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First Lady - Louis Armstrong House 12/3/98 [3]

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and as a solo nightclub artist. Back in US, played long series of dates at Red Arrow, Stickney, Ill. from late '50s. A documentary record, personally narrated by Lil Armstrong and containing colorful reminiscences of her life in Chicago and NYC, was released under the title *Satchmo and Me* (River. 12-120). LPs w. Armstrong (Col., River.).

Addr: 421 E. 44th St., Chicago, Ill.

ARMSTRONG, DANIEL LOUIS (Satchmo), trumpet, singer, leader; b. New Orleans, 7/4/00. His mother, from Butte, La., granddaughter of slaves, was married at 15 to a turpentine worker in NO. When Louis was five, his parents separated and he lived with his mother at Liberty and Perdido Streets in New Orleans' Third Ward.

Louis' singing career began several years before he started to play. When he was about seven, he and a group of friends would sing on the streets for pennies and nickels; he recalls that he always enjoyed singing, for pleasure and for money. Then on the night of Dec. 31, 1913, he celebrated by running out in the street and firing a gun he had borrowed from his mother without her knowledge. Arrested and sent to the Waifs' Home in New Orleans, he was given a cornet to play in the institution's band and soon was playing picnics and parades, studying his horn with Peter Davis of the Waifs' Home.

After his release from the home he worked in a variety of jobs and was befriended by Joe (King) Oliver, who was his sole musical influence and mentor. Later, when Oliver was leading his own band in Chicago, he sent for Louis to join him as second cornetist, in July 1922. By this time Louis had had considerable experience in Oliver's previous job as a member of the Kid Ory band.

It was in Chicago that Armstrong, who had been married briefly in New Orleans to Daisy Parker, met Lilian Hardin, Oliver's pianist, who on Feb. 5, 1924 became the second Mrs. Armstrong. In Oct. 1924 Louis, then working with Lilian in Ollie Powers' Dreamland band, left to join the Fletcher Henderson band at the Roseland Ballroom in New York. After an extensive road tour with the band through the spring and summer of 1925, Louis left to return to Chicago and to Dreamland, where Lil now had her own band.

Early in 1926 Louis joined the "symphonic jazz" orchestra of Erskine Tate at the Vendome Theatre. A few months later he began doubling in Carroll Dickerson's orchestra at the Sunset Cabaret, where he was billed as "Louis Armstrong, World's Greatest Trumpet Player." The proprietor of the Sunset was Joe Glaser, who for almost all of the past 30 years has been Armstrong's manager.

It was during this period that he began to make records under his own name (Louis Armstrong's Hot Five or Hot Seven); the first tune he recorded as a leader was *My Heart*, Nov. 12, 1925. From then until Dec. 1928 a series of classic sides was recorded, most of the later ones prominently featuring Earl

Hines, the pianist with whom he had worked in Dickerson's band. These were the records that earned Armstrong a world-wide reputation. By 1929, when he returned to New York, he was the idol not only of the Negro public that had known him for several years but also of white musicians and fans at home and abroad. His technical facility was exceptional; his limited reading ability had improved. Most important, the emotional intensity and basic simplicity of his solos, especially when he played the blues, had no parallel in jazz. In addition to Hines, his partners on these memorable records included Johnny and Baby Dodds, Kid Ory and Zutty Singleton.

Back in New York, Louis fronted the Dickerson band at Connie's Inn in Harlem and doubled into a featured role with Leroy Smith's band in the revue *Hot Chocolates* at the Hudson Theatre on Broadway. It was in this show that he introduced *Ain't Misbehavin'*, his first popular-song hit performance, written for the show by Fats Waller.

This was the pivotal point in Armstrong's career. From this time on he fronted a big band, and used popular songs rather than blues or original instrumentals for his material. For six months in 1930 he toured, backed by Luis Russell's orchestra; during his initial stay in California, which lasted almost a year (1930-31), Les Hite provided a band for him. Russell teamed with him again during the late 1930s. Most of the large orchestras Louis fronted from this time until 1946 fell far short of his own musical standards.

After his California trip Armstrong formed a new band in Chicago, and in June 1931 took it to New Orleans for his first visit since he had left home nine years earlier. Meanwhile, the phenomenal reception of his records overseas led to his first European trip. In June 1932 he was headlined in the show at the London Palladium. It was during this visit that P. Mathison Brooks, editor of the London *Melody Maker*, unwittingly gave him his nickname "Satchmo" by garbling an earlier nickname, "Satchelmouth."

The following year Armstrong went back to Europe for a long Continental tour, remaining until January 1935, fronting various mediocre bands that were assembled for him in Europe. In 1936 he went to Hollywood to take part in the film *Pennies from Heaven* with Bing Crosby. During the next few years, his transition from the status of musicians' idol to that of personality-entertainer saw many changes in the matter and manner of his presentations. Novelty songs such as *Ol' Man Mose*, *You Rascal You* and *Brother Bill* were among his biggest request numbers. His singing played an increasingly dominant role. Recording for Decca from Oct. 1935, he was heard not only with his own band but with various white bands, with vocal groups, in duets with pop singers and even with Hawaiian orchestras. The greater his impact on the public, the less important were his mus-

ical settings and the less durable his musical contributions.

One of his rare opportunities to appear before the public with a small, improvising jazz group came in Jan. 1944 when, celebrating his first victory in the *Esquire* poll, he appeared with fellow-winners in the first jazz concert ever held at the Metropolitan Opera House in New York City.

In 1947 Armstrong was assigned a major acting rôle in a shoddy, inept film entitled *New Orleans*. Instead of assembling another big band after the assignment was completed, he took his place at the head of a sextet featuring Jack Teagarden, trombone; Barney Bigard, clarinet; Dick Cary, piano; Sid Catlett, drums, and Arvell Shaw, bass. This belated use of a small group was an immediate success and he made it his permanent setting, using later such sidemen as Earl Hines, Joe Bushkin, Joe Sullivan, Marty Napoleon and Billy Kyle, piano; Bob McCracken, Edmond Hall, Peanuts Hucko, clarinet; Trummy Young, trombone; Dale Jones, Milt Hinton, Jack Lesberg, Mort Herbert, bass; Cozy Cole, Kenny John, Barrett Deems, Danny Barcelona, drums.

The mounting interest in Armstrong as a symbol of American jazz led to more frequent appearances abroad. Some of the trips he made after World War II included: Nice, France, jazz festival, 1948; European tours, 1949 and '52; Japanese tour, 1954; Great Britain (first visit in 21 years) and Ghana, 1956; British West Indies, spring 1957. During a six-month European tour in 1959 Louis made three films in Germany (*La Paloma*; *The Night Before the Premiere*; *Auf Wiedersehen*) and one in Denmark (*A Girl, A Guitar and a Trumpet*). At the end of the tour Armstrong was stricken while in Spoleto, Italy, by what at first was wrongly diagnosed as a heart attack. After making daily front page headlines around the world, he reaffirmed his iron constitution, a few weeks later playing in New York, his power and assurance undimmed.

Armstrong during the 1950s enhanced his reputation in the popular music field through recordings with elaborate orchestral settings including large string sections, under the direction of Gordon Jenkins, Russ Garcia and others. Since his Decca affiliation he has recorded on a free-lance basis for Columbia, Verve, Audio-Fidelity and other labels. His Verve records include several albums in partnership with Ella Fitzgerald, Oscar Peterson et al.

In 1939 Armstrong made a stage appearance in the short-lived but delightful Shakespeare travesty *Swingin' The Dream*, in which he played the role of Bottom. Though this was his only effort as an actor on Broadway, he has had major comedy parts in some of the films that have used him through the years. These have included *Goin' Places*, *Artists and Models*, *Every Day's a Holiday*, *Pillar To Post*, *The Strip*, *Glory Alley*, *A Song is Born*, *The Glenn Miller Story*, *The Five Pennies*, *High Society*, *Jazz on a Summer's Day*. A film and record commemorating some of his travels,

produced by Edward R. Murrow and entitled *Satchmo the Great*, were released in 1957. A four-volume album, *Satchmo, A Musical Biography*, in which Louis' spoken narrations introduced newly recorded versions of some of his pre-1935 recordings, was also released in 1957.

Louis has appeared at Newport and most of the other major jazz festivals. He has won the following polls, among others: Record Changer All Time All Star poll, 1951, as trumpeter and vocalist; *Esquire* Gold Award, 1944 (trumpet, vocal); 1945 (vocal), 1946 (vocal), 1947 (trumpet, vocal); also *Down Beat* International Critics' Poll 1953 et seq.; *Down Beat* Hall of Fame award; *Melody Maker* readers' and critics' polls; and polls conducted by *Jazz Hot* (France), *Jazz Echo* (Germany), *Muziek Express* (Holland), etc. In a poll announced Aug. 1959 by *Music U.S.A.* naming the readers' choices for the ten greatest jazz musicians of all time, he finished in fifth place, evidence that younger jazz fans have little sense of history.

It is difficult, admittedly, to see in correct perspective Armstrong's contribution as the first vital jazz soloist to attain worldwide influence as trumpeter, singer, entertainer, dynamic show business personality, and strong force in stimulating interest in jazz. His style, melodically and harmonically simple by the standards of later jazz trends, achieved in his early records an unprecedented warmth and beauty. His singing, lacking most of the traditional vocal qualities accepted outside the jazz world, had a rhythmic intensity and guttural charm that induced literally thousands of other vocalists to imitate him, just as countless trumpeters through the years reflected the impact of his style. By 1960 Armstrong, set in his ways, improvised comparatively little; but he retained vocally and instrumentally many of the qualities that had established him, even though entertainment values, by his own admission, meant more to him than the reactions of a minority of musicians and specialists.

Louis Armstrong's recordings include many made in 1924, when he accompanied Ma Rainey and other blues singers. In that year also he recorded with Fletcher Henderson's band. There were other early sessions with Bessie Smith, Chippie Hill, Clarence Williams et al, the Hot Five and Hot Seven sessions 1925-8, his own big bands on Okeh 1929-31, on Victor 1931-3, French Polydor 1934, Decca 1935-46, Victor 1946-7, then back to Decca until 1954, when he continued to make occasional dates for Decca but appeared on other labels as noted above. The best demonstration of his early years can be found in the four-volume *Louis Armstrong Story* on Columbia (see below).

