't eat no food before going to bed. After the first week, cut Swiss Kriss down to a teaspoonful every night.

At Breakfast Time

Large glass of orange juice and black coffee or tea, etc.....

At Lunch Time

Eat whatever you want....as much as you want....just have slices of tomatoes with lemon juice over it....mmm, it's good. In fact, you may choose any salad that you like....just see that you have some kind, any kind. Coffee, tea, or, etc. Twenty minutes later, take a tablespoonful of Bisma Rex. Stir it in a glass of water....stir real good....and drink it right on down. Chase it down with a half glass of water.

Between Meals

If you should get a little hungry between meals, just drink a large glass of orange juice, two glasses if you should desire.

Supper Time

You can eat from soup to nuts....eat as much as you want to. Please see that you have, at least, either sliced tomatoes (with lemon juice) or your favorite salad. All kinds of greens are good for the stomach. So....eat to your satisfaction. Of course, the less you eat is in

your favor....hmm?? Twenty minutes later, after you have eaten your supper, take a tablespoonful of Bisma Rex....in a glass of water. Don't eat before bedtime.

Comments 'n Stuff

It's a known fact, while eating your meals, if you feel yourself getting full, it's in your favor to leave the table with a satisfactory stomach. It's better to have a satisfied, full stomach than to have an over-stuffed stomach....Aye?? P. S. That's where Bisma Rex steps in....it's really great for over-stuffed stomachs, or people who suffer with gas, etc., etc. Yea....it's a "Gassuh"! In case you do get gas, Ol' Bisma Rex will straighten you. That's why She's on the Mound....to cut gas, grease and a lot of discomforts from a lot of foods and liquors that won't act right in your stomach, lots of times. When you eat and go right to bed, it sort of makes it tough for Bisma Rex and Swiss Kriss to take over and do its stuff, the right way....Savvy?

Orange juice is so delicious....you should never get tired of drinking it. P. S. It's a sure thing....if you dig this set-up here in this chart, you will automatically lose all the weight that you don't need. And, no one should want a lot of excess weight when here's an easy way to get rid of it. Just like I've said before....it takes time, but not as long as an old strenuous diet would drag you, trying to cope with....(meaning, to dig). This is not just a diet chart....nay, nay....it's a ticket to a long long healthy life. Make this routine a part of you and there won't be any need of even getting sick, let alone staying fat. Those 'erbs is an old remedy from way back. It's known to clean your whole system out the same time that it's reducing you. This is what I have lived by....especially the laxatives. From a child, my mother always kept me an' my sister Beatrice physic-minded.... she'd always say "You children 'proably' won't ever get rich, but you'll always be healthy." She's right....all of my days are the same....healthy and happy. I can put on weight and take it off just as easy. Even when I was ninety-five pounds overweight.... which I have just lost within a few months and never stopped blowing my trumpet, etc....I continued to take my Swiss Kriss and Bisma Rex real religiously.

I always could see the wonderful things that orange juice did.... and it tastes so good....yum, yum. P. S. When you buy your Bisma Rex, inquire about those Bisma Rex tablets. Always carry a package in your pocket, pocket-book, or your purse so in case you're out some place away from home....having dinner, or eat something that didn't agree with you, etc....you can still keep up your routine that you have at home by puttin' one Bisma Rex tablet into your mouth twenty minutes after you finished. Or, two tablets if you should feel it necessary. Don't get frantic because you have to trot to the bathroom several times when you first get up (awakened). P. S. You won't need a alarm clock to awaken youno-o-o-o. Relax, if you feel a little tired from the Swinging Actions of dear old Swiss Kriss....Ha Ha. You'll have to expect

being a little tired after you've finished with S- K- for the day. Orange juice softens it, Bisma Rex cuts it, Swiss Kriss swishes it....tee hee. Everyone should have an orange juice daygive your stomach a good rest for one day a week. Or, skip breakfast and lunch and just eat supper.

It really isn't necessary....your main routine will straighten youand that's for sure.

Orange juice is famously known to kill that hungry desire for food at the wrong time. In moments such as those, drink all the juice (orange juice, that is) that you want to drink. One glass isn't enough, drink two glasses....it's so delicious. When dieting or taking physics, it would be a good idea to choose some kind of vitamin that meets your approval. Take at least one....four times per day. Take before breakfast, lunch, dinner or supper, and last but not least....before Swiss Kriss time.

