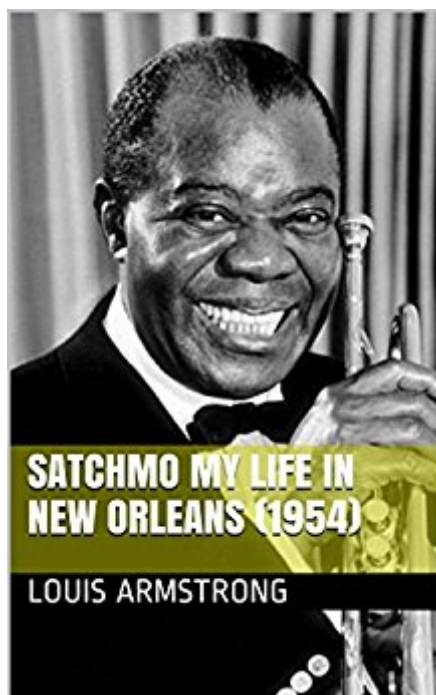


The book was found

Satchmo My Life In New Orleans (1954)



Synopsis

Satchmo My Life In New Orleans (1954) • 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.

Book Information

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Customer Reviews

An amazing read. This is Louis Armstrong's (aka Satchmo) memoirs about his childhood in New Orleans 1900 to 1920 until he went to Chicago. The story is an incredible view into the old New Orleans music scene and how one gifted child rose through it. First, Satchmo's description of New

Orleans is a wild delight. He writes of street musicians, honky tonks, juke joints, bordellos and the characters that populated them. Those characters are a colorful bunch. They are the hustlers, madams, pimps, working girls of the New Orleans underworld and Satchmo makes them come alive. This may seem like an unwholesome crowd, but a young Jazz musician had only so many places to play his music and these establishments were the ones that hired and paid young Louis and his band to play. They come across as flawed, but human and certainly a very colorful bunch. The story includes Satchmo's earliest musical efforts, his arrest for some gun play and time in a juvenile home which had an orchestra and where the orchestra director noticed the promising new inmate and gave him his break. The juvenile home orchestra in those days would often be allowed out to play funerals, church events and even family parties for wealthy southern white families and so Satchmo began to get noticed. The description of life in New Orleans for a very poor young black musician is also an interesting insight. Louis describes how he would gather throw away food from the restaurant quarter to bring home for meals and how he drove a coal cart with a horse to make a living and then played long nights in the bordellos and honky tonks late into the night.

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