Own LPs: *Satchmo Sings* (Dec. 8126), *Satchmo's Collector's Items* (8327), *Jazz Classics* (8284), *Louis and the Angels* (8488), *Louis and the Good Book* (8741), *New Orleans Nights* (8329), *Pasadena* (8041), *Satchmo At Symphony Hall* (2-Dec. DX-108

8037/8), *Satchmo in Style w. Jenkins* (Dec. 8840), *Satchmo on Stage* (Dec. 8330), *Satchmo Serenades* (Dec. 8211), *At the Crescendo* (2-Dec. 8168/9), w. *Eddie Condon at Newport* (Col. CL-931), *Plays W. C. Handy* (Col. CL-591), *Satch Plays Fats* (Col. CL-708), *Ambassador Satch* (Col. CL-840), *Young Louis Armstrong* (Riv. 12-101), *Louis Armstrong: 1923* (12-122), *Louis Under The Stars* (Verve 4012), *Meets Peterson* (8322), *Ella and Louis* (4003, 4017, 4018), *Town Hall Concert Plus* (Vict. LPM 1443), tracks w. own band in *Guide To Jazz* (LPM 1393), *Pennies From Heaven* (1443), *Playboy Jazz All Stars* (Playboy), *Satchmo the Great* (Col. CL 1077), *Porgy & Bess* with Ella Fitzgerald (two LPs: Verve MG V 4011-2); also some tracks on *History of Classic Jazz* Vos. 3 & 4 (Riverside SDP 11), *Kings of Classic Jazz* (Riverside 12-131), *Bessie Smith* (Col. CL 855), w. *Johnny Dodds-Sidney Bechet on Introduction to Jazz* (Decca 8244).

The Louis Armstrong Story, four LPs including the most important sides from 1925-31, are on Col. CL 851-854. *Satchmo—a Musical Autobiography*, four LPs with illustrated booklet, with recreations of early hits, and reminiscences narrated by Armstrong, on Decca DX 155. *Satchmo & Me*, reminiscences by Lil Armstrong of Louis' early years, documentary without music, Riverside 12-120.

For books see bibliography.

Addr: c/o Associated Booking Corp., 745 Fifth Avenue, New York 22, N.Y.

ARNOLD, BUDDY (Arnold Buddy Grishaver), *tenor sax, clarinet, oboe*; b. NYC, 4/30/26. St. on soprano and alto saxes. Played w. Joe Marsala, Geo. Auld 1943; Will Osborne, Bob Chester '44; Army band '44-6. After discharge played w. Herbie Fields, Buddy Rich; entered Columbia U., took courses in music and economics. Played w. Geo. Williams, Claude Thornhill, then left music for 1½ yrs. Toured w. Buddy DeFranco orch. during '51, Jerry Wald '52, later w. Tex Beneke, Elliot Lawrence, Neal Hefti. Early solo on *Just Goofin'* with Gene Williams (Mercury). Favs: Al Cohn, Zoot Sims, Sonny Rollins. Showed great promise, making own album for ABC-Par. in '56 but has been in obscurity since. Other LP w. Phil Sunkel (ABC-Par.).

ARNOLD, HARRY (Harry Arnold Persson), *leader, composer*; also *saxophones, clar.*; b. Hälsingborg, Sweden, 8/7/20. Father pl. valve trombone. Stud. alto sax, clar. 1937-8. St. arr. '38 without benefit of formal study. Learned through "analyzing works from different composers between Basie and Ravel." Own 12-piece band at Amiralen, a dance hall in Malmo, April '42-Apr. '49. To Stockholm as tenorman, arr. w. Thore Ehrling's band. Took own band back to Malmo to play weekends between '52 and Oct. '54. Composer-conductor-arranger for Europa Films, Stockholm since then. Organized 17-piece band for weekly (except in summer) radio broadcasts Oct. '56. Fav. arrs: Sy Oliver, Quincy Jones; although Arnold no longer plays

his first infl. was Benny Carter. Own LPs on Mercury, Atlantic, Jazztone.

Addr: Håsselbytorg 2, Stockholm, Sweden.

ARNOLD, KOKOMO, *singer, guitar*; b. Jackson, Miss., 1909. Heard on a series of Decca records 1935-8, the first of which, *Milk Cow Blues*, enjoyed considerable success. Samuel B. Charters, in *The Country Blues* (Rinehart), wrote: "Kokomo was a fine guitar player, using a bottle neck on his little finger in a frenzied rhythmic style." Arnold also sang in an earthy, persuasive manner. He was out of the music business after 1939.

ARODIN, SIDNEY, *clarinet*; b. New Orleans, 3/29/01, d. 2/6/48. Featured in many small groups in New Orleans and Chicago but best known as co-composer of *Lazy River*, later popularized through Hoagy Carmichael; recorded w. Abbie Brunis (Col. '26); Johnny Miller (Col. '28); Jones and Collins (Vict. '29); Louis Prima (Bruns. '34).

ASH, MARVIN (Marvin Ashbaugh), *piano*; b. Lamar, Colo., 10/4/14. Raised in Kansas. Early exp. w. local bands incl. Wallie Stoeffler. In early '30s worked w. Connie Conrad, Herman Waldman, Jack Crawford. Settled in Tulsa 1936, did local staff radio work. To LA, '42, pl. at Hangover Club, also w. Wingy Manone et al. Own LPs: Dec., Cap.; one track in *History of Jazz*, Vol. 2 (Cap.).

Addr: 15741 Addison, Encino, Cal.

ASH, VICTOR (Vic), *clarinet, saxophones*; b. London, Eng., 3/9/30. Stud. w. priv. teacher 1945. Played w. Kenny Baker '51-3, Vic Lewis '53-5; acc. Hoagy Carmichael, Cab Calloway on British visits '55, leading own quartet. Won *Melody Maker* critics' poll '52 and readers' poll '57. Toured USA with own combos Nov. '57 and Sept. '58; USA w. Vic Lewis band Feb. '59. Toured Britain fall '59 as only British group on concert unit of Newport Jazz Festival. Series of religion-plus-jazz TV shows, *Sunday Break*, '59. Own LP of mood music (MGM); others LPs in England for Pye-Nixa. Fav. own solo: *Hoagy* w. own quartet (Nixa). Favs: S. Getz, J. Hamilton.

Addr: 36 Yale Court, Honeybourne Road, London N.W.6., England.

ASHBY, DOROTHY JEANNE, *harp, piano*; b. Detroit, Mich., 8/6/32. Father, self-taught guitarist, instr. her in harmony. Stud. Cass Tech. High, Wayne U.; mus. educ. major. Gave piano recitals; bought harp in '52; first job on harp in Phila. club Nov. '53. Concerts w. Louis Armstrong, Woody Herman '57, also many night clubs in Detroit and NYC. Has written book on playing of jazz and modern harmony for harp and 'cello. Tasteful performer with more jazz feeling than most harpists. Favs: O. Peterson, B. Taylor, Shearing. Own LPs: New Jazz, Prestige, Regent.

Addr: 9327 Richter Street, Detroit 14, Mich.

ASHBY, IRVING C., *guitar*; b. Somerville, Mass., 12/29/20. Started on ukulele at seven. Attended New England Cons., Boston. With Lionel Hampton '40-42; Eddie Beal, etc. in LA; replaced Oscar Moore in King Cole

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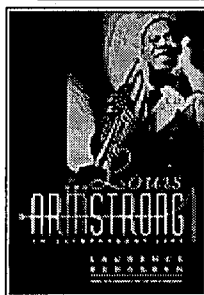
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Louis Armstrong grew up in conditions of dire poverty, got the bulk of his musical training in a New Orleans reformatory, and managed, by dint of his spectacular and intuitive genius, to transform the music of our century. Laurence Bergreen's biography is the first full-dress treatment in more than a decade. By now, of course, most of the trumpeter's colleagues and associates are gone. But Bergreen has dug into an archive of scrapbooks, letters, diaries, and tape-recorded reminiscences, and the result is an eminently readable narrative. The author never slaps his subject on the wrist for failing to reproduce his early triumphs--a common tactic among biographers, who tend to look down their noses at the final four (!) decades of Armstrong's career. Bergreen also steers clear of dime-store psychologizing, allowing Armstrong to speak for himself as often as possible, whether the topic is music, romance, marijuana, or Orval Faubus, the segregationist governor of Arkansas who Armstrong dismissed as "an uneducated plow boy."

Black Studies Editor's Recommended Book

They called him Dipper, Gatemouth, and Satchelmouth, a nickname truncated to "Satchmo." He, of course, was Louis Armstrong, jazz trumpeter beyond comparison, entertainer extraordinaire. He claimed to have been born with the century on July 4, 1900. Subsequent research has shown otherwise, but the date

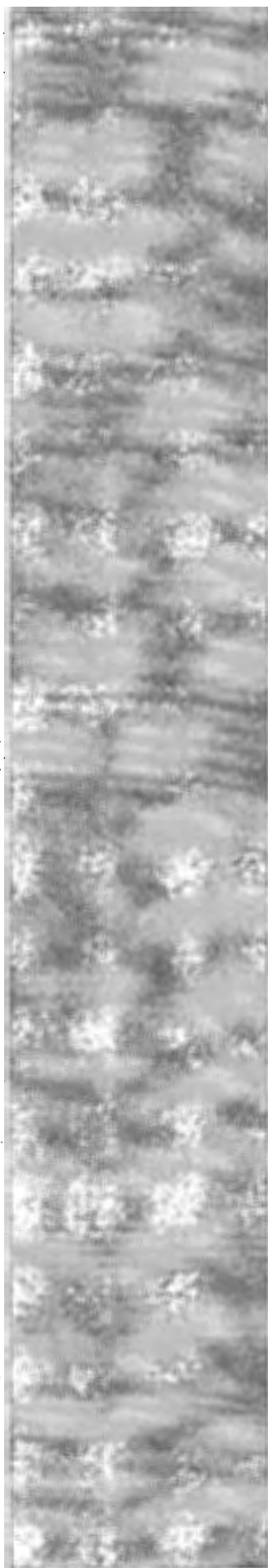
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still has important symbolic resonance--Louis Armstrong was a pure product of America. Laurence Bergreen's massive new biography tells the story of that life from Armstrong's boyhood in the Colored Waif's home in New Orleans, through his landmark recordings with the Hot Five and Hot Seven in Chicago, through his well-deserved status as America's musical ambassador to the world. This is biography as it should be, rich and compelling, and based on Armstrong's tape-recorded reminiscences, letters, and diaries.

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The author of a terrific Irving Berlin biography (*As Thousands Cheer*), Laurence Bergreen produces a similarly astute character analysis of the renowned trumpet player, too often viewed as a musical genius but an Uncle Tom in race relations. On the contrary, Bergreen shows, Louis Armstrong (1901-71) was that rarest of human beings, someone who could respond to injustice with a determination to overcome that never included bitterness. Slightly stronger on milieu than music, Bergreen conveys such zest for the material and such obvious fondness for Armstrong that his book is a delight to read.

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dgervich@interqual.com from Boston , January 13, 1998 ★★★★★
Louis Armstrong blows, scats, and sings for us all.

Louis Armstrong, An Extravagant Life is superb because it recreates the man and his times--and how the man changed his time. Laurence Bergreen details the poverty of Storyville, New Orleans: its honky tonks and violence, and the surprising sustenance a resilient child found there. We see how Louis Armstrong found his family among the white, Jewish Karnovskys, and in the stern Waif's Home where he became a musician.