So, that's about it....I have explained to the very best of my knowledge....so I'll be like the little boy who sat on a block of ice....my tale is told....tee hee. Have a good time. P. S. In case you're wondering as to how much Swiss Kriss do I take.... well, even though I've always taken a heaping tablespoonful every time I go to bed to rest my body, I shall do the same every night for the rest of my life. Because, when you and Swiss Kriss get well acquainted, then you'll dig....he's your friend.

Swiss Krissly,

Louis Armstrong

P. S. When the Swiss Kriss Company give me a radio show, my slogan will be...."Hello Everybody, this is "Satchmo" speaking for Swiss Kriss. Are you "Loosning?????????".....Wow.

Satchmo Logan
the more you hit
the more you get
no end

THE MUSIC

What would a story about Louis Armstrong be without the music? I have “created” a CD to answer the question. Ten selections were made; each one represents a milestone, even an epic moment, in either LA’s career or music in America. Needless to say, countless musical treasures were “left on the cutting room floor.” At the end, I have added one final nonmusical recording: Louis reads “The Night Before Christmas.” It was the last recording LA made. Here’s the list:

When It’s Sleepy Time Down South

West End Blues

Heebie Jeebies

Potato Head Blues

Ain’t Misbehavin’

Basin Street Blues

When The Saints Go Marching In

Blueberry Hill

Hello Dolly

What A Wonderful World

The first seven of these recordings are sixty, even seventy, years old. Several are those of his Hot Five and Hot Seven groups. They were made as LA was defining the agenda for every jazz instrumentalist. No musician would or could be without these records. My choices, most of which have since been recorded again (some as many as ninety times), were to a) make you “present at the creation” and b) demonstrate the sustaining power of his talent. It should not, however, suggest that I “buy into” the argument that Louis Armstrong after the 1930’s failed his talent which I have argued against earlier.

The last three recordings are primarily vocal. LA's singing would ultimately reach a far greater audience than his trumpet playing (a fact not overlooked by his promoters) and these are from his later career. But even toward the end of his career, he was capable of trumpet solos of considerable virtuosity. The one in *Hello Dolly* calls for no apologies.

Listen to the music and, as you do, reflect on this marvelous evaluation of LA by James Collier (1983; p345,6):

"Louis Armstrong struck the first two generations of jazz musicians with the force of a sledgehammer. He flung them into a new consciousness, leaving them so dazzled that they could not at the beginning really comprehend how they had been changed. This impact came from four aspects of Armstrong's playing any one of which would have made him an important figure in jazz. There was first his technical skill -- the rich, pure tone, the stronger upper register, the clean attack, and the speed at which he could execute complicated passages. Modern brass technique was developed by American dance-band musicians in the 1930s and 1940s, in considerable part as a result of the example of Armstrong.

"When Armstrong was coming into prominence, many technical skills today taken for granted were then unheard of. Some of his peers could match him one way or another: Jabbo Smith had a fine high register, Joe Smith had that beautiful pure tone, and virtuoso trumpet soloists like B.A. Rolfe could play fast passages with precision. But Armstrong had no technical weaknesses: he was strong in all areas, and his technique alone left other trumpeters goggle-eyed.

"Second, Armstrong's ability to swing has been matched by few jazz musicians even today. Playing the tritest melody in the most straightforward way, Armstrong could frequently outswing a whole jazz band firing away at a classic tune at white heat. Armstrong, more than anybody, taught the world what it was to swing.

"Third, there was his extraordinary imagination, that astonishing ability to create novel and significant strokes of melody. At this he has never had an equal in jazz, and probably not in any musical form since the great European composers of the nineteenth century. As we have seen, although many of these brilliant strokes were impromptu, created exactly at the moment, many others were developed over months or even years of playing. Few musicians of any period have created so large a body of raw melody as Louis Armstrong did.

"Finally, Armstrong possessed to a high degree that elusive quality I have called "presence," which gives us the feeling that we are listening to, or even talking with, a human being who is saying deeply felt things about himself, his life, and the lives all human beings are forced to live.

"Every fine jazz musician has some of these qualities, and a few have them all. Benny Goodman could swing with Armstrong, Bix Beiderbecke was an extraordinary inventor of melody, Lester Young spoke clearly to us as Armstrong did, and many trumpeters, tone aside, came to be as technically adept. But no other musician, not even that forlorn genius Charlie Parker, had it all to the same degree as Armstrong had. This, frequently, is the nature of genius: we are awed by how many things such a person can do so well."

