



MUSIC DATABASE
MUSICIAN

Louis Armstrong



born on

4/8/1901 in New Orleans, LA, United States

died on

6/7/1971 in New York City, NY, United States

Links

www.satchmo.net (English)

BIOGRAPHY

DISCOGRAPHY



You Are My Sunshine
Gene Harris - Scott Hamilton



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Louis Armstrong

From Wikipedia, the free encyclopedia.

Louis Armstrong (August 4, 1901 – July 6, 1971), nicknamed **Satchmo**,^[2] **Satch**, and **Pops**,^[3] was an American trumpeter, composer, singer and occasional actor who was one of the most influential figures in jazz. His career spanned five decades, from the 1920s to the 1960s, and different eras in the history of jazz.^[4]

Armstrong was born and raised in New Orleans, the son of a prostitute and a mostly absent father. In these early years, he grew up, alternatively, under the care of his maternal grandmother, and with his mother and any one of her common-law husbands. He started working at a very young age for Morris Karnoffsky, a Lithuanian-Jew who peddled out of his junk wagon. The family did not only employ the young Armstrong, but also fed him and treated him like a member of the family. Somewhat simultaneous with his work for the Karnoffskys delivering buckets of coal and helping to sell salvaged goods, he attended the Fisk School for Boys until he was eleven years old. Later, he was arrested for firing a gun into the air and sentenced to live in a juvenile reform school, the Waif's School for Colored Boys. While he had already started learning the play the cornet before his incarceration, he played in and later led the school's band, where he was tutored by Peter Davis. A few years later, a judge released Louis into the care of his father and his stepmother, but this lasted for just a few months before returning to his mother, where he lived with a young sister. As a teenager, he took some music lessons from **Bunk Johnson** and also attracted the attention of **Kid Ory**. As an older teenager he played regularly in street bands, occasionally in clubs for pay, and began blowing trumpet for evening riverboat cruises. This last engagement led to his first full-time job as a musician, playing in Fate Marable's band on the Mississippi River aboard a steamer tramping near St. Louis.

Coming to prominence in the 1920s as an "inventive" trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance.^[5] Around 1922, he followed his mentor, Joe "King Oliver" to Chicago to play in the Creole Jazz Band. In the Windy City, he networked with other jazz musicians, reconnecting with his friend,

Bix Biederbecke, and made new contacts, which included Hoagy Carmichael and Lil Hardin. He earned a reputation at "cutting contests," and moved to New York in order to join Fletcher Henderson's Band.

With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also very skilled at scat singing. Armstrong is renowned for his charismatic stage presence and voice almost as much as for his trumpet playing, Armstrong's influence extends well beyond jazz, and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", whose skin color was secondary to his music in an America that was extremely racially divided at the time. He rarely publicly politicized his race, often to the dismay of fellow African Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. His artistry and personality allowed him socially acceptable access to the upper echelons of American society which were highly restricted for black men of his era.

Early life

Armstrong often stated that he was born on July 4, 1900,^{[6][7]} "For many years it was thought that Armstrong was born in New Orleans on July 4, 1900, a perfect day for the man who wrote the musical Declaration of Independence for Americans of this century. But the estimable writer Gary Giddins discovered the birth certificate that proves Armstrong was born Aug. 4, 1901," a date that has been noted in many biographies. Although he died in 1971, it was not until the mid-1980s that his true birth date, August 4, 1901, was discovered by the researcher Tad Jones through the examination of baptismal records.^[8] At least one other biography treats the July 4th birth date as a myth.^[9]

Armstrong was born in New Orleans on August 4, 1901 to Mary Albert and William Armstrong. Mary Albert hailed from Boutte, Louisiana, and gave birth while she was around sixteen years of age at their home on Jane Alley, between Perdido and Poydras streets. William Armstrong abandoned the family shortly after Louis was born.^[10] About two years later, William sired a daughter, Beatrice "Mama Lucy" Armstrong, who was under the care of Mary Albert.^[11] Josephine, Louis' maternal grandmother, raised him until he was about five, after he returned to

Mary Albert.^[10] He spent his youth in poverty, in a rough neighborhood known as the Battlefield.^[12] He began attendance at the Fisk School for Boys, where he learned literacy and gained early exposure to music. Schools were racially segregated in New Orleans. Fisk was located in his neighborhood and enrolled African-American children. During his school years, he continued to bring in money delivering coal and other odd jobs working for the Karnoffskys, a family of Lithuanian Jews. He sold coal for a nickel per bucket, in many cases, to the brothels in Storyville. He attended Fisk sporadically from six years of age, but quit during fifth grade, at age eleven.^[13] Making the rounds with the Karnoffsky family while delivering coal exposed Louis to music by spasm bands, and the house musicians playing at brothels and dance halls. This last type of venue included Pete Lala's, where Joe "King" Oliver performed as well as other famous musicians who would drop in to jam.^[14]

The Karnofskys took him in and treated him like family; knowing he lived without a father, they fed and nurtured him.^[15] He later wrote a memoir of his relationship with the Karnofskys, *Louis Armstrong + the Jewish Family in New Orleans, La., the Year of 1907*. In it he described his discovery that this family was also subject to discrimination by "other white folks" who felt that they were better than Jews: "I was only seven years old but I could easily see the ungodly treatment that the White Folks were handing the poor Jewish family whom I worked for."^[16] Armstrong wore a Star of David pendant for the rest of his life and wrote about what he learned from them: "how to live—real life and determination."^[17] The influence of Karnofsky is remembered in New Orleans by the Karnofsky Project, a nonprofit organization dedicated to accepting donated musical instruments to "put them into the hands of an eager child who could not otherwise take part in a wonderful learning experience."^[18] His first music gig may have been at the side of the Karnoffsky's junk wagon. To distinguish themselves from other hawkers, Louis tried playing a tin horn instead of ringing a bell as a means of attracting the attention of potential customers. Morris Karnoffsky advanced young Louis \$2 toward the purchase of a \$5 cornet from a pawn shop near the corner of Perdido and Rampart Streets, then cleaned and oiled the previously soiled instrument. In general, the family encouraged Louis' musical pursuits.^[19]

Around age eleven, Mary Albert moved to a one-room house on Perdido Street with Louis, her daughter Lucy, and her common-law husband, Tom Lee. They lived

next door to Mary Albert's brother Ike and his two sons.^[20] After dropping out of the Fisk School in 1912, Armstrong joined a quartet of boys who sang in the streets for money. He also started to get into trouble. Cornet player **Bunk Johnson** said he taught Armstrong (then 11) to play by ear at Dago Tony's Tonk in New Orleans,^[21] although in his later years Armstrong gave the credit to Oliver. Armstrong hardly looked back at his youth as the worst of times but drew inspiration from it instead: "Every time I close my eyes blowing that trumpet of mine—I look right in the heart of good old New Orleans... It has given me something to live for."^[22]

He hung out in dance halls close to home, where he observed everything from licentious dancing to the quadrille.