Bergreen shows us the shameful racism of the South (and North), and how Louis' exuberant personality and music helped transcend it. The Armstrong we come to know is humble, humorous, brimming with the energy of jazz itself. We learn how Armstrong invented solos and scat singing, and how his jazz went beyond even music. That is, he mesmerized America with a personality that brought rich and poor, black and white, hip and square together.

Armstrong's blowing and singing, his restless amiable spirit, is a bracing ode to being alive. Bergreen's meticulous empathy lets us share the extravagance.

A reader , July 22, 1997 ★★★★★
Great reading. A slice of life.

An Extravagant Life is much more than a biography of Louis Armstrong. Having been born at the turn of the century, in New Orleans, this book is a travelogue of that city from a unique perspective (the underside), a history of jazz, a snapshot of race relations and segregation in America for this entire century, AND a rich tapestry of the life of a man who started out with no advantages except his musical gift and a positive attitude. Armstrong was a man of very strong tolerances: alcohol, marijuana, food, women, gangsters, laxatives, and music, to name just a few. The essence of Louis is captured in Bergreen's book: We like him, we care for him, we pity him, and we almost

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Read the first chapter of this title.

The New York Times Book Review, Terry Teachout

Such a man among men is a natural subject for biographers, the latest of whom has given us what is, incredibly, the first full-length, fully annotated study of Armstrong to be based on his private papers ... But Laurence Bergreen is a professional biographer, not a jazz scholar ... and Bergreen, though clearly an assiduous researcher, writes as if jazz were a foreign language he had studied late in life for the sole purpose of writing Armstrong's biography.

From Booklist, June 1, 1997

Louis Armstrong was a musical genius who left indelible marks on jazz and a legend so potent that it has taken a slew of biographers years to render harmless and formless. Bergreen, the author of *As Thousands Cheer: The Life of Irving Berlin* (1990) and *Capone: The Man and the Era* (1994), brings a great deal of insight to Armstrong's "extravagant" life, because he does not so much try to denounce or confirm the myths (he was born on 4 July_ 1900, he bought his first coronet with money he earned performing in the streets of New Orleans, his mother was a prostitute, and on and on) as establish that Armstrong was a musical genius who embraced his origins and brought the past into the formidable body of music he produced. Bergreen, an empathetic soul, seeks understanding. For instance, it may appear that Armstrong's managers took advantage of him (he worked close to 15 years without a break until he split his chops in London in 1934 and was forced to stop blowing, yet his then-manager sued him for breach of contract). Bergreen suggests that Armstrong may knowingly have paid for what the "ofays" gave him, which was the freedom to devote himself to his music while they took care of life's details. A deeply moving biography that fascinates from beginning to end.

Bonnie Smothers

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From Kirkus Reviews, June 1, 1997

This look at the life of one of this century's great personalities eschews meticulousness in its musical analysis in favor of a complete look at the man himself. Biographer Bergreen (*As Thousands Cheer: The Life of Irving Berlin*, 1990, etc.) follows New Orleans's greatest from cradle to grave, as he travels to St. Louis, Chicago, New York, and Hollywood promoting jazz--the music he helped create. Along the way, we get colorful depictions of Armstrong's introduction to horn playing (he was the bugler at a reform school), the hard-drinking mother who taught him to hold his liquor, and the "cutting contests"--horn-playing competitions--in which he competed his entire life. Armstrong's career spanned many decades, and for much of that time he was a tireless performer and a frequent collaborator with other jazz greats, among them Charles Mingus, Earl "Fatha" Hines, and late in life, Ella Fitzgerald. As New Orleans jazz gave way first to swing and then to bebop, Dizzy Gillespie, Charlie Parker, and Miles Davis, among other musicians, dismissed Armstrong as old hat. Armstrong outlasted their dismissal, and many later came to value his distinctive, resilient, subtle style. Armstrong knew some shady figures, including his manager Joe Glaser, who fleeced the trumpeter for millions, and gangster Dutch Schultz, whose feud with Al Capone over "rights" to Louis forced the musician into exile for fear of his life. The most vivid element here is Armstrong's own words. Despite only a fifth-grade education, Louis was a prolific and talented writer with a flair for metaphor ("In less than two hours I would be broker than the Ten Commandments") and an almost alarmingly confessional style regarding his sex life and heavy but apparently never abusive use of marijuana. The presence of Armstrong's unique voice turns what

might have otherwise been a routine biography into a grand success. (16 pages photos, not seen) (Author tour) -- Copyright ©1997, Kirkus Associates, LP. All rights reserved.

Synopsis

A definitive portrait of American musical icon Louis Armstrong describes his poverty-stricken youth, his struggle to become a successful jazz musician, his private life, and his dramatic influence on American music and culture. 35,000 first printing. \$35,000 ad/promo. Tour."

Synopsis

Louis Armstrong was a man of epic proportions: a musical genius; a brilliant innovator; a showman who rose from poverty to international fame. This "full-bodied portrait of the artist and the man (is) far more interesting than his already colorful legend" ("USA Today"). of photos. --*This text refers to the paperback edition of this title*

Synopsis

Featuring insights and information gleaned from Louis Armstrong's tape-recorded reminiscences and anecdotes, personal scrapbooks, letters, and diaries, this first full biography of this musical icon brings the founding father of jazz to life as never before. of photos. Online promo on jazz websites.

From the Publisher

"Lovers of jazz and good books will be delighted by this take on the prolonged riff--fascinating and vital--that was Louis Armstrong's life"
--Oscar Hijuelos

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MEMORANDUM

TO: Stephanie
Leela
Jeff Shesol ✓
FROM: Ellen Lovell
DATE: 11/30/98
RE: NEH Acknowledgement

Just wanted to remind everyone it is very important that Bill Ferris be acknowledged at this event and be included in all VIP events.



NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

November 20, 1998

THE CHAIRMAN

Mrs. Hillary Rodham Clinton
The First Lady of the United States
The White House
Washington, DC 20500

Dear Mrs. Clinton:

Thank you for inviting me to join you in New York for the announcement of a donation to the Louis Armstrong Collection at Queens College. Your strong participation and support of preservation issues under "Save America's Treasures" has been invaluable, and it has been an honor to work with you to highlight these important projects.

The reason I am so proud to be with you on December 3, in part, is that the National Endowment for the Humanities has been a financial supporter of the Louis Armstrong Collection. Through one preservation grant and two grants for a travelling exhibit of that collection, the NEH has given approximately \$340,000 to Queens College and Queens County Art and Cultural Center since 1992. These grants have allowed the nation to get new insight into Louis Armstrong through the preservation of this important collection and an exhibit that traveled to seven different sites across the country.

I look forward to seeing you on December 3, 1998, and I applaud your efforts to help NEH, the National Trust for Historic Preservation, and others to shine a spotlight on the need for preservation of unique American treasures for generations to come.

Sincerely,

Bill

William R. Ferris

cc: Ellen Lovell, Millennium Council
T.C. Benson, Save America's Treasures

P.S. As you well know, this is a project that is close to my heart. I look forward to joining you for this important event. With very best wishes — Bill

LOUIS ARMSTRONG HOUSE
AND ARCHIVES
QUEENS COLLEGE, CUNY

Proudly presents:

POPS IS TOPS

A Concert of
Louis Armstrong's music
in the Garden of the
Louis Armstrong House

Featuring:

Arvell Shaw
and the
**Louis Armstrong
Legacy Band**

Tuesday, Wednesday & Thursday
May 26, 27 & 28
Two performances daily
10:00 AM & 12:30 PM

Louis Armstrong (1901 - 1971)

Trumpet player and singer, Louis "Satchmo" Armstrong is perhaps the most famous musician of the twentieth century. In the 1920's he invented a way of playing jazz that musicians still follow today.

Louis had best selling recordings throughout his life (through five decades!). He appeared in more than 35 films. He wrote two autobiographies, *Swing That Music* and *Satchmo: My Life in New Orleans*, more than twenty magazine articles, and thousands of chatty, informative letters to his friends and fans.

Louis earned many nicknames in his life. Perhaps his favorite nickname was "Satchmo". Many of his close friends simply called him "Pops", which is why today's concert is called *Pops Is Tops*.

Louis Armstrong House and Archives

Louis' homemade tape recordings, photographs, manuscripts, trophies and other material are located in the *Louis Armstrong Archives* in the Rosenthal Library on the campus of Queens College, CUNY. The *Archives* is open to the public from 10am until 5pm Monday through Friday, and from Noon until 5pm on Saturdays. Call (718) 997-3670 for more information.

In 1943 Louis and his wife, Lucille, bought a house at 34-56 107th Street in Corona, Queens, and lived there for the rest of their lives. Although Louis was world-famous and wealthy, he lived a simple life in this modest home.

Today, the *Louis Armstrong House* is a National Historic Landmark and a New York City Landmark. In the next few years, the Armstrong house will be opened to the public.

What is JAZZ?

Like any art form, there is no steadfast definition for jazz. Whatever statement you make about this uniquely American invention, there is bound to be an exception. Keeping this in mind, here are some characteristics of jazz that are generally true:

Jazz is a style of music developed by black Americans in the early years of the twentieth century. Many of the most famous early jazz musicians, including Louis Armstrong, lived in New Orleans. Today, jazz is played all over the world.

Each member of the band has a specific musical duty to perform. The drums keep the beat. The bass outlines the harmony. The wind instruments (clarinet, trumpet, trombone, saxophone, etc.) play the melodies.

Jazz performances frequently use two important musical techniques: 'improvisation' and 'the solo'. Improvisation means that a musician spontaneously 'makes up' a melody, usually in the form of a solo. A solo normally consists of a single band member taking the lead while the rest of the band provides accompaniment.

In jazz, each musician is encouraged to use his or her own style of phrasing and musical tone to create a distinctive sound. Jazz also encourages musicians to perform together as a group while maintaining their own individual styles.

Arvell Shaw
and the
Louis Armstrong Legacy Band

Arvell Shaw (double bass, vocals) -

Arvell Shaw first performed with Louis Armstrong in the big bands of the 1940s and became a charter member of the Louis Armstrong All Stars band in 1947. Except for studying composition and harmony in Switzerland in 1951 and brief periods of service in the bands of Benny Goodman, Teddy Wilson, and other jazz greats, Mr. Shaw worked with the All Stars until the group disbanded in 1971.

Joey Cavaseno (clarinet, alto saxophone)

Joey Cavaseno's career took off at age seventeen when he was discovered in the McDonalds Tri-State Jazz Ensemble by the legendary vibraphonist Lionel Hampton. Mr. Cavaseno has since performed and/or recorded with the Illinois Jacquet Big Band, Doc Cheatham, Clark Terry, Wild Bill Davis, Carrie Smith, and many others.

Dave Barger (trombone)

Dave Barger began playing the trombone at age eleven and soon became a 'first call' musician on recordings, broadcasts, and performances. A frequent performer with jazz greats such as Gil Evans, George Russell, and Jaco Pastorius, the rock music audience also knows him for his work with Paul Simon, Mick Jagger, James Taylor, and Blood, Sweat & Tears. Check out his CD, *Barge Burns*. *Slide Flies*.