WHEN IT'S SLEEPY TIME DOWN SOUTH: Louis Armstrong and His Orchestra

This was Louis Armstrong's theme song. He played it almost whenever he performed either at the beginning and/or at the end of the performance. He viewed it as uniquely his own: "I figured I was from the South and just liked that tune and the music. It's one thing I'm known by. And can't nobody else use it. Can't no white man use it. Wouldn't make sense. 'The moon shine on them fields below.' Boy, everybody begin to turn their eyes right toward Louisiana. That's what I wanted. Depicts where I come from. I wanted to grab something that had a meaning and that meant me in public."

Although the song refers to "darkies" and "mammies falling on their knees" and despite appeals from civil rights organizations, LA would never give up singing his theme song. Dizzy Gillespie, once disturbed like others at LA's alleged (Uncle) Tomming "... began to recognize what I had considered Pop's grinning in the face of racism as his absolute refusal to let anything, even anger about racism, steal the joy from his life and erase his fantastic smile. Coming from a younger generation, I misjudged him." I would add that Louis Armstrong never let anything get in the way of his music performances - not racism, not any of his wives (not even Lucille!), not bombs, not bomb and mobster threats, and in the end not even his health.

LA made a number of recordings of "Sleepy Time". This one was the first but what adds special nostalgic significance to me is the opening dialogue which includes, "Well, whatcha say, Gate?"

Louis Armstrong trumpet, vocal; Zilner Randolph, trumpet; Preston Jackson, trombone; Lester Boone, clarinet, alto saxophone; George James, clarinet, soprano saxophone, alto saxophone; Albert Washington, clarinet, tenor saxophone; Charlie Alexander, piano; Mike McKendrick, banjo, guitar; John Lindsay, string bass; Tubby Hall, drums; Louis Armstrong and Charlie Alexander, dialogue. Recorded for Okeh, April 20, 1931, Chicago.

WEST END BLUES: Louis Armstrong and His Hot Five

Easily the most celebrated and famous of any jazz recording ever is LA's *West End Blues*. The introductory twelve second cadenza absolutely boggles the mind, and no other trumpet player has ever been able to duplicate it successfully.

The recording may also be the most analyzed. Tannenhaus devotes six pages to its creation, including every element of its production from the unpacking of instruments, early mistakes, the sorrow and joy of the performers, and its enormous impact on jazz musicians. Collier fills ten pages, mostly addressed to music scholars (for the layman, it's a little like enjoying a chocolate sundae from a chemistry textbook!) It takes ten minutes to read Collier's description and that's if you only read it once and that's not enough. The recording itself takes slightly over three minutes.

Descriptions of *West End Blues* abound. My choice is Giddins (1998, p98):

"In 1928, Armstrong made a record that more than any other has come to symbolize the ascendancy of the new American music, especially in its thrilling and totally improvised introduction. "West End Blues" begins with a clarion call-to-arms -- a bewitching, fantastical, rhythmically headlong cadenza that, in Gunther Schuller's words, "served notice that jazz had the potential to compete with the highest order of previously known expression." The keening momentum of that passage cannot be precisely notated because note values are subtly altered by Armstrong's embouchure technique and extremely supple phrasing. The piece itself is an unusually banal King Oliver blues, but Armstrong refashions the twelve-bar theme into a varied and emotionally charged performance. Each chorus differs from its neighbors: a sober trombone solo accompanied by woodblocks; enchanting exchanges between clarinet and voice; a dreamy salon-style piano solo; and, ultimately, Armstrong's resplendent return on trumpet, holding one note for four measures and then caroming into a series of fervent descending arpeggios. The concluding rubato piano and clop cymbal sign-off is at best a stoical anti-climax. Few composers have imparted as much emotional and formal pleasure in three minutes."

Dan Morgenstern (p45) has developed a very interesting viewpoint which even if true, does not, to my view, detract at all from LA's performance:

"far from being as gloriously spontaneous as it sounds, Armstrong's "West End Blues" opening was the result of years of refining an idea that is spectacular even in its embryonic form. (This is yet another demonstration of the need for stringent reconsideration of the concept of jazz improvisation -- always nebulous at best.)"

And elsewhere, Morgenstern (p70) observes:

"(Much nonsense has been written about Armstrong as an "intuitive" artist. Having had the privilege of seeing him work on new material, I can assure the reader that this was a man who combined remarkable natural gifts with thorough discipline, and that he was able to sight-read highly sophisticated music and absorb it instantly.)"

Louis Armstrong, trumpet, vocal; Fred Robinson, trombone; Jimmy Strong, clarinet; Earl Hines, piano; Mancy Carr, banjo; Zutty Singleton, drums.

Chicago, June 28, 1928.

mx. W 400967-B. Okeh 8597

On August 28, 1928, exactly two months after this greatest of all jazz recordings, another celebrated event took place: Pipa Bill was born. It was also a great year for 20th century icons; Shirley Temple and Mickey Mouse were born.