Armstrong was arrested on December 31, 1912 for firing a .38 revolver in the air. He had gone to sing on the streets for money, and had taken his stepfather's handgun, without permission. Two detectives arrested and booked Armstrong into the New Orleans Juvenile Court, where he was held overnight. On New Year's Day, he appeared before Judge Andrew Wilson in a downtown New Orleans court, who presided over a hearing lasting about fifteen minutes. Armstrong was sentenced to detention at the Colored Waif's Home.^[23] The home had only been established four years earlier. Before November 1906, young African-American offenders had been sent to jails, where they were housed with other adults, unlike young white offenders, who had been sent to a juvenile facility reserved for white. Lodgings and meals at the Colored Waif's Home were "spartan," as there were no mattresses and they many times ate just bread and molasses. Captain Jones, the overseer, ran the home like a military camp and sometimes employed severe corporal punishment.^[24]

At the Colored Waif's home, Armstrong developed his cornet playing skills by playing in the band with other residents, where he had been sent multiple times for general delinquency, most notably for firing his stepfather's pistol into the air at a New Year's Eve celebration (it was only an empty shot, as police records confirm). Professor Peter Davis (who frequently appeared at the home at the request of its administrator, Captain Joseph Jones.^[25] instilled discipline in and provided musical training to the otherwise self-taught Armstrong. Eventually, Davis made Armstrong the band leader. The home band played around New Orleans and the thirteen-year-old Louis began to draw attention by his cornet playing, including **Kid Ory**, starting him on a musical career.^[26]

On June 14, 1914, Judge Wilson agreed to release Armstrong into the custody his father, William Armstrong, and his new stepmother, Gertrude. He lived in this household, with two stepbrothers, for several months. When Gertrude gave birth to a daughter, however, William no longer welcomed Louis, and he returned to live with his birth mother, Mayann. The house was so cramped that he had to sleep in the same bed with his mother and sister.^[27] His mother still lived in the same part of the Battleground neighborhood, which left him exposed to old temptations. But Armstrong continued to seek work as a musician until he found his first dance hall job at Henry Ponce's, a club owner with ties to organized crime. He met the six-foot-six drummer, Black Benny, who became his protector and guide.^[28]

Armstrong played in brass band parades in New Orleans. He also took the opportunity to take in the music of local musicians, such as **Kid Ory**, and also his idol, **Joe "King" Oliver**.^[29] Later, he played in brass bands and riverboats of New Orleans, first playing on a local excursion boat in September 1918, and began traveling with the well-regarded band of Fate Marable, which toured on the Steamboat *Sidney* with the Streckfus Steamers line up and down the Mississippi River.^[30] Marable, who took pride in his musical knowledge, insisted that Armstrong and other musicians in his band learn sightreading. He described his time with Marable as "going to the University," since it gave him a much wider experience working with written arrangements. Armstrong did return to New Orleans periodically.^[31] In 1919, Joe Oliver decided to go north and resigned his position in Kid Ory's band; Armstrong replaced him. He also became second trumpet for the Tuxedo Brass Band.^[32]

Career

1920s

Throughout his riverboat experience, Armstrong's musicianship began to mature and expand. At twenty, he could read music and started to be featured in extended trumpet solos, one of the first jazz men to do this, injecting his own personality and style into his solo turns. He had learned how to create a unique sound and also started using singing and patter in his performances.^[33] In 1922, Armstrong joined the exodus to Chicago, where he had been invited by his mentor, Joe "King" Oliver, to join his Creole Jazz Band and where he could make a sufficient income so that he no longer needed to supplement his music with day labor jobs. It was a boom time in Chicago and though race relations were poor, the

city was teeming with jobs available for black people, who were making good wages in factories and had plenty to spend on entertainment.

Oliver's band was among the most influential jazz bands in Chicago in the early 1920s, at a time when Chicago was the center of the jazz universe. Armstrong lived luxuriously in Chicago, in his own apartment with his own private bath (his first). Excited as he was to be in Chicago, he began his career-long pastime of writing nostalgic letters to friends in New Orleans. Unusually, Armstrong could blow two hundred high Cs in a row. As his reputation grew, he was challenged to instrumental "cutting contests" by hornmen trying to displace him.^[34] Armstrong made his first recordings on the Gennett and **Okeh** labels (jazz records were starting to boom across the country), including taking some solos and breaks, while playing second cornet in Oliver's band in 1923. At this time, he met **Hoagy Carmichael** (with whom he would collaborate later) who was introduced by friend **Bix Beiderbecke**, who now had his own Chicago band.

Armstrong enjoyed working with Oliver, but Louis' second wife, pianist **Lil Hardin Armstrong**, urged him to seek more prominent billing and develop his newer style away from the influence of Oliver. Lil had her husband play classical music in church concerts to broaden his skill and improve his solo play and she prodded him into wearing more stylish attire to make him look sharp and to better offset his growing girth. Lil's influence eventually undermined Armstrong's relationship with his mentor, especially concerning his salary and additional moneys that Oliver held back from Armstrong and other band members. Armstrong and Oliver parted amicably in 1924. Shortly afterward, Armstrong received an invitation to go to New York City to play with the **Fletcher Henderson** Orchestra, the top African-American band of the time. Armstrong switched to the trumpet to blend in better with the other musicians in his section. His influence upon Henderson's tenor sax soloist, **Coleman Hawkins**, can be judged by listening to the records made by the band during this period.

Armstrong quickly adapted to the more tightly controlled style of Henderson, playing trumpet and even experimenting with the trombone. The other members quickly took up Armstrong's emotional, expressive pulse. Soon his act included singing and telling tales of New Orleans characters, especially preachers.^[35] The Henderson Orchestra was playing in prominent venues for white-only patrons, including the famed Roseland Ballroom, featuring the arrangements of **Don Redman**. **Duke Ellington**'s orchestra would go to Roseland to catch Armstrong's

performances and young horn men around town tried in vain to outplay him, splitting their lips in their attempts.

During this time, Armstrong made many recordings on the side, arranged by an old friend from New Orleans, pianist **Clarence Williams**; these included small jazz band sides with the Williams Blue Five (some of the most memorable pairing Armstrong with one of Armstrong's few rivals in fiery technique and ideas, **Sidney Bechet**) and a series of accompaniments with blues singers, including **Bessie Smith**, **Ma Rainey**, and **Alberta Hunter**.