Bross Townsend (keyboards)

Bross Townsend has worked with many of the world's most famous jazz instrumentalists, including Milt Jackson, John Coltrane, Rex Stewart, Philly Joe Jones, Charles Mingus, and Coleman Hawkins. He has also been in much demand as an accompanist to vocalists such as Dinah Washington, Wynonie Harris, Diana Ross, and Dakota Staton.

Frank Derrick (drums)

Frank Derrick's credits include the Broadway productions of *The Wiz*, *Bubbling Brown Sugar*, *Ain't Misbehavin'*, and *Sophisticated Ladies*, to name a few. He has also performed with Redd Foxx, Stephanie Mills, The Four Tops, Dorothy Donegan, and Benny Carter. He has toured worldwide with Cab Calloway and was the drummer for the David Letterman Show on NBC. Mr. Derrick has appeared in numerous pop concerts as well as with the Royal Philharmonic Orchestra and the Palm Springs Pops Orchestra.

Byron Stripling (trumpet)

Byron Stripling has performed and recorded with a virtual 'Who's Who' of jazz greats including Dizzy Gillespie, Lionel Hampton, Clark Terry, and the Count Basie Orchestra. He played the lead in the musical *Satchmo: America's Musical Legend* and portrayed Louis Armstrong on the television show *The Young Indiana Jones Chronicles*.

Meet the Musicians!

During the *Pops is Tops* concert you will get to ask the musicians questions! Be thinking of what question you might want to ask!

The musicians will also take time to demonstrate their craft and show you how their instruments work. They will also show you how they improvise.

What have you learned?

After today's concert, you should be able to answer the following questions; give it a try:

- What instrument did Louis Armstrong play?
- Name two songs written by Louis Armstrong.
- What is one of Louis' nicknames?
- Name one of Louis' hit recordings.
- What is 'improvising'?
- What is 'scat' singing?
- When did Louis and Lucille Armstrong move to Corona, Queens?
- What instrument in a jazz band keeps the beat?
- What instrument in a jazz band plays the harmony?
- Did Louis Armstrong appear in any movies?
- For how many years did Arvell Shaw play with Louis Armstrong?

This event is made possible, in part, by The New York City Department of Cultural Affairs; the Office of the Queens Borough President, Claire Shulman; the New York State Natural Heritage Trust, and The Louis Armstrong Educational Foundation.

Musicians' reception made possible through the generosity of the Louis Armstrong Education Foundation. Catering by La D tente.

The Louis Armstrong House and Archives would like to thank President Allen Lee Sessoms (Queens College), Nancy Zemsky (Special Assistant to the President, Queens College), Aida Gonzalez-Jarrin (Director of Cultural Affairs for the Borough of Queens), and Kendal Albert (Production Supervisor).

And a very special *Thanks* to our wonderful neighbors up and down 107th Street, Coronal

Louis Armstrong House & Archives
Queens College

Michael Cogswell
Director, Louis Armstrong House & Archives

George Arevalo
Assistant Director, Louis Armstrong House & Archives

Bessie Williams
Manager, Louis Armstrong House

Deslyn Downes
Administrative Assistant, Louis Armstrong House & Archives

Louis Armstrong Archives
Rosenthal Library
Queens College
City University of New York
Flushing NY 11367
(718) 997-3670

Louis Armstrong House
34-56 107th Street
Queens NY 11368

email: satchmo@qc.edu
internet: www.satchmo.net

BY JAMES TRAUB

November 1, 1998

At Queens College, Shaking Up Is Hard to Do

The president of the school has some revolutionary ideas to transform his campus into a high-profile university. There could be some casualties.

LAST SUMMER, ALLEN L. SESSOMS, the president of Queens College, came up with the kind of radical, out-of-the-box proposal you don't often hear from officials at the City University of New York: a merger between his college and nearby Queensborough Community College to form the University of Queens, a new entity with remedial students at the bottom and doctoral candidates at the top.

The plan got a remarkably frosty reception. The chairman of CUNY's board of trustees, Anne A. Paolucci, whom Gov. George E. Pataki had installed to lead a wave of reform, dismissed the idea as a distraction.

Mr. Sessoms's own faculty members were, and remain, somewhere between skeptical and hostile. A high-ranking CUNY official calls him a hot dog; a social scientist at Queens refers to him as an opportunist.

In a way, Mr. Sessoms is a symbol of the changes being thrust upon the CUNY colleges from the outside: from Governor Pataki, Mayor Rudolph W. Giuliani and members of the board of trustees, who have been demanding that the system raise its academic standards, even at the cost of its historic commitment to open admissions. Mr. Sessoms is the rare in-



Edward M. Keating/The New York Times

Allen Sessoms shows a model of Queens College featuring the new biology center, front, to be headed by a celebrated AIDS researcher.

sider who identifies with these external forces of change; he has come up with one initiative after another designed to raise Queens's profile and distinguish it from the other CUNY colleges. The system has reacted to him as if he were a foreign body in its midst.

"The problem with people at CUNY is they're very passive," says Herman Badillo, a board member appointed by Mayor Giuliani and a strong supporter of Mr.

Sessoms's. "They like to maintain the status quo."

In background, Mr. Sessoms is not part of the system; his sense of what is right and normal comes from elsewhere. A graduate of Union College, he earned a Ph.D. in physics from Yale in 1971, taught at Harvard for seven years and then joined the State Department, where he negotiated nuclear nonproliferation agreements in Iran, Iraq and the Soviet Union.

Thereafter, he served as a diplomat in Paris and Mexico City. Mr. Sessoms, who is married to an economist and has two children, then spent two years as academic vice president at the University of Massachusetts before being hired at Queens in 1995.

Queens College

be a good college missing the opportunity to be great. One of his first initiatives was to raise the bar of admission above the CUNY minimum mandated for the senior colleges: he made the S.A.T.'s mandatory, raised the required grade-point average from the low 80's to 85 and steadily increased the minimum number of high school academic credits required to 16 from 10. Many members of the Queens faculty thought that Mr. Sessoms was taking on a nonexistent issue.

"Admissions standards are not the problem," says Barbara Bowen, an associate professor of English and the head of the college's chapter of the faculty and staff union. "The problem is underfunding."

Inside CUNY, selectivity is almost always seen negatively, as the kinder face of exclusionism. "If you drastically raise standards there may be a rather severe decline in the number of minorities who graduate," says Dean Savage, an economist at Queens. In fact, Queens's freshman enrollment fell sharply after the first year of the new standards, though the numbers have since started to creep back. Mr. Sessoms is proud of the fact that applications increased 10 percent last year, despite the more stringent requirements. In a guide to be published early next year by the Stanley Kaplan organization, Queens was rated one of the most attractive institutions for African-American students nationwide. "We're starting," he says, "to look like a normal place."

Earlier this year, after relentless prodding from the Mayor, CUNY's board passed a plan that would phase out all remediation from the senior colleges over three years, and eliminate

it immediately at Queens, Hunter, Baruch and Brooklyn. (The ruling has been stalled by a court injunction.) Mr. Sessoms is one of the few college presidents to have openly embraced the board's plan, even though about half of entering students at Queens now fail one of the assessment tests that determine remedial placement. Mr. Sessoms says he feels confident that intensive tutoring would allow almost all of these students to survive in regular courses. But at a campus like City College, where students arrive with far more serious academic problems, the casualty rate would surely be much higher. Mr. Sessoms shrugs. "They go there and they get completely blown out," he says, "or they get their grades inflated, so they're completely misled. Who have you helped?"

U of Q, as they call Mr. Sessoms's proposal on campus, was designed in part to solve the problem of admissions standards. Since the community colleges would still be permitted to offer remedial courses under the board's plan, Mr. Sessoms would be able to offload his remedial students onto the lower rungs of the new university with no loss of enrollment or, therefore, of state revenue. He would thus raise standards without sacrificing access. The key element of the plan, though, is that the university would also offer doctoral degrees, which the colleges are currently prohibited from doing by state law. Many professors at Queens, especially in the sciences, are already doing doctoral research on campus, but their degrees are awarded by the Graduate Center, a CUNY-wide body located in Manhattan.

Mr. Sessoms insists that the proposal has a good chance of gaining the approval of both the

CUNY board and the state legislature, but it would be no tribute to his sense of hard-headed realism if he actually believed that. In a recent presentation to the board, he put the cost of creating the university at \$26 million. Since Queens's current budget is \$68 million, that's a lot of money at a time of retrenchment.

Mr. Sessoms argues that the U of Q would be eligible for the great pots of Federal money that go to sustain doctoral research, thus helping solve Queens's perpetual money problems. But the individual colleges already receive millions in Federal grants; Frances Degen Horowitz, the president of the Graduate Center, says that Queens lags far behind schools like City or Hunter because its faculty is simply not competitive.

"Since the placement of doctoral students is heavily dependent on the reputation of your faculty," Ms. Horowitz tartly notes, "the new university could not possibly serve its students as well as the Graduate Center does."

"For people who don't know a lot about higher education," she adds, "these" — here she pauses to insert an off-the-record adjective — "representations sound very impressive; when you dig behind them, the facts don't support it."

Many faculty members complain that the idea was sprung on them. "The University of Queens is exemplary of an approach that has caused a lot of problems," Ms. Bowen says. "Sessoms has shown disregard for the academic structure of decision-making."

But the U of Q is certainly not dead. Neither the Mayor nor the Governor has weighed in on the plan, and one board member, John Calandra, says he and some like-minded colleagues are ea-



14 February 1998 Louis Armstrong House & Archives

Karen Groce
Heritage Preservation
3299 K Street NW
Suite 602
Washington, D.C. 20007

Michael Cogswell
Director

George Arevalo
*Assistant to the Director,
Archives*

Aishah Zuhri Pacheco
*Assistant to the Director,
House*

Bessie Williams
House Manager

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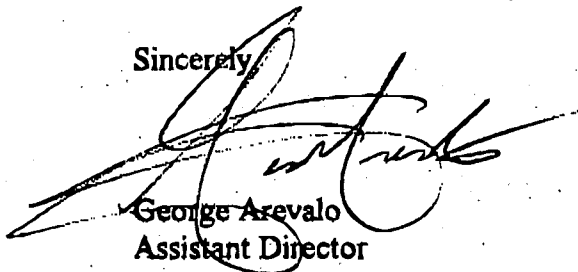
Dear Ms. Groce:

Per your request, I am enclosing a cassette "sampler" of excerpts from Louis Armstrong's more than 650 personal reel-to-reel tapes collection, currently housed at the Louis Armstrong House and Archives at Queens College, CUNY. This unique collection of reel tapes were personally recorded by Satchmo himself, either at his Corona, Queens home, or when "on the road." (While touring, Armstrong would travel with a large trunk containing two reel tape decks and a turntable.) Also enclosed is a copy print of Louis Armstrong and his wife, Lucille, in the den of their home, pictured with the home reel decks where Louis recorded many of the reel tapes in the collection.