HEEBIE JEEBIES: Louis Armstrong and His Hot Five

This was LA's first commercial hit, and it sold 40,000 copies within a few weeks, an astronomical number at the time. This was due in part to its famous scat chorus. Contrary to the legend, LA did not "invent" scat singing. A once prevalent story held that Louis dropped the music at this recording, forgot the lyrics, then improvised. Not likely; he had already sung them all the way through. This was, however, the first time scat singing was recorded, and it was indeed the launching pad for its use and Louis Armstrong became its leading astronaut.

Louis Armstrong, cornet, vocal; Edward "Kid" Ory, trombone; Johnny Dodds, clarinet; Lil Armstrong, piano; Johnny St. Cyr, banjo.

Chicago, February 26, 1926.

mx. 9534-A. Okeh 8300

POTATO HEAD BLUES: Louis Armstrong and His Hot Seven

At the climax of Woody Allen's film, *Manhattan*, he lists Louis Armstrong's recording of *Potato Head Blues* as one of the things that make life worth living. Tallulah Bankhead said that the only thing that kept her going in a long-run Broadway revival of Noel Coward's *Private Lives* was playing *Potato Head Blues* in her dressing room. Called "the perfectly formed jazz solo," John Chilton, the

trumpet playing English jazz authority, added, "But no transcript can reveal the tonal beauty and the expressive vibrato that distinguishes Louis' rendering."

Of the eleven recordings that were made by the Hot Seven in a single week, *Potato Head Blues* is arguably the best

Louis Armstrong, cornet; Johnny Thomas, trombone; Johnny Dodds, clarinet; Lil Armstrong, piano; Johnny St. Cyr, banjo; Pete Briggs, tuba; Baby Dodds, drums. Chicago, May 10, 1927.

AIN'T MISBEHAVIN': Louis Armstrong and His Orchestra

This song created a major milestone in LA's career. A successful Broadway show called "Hot Chocolates" initially put LA in the orchestra pit where he was called upon to sing Fats Waller's hit *Aint Misbehavin*. His performance so resonated with both the audience and critics that he was elevated to the stage where his good humor, gravelly voice and effortless rendition was heralded as the highlight of the show. Then Okeh recorded him with huge success. This set the pattern for most of LA's career future. He would concentrate on popular songs but with his inimitable style he would make them his own. And he would adopt a recipe for success: a trumpet melody statement followed by a LA vocal, then a trumpet solo.

The trumpet solo is one of his best. In it, he inserts a bar from Gershwin's *Rhapsody in Blue*. It is like *Le Marseillaise* in the 1812 overture.

Louis Armstrong, trumpet, vocal; Homer Hobson, trumpet; Fred Robinson, trombone; Jimmy Strong, clarinet, tenor saxophone; Bert Curry, Crawford Wethington, alto saxophone; Carroll Dickerson, violin, director; Gene Anderson, piano; Mancy Carr, banjo; Pete Briggs, tuba; Zutty Singleton, drums.

New York, July 19, 1929.

BASIN STREET BLUES: Louis Armstrong and His Orchestra

Sometimes described as one of the most thrilling records of the decade of the 30's, this is truly quintessential Louis Armstrong. Its two vocals take his scat singing technique to the limit. The trumpet solos, probably my favorite, frequently lead me to lean back and ask, "Is this the greatest trumpet player who ever lived or what?" Louis ends with "Yeah, man" Amen.

Louis Armstrong, trumpet, vocal; Ellis Whitlock, trumpet; Zilner Randolph, trumpet, arranger; Keg Johnson, trombone; Scoville Brown, George Oldham, clarinet, and alto saxophone; Albert "Budd" Johnson, clarinet, tenor saxophone; Teddy Wilson, piano; Mike McKendrick, banjo, guitar; Bill Oldham, string bass; Yank Porter, drums.

Chicago, January 26, 1933.

WHEN THE SAINTS GO MARCHING IN: Louis Armstrong and His Orchestra

Until Louis Armstrong took hold of this old spiritual, it was heard only in a spiritual context, even though in New Orleans, it might be swung. It became the virtual anthem of traditional jazz after LA established the pattern - heard on this recording - according to which it would be played by jazz groups forever more.

Louis Armstrong, trumpet, vocal; Shelton Hemphill, trumpet; J. C. Higginbotham, trombone; Rupert Cole, clarinet, alto saxophone; Charlie Holmes, alto saxophone; Bingie Madison, clarinet, tenor saxophone; Luis Russell, piano, arranger; Lee Blair, guitar, Ted Callender, string bass; Paul Barbarin, drums; unknown chorus.