Armstrong returned to Chicago in 1925 due mostly to the urging of his wife, who wanted to pump up Armstrong's career and income. He was content in New York but later would concede that she was right and that the Henderson Orchestra was limiting his artistic growth. In publicity, much to his chagrin, she billed him as "the World's Greatest Trumpet Player". At first, he was actually a member of the Lil Hardin Armstrong Band and working for his wife.^[36] He began recording under his own name for Okeh with his famous Hot Five and Hot Seven groups, producing hits such as "Potato Head Blues", "Muggles" (a slang term for marijuana cigarettes: Armstrong used marijuana daily for much of his life^[37]), and "West End Blues", the music of which set the standard and the agenda for jazz for many years to come.

The group included **Kid Ory** (trombone), **Johnny Dodds** (clarinet), **Johnny St. Cyr** (banjo), wife Lil on piano, and usually no drummer. Armstrong's band leading style was easygoing, as St. Cyr noted, "One felt so relaxed working with him, and he was very broad-minded ... always did his best to feature each individual."^[38] Among the most notable of the Hot Five and Seven records were "Cornet Chop Suey," "Struttin' With Some Barbecue," "Hotter Than that" and "Potato Head Blues," all featuring highly creative solos by Armstrong. His recordings soon after with pianist **Earl "Fatha" Hines** (most famously their 1928 "Weather Bird" duet) and Armstrong's trumpet introduction to and solo in "West End Blues" remain some of the most famous and influential improvisations in jazz history. Armstrong was now free to develop his personal style as he wished, which included a heavy dose of effervescent jive, such as "whip that thing, Miss Lil" and "Mr. Johnny Dodds, Aw, do that clarinet, boy!"^[39]

Armstrong also played with Erskine Tate's Little Symphony, which played mostly at the Vendome Theatre. They furnished music for silent movies and live shows,

including jazz versions of classical music, such as "Madame Butterfly", which gave Armstrong experience with longer forms of music and with hosting before a large audience. He began to scat sing (improvised vocal jazz using nonsensical words) and was among the first to record it, on the Hot Five recording "Heebie Jeebies" in 1926. The recording was so popular that the group became the most famous jazz band in the United States, even though they had not performed live to any great extent. Young musicians across the country, black or white, were turned on by Armstrong's new type of jazz.^[40]

After separating from Lil, Armstrong started to play at the Sunset Café for Al Capone's associate Joe Glaser in the Carroll Dickerson Orchestra, with **Earl Hines** on piano, which was soon renamed *Louis Armstrong and his Stompers*,^[41] though Hines was the music director and Glaser managed the orchestra. Hines and Armstrong became fast friends and successful collaborators.^[42]

Armstrong returned to New York, in 1929, where he played in the pit orchestra of the successful musical *Hot Chocolates*, an all-black revue written by **Andy Razaf** and pianist/composer **Fats Waller**. He also made a cameo appearance as a vocalist, regularly stealing the show with his rendition of "Ain't Misbehavin'", his version of the song becoming his biggest selling record to date.^[43]

1930s

Armstrong started to work at Connie's Inn in Harlem, chief rival to the Cotton Club, a venue for elaborately staged floor shows,^[44] and a front for gangster Dutch Schultz. Armstrong also had considerable success with vocal recordings, including versions of famous songs composed by his old friend **Hoagy Carmichael**. His 1930s recordings took full advantage of the new **RCA** ribbon microphone, introduced in 1931, which imparted a characteristic warmth to vocals and immediately became an intrinsic part of the 'crooning' sound of artists like **Bing Crosby**. Armstrong's famous interpretation of Carmichael's "Stardust" became one of the most successful versions of this song ever recorded, showcasing Armstrong's unique vocal sound and style and his innovative approach to singing songs that had already become standards.

Armstrong's radical re-working of Sidney Arodin and Carmichael's "Lazy River" (recorded in 1931) encapsulated many features of his groundbreaking approach to melody and phrasing. The song begins with a brief trumpet solo, then the main melody is introduced by sobbing horns, memorably punctuated by Armstrong's

growling interjections at the end of each bar: "Yeah! ..." "Uh-huh" ... "Sure" ... "Way down, way down." In the first verse, he ignores the notated melody entirely and sings as if playing a trumpet solo, pitching most of the first line on a single note and using strongly syncopated phrasing. In the second stanza he breaks into an almost fully improvised melody, which then evolves into a classic passage of Armstrong "scat singing".

As with his trumpet playing, Armstrong's vocal innovations served as a foundation stone for the art of jazz vocal interpretation. The uniquely gravelly coloration of his voice became a musical archetype that was much imitated and endlessly impersonated. His scat singing style was enriched by his matchless experience as a trumpet soloist. His resonant, velvety lower-register tone and bubbling cadences on sides such as "Lazy River" exerted a huge influence on younger white singers such as Bing Crosby.

The Great Depression of the early 1930s was especially hard on the jazz scene. The Cotton Club closed in 1936 after a long downward spiral, and many musicians stopped playing altogether as club dates evaporated. Bix Beiderbecke died and Fletcher Henderson's band broke up. King Oliver made a few records but otherwise struggled. **Sidney Bechet** became a tailor, later moving to Paris and Kid Ory returned to New Orleans and raised chickens.^[45]

Armstrong moved to Los Angeles in 1930 to seek new opportunities. He played at the New Cotton Club in Los Angeles with **Lionel Hampton** on drums. The band drew the Hollywood crowd, which could still afford a lavish night life, while radio broadcasts from the club connected with younger audiences at home. Bing Crosby and many other celebrities were regulars at the club. In 1931, Armstrong appeared in his first movie, *Ex-Flame* and was also convicted of marijuana possession but received a suspended sentence.^[46] He returned to Chicago in late 1931 and played in bands more in the **Guy Lombardo** vein and he recorded more standards. When the mob insisted that he get out of town,^[47] Armstrong visited New Orleans, had a hero's welcome and saw old friends. He sponsored a local baseball team known as "Armstrong's Secret Nine" and had a cigar named after him.^[48] But soon he was on the road again and after a tour across the country shadowed by the mob, Armstrong decided to go to Europe to escape.