Currently, I am in the process of making preservation reel copies of all the reels, many of which contain invaluable information and commentary by Armstrong regarding his life, work, and the development of the truly American artform, Jazz. Many of these recordings require immediate preservation care and copying, for which we would welcome Heritage Preservation's assistance.

Please let me know if you require anything else. Thank you.

Sincerely,



George Arevalo
Assistant Director

Enclosures: Cassette "Sampler"
Photograph [PHOTO-7: 24/5] (copy print)
Larry Reger memo of 27 January 1998





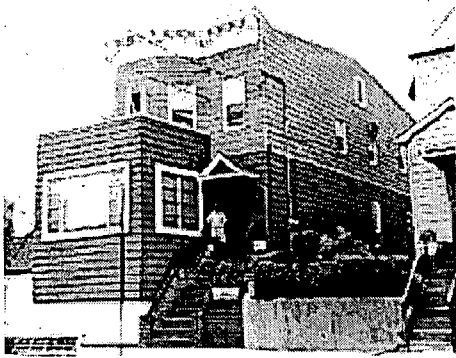
Rex Features Ltd

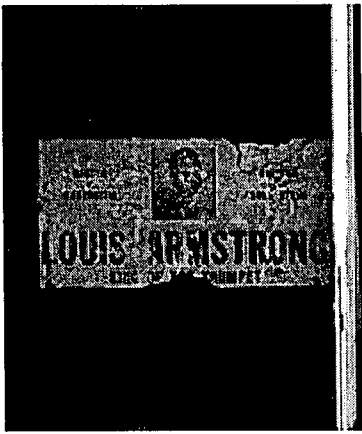
Louis Armstrong

American jazz cornet/trumpet player, bandleader, and singer Louis Armstrong was born and raised in New Orleans, Louisiana, where he apprenticed with American cornetist King Oliver. Performing in Oliver's band in Chicago, the two musicians exhibited magical chemistry, virtuosity, and a brilliant sense of coordination. Armstrong formed his own groups in the late 1920s, with which he established jazz improvisation as an art form for the solo instrumentalist.

For more information about Louis Armstrong, see the [Armstrong, Louis](#) article from Encarta Encyclopedia Intro Edition.

[BACK](#)





White House Millennium Council

Save America's Treasures

708 Jackson Place, Washington, DC 20506

Copenhagen -

Dinah

- who wrote song?
- who has the rights?

CONVERSATION RECORD		TIME	DATE 7/29/98
NAME OF PERSON(S) Karen Groce Dan McCann		ORGANIZATION Heritage Preservation	
STAFF: A. McCANN		TELEPHONE # X235	
SUBJECT: Louis Armstrong Archives		65 th 30 Kissena Blvd. Flushing NY 11367	
SUMMARY Left VM message. Contact - 1) George Arevalo, Assist. Director 718-997-3670 Deslyn Downes - 2) Michael Cogswell, Director of VM admin. assistant Collection - Louis Armstrong House + Archives - over 650 reel to reel tapes - L.A. made personally - 1000 photo - 85 scrapbooks - 5 trumpets - personal letters & manuscripts (autobiography) - memorabilia - concert programs - have all of his big band scores Wife willed his house to City of NY (Lucille) died in 1983 3456 3456 107th St., Corona, NY City Landmark also a NHL (5/11/76 - 76001265) Owned by City of NY, Dept. of Cultural Affairs. Administered by Queens College.			

Louis Armstrong House + Archives

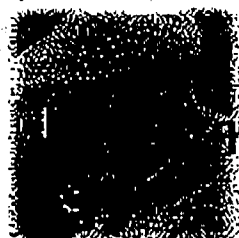
Rosenthal Library
Room 332
Queens College

Armstrong
lived in
house 1943
until his death
in 1971.

Archives -

Cogswell came in 1981.

Pops is Tops - 1500 kids
over 3 days.



Welcome

[Biography](#)[The House](#)[Archives](#)[Programs](#)[Membership](#)[E-Mail](#)[FAQ's](#)[Books](#)[Recordings](#)[Bulletin Board](#)

[Click here to visit our Online Exhibit](#)

Thanks for being visitor number 252 to Satchmo.Net

Site designed and maintained by [JazzWorld.Com](#)

Copyright ©1998
Louis Armstrong House and Archives
Queens College/CUNY

www.satchmo.net

Online Exhibit

Your search turned up 10 hits

Category	Description	Open	Home
Biographical	Holiday Dinner. (Late 1950s) This holiday dinner--judging from additional photographs of the event held in the Louis Armstrong Archives--is most likely taking place in a home of friends in Corona.	click here to open	
Biographical	In the Band of the Colored Waif's Home. (C. 1912) At age 11, Louis was confined to the New Orleans Colored Waif's Home for Boys for firing a pistol to celebrate New Year's Eve. Although during his 18 months there Louis deeply missed his mother and sister, he benefitted from the discipline of the home and from the musical instruction of band director Peter Davis. Historians have long believed that Louis got his first cornet at the Waif's Home, but autobiographical manuscripts discovered in the Louis Armstrong Archives indicate that Louis owned a cornet before he entered the Waif's Home.	click here to open	
Biographical	Louis Armstrong and His Hot Five (c. 1925) The recordings made by between 1925 and 1928 by Louis Armstrong and His Hot Five revolutionized jazz. From left to right: Louis Armstrong, Johnny St. Cyr, Johnny Dodds, Kid Ory, and Lil Hardin Armstrong.	click here to open	
Biographical	Louis Armstrong. Barber Shops. (C. 1970) Jack Bradley, the noted Armstrong photographer and collector, exclaimed on first reading this manuscript, "Who but Louis could capture your attention in a single page just writing about getting a haircut!"	click here to open	
Biographical	Louis and Joe Oliver (c. 1922) Louis probably had this photo taken soon after his arrival in Chicago to join his teacher and mentor, Joe "King" Oliver.	click here to open	
Biographical	Louis and Lucille's Wedding (1942) Louis and Lucille were married on 12 October 1942 in the home of Velma Middleton, the vocalist in Louis's band.	click here to open	
Biographical	Louis's second autobiography, Satchmo: My Life in New Orleans, was translated into twelve foreign languages.	click here to open	
Biographical	Paddio Studio. The Armstrong Family. (C. 1922) This photograph was taken shortly before Louis left New Orleans to join the King Oliver Band in Chicago. Left to right: Louis, Louis's mother Mayanne, and Louis's sister Beatrice (a.k.a. "Mama Lucy").	click here to open	
Biographical	Paddio. Colored Waifs' Home. (C. 1913) Louis spent approximately eighteen months in the Colored Waifs' Home, which was administered by Captain Joseph Jones.	click here to open	

Biographical	This scrapbook contains candid snapshots, including several of Louis and Duke Ellington including this photo in which Ella Fitzgerald is also appears.	click here to open	
--------------	--	------------------------------------	---



Online Exhibit

Your search turned up 2 hits

Category	Description	Open	Home
House	Louis Armstrong at His House. (Early 1960s) Louis could have lived anywhere, including a mansion in Beverly Hills or an estate on Long Island. Instead, in 1943 Louis and Lucille Armstrong purchased a simple frame house in the working class neighborhood of Corona, Queens, and lived there for the rest of their lives.	click here to open	
House	The Louis Armstrong House. (1989) Louis and Lucille Armstrong bought this house in 1943 and lived there for the rest of their lives. Except for a house in Chicago that Louis briefly co-owned in the 1920s with his second wife Lil Hardin Armstrong, this is the only home Louis ever owned. The Armstrongs added a brick facade in the 1960s. Today, the Louis Armstrong House is a National Historic Landmark and a New York City landmark. Queens College has just completed the first year of a three year project to open the house to the public as a museum.	click here to open	





- Archives
- Biography
- Books
- Bulletin Board
- FAQ
- Home
- Membership
- Programs
- Recordings

The primary collection of the Louis Armstrong Archives is Louis's vast personal collection of photographs, papers, scrapbooks, commercial recordings, private recordings, memorabilia, and musical instruments. These materials were discovered in the Armstrong House in 1987.

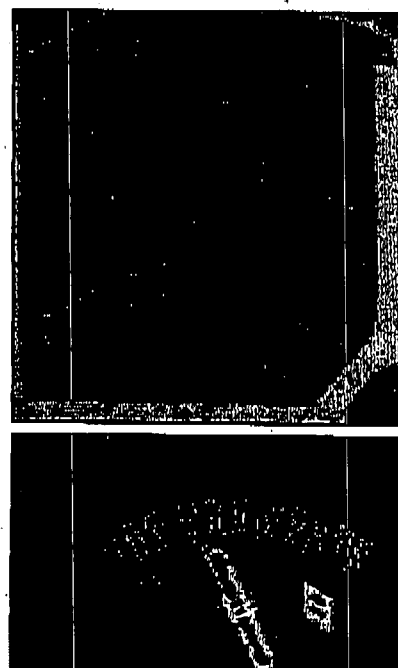
All of the materials are housed in a state-of-the-art archival center in the Benjamin S. Rosenthal Library on the campus of Queens College. The center includes an exhibit area, reading room, work room, collection stacks, and office.

Highlights of the Louis Armstrong Collection include:

■ 650 reel-to-reel tapes

most with boxes that were hand-decorated by Louis

■ 1,600 78s, LPS, and 45s



THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

September 18, 1998

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE WHITE HOUSE MILLENNIUM EVENING LECTURE SERIES

The East Room

7:30 P.M. EDT

MRS. CLINTON: Good evening and welcome to the White House. The theme we have chosen for the millennium is "Honor the Past, Imagine the Future." This lecture continues a series of millennium evenings with scholars, scientists and other creative individuals which we are holding to commemorate and celebrate this milestone.

THE PRESIDENT: With the millennium, we must now decide how to think about our commitment to the future. Thomas Payne said, a long time ago, "We have it in our power to begin the world over again." We have always believed that in this country, and we must now take it upon ourselves to take stock as we approach this new millennium to commit ourselves to begin the world over again for our children, our children's children, for people who will live in a new century.

It is to the people of that new century that we must all offer our very best gifts. It is for them that we will celebrate the millennium. (A film clip is shown.)

MRS. CLINTON: Thank you and welcome to the White House. We are so delighted to have you here this evening. We have a wonderful millennium performance and lecture that celebrates Jazz, an American metaphor. Willis Conover, whose Voice of America program brought jazz to the world during the Cold War, once said, jazz is people talking, laughings, crying, building, painting, abstracting, extracting, giving to, taking from, making of. In other words, living. Jazz is the quintessential voice of America, and we are honored to bring it to you tonight.

This is the fourth in a series of White House millennium evenings, where we've brought together scholars and artists, scientists and other creative individuals, to help us explore who we are as Americans and who we want to be as we approach this milestone in history.