Recorded for Decca, May 13, 1938, New York.

BLUEBERRY HILL: Louis Armstrong and His All Stars

It was only shortly after World War II that the Big Bands came apart, an economic demise. In 1947, LA formed a small group, the All Stars, and they were that indeed: Jack Teagarden, Earl Hines, Cozy Cole, Barney Bigard. Their first recording hit was *Blueberry Hill* in 1949. Surprisingly, Fats Domino made the song an even bigger hit in 1956. Its special place in this listing, however, is due to the fact that Louis Armstrong sang it for my mother on that memorable evening in 1968.

HELLO DOLLY: Louis Armstrong and His All Stars

What a thrill it must have been for senior citizen Louis Armstrong to knock the Beatles out of the #1 spot on the charts (and stay there for 22 weeks!) with his hugely successful *Hello Dolly*. Neither LA nor his All Star group recognized its merits when recorded and, when on tour (in Iowa - see Giddins, video), they had to send for the music when fans clamored for the song. Loudspeakers on Broadway played it all day long, and The New York Times estimated that nationally it was being played 10,000 times a day! Barbra Streisand argued vigorously but unsuccessfully with the producer of the *Hello Dolly* film to keep LA out of the picture. LA was the hit of the show; audiences came just to hear his two-minute contribution.

WHAT A WONDERFUL WORLD

When LA first recorded this song, it was a success in England but only barely so here. Two decades after his death, *What A Wonderful World* became a posthumous hit and stayed on the charts for weeks. The disk jockey in the 1989 film, *Good Morning, Vietnam*, plays that record; LA is neither seen nor mentioned, but audiences instantly knew whose voice it was. Louis Armstrong – immortal!

THE NIGHT BEFORE CHRISTMAS

This was recorded in LA's own den on February 26, 1971, five months before he died. This was his last recording and the only one with no music, but it reflects his love and sense of humor.

"...a right jolly old elf and I laughed when I saw him in spite of myself..."

Happy Christmas to all and to all a good night..."

Louis Armstrong

August 4, 1901 – July 6, 1971

BIBLIOGRAPHY

- Armstrong, Louis
Satchmo: My Life in New Orleans
New York, Da Capo Press, 1986
- Berendt, Joachim
The Jazz Book
New York, Lawrence Hill & Co. Inc (Translation) 1975
- Bergreen, Laurence
Louis Armstrong: An Extravagant Life
New York, Broadway Books, 1997
- Berrett, Joshua, Editor
The Louis Armstrong Companion: Eight Decades of Commentary
Schirmer Books, New York, 1999
- Bonjut, Michel
Louis Armstrong
New York, Rizzoli 1998
- Collier, James Lincoln
The Making of Jazz: A Comprehensive History
New York., Dell Publishing 1978
-
- Crowther, Bruce and
Pinford, Mike
Louis Armstrong: An American Genius
New York, Oxford University Press 1983.
- Singing Jazz: The Singers and Their Styles*
San Francisco, Miller Freeman Books, 1997
- Giddins, Gary
Satchmo
New York, Doubleday 1988.
-
- Visions of Jazz: The First Century*
New York, Oxford University Press 1998.
- Gioia, Ted
The History of Jazz
New York, Oxford University Press, 1997
- Gourse, Leslie
Wynton Marsalis, A Biography
Schirmer Books, New York, 1999
- Miller, March, Editor
Louis Armstrong, A Cultural Legacy
Seattle and New York, Queens Museum of Art,
University of Washington Press, 1994
- Morgenstern, Dan
Louis Armstrong: Portrait of The Artist As A Young Man
Smithsonian Institution Press 1969.
- O'Meally, Robert G.
The Jazz Singers
Washington, D.C. , Smithsonian Institution Press, 1998

Perry, David

Jazz Greats

London, Phaidon Pressm 1996

Tanenhaus, Sam

Louis Armstrong

New York, Chelsea House Publishing, 1989.

Time Magazine

Great People of the 20th Century

New York, Time Books, 1996.

DISCOGRAPHY

Armstrong, Louis

Portrait of the Artist As a Young Man

1923 - 1934 Columbia

Hello Dolly, MCA Records, 1964

The Night Before Christmas

Lorillard Company, 1971

Classic Jazz

The Smithsonian Collection

Sony 1987

The Jazz Singers

Smithsonian Institution, 1998

VIDEOGRAPHY

Giddins, Gary

Satchmo

Masters of American Music Series

CBS Music, 1989