After returning to the United States, he undertook several exhausting tours. His agent Johnny Collins's erratic behavior and his own spending ways left Armstrong

short of cash. Breach of contract violations plagued him. Finally, he hired Joe Glaser as his new manager, a tough mob-connected wheeler-dealer, who began to straighten out his legal mess, his mob troubles, and his debts. Armstrong also began to experience problems with his fingers and lips, which were aggravated by his unorthodox playing style. As a result, he branched out, developing his vocal style and making his first theatrical appearances. He appeared in movies again, including Crosby's 1936 hit *Pennies from Heaven*. In 1937, Armstrong substituted for Rudy Vallee on the CBS radio network and became the first African American to host a sponsored, national broadcast.^[49]

1940s

After spending many years on the road, Armstrong settled permanently in Queens, New York in 1943 in contentment with his fourth wife, Lucille. Although subject to the vicissitudes of Tin Pan Alley and the gangster-ridden music business, as well as anti-black prejudice, he continued to develop his playing. He recorded Hoagy Carmichael's *Rockin' Chair* for **Okeh Records**.

During the subsequent 30 years, Armstrong played more than 300 gigs a year. Bookings for big bands tapered off during the 1940s due to changes in public tastes: ballrooms closed, and there was competition from television and from other types of music becoming more popular than big band music. It became impossible under such circumstances to support and finance a 16-piece touring band.

During the 1940s, a widespread revival of interest in the traditional jazz of the 1920s made it possible for Armstrong to consider a return to the small-group musical style of his youth. Following a highly successful small-group jazz concert at New York Town Hall on May 17, 1947, featuring Armstrong with trombonist/singer **Jack Teagarden**, Armstrong's manager, Joe Glaser dissolved the Armstrong big band on August 13, 1947, and established a six-piece traditional jazz group featuring Armstrong with (initially) Teagarden, **Earl Hines** and other top swing and Dixieland musicians, most of whom were previously leaders of big bands. The new group was announced at the opening of Billy Berg's Supper Club.

This group was called Louis Armstrong and His All Stars and included at various times **Earl "Fatha" Hines**, **Barney Bigard**, **Edmond Hall**, **Jack Teagarden**, **Trummy Young**, **Arvell Shaw**, **Billy Kyle**, **Marty Napoleon**, **Big Sid Catlett**, **Cozy Cole**, **Tyree**

Glenn, Barrett Deems, Mort Herbert, **Joe Darensbourg**, Eddie Shu and the percussionist **Danny Barcelona**. During this period, Armstrong made many recordings and appeared in over thirty films. He was the first jazz musician to appear on the cover of *Time* magazine, on February 21, 1949.

1950s–1970s

In June 1950, Suzy Delair performed rehearsals of the song *C'est si bon* with Aimé Barelli and his Orchestra at the Monte Carlo casino where Louis Armstrong was finishing the evening. Armstrong enjoyed the song and he recorded the American version in New York City on June 26, 1950. In the 1960s, he toured Ghana and Nigeria, performing with Victor Olaiya during the Nigerian Civil war.^{[51][52]}

By the 1950s, Armstrong was a widely beloved American icon and cultural ambassador who commanded an international fanbase. However, a growing generation gap became apparent between him and the young jazz musicians who emerged in the postwar era such as **Charlie Parker**, **Miles Davis**, and **Sonny Rollins**. The postwar generation regarded their music as abstract art and considered Armstrong's vaudevillian style, half-musician and half-stage entertainer, outmoded and Uncle Tomism, ". . . he seemed a link to minstrelsy that we were ashamed of."^[53] He described Bebop as "Chinese music."^[54] While touring Australia, 1954, he was asked if he could play Bebop. "Bebop?" he husked. "I just play music. Guys who invent terms like that are walking the streets with their instruments under their arms "^[55]

After finishing his contract with **Decca Records**, he became a freelance artist and recorded for different labels.^{[56][57]}

Armstrong continued an intense international touring schedule, but in 1959 he suffered a heart attack in Italy and had to rest for a time.^[58]

In 1964, after over two years without setting foot in a studio, he recorded his biggest-selling record, "Hello, Dolly!", a song by **Jerry Herman**, originally sung by Carol Channing. Armstrong's version remained on the Hot 100 for 22 weeks, longer than any other record produced that year, and went to No. 1 making him, at 62 years, 9 months and 5 days, the oldest person ever to accomplish that feat. In the process, he dislodged **the Beatles** from the No. 1 position they had occupied for 14 consecutive weeks with three different songs.^[59] Armstrong made his last recorded trumpet performances on his 1968 album *Disney Songs*

the Satchmo Way.^[60]

Armstrong kept touring well into his 60s, even visiting part of the communist bloc in 1965. He also toured Africa, Europe, and Asia under the sponsorship of the US State Department with great success, earning the nickname "Ambassador Satch" and inspiring **Dave Brubeck** to compose his jazz musical *The Real Ambassadors*. By 1968, he was approaching 70 and his health finally began to give out. He suffered heart and kidney ailments that forced him to stop touring. Armstrong did not perform publicly at all in 1969 and spent most of the year recuperating at home. Meanwhile, his longtime manager Joe Glaser died. By the summer of 1970, Armstrong's doctors pronounced him fit enough to resume live performances. He embarked on another world tour, but a heart attack forced him to take a break for two months.^[61]

Personal life

Pronunciation of name

The Louis Armstrong House Museum website states:

Judging from home recorded tapes now in our Museum Collections, Louis pronounced his own name as "Lewis." On his 1964 record "Hello, Dolly," he sings, "This is Lewis, Dolly" but in 1933 he made a record called "Laughin' Louie." Many broadcast announcers, fans, and acquaintances called him "Louie" and in a videotaped interview from 1983 Lucille Armstrong calls her late husband "Louie" as well. Musicians and close friends usually called him "Pops."^[62]

In a memoir written for Robert Goffin between 1943 and 1944, Armstrong states, "All white folks call me Louie," suggesting that he himself did not.^[63] That said, Armstrong was registered as "Lewie" for the 1920 U.S. Census. On various live records he's called "Louie" on stage, such as on the 1952 "Can Anyone Explain?" from the live album *In Scandinavia vol.1*. "Lewie" is the French pronunciation of "Louis" and is commonly used in Louisiana.

Family

Armstrong was playing a gig at the Brick House in Gretna, Louisiana when he met

Daisy Parker, a local prostitute. He started the affair as a client. He returned to Gretna on several occasions to visit her. Eventually he found the courage to look for her home in order to see her away from work. It was on this occasion that he found out that she had a common-law husband. Not long after this fiasco, Daisy journeyed to Armstrong's home on Perdido Street.^[64] They checked into Kid Green's hotel that evening, and the next day, March 19, 1918, at the age of 16, Louis and Daisy married at City Hall.^{[64][65]} They adopted a 3-year-old boy, Clarence Armstrong, whose mother, Louis' cousin Flora, died soon after giving birth. Clarence Armstrong was mentally disabled (the result of a head injury at an early age) and Louis would spend the rest of his life taking care of him.^[66] Louis' marriage to Parker failed quickly and they separated in 1923.