Professor Bernard Baylin (phonetic) started off by challenging us to think about the everyday people who founded America and shaped the enduring values that define us still. Physicist Stephen Hawking stretched our minds to the farthest reaches of the universe. And some of America's greatest poets pulled at our hearts, showing us the power of words to connect us,

torment us and make us fully human.

And tonight, we will celebrate the boundless creativity that has fueled the arts, sparked innovation and defined the American experience by filling our ears with the music of jazz.

I think most Americans will never forget the first time they heard the swing of Benny Goodman and the scat of Ella Fitzgerald, the jamming of Lionel Hampton and the sophisticated jazz of Duke Ellington. The language of jazz was born and raised in America, always reflecting our deepest aspirations as individuals and as a nation.

Through the darkest days of racism and segregation, its language of diversity told us we were stronger together than apart. Through wars and depression, its language of hope inspired us never to give up. And its language of freedom has given voice to people chained in by oppression everywhere and continues to bring our world closer together.

It is a great honor to have with us tonight one of the world's most eloquent and powerful voices of freedom and a real jazz fan, President Havel of the Czech Republic. We're also joined in the East Room of the White House by Secretary Albright, Secretary Riley, Secretary Slater, Congressman Conyers and so many other very special guests. In fact, I think this is the greatest gathering of jazz musicians ever assembled in the White House, and perhaps even the largest number of jazz presidents, namely two, ever assembled anywhere.

I want to say a word of welcome to the millions of viewers who are watching us. And a special thanks to VH-1 and its "Save the Music" program, and to C-SPAN, which are broadcasting this live; and to Sun Microsystems for enabling us to cybercast this event so that people all over the world can log on and even ask questions later in the program. None of this would have been possible without the support of the National Endowment for the Humanities, the Howard Gilman Foundation, Sun Microsystems and the National Endowment for the Arts which, in addition to everything else, helped bring three of their jazz master awardees here tonight -- Wayne Shorter, Ron Carter and James Moody. It wouldn't have been possible without the Library of Congress, which loaned us the photos and film clips that will enrich this evening and help our hosts, the dynamic duo of Wynton Marsalis and Marian McPartland to guide us on this journey.

But there is one person in particular who is responsible for all of us being here tonight. It is my great honor, as always, to introduce America's First Jazz Fan, our President and my husband, Bill Clinton.

THE PRESIDENT: Thank you very much. Ladies and gentlemen, I want to join Hillary in welcoming all our musicians here tonight and all the jazz fans. I thank, in particular, President Havel and Mrs. Havel for being here. When I was in Prague, the President took me to a jazz club, gave me a saxophone he had personally inscribed and provided me with a band that covered my sins.

And then he accompanied me on the tambourine, made a CD of it and sent it to me, so I'm actually a recording artist thanks only to Vaclav Havel. I also want to thank the First Lady for having the idea for these millennium evenings and for agreeing eagerly to my entreaty that at least one of them ought to be devoted to this unique American contribution to the creativity of the world.

A little more than a century ago, a famous composer arrived on our shores and was amazed by what he heard. African American music, blues and spirituals, street songs and work songs. It was unlike anything he had heard in Europe or, in fact, anywhere else in the world.

After hearing these new, uniquely American sounds, he wrote: "America can have her own music. A fine music, growing up from her soil and having its own special character. The natural voice of a free and great nation." Those words were written by the great Czech composer, Antonin Dvorak, in 1892. It is especially fitting, therefore, that we have a worthy successor of Czech greatness in the President of the Czech Republic here with us tonight.

In time the music Dvorak heard became what we know today as jazz. And jazz became the soundtrack of this, the American century. Like America itself, it is inventive and bold, vital and free, respectful of its roots; yet always changing, always becoming, always reinventing itself. The great drummer and band leader, Art Blakely, once said, "No America. No Jazz." This was no mere boast. Jazz could have only have happened here because it is music borne of the American experience, and it gives voice -- eloquent, insistent voice -- to our American spirit.

Like our country, jazz is a cultural crossroads, where the rhythms of Africa meet the musical instruments of Europe; where black meets white and Latino; where New Orleans meets the southside of Chicago and 52nd Street. And like our democracy, jazz provides a framework for flowing dialogue, a basis for brilliant improvisation, a point of reference and a point of departure. It poses challenges and seeks resolution, finding it in the coordinated efforts of the community as well as in the unique voice of the individual, syncopation, and solo. Like me you're probably eager to hear some of the music, so please join me in welcoming two remarkable musicians who are our hosts for this evening.

Marian McPartland, as you all know, plays improvisational jazz piano and has now been playing it quite wonderfully for over seven decades. With just as much energy and enthusiasm -- I should not have said that. I had the chart here, that's the point where I should have ad libbed, but I didn't. The thing that I really appreciate is that Marian has long been introducing young students to jazz, even introducing them to Duke Ellington himself a number of years ago.

And in the great tradition of Duke Ellington, Wynton Marsalis is a distinguished composer, big band leader, devoted advocate for the arts and education. It is no wonder that last year he became the first jazz artist to win the Pulitzer Prize for music. And he may be the only musician in our lifetime to be virtually universally acclaimed as the finest player of his

instrument in either classical or jazz mediums.

Wynton, Marian, the stage is yours.

("Blues in the Key of F" performed.)

MR. MARSALIS: Thank you very much. Thank you all very, very much. That was the "Blues Played in the Key of F," and it's one of the first compositions played by jazz musicians, W.C. Handy, entitled "St. Louis Blues," and it's a good piece of us to begin our discussion of jazz as an expression of democracy.

Now, we wouldn't have our democracy without the foundation of our Constitution, and we certainly wouldn't have jazz without the foundation of the blues. Now, the blues is a musical form. It's a form, like it's 12 bars long; that's what we just played, is 12 bars. The blues is also a feeling. I want you all to notice that that piece didn't sound sad or depressing in any way; maybe some of the notes I hit, but in general, the piece is happy. It's important to understand the difference between having the blues and playing the blues.

The music poses a problem, then the music wrestles with that problem, and then we resolve it. That's what we try to do in democracy. This form of government gives us the latitude to solve problems.

Now, having the blues is sad, but listening to the blues is like taking a vaccine. Just like you take a little bit of smallpox, and you give it to yourself and it inoculates you against that disease, that's why you listen to the blues; it keeps you from getting the blues. Or when the blues comes, you can recognize them and you can chase them away.

Now, people have been playing the blues for more than a century. And one of the places it was played the best -- and they're still playing it down there -- was in the Crescent City, the town where jazz was born. I'm talking about New Orleans, Louisiana, which also happens to be my hometown.

Now, in our democratic way of living, our central concern is how to balance what we want to do with what needs to be done, and that's a big concern. In other words, "I" versus "we." Jazz musicians on bandstands around the world struggle with this nightly, and believe me, it's a great struggle. Because you want to play loud and you want to play long solos. So does everybody else on the bandstand.

So in order to sound good, you have to be cognizant of "I" and how "I" am going to relate to "we." We have choice. You can solo as long as you want. You make up with your plan. You can do what you want. So do you choose to be a drag and it pulls what you're doing on everybody, or do you choose to say, "Well, okay, maybe five choruses is enough. Let somebody else in the band play."

Now, we're going to play a piece that is composed by one of the first great masters of the New Orleans trumpet tradition, Joe Oliver. He was called "King" Oliver because of the dignity of his sound. This is also a blues in the 12-bar form, and it demonstrates very well the balancing of "I" and "we." I will be the improvised solo, and that's when you try to say through your instrument "I feel like this." You declare your individuality. And the way that I feel is unlike anyone else in the world.

"We" is what we call "polyphonic improvisation." This is unique to New Orleans jazz, and it's when we all improvise different melodies at the same time. It's very easy for this to sound like noise, so you have to try to say, "Let me get together with everybody else," because you don't know exactly what they're playing. This is the challenge of jazz and it is the challenge of democracy. This piece is entitled, "The Dipper Mouth Blues," King Oliver.

(The "Dipper Mouth Blues" is performed.)

MS. MCPARTLAND: Believe it or not, I used to play that tune with my husband, Jimmy, who was a great cornetist. And when we were living in Chicago, that was in his repertoire. This is one of those great old tunes written by King Oliver. And of course, when he left New Orleans and moved up to Chicago, he took a young trumpet player with him, named Louis Armstrong who, of course, turned everybody around. He was so wonderful and somebody that actually inspired me a great deal, because I'm from England and I had listened to a lot of jazz on the BBC and on the radio, and we had records, and so of course, I got to hear a lot of Louis Armstrong before I ever came over here. He really has been a tremendous influence on me and somebody I've always loved and admired.

MR. MARSALIS: Now, the (inaudible) allows for more personalized and direct communication across class, race, and gender -- I'm talking about democracy. That's why Louis Armstrong, who was from the poorest and most disrespected class of people in the country, could become its greatest communicator, and nobody could do anything about. When people felt that soul, they immediately loved him. He represented all of us to the world through improvisation, syncopation and soul. He transformed popular ditties into short masterpieces that astonished audiences all over the world, including this wonderful clip that we're about to see -- it's a Tin Pan Alley favorite entitled, "Dinah."

Now, Louis Armstrong was the only artist in western music, who could be considered a genius as an instrumentalist and as a singer. And he was an unbelievable singer. This clip captures the magic of Armstrong in his youth -- we always hear him when he's over 60, when he was older. But we got to check him out when he was young, too, because he was bad his entire life. Now, he displays his skills as an entertainer also. I want you all to notice how the entire band is being recorded through one microphone and notice how effectively Louis Armstrong uses it when he sings and then when he plays his horn.

Also for you musicians, I want you to all notice how soft that band plays when he comes

in singing, and let's try to start playing our instruments softer. This is Louis Armstrong, "Dinah."

(Film clip is shown.)

MR. MARSALIS: Yes, indeed. Now, through the visionary genius of Louis Armstrong, the American era in music asserted itself in all of its native glory, and soon it took possession of the world. That was a pickup band. Louis Armstrong could go anywhere in the world and he'd say, I'm looking for a band, and there would be a pile of musicians in line -- pick me, Pops.

Armstrong manifested the rhythmic style known as Swing. And he manifested it again and again and again. He developed the coherent improvised solo as the highlight of a performance, and he demonstrated the durability of the Blues sensibility, which is we're going to make it all right, no matter how bad things get. And it's going to be all right because we know how to improvise. We know how to work with whatever is available. And Lord knows where he was from, he had to figure that out.

Improvisation means the power to choose. This freedom of choice gives us the power to improve things. Even more, it gives us the opportunity to do something that maybe has never been done before. Armstrong always said that jazz and I grew up together, and his popularity on stage, recordings, radio, TV, and in films enabled him to forever alter the idea of the modern artist. By the time Louis Armstrong made his way to New York City to join the Fletcher Henderson Orchestra, he encountered a burgeoning jazz scene that included the likes of great musicians such as Coleman Hawkins, tenor saxophonist; the pianist, James P. Johnson; and Fats Waller.