On February 4, 1924, Louis married **Lil Hardin Armstrong**, who was Oliver's pianist and had also divorced her first spouse only a few years earlier. His second wife was instrumental in developing his career, but in the late 1920s Hardin and Louis grew apart. They separated in 1931 and divorced in 1938, after which Louis married longtime girlfriend Alpha Smith.^[67] His marriage to his third wife lasted four years, and they divorced in 1942. Louis then married Lucille Wilson in October 1942, a singer at the Cotton Club, to whom he was married until his death in 1971.^[68]

Armstrong's marriages never produced any offspring, though he loved children.^[69] However, in December 2012, 57-year-old Sharon Preston-Folta claimed to be his daughter from a 1950s affair between Armstrong and Lucille "Sweets" Preston, a dancer at the Cotton Club.^[70] In a 1955 letter to his manager, Joe Glaser, Armstrong affirmed his belief that Preston's newborn baby was his daughter, and ordered Glaser to pay a monthly allowance of \$400 to mother and child.^[71]

Personality

Armstrong was noted for his colorful and charismatic personality. His autobiography vexed some biographers and historians, as he had a habit of telling tales, particularly of his early childhood when he was less scrutinized, and his embellishments of his history often lack consistency.^[72]

In addition to an entertainer, Armstrong was a leading personality of the day. He was beloved by an American public that gave even the greatest African American performers little access beyond their public celebrity, and he was able to live a

private life of access and privilege afforded to few other African Americans during that era.^[72]

He generally remained politically neutral, which at times alienated him from members of the black community who looked to him to use his prominence with white America to become more of an outspoken figure during the Civil Rights Movement of U.S. history. However, he did criticize President Eisenhower for not acting forcefully enough on civil rights.^[72]

Lip problems

The trumpet is a notoriously hard instrument on the lips, and Armstrong suffered from lip damage over much of his life due to his aggressive style of playing and preference for narrow mouthpieces that would stay in place easier, but which tended to dig into the soft flesh of his inner lip. During his 1930s European tour, he suffered an ulceration so severe that he had to stop playing entirely for a year. Eventually he took to using salves and creams on his lips and also cutting off scar tissue with a razor blade. By the 1950s, he was an official spokesman for Ansatz-Creme Lip Salve.^[73]

During a backstage meeting with trombonist Marshall Brown in 1959, Armstrong received the suggestion that he should go to a doctor and receive proper treatment for his lips instead of relying on home remedies, but he didn't get around to doing it until the final years of his life, by which point his health was failing and doctors considered surgery too risky.^[74]

Nicknames

The nicknames Satchmo and Satch are short for Satchelmouth. Like many things in Armstrong's life, which was filled with colorful stories both real and imagined, many of his own telling, the nickname has many possible origins.^[72]

The most common tale that biographers tell is the story of Armstrong as a young boy dancing for pennies in the streets of New Orleans, who would scoop up the coins off of the streets and stick them into his mouth to avoid having the bigger children steal them from him. Someone dubbed him "satchel mouth" for his mouth acting as a satchel. Another tale is that because of his large mouth, he was nicknamed "satchel mouth" which became shortened to Satchmo.^[72]

Early on he was also known as Dipper, short for Dippermouth, a reference to the

piece *Dippermouth Blues*.^[75] and something of a riff on his unusual embouchure.

The nickname **Pops** came from Armstrong's own tendency to forget people's names and simply call them "pops" instead. The nickname was soon turned on Armstrong himself. It was used as the title of a 2010 biography of Armstrong by Terry Teachout.^[72]

Race

Armstrong was largely accepted into white society, both on stage and off, a privilege reserved for very few African-American public figures, and usually those of either exceptional talent or fair skin tone.^[72] As his fame grew, so did his access to the finer things in life usually denied to African-Americans, even famous ones.^[72] It was a power and privilege that he enjoyed, although he was very careful not to flaunt it with fellow performers of color, and privately, he shared what access that he could with friends and fellow musicians.

That still did not prevent members of the African-American community, particularly in the late 1950s to the early 1970s, from calling him an *Uncle Tom*, a black-on-black racial epithet for someone who kowtowed to white society at the expense of their own racial identity. **Billie Holiday** countered, however, "Of course Pops toms, but he toms from the heart."^[76] He was criticized for accepting the title of "King of The Zulus" for Mardi Gras in 1949. In the New Orleans African-American community it is an honored role as the head of leading black Carnival Krewe, but bewildering or offensive to outsiders with their traditional costume of grass-skirts and blackface makeup satirizing southern white attitudes.

Some musicians criticized Armstrong for playing in front of segregated audiences, and for not taking a strong enough stand in the American Civil Rights Movement.^[77] The few exceptions made it more effective when he did speak out. Armstrong's criticism of President Eisenhower, calling him "two-faced" and "gutless" because of his inaction during the conflict over school desegregation in Little Rock, Arkansas in 1957 made national news. As a protest, Armstrong canceled a planned tour of the Soviet Union on behalf of the State Department saying: "The way they're treating my people in the South, the government can go to hell" and that he could not represent his government abroad when it was in conflict with its own people.^[78]

The FBI kept a file on Armstrong for his outspokenness about integration.^[79]

Religion

When asked about his religion, Armstrong would answer that he was raised a Baptist, always wore a Star of David, and was friends with the Pope.^[80]

Armstrong wore the Star of David in honor of the Karnofsky family, who took him in as a child and lent him the money to buy his first cornet. Louis Armstrong was, in fact, baptized as a Catholic at the Sacred Heart of Jesus Church in New Orleans,^[80] and he met popes Pius XII and Paul VI, though there is no evidence that he considered himself Catholic. Armstrong seems to have been tolerant towards various religions, but also found humor in them.^[72]

Personal habits

Armstrong was concerned with his health. He used laxatives to control his weight, a practice he advocated both to acquaintances and in the diet plans he published under the title *Lose Weight the Satchmo Way*.^[72] Armstrong's laxative of preference in his younger days was Pluto Water, but he then became an enthusiastic convert when he discovered the herbal remedy Swiss Kriss.^[72] He would extol its virtues to anyone who would listen and pass out packets to everyone he encountered, including members of the British Royal Family. (Armstrong also appeared in humorous, albeit risqué, cards that he had printed to send out to friends; the cards bore a picture of him sitting on a toilet—as viewed through a keyhole—with the slogan "*Satch says, 'Leave it all behind ya!'*")^[81] The cards have sometimes been incorrectly described as ads for Swiss Kriss.^[82] In a live recording of "Baby, It's Cold Outside" with **Velma Middleton**, he changes the lyric from "Put another record on while I pour" to "Take some Swiss Kriss while I pour."^[83]