MS. MCPARTLAND: You know I was lucky enough to hear all the records of Fats Waller in England, when I was growing up. And I used to see posters of him appearing at places like the Palladium in London and, of course, I knew I couldn't go because my parents probably wouldn't let me. But I did have the records, and I learned all his tunes. And he was such an amazing musician because he composed such great songs, and his style of playing was something I always tried to emulate. I always wanted to try to play stride piano. And I think probably the greatest thing about Fats Waller was his sense of humor. He had this wonderful, insouciant air, and you know, just making everything seem so light and wonderful -- all of his songs -- and they all had a message. And I'd like to play one of my favorites for you, and this one is "Ain't Misbehaving."

("Ain't Misbehaving" is performed.)

MR. MARSALIS: Please welcome jazz authority and scholar -- and he'll sneak a trombone out and play it if you don't watch him -- Dr. David Baker.

DR. BAKER: We've heard how jazz reflects American society. But it also had a role in changing how we live together. Especially in matters of race, jazz led rather than followed

societal trends. African American soldiers returned from World War I to a segregated society, having fought for freedoms that they themselves did not possess.

During this time, America was virtually completely segregated: the schools, the armed services and even theaters and music halls. Musicians had to live and work under those conditions. But in many instances jazz musicians, both black and white, found ways to work together -- jam sessions, recording sessions and other gatherings often brought together black and white musicians as equals.

Jazz musicians were more likely to judge each other by their ability to play than by the color of their skin. As early as 1923, the African American pianist and composer, Jelly Roll Morton, teamed up with the popular white group known as the New Orleans Rhythm Kings -- so what was possibly the first racially mixed recording session.

In 1929, trumpeter and American icon, Louis Armstrong, teamed with Jack Teagarden, a brilliant white trombonist from Vernon, Texas, to record the jazz classic, "Knocking a Jug." The years 1933 and 1934 saw white clarinetist and band leader, Benny Goodman, record with such African American artist as Bessie Smith, Billie Holiday, Ethel Waters, Teddy Wilson and Coleman Hawkins.

Beginning with the decade of the 1930's, African American arrangers and composers often provided the material that helped lead to the success of many of the great white bands of that era. Benny Goodman had Fletcher Henderson, Jimmy Monday, (phonetic) and Edgar Samson (phonetic). Gene Cooper and Artie Shaw enlisted the services of Jimmy Monday and Cy Oliver (phonetic). Cy Oliver (phonetic) was also the chief architect of the Tommy Dorsey style during the late 1930's and early 40's. Recordings, radio and films spread jazz music to everyone. A dance hall, a night club, might be segregated; but no one could stop white kids from listening and dancing to jazz on the radio or from buying records.

While Hollywood did stereotype both black and white musicians, it often showed them playing together as equals, and that was progress. The film, "Hollywood Hotel," was made in 1937, one year before the famous Carnegie Hall event that brought together in concert some of jazz's greatest players, irrespective of race.

In the clip of the Benny Goodman quartet, which we are about to see, Goodman, Lionel Hampton, Gene Cooper, and Teddy Wilson played together. I might add, predictably, when this film was shown in the South, this clip was omitted.

(A film clip is shown).

MR. MARSALIS: Now I would like to ask Lauren Shornberg, (phonetic) who was one of the world's foremost lovers of Swing and of swinging to step away from the tenor chair and say a little bit about that subject.

MR. SHORNBURG: Thank you, Wynton. If there's been one definition about Swing, there's been 100. But to me, the best one is purely the feeling that Louis Armstrong brought to American music. Swing can be used as a noun as in, "It don't mean a thing, if it got that Swing." It can also be used as a verb as, "Swing that music." But what it boils down to is that certain rhythmic feeling that happens when all the musical gears are turning in the same groove.

Jazz has always challenged the established order -- that's a very American concept. Swing is dance music -- of course you know the Lindy Hop, and you know the Jitterbug. But above all, the American Big Band is very much like our democratic process -- 17 people all playing together and all making their individual contributions. And probably the best example of an American jazz Big Band was, of course, the Duke Ellington Orchestra. Edward Kennedy Ellington was born right here in Washington, D.C. in 1899. And not only is he the greatest jazz composer, but he's also one of the greatest composers of the 20th century, regardless of genre. And he made up his band by hiring musicians from Massachusetts, from Alabama, from New York, from Louisiana, from Puerto Rico and all over the United States.

And that didn't satisfy his need for exotic music; he asked the musicians to bring in music from their specific regions into the Ellington Orchestra. And it didn't stop there because beyond that, when the Ellington Band toured around the world, which they did for 40 years, they brought American music and the principles it represents to wherever they went. And it didn't stop there. They added those things that they heard around the world and brought it right back to American music.

Every member of Ellington's band had the responsibility of bringing their own musicality into whatever the band played. And in the same way, our Democratic system places obligations on each citizen. Before you can play in the band, you have to know the music. And here's some Duke Ellington music -- this is Duke Ellington's "Harlem Airshaft."

("Harlem Airshaft" is performed.)

MR. MARSALIS: Thank you very, very much ladies and gentlemen. Thank you. Please welcome the doctor of jazz and also a man who insists on the playing of left hand if you're going to play the piano. I'm talking about Dr. Billy Taylor.

DR. TAYLOR: Thank you, Wynton. The next style to follow swing was bebop. Bebop was created by musicians who came out of bands like this, huge bands. They wanted a chance to express themselves because jazz is a means of personal expression. So in the late '30s and early '40s -- as a matter of fact, in the very late '30s in the Earl Hines Band, I met Dizzy Gillespie and Charlie Parker right here in Washington, D.C. at the Howard Theater. And they were doing something that was quite different from what anybody else was doing. They were taking notice of the chords that Art Tatum (phonetic) and Duke Ellington were using, and they were -- (demonstrates piano chords).

In those days, those were kind of weird chords. People said, what are those notes? And what they would do was to take different parts of the chord and use different intervals. (Demonstrates notes). And they would go to strange places with that music. So taking chords and using the notes of those chords and making special types of self-expression, they came up with something that was different and an expansion of what swing and the music that preceded them were doing -- people were doing in that style.

What they did was to take the bass, for instance, and take what Jimmy Blanton was doing and take it a step further. They were playing the bass-playing melodies like this. (Cello notes demonstrated.) The drums, in the hands of people like Kenny Clark (phonetic) and Max Roach (phonetic) took on a totally different kind of feeling, because the drummer always had to do something different.

Drummers were always, by this time, using all four appendages. But they began to do things like this, using the right foot like this. (Drum demonstration) Adding the left foot like this (demonstration); adding the right hand like this (demonstration); adding the left hand like this (demonstration). So he was quite busy, you see. On top of that, the pianist had to do something with those chords that I was talking about.

Dizzy Gillespie said that when he discovered this chord -- (piano chord played) -- he heard this melody -- (piano notes played). From many of the things that he and Charlie Parker and Thelonious Monk and other early innovators were to do -- well, one thing they were to do was to get the rhythm section to play together and have someone like John Faddus (phonetic), who wasn't even born in those days, play something like this. We're going to play the blues like this.

(Jazz song performed.)

Thank you.

John has something very special, and as you can see, he uses many parts of the trumpet very high. On the clip that we heard before with Teddy Wilson, Teddy Wilson was using his left hand. (Demonstration.) Playing tense and really running all over the place with his right hand. I learned a lot from Teddy Rose and from Art Tatum, Duke Ellington. And one thing I learned from then was that you have to do your own thing with all of the information that they gave you.

This is something I learned. (Piano demonstration.)

MS. MCPARTLAND: You know, we've heard so much of the music tonight that I listened to when I was in England growing up, and Duke Ellington, of course, was one of my favorites. I also wanted to hear some of the women musicians. Well, I did hear them, actually. Louis Armstrong had, when he made the record, "The Hot Five," his wife, Lil, was on piano and nobody said anything about, Oh, there's a girl in the band, and so she was somebody I listened to early on.

And then when I came over here with Jimmy, there were all these people that I wanted to hear as well as Louis Armstrong, as well as Duke Ellington. Mary Lou Williams, for instance, and Cleo Brown, and I couldn't wait to get to clubs to hear where all these people were performing. And we were lucky enough to be in Chicago and being the opening band for Billie Holiday and things like that are such fantastic memories of working with Billie and then working with Ella Fitzgerald and different musicians, and I was really involved in trying to hear all the women players I could and all the women singers, and I'm still doing it, as a matter of fact.

We have one of the great singers here with us tonight, and she's going to perform for you. Miss Diane Reeves.

(Ms. Reeves sings.)

THE PRESIDENT: Thank you, Diane. Thank you, Billie. Thank all of our wonderful musicians. And I want to say a special word of thanks to Marian and to Wynton for showing us how much jazz can tell us about our country, our century, our deepest aspirations.

I did grow up loving jazz. I was inspired, moved by the agility of Charlie Parker and Sonny Rollins, by the inventiveness of Thelonious Monk, by the incredible inventive genius of John Coltrane and the incomparable Miles Davis. They and many others opened my ears and opened the ears of millions of our fellow citizens to a music that was profoundly human and distinctly American.

But if jazz is an American invention, it certainly travels well. From club to concert hall, from coast to coast, across the oceans and back, returning with the imprint of other cultures and new influences. Music that began as American at the core truly has become now the music of the world. Jazz is also, as it has long been, the international language of liberation. What a man named Willis Conover (phonetic) called the "Music of freedom."

For more than 40 years during the Cold War, Willis Conover hosted the jazz program on the Voice of America. Dictators banned it and jammed his broadcasts because they understood the power of jazz to unleash the human spirit. But they could not stop the music. Six nights a week, as Conover started his show with the first bars of "Take the A Train," 30 million listeners in the Soviet bloc would join him for the ride.

As far away as China and as recently as 1989, students at Tiananmen Square hummed the tunes they heard on the Voice of America. Charlie Parker, Dizzy Gillespie. It became sort of a not-so-secret code in the struggle for human rights.

Tonight, we are honored by the presence of someone who has stood at the front line of that struggle and who can tell us the meaning of jazz for those yearning to be free. A few years ago, as I said tonight, when we were in Prague, we even performed a few tunes together. Please join me in welcoming an artist and a leader whose work is a tribute to the human spirit, and who

perhaps will tell us a little bit about the impact of jazz on his Velvet Revolution -- President Vaclav Havel of the Czech Republic.

PRESIDENT HAVEL: My country was, before the war, free. And in 20's and 30's, this freedom was identified with jazz and Swing. I think that a lot of people in that time didn't know exactly if the founder of our free country was our first president named Masaryk or Satchmo.

Later came Nazis. They occupied our country. Of course, immediately this was forbidden. And a lot of our Benny Goodman's played in very secret, secret, secret cellars. Totalitarian government hates music. Why? Because it is free, perhaps. After the war, once more, have Benny Goodman go to cellar because our dictatorship came -- a communist one. And in 70's and in 80's, once more, the music born in your country had to go in cellars. It was rock and roll. I think I would like to thank your President. that I had the possibility two days ago see one of the legends in my country in this house, a rock musician. And I would like to thank my dear friend, Hillary, for opportunity now to listen to jazz in this place. I thank you.