Armstrong was a heavy marijuana smoker for much of his life, and spent nine days in jail in 1930 after being arrested for drug possession outside a club. He described marijuana as "a thousand times better than whiskey".^[84]

The concern with his health and weight was balanced by his love of food, reflected in such songs as "Cheesecake", "Cornet Chop Suey,"^[85] though "Struttin' with Some Barbecue" was written about a fine-looking companion, not about food.^[86] He kept a strong connection throughout his life to the cooking of New Orleans, always signing his letters, "Red beans and ricely yours..."^[87]

Armstrong was also a heavy advocate of major league baseball and founded a

team in his hometown of New Orleans, that was formally known as the "Raggedy Nine" and transformed the team into his Armstrong's "Secret Nine Baseball."^[88]

Writings

Armstrong's gregariousness extended to writing. On the road, he wrote constantly, sharing favorite themes of his life with correspondents around the world. He avidly typed or wrote on whatever stationery was at hand, recording instant takes on music, sex, food, childhood memories, his heavy "medicinal" marijuana use—and even his bowel movements, which he gleefully described.^[89]

Social organizations

Louis Armstrong was not, as is often claimed, a Freemason. Although he is usually listed as being a member of Montgomery Lodge No. 18 (Prince Hall) in New York, no such lodge has ever existed. However, Armstrong stated in his autobiography that he was a member of the Knights of Pythias which is not a Masonic group.^[90]

Music

Horn playing and early jazz

In his early years, Armstrong was best known for his virtuosity with the cornet and trumpet. Along with his "clarinet-like figurations and high notes in his cornet solos", he was also known for his "intense rhythmic 'swing', a complex conception involving ... accented upbeats, upbeat to downbeat slurring, and complementary relations among rhythmic patterns."^[91] The most lauded recordings on which Armstrong plays trumpet include the Hot Five and Hot Seven sessions, as well as those of the Red Onion Jazz Babies. Armstrong's improvisations, while unconventionally sophisticated for that era, were also subtle and highly melodic. The solo that Armstrong plays during the song Potato Head Blues has long been considered his best solo of that series.^{[72][92]}

Prior to Armstrong, most collective ensemble playing in jazz, along with its occasional solos, simply varied the melodies of the songs. Armstrong was virtually the first to create significant variations based on the chord harmonies of the songs instead of merely on the melodies. This opened a rich field for creation and improvisation, and significantly changed the music into a soloist's art form.^[72]

Often, Armstrong re-composed pop-tunes he played, simply with variations that made them more compelling to jazz listeners of the era. At the same time, however, his oeuvre includes many original melodies, creative leaps, and relaxed or driving rhythms. Armstrong's playing technique, honed by constant practice, extended the range, tone and capabilities of the trumpet. In his records, Armstrong almost single-handedly created the role of the jazz soloist, taking what had been essentially a collective folk music and turning it into an art form with tremendous possibilities for individual expression.^[72]

Armstrong was one of the first artists to use recordings of his performances to improve himself. Armstrong was an avid audiophile. He had a large collection of recordings, including reel-to-reel tapes, which he took on the road with him in a trunk during his later career. He enjoyed listening to his own recordings, and comparing his performances musically. In the den of his home, he had the latest audio equipment and would sometimes rehearse and record along with his older recordings or the radio.^[93]

Vocal popularity

As his music progressed and popularity grew, his singing also became very important. Armstrong was not the first to record scat singing, but he was masterful at it and helped popularize it with the first recording on which he scatted, "Heebie Jeebies". At a recording session for **Okeh Records**, when the sheet music supposedly fell on the floor and the music began before he could pick up the pages, Armstrong simply started singing nonsense syllables while Okeh president E.A. Fearn, who was at the session, kept telling him to continue. Armstrong did, thinking the track would be discarded, but that was the version that was pressed to disc, sold, and became an unexpected hit. Although the story was thought to be apocryphal, Armstrong himself confirmed it in at least one interview as well as in his memoirs.^[94] On a later recording, Armstrong also sang out "I done forgot the words" in the middle of recording "I'm A Ding Dong Daddy From Dumas."

Such records were hits and scat singing became a major part of his performances. Long before this, however, Armstrong was playing around with his vocals, shortening and lengthening phrases, interjecting improvisations, using his voice as creatively as his trumpet.^[72]

Composing

Armstrong was a gifted composer who wrote more than fifty songs, which in a number of cases have become jazz standards (e.g., "Gully Low Blues," "Potato Head Blues," and "Swing That Music").

Colleagues and followers

During his long career he played and sang with some of the most important instrumentalists and vocalists of the time; among them were **Bing Crosby**, **Duke Ellington**, **Fletcher Henderson**, **Earl Hines**, **Jimmie Rodgers**, **Bessie Smith** and perhaps most famously **Ella Fitzgerald**. His influence upon Crosby is particularly important with regard to the subsequent development of popular music: Crosby admired and copied Armstrong, as is evident on many of his early recordings, notably "Just One More Chance" (1931).^[72] The *New Grove Dictionary of Jazz* describes Crosby's debt to Armstrong in precise detail, although it does not acknowledge Armstrong by name:

Crosby... was important in introducing into the mainstream of popular singing an Afro-American concept of song as a lyrical extension of speech... His techniques—easing the weight of the breath on the vocal cords, passing into a head voice at a low register, using forward production to aid distinct enunciation, singing on consonants (a practice of black singers), and making discreet use of appoggiaturas, mordents, and slurs to emphasize the text—were emulated by nearly all later popular singers.

Armstrong recorded two albums with Ella Fitzgerald: *Ella and Louis*, and *Ella and Louis Again* for **Verve Records**, with the sessions featuring the backing musicianship of the **Oscar Peterson** Trio and drummers **Buddy Rich** (on the first album), and **Louie Bellson** (on the second). **Norman Granz** then had the vision for Ella and Louis to record *Porgy and Bess*.

His recordings for **Columbia Records**, *Louis Armstrong Plays W.C. Handy* (1954) and *Satch Plays Fats* (all **Fats Waller** tunes) (1955) were both being considered masterpieces, as well as moderately well selling. In 1961 the All Stars participated in two albums - "The Great Summit" and "The Great Reunion" (now together as a single disc) with **Duke Ellington**. The albums feature many of Ellington's most

famous compositions (as well as two exclusive cuts) with Duke sitting in on piano. His participation in **Dave Brubeck**'s high-concept jazz musical *The Real Ambassadors* (1963) was critically acclaimed, and features "Summer Song," one of Armstrong's most popular vocal efforts.

In 1964, his recording of the song "Hello Dolly" went to number one. An album of the same title was quickly created around the song, and also shot to number one (knocking **The Beatles** off the top of the chart). The album sold very well for the rest of the year, quickly going "Gold" (500,000). His performance of "Hello Dolly" won for best male pop vocal performance at the 1964 Grammy Awards.

Hits and later career

Armstrong had nineteen "Top Ten" records^[95] including "Stardust", "What a Wonderful World", "When The Saints Go Marching In", "Dream a Little Dream of Me", "Ain't Misbehavin'", "You Rascal You", and "Stompin' at the Savoy". "We Have All the Time in the World" was featured on the soundtrack of the James Bond film *On Her Majesty's Secret Service*, and enjoyed renewed popularity in the UK in 1994 when it featured on a Guinness advert. It reached number 3 in the charts on being re-released.

In 1964, Armstrong knocked **The Beatles** off the top of the *Billboard* Hot 100 chart with "Hello, Dolly!", which gave the 63-year-old performer a U.S. record as the oldest artist to have a number one song. His 1964 song "Bout Time" was later featured in the film *Bewitched*.^[72]

Armstrong performed in Italy at the 1968 Sanremo Music Festival where he sang "Mi Va di Cantare"^[96] alongside his friend, the Eritrean-born Italian singer Lara Saint Paul.^[97] In February 1968, he also appeared with Lara Saint Paul on the Italian RAI television channel where he performed "Grassa e Bella," a track he sang in Italian for the Italian market and C.D.I. label.^[98]

In 1968, Armstrong scored one last popular hit in the United Kingdom with "What a Wonderful World", which topped the British charts for a month. Armstrong appeared on the October 28, 1970, *Johnny Cash Show*, where he sang **Nat King Cole**'s hit "Ramblin' Rose" and joined Cash to re-create his performance backing Jimmie Rodgers on "Blue Yodel No. 9".

Stylistic range

Armstrong enjoyed many types of music, from blues to the arrangements of **Guy Lombardo**, to Latin American folksongs, to classical symphonies and opera. He incorporated influences from all these sources into his performances, sometimes to the bewilderment of fans who wanted him to stay in convenient narrow categories. Armstrong was inducted into the Rock and Roll Hall of Fame as an *early influence*. Some of his solos from the 1950s, such as the hard rocking version of "St. Louis Blues" from the *WC Handy* album, show that the influence went in both directions.^[72]

Literature, radio, films and TV

Armstrong appeared in more than a dozen Hollywood films, usually playing a bandleader or musician. His most familiar role was as the bandleader *cum* narrator in the 1956 musical, *High Society*, in which he sang the title song and performed a duet with **Bing Crosby** on "Now You Has Jazz". In 1947, he played himself in the movie *New Orleans* opposite **Billie Holiday**, which chronicled the demise of the Storyville district and the ensuing exodus of musicians from New Orleans to Chicago.^[99] In the 1959 film, *The Five Pennies* (the story of the cornetist **Red Nichols**), Armstrong played himself as well as singing and playing several classic numbers. With Danny Kaye Armstrong performed a duet of "When the Saints Go Marching In" during which Kaye impersonated Armstrong. Armstrong also had a part in the film alongside James Stewart in *The Glenn Miller Story* in which Glenn (played by Stewart) jammed with Armstrong and a few other noted musicians of the time.

He was the first African American to host a nationally broadcast radio show in the 1930s. In 1969, Armstrong had a cameo role in the film version of *Hello, Dolly!* as the bandleader, Louis, to which he sang the title song with actress **Barbra Streisand**. His solo recording of "Hello, Dolly!" is one of his most recognizable performances.^[72]

He was heard on such radio programs as *The Story of Swing* (1937) and *This Is Jazz* (1947), and he also made countless television appearances, especially in the 1950s and 1960s, including appearances on *The Tonight Show Starring Johnny Carson*.^[72]

Argentine writer Julio Cortázar, a self-described Armstrong admirer, asserted that a 1952 Louis Armstrong concert at the Théâtre des Champs-Élysées in Paris

played a significant role in inspiring him to create the fictional creatures called Cronopios that are the subject of a number of Cortázar's short stories. Cortázar once called Armstrong himself "Grandísimo Cronopio" (The Great Cronopio).^[72]

Armstrong appears as a minor fictionalized character in Harry Turtledove's Southern Victory Series. When he and his band escape from a Nazi-like Confederacy, they enhance the insipid mainstream music of the North. A young Armstrong also appears as a minor fictionalized character in Patrick Neate's 2001 novel *Twelve Bar Blues*, part of which is set in New Orleans, and which was a winner at that year's Whitbread Book Awards.

There is a pivotal scene in *Stardust Memories* (1980) in which **Woody Allen** is overwhelmed by a recording of Armstrong's "Stardust" and experiences a nostalgic epiphany.^[100] The combination of the music and the perfect moment is the catalyst for much of the film's action, prompting the protagonist to fall in love with an ill-advised woman.^[101]

Terry Teachout wrote a one-man play about Armstrong called *Satchmo at the Waldorf* that was premiered in 2011 in Orlando, Fla., and has since been produced by Shakespeare & Company, Long Wharf Theater, and the Wilma Theater. The production ran off Broadway in 2014.

A fledgling musician named "Louis," who is obsessed with Buddy Bolden, appears in two of David Fulmer's Storyville novels: *Chasing the Devil's Tail* and *Jass*.

Death

Against his doctor's advice, Armstrong played a two-week engagement in March 1971 at the Waldorf-Astoria's Empire Room. At the end of it he was hospitalized for a heart attack.^[102] He was released from the hospital in May, and quickly resumed practicing his trumpet playing. Still hoping to get back on the road, Armstrong died of a heart attack in his sleep on July 6, 1971, a month before his 70th birthday.^[103] He was residing in Corona, Queens, New York City, at the time of his death.^[104] He was interred in Flushing Cemetery, Flushing, in Queens, New York City.^[105] His honorary pallbearers included **Bing Crosby**, **Ella Fitzgerald**, **Dizzy Gillespie**, **Pearl Bailey**, **Count Basie**, **Harry James**, **Frank Sinatra**, Ed Sullivan, Earl Wilson, Alan King, Johnny Carson and David Frost.^[106] **Peggy Lee** sang The Lord's Prayer at the services while **Al Hibbler** sang "Nobody Knows the Trouble I've Seen" and Fred Robbins, a long-time friend, gave the eulogy.^[107]

Awards and honors

Grammy Awards

Armstrong was posthumously awarded the Grammy Lifetime Achievement Award in 1972 by the Academy of Recording Arts and Sciences. This Special Merit Award is presented by vote of the Recording Academy's National Trustees to performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording.^[108]

Grammy Award

Year	Category	Title	Genre	Label	Result
1964	Male Vocal Performance	"Hello, Dolly!"	Pop	Kapp	Winner

Grammy Hall of Fame

Recordings of Armstrong were inducted into the Grammy Hall of Fame, which is a special Grammy award established in 1973 to honor recordings that are at least 25 years old, and that have "qualitative or historical significance."^{[109][110]}

Grammy Hall of Fame

Year recorded	Title	Genre	Label	Year inducted	Notes
1925	"St. Louis Blues"	Jazz (Single)	Columbia	1993	Bessie Smith with Louis Armstrong, cornet
1926	"Heebie Jeebies"	Jazz (Single)	OKeh	1999	
1928	"West End Blues"	Jazz (Single)	OKeh	1974	
1928	"Weather Bird"	Jazz (Single)	OKeh	2008	with Earl Hines
1929	"St. Louis Blues"	Jazz (Single)	OKeh	2008	with Bessie Smith
1930	"Blue Yodel No. 9 (Standing on the Corner)"	Country (Single)	Victor	2007	Jimmie Rodgers (featuring Louis Armstrong)
1932	"All of Me"	Jazz (Single)	Columbia	2005	
1938	"When the Saints Go Marching In"	Blues (Single)	Decca	2016	
1955	"Mack the Knife"	Jazz (Single)	Columbia	1997	

1958	<i>Porgy and Bess</i>	Jazz (Album)	Verve	2001	with Ella Fitzgerald
1964	"Hello Dolly!"	Pop (Single)	Kapp	2001	
1967	"What a Wonderful World"	Jazz (Single)	ABC	1999	

Rock and Roll Hall of Fame

The Rock and Roll Hall of Fame listed Armstrong's *West End Blues* on the list of 500 songs that shaped Rock and Roll.^[111]

Year recorded	Title	Label	Group
1928	West End Blues	Okeh	Louis Armstrong and his Hot Five

Inductions and honors

In 1995, the U.S. Post Office issued a Louis Armstrong 32 cents commemorative postage stamp.

Year inducted	Title	Results	Notes
1952	Down Beat Jazz Hall of Fame		
1960 ^[112]	Hollywood Walk of Fame	Star	at 7601 Hollywood Blvd.
1978	Big Band and Jazz Hall of Fame		
2004	Nesuhi Ertegun Jazz Hall of Fame at Jazz at Lincoln Center		
1990	Rock and Roll Hall of Fame		Early influence
2007	Louisiana Music Hall of Fame		
2007	Gennett Records Walk of Fame, Richmond, Indiana		
2007	Long Island Music Hall of Fame		

Film honors

In 1999 Armstrong was nominated for inclusion in the American Film Institute's 100 Years...100 Stars.^[113]

Legacy

The influence of Armstrong on the development of jazz is virtually immeasurable. Yet, his irrepressible personality both as a performer, and as a public figure later

in his career, was so strong that to some it sometimes overshadowed his contributions as a musician and singer.

As a virtuoso trumpet player, Armstrong had a unique tone and an extraordinary talent for melodic improvisation. Through his playing, the trumpet emerged as a solo instrument in jazz and is used widely today. Additionally, jazz itself was transformed from a collectively improvised folk music to a soloist's serious art form largely through his influence. He was a masterful accompanist and ensemble player in addition to his extraordinary skills as a soloist. With his innovations, he raised the bar musically for all who came after him.

Though Armstrong is widely recognized as a pioneer of scat singing, **Ethel Waters** precedes his scatting on record in the 1930s according to **Gary Giddins** and others.^[114] Billie Holiday and Frank Sinatra are just two singers who were greatly indebted to him. Holiday said that she always wanted **Bessie Smith's** 'big' sound and Armstrong's feeling in her singing. Even special musicians like Duke Ellington have praised Armstrong through strong testimonials. Duke Ellington said, "If anybody was a master, it was Louis Armstrong." In 1950, **Bing Crosby**, the most successful vocalist of the first half of the 20th century, said, "He is the beginning and the end of music in America."

In the summer of 2001, in commemoration of the centennial of Armstrong's birth, New Orleans's main airport was renamed Louis Armstrong New Orleans International Airport.

In 2002, the Louis Armstrong's Hot Five and Hot Seven recordings (1925–1928) were preserved in the United States National Recording Registry, a registry of recordings selected yearly by the National Recording Preservation Board for preservation in the National Recording Registry of the Library of Congress.^[115]

The US Open tennis tournament's former main stadium was named Louis Armstrong Stadium in honor of Armstrong who had lived a few blocks from the site.^[116]

Today, there are many bands worldwide dedicated to preserving and honoring the music and style of Satchmo, including the Louis Armstrong Society located in New Orleans, Louisiana.

In the 2009 movie *The Princess and the Frog*, he is referenced by Louis along with **Sidney Bechet**, in the song "When We're Human".

Place Congo or Congo Place was a common gathering place for African-Americans in New Orleans for dancing and performing music. This was later renamed Louis Armstrong Park.^[117]

Home turned into National Historic Landmark

The house where Armstrong lived for almost 28 years was declared a National Historic Landmark in 1977 and is now a museum. The Louis Armstrong House Museum, at 34-56 107th Street (between 34th and 37th Avenues) in Corona, Queens, presents concerts and educational programs, operates as a historic house museum and makes materials in its archives of writings, books, recordings and memorabilia available to the public for research. The museum is operated by the City University of New York's Queens College, following the dictates of Lucille Armstrong's will. The museum opened to the public on October 15, 2003. A new visitors center is planned.^[118]

Discography

See also

- Louis Armstrong albums on Wikipedia
- Louis Armstrong songs on Wikipedia

Notes

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- ⁵ [^] Bergreen (1997), p. 1.
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21 ^ *Current Biography 1944*, pp. 15–17.

22 ^ Bergreen (1997), p. 6.

23 ^ Bergreen (1997), pp. 67–68.

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27 ^ Bergreen (1997), pp. 80–84.

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- [David Margolick, The Day Louis Armstrong Made Noise](#)
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- [Louis Armstrong: discography and early recordings \(RealPlayer format\) on the Red Hot Jazz website.](#)
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- [Louis Armstrong's autobiography online book](#)
- ["Satchmo – My Life in New Orleans\(1954\)" free download](#)
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