MS. LOVELL: People all over the world and the country have been listening to this, and they're sending us questions on the Internet. Should we take the first question Mrs. Clinton?

MRS. CLINTON: Yes, this question is from Washington. My question for the artists is the secret in playing jazz in that you must know your instrument well enough that you don't think about the notes, that your heart or soul begins to play the music?

MS. LOVELL: Wynton, would you answer that one?

MR. MARSALIS: Well, I'd have to say yes. It's exactly like speaking. When you talk, you have certain phrases you're used to using and you rely on them. You take a little pause and you get your thoughts together, but you don't think about each individual word. If you're doing that, you're going to be in a world of trouble. That's the same thing we do on the bandstand. And speaking is a matter of your facility with the words and the language, and also, it is a matter of your intent. If your intent is pure, benign, if it's soulful, then when you speak to people, they will listen to you. And if you have something to say, they'll learn something, or they'll get away from you, one or the other.

And the same thing is true in our music; it's a matter of us being able to play our instruments on the one hand, and the other is our intent, and our belief in the music. The more belief you have, the more powerful a statement you can make.

Now, we're going to -- as a matter of fact, we're going to play a tune now which really demonstrates that our music is about communication, because every musician that plays speaks in their own way. We have something that -- a way of playing together in jam sessions and in other places where each musician stands forward and makes their statement. And the other thing about jazz music is, it is -- the generation doesn't make a difference.

We have everyone from Al Gray, who is one of our most esteemed veterans. I'm not going to say what generation he's from, because after Marian dropped that 70 years on me, I got nervous and my palms started sweating. But let me just say, Al is not too far behind. And we're going to go from Mr. Al Gray on the trombone to our youngest lion out here from New Orleans, Louisiana, a great trumpeter, Mr. Nicholas Payton (phonetic), who is in his early '20s. We have Mr. John Faddus (phonetic), who owns the air waves. When you see him with a trumpet, you stay down low.

I'm going to be down there. We're going to play -- now, this is -- we are playing -- we have like a conversation. But sometimes, somebody reaches for a blade and it becomes a cutting contest. And that's the thing that makes you understand the importance of practicing your instrument, because nobody wants to get their head cut. This is a song composed by Sonny Rollins entitled, "Sunny Moon For Two."

("Sunny Moon For Two" is performed.)

MS. LOVELL: We just heard some great instrumental voices, but now let's go to a voice from Canada.

MRS. CLINTON: This is from Alberta, Canada. Subject: Influences of jazz. Question: Mr. President, how did jazz influence your choice of going into public service over private business? We love you in Alberta. Respectfully.

THE PRESIDENT: Well, my first thought is that when I was younger in my teens, I used to do this a lot. And I was honest enough to know when I was doing it that while I was never happier doing anything else, I knew I'd never be as good as these guys, so I figured I had to get a day job.

That's a very good question. I had never thought about it before, but I think the answer is, my association with music and the discipline and long hours of preparation it took and the joy it brought, particularly when I got into jazz, had a lot in common with what I love about public service. It is about communication, it's about creativity, but cooperation, as Wynton said earlier. And like jazz, I don't think you can be really, really good at it unless you care about other people and have a good heart, like these guys do. Thank you.

MRS. CLINTON: This question is from Oswego, New York. And the question is for Miss McPartland: I am 13 years old and want to pursue jazz music at school. How would you suggest our school begin a class that would help me?

MS. MCPARTLAND: Well, you know, they could get some records. I think that would be really a good thing to get some records of some of the people we've talked about and heard music played tonight and let them get a feel for the music from the early days, from like the tune played by the band, "Dipper Mouth Blues," right up to present day and listening to people like

Dizzy Gillespie or Herby Hancock.

Actually, I think that's really the best idea is to start listening, and actually, my husband did this years ago when they had this little band in Chicago, the Austin High School Gang, Jimmy and Bud Freeman, (phonetic) and the rest of them. That's how that got started listening to recordings in a candy store somewhere where they had a record player. And they all took their different parts from the records -- and Jimmy picked out the trumpet part, and the piano player would pick out the piano. And probably this is the way to go because I think you can learn music as I did a little bit from actually reading music, although I'm not very good at that.

But really the natural way to learn is by listening and then try to perform something, try to play something -- don't be afraid. Don't say, I can't do it. Sit down at a piano and play what you hear in your head. Oh, I could go on for hours about this, but I better stop because -- (Laughter and applause).

MRS. CLINTON: That's great. This is a question from Bernard Smith from Bath, England. During World War II, American jazz played on the Voice of America to the great joy of the boys in the field, what style of music do you envision being played to the future democracies?

MS. LOVELL: Wynton, will you take that one?

MR. MARSALIS: Well, I don't know. The direction we're going in, they might just blow up something. There might not even be music. That's a very difficult question for me to answer because we have a tremendous strain in our culture right now, in terms of what direction we're going to go in with music. We need a lot more education, and we need to get much deeper into the mythology of our music and understand what we have been given and deal with it and develop it instead of the way that we're presenting music now. So that depends on which way it goes, if I have to answer honestly.

I hope it's going to be something swinging, but you never know what's going to happen out here, you know. I'm going to be doing my best to try to help us to swing, but we have a long way to go in terms of that, my good brother, in England.

MRS. CLINTON: You know, that's one of the reasons why the VH1 "Save the Music" program is so important because just as Wynton said, there have to be opportunities for young people to hear good music and learn their instruments and then, we have to have some faith in them. But they have to have that good grounding.

This is a question from Hawaii. How do you feel the history of jazz in America can best be preserved into the millennium?

Well, one of the reasons we're doing this show, Jill, is to preserve the history of jazz in

America into the millennium because I think it's so important that all Americans and people all over the world like President Havel was saying appreciate the contributions that jazz has made to our democracy and to the spread of freedom around the world. And that, to me, is something that really needs to be preserved and honored for the future.

MS. LOVELL: Well, Mrs. Clinton, you answered the question. And Mr. President, I can't believe this evening has gone so fast. Do you have any final comments?

THE PRESIDENT: Well, we should probably end with a question. You know, one of the things that I'd like to say, I'd like to compliment the recording companies who had put CD's recently -- all of Ella Fitzgerald's recordings for example. And I would like to encourage all the people who are involved in this business to think about as a way of celebrating the millennium to look at all the great jazz music that is still available in any condition over the last decades and think about packaging anything that is not, yet, now in mint condition -- the best available condition -- in making it widely available because I think that is very, very important.

A lot of young people will listen to this, will carry it on, will imagine it and play it -- as Marian said -- if they have access to it. So that's a great, great question and a great way to end. We can't know everything that will happen in the new millennium, but I'll bet you one thing we know. When you hear American jazz coming back transformed as Brazilian music or African music as Hillary and I have in our trips around the world, I think jazz will be a big part of it. And all of you who are part of this night tonight will know that all of your work will live well into this new century and into this new millennium. And the world will be a better place because of it.

Thank you very much.

MR. MARSALIS: Thank you very much, Mr. President. Now, we're going to conclude with a classic blues composed by the great Charlie Parker. It's entitled, "Now Is the Time."

("Now Is The Time" is performed.)

END

copy for
Laura
Schiller/
Christy
Macy

VH1

JAZZ

AN EXPRESSION
OF

DEMOCRACY

SCRIPT

(A/O 9/1~~3~~/98)

(1)

ROLL IN #1
(01:10)

VTPB:OPENING

ROLL IN #1 (OPENING)

(01:10) (SOT)

(INTO: ANNOUNCEMENTS & INTRODUCTIONS)

(2)

ANNOUNCEMENTS & INTRODUCTIONS

(01:30)

LOC: TBD

(01:30)

..

(INTO: FIRST LADY'S INTRODUCTION)

(3)

FIRST LADY'S INTRODUCTION

(02:20)

LOC: PODIUM

(02:20)

CHYRON: HILLARY RODHAM CLINTON

In these Millennium evenings we've had great figures from the worlds of poetry, history, and physics share their wisdom with us here in the East Room of the White House. What's especially exciting about tonight's program is that we are celebrating not just the accomplishments of individual Americans, but an art form born in and of America.

In jazz, a group works closely together to allow each individual to achieve his highest level and establish a distinct identity. The accomplishment of each raises the whole group. Sounds like something Thomas Jefferson would have appreciated.

The founders of this country gave us a Constitution - gave us a system of government - that was simple in form but capable of containing profound ideas, and of responding to all sorts of unusual and unforeseen developments. That's what jazz does, too. It takes a familiar song or series of chord changes and improvises over them. It stretches the form, but it does not break it. Jazz is, like America, constantly changing to accommodate new ideas. Jazz, like America, is an ongoing experiment.

(CONTINUED NEXT PAGE)

(3 - CONT.)

FIRST LADY'S INTRODUCTION (CONT.)

(02:20)

LOC: PODIUM

(02:20)

I want to thank some of the contributors who have made this evening possible - Sun Microsystems, the National Endowment for the Humanities, and the National Endowment for the Arts. People across the country are with us tonight through VH1, who are making a great contribution to music education in America with the VH1 Save the Music program, which supports music education in our public schools and puts instruments into the hands of children who might not otherwise have them.

There are many accomplished musicians, educators and experts in the room tonight. In just a moment you're going to meet our guides for the evening, both of whom qualify on all three counts - they are educators, experts, and accomplished musicians. But first I have a request to say a few words from the saxophone player who lives upstairs.

(INTO: PRESIDENT OF THE UNITED STATES REMARKS)

(4)

PRESIDENT OF THE UNITED STATES REMARKS

(03:28)

LOC: PODIUM

(03:28)

The great drummer and bandleader Art Blakey once said, 'No America, no jazz.' Jazz was born and grew up in the United States and reflects the great domestic struggles of this century - the migration from a rural to an urban society; the battle against poverty; the absorption of new waves of immigration; the changing roles of women; the temptation and destruction of narcotics; the search for religious meaning and spiritual fulfillment; our rededication to educating our children; and above and beyond all the rest, jazz reflects the struggle of the American people to overcome their separateness and achieve true equality.

Jazz was born of the unique experience of the African-American, but like any art blessed by the contribution of genius, it struck a universal chord. Black Americans poured their souls into jazz; white Americans felt something deep in themselves answer. Jazz reached out to touch hearts in Asia, Europe, and Latin America. The American jazzman played his song, and the world heard and answered.

(CONTINUED NEXT PAGE)

(4 CONT.)

PRESIDENT OF THE UNITED STATES REMARKS (CONT.)

(03:28)

LOC: PODIUM

(03:28)

Jazz is, like America, contentious and bold. Jazz, like America, sometimes gets too loud and rowdy and in its exuberance offends its neighbors. But like America, Jazz is informed by a native genius. Jazz is dedicated to the proposition that a group does best not when the wills of its members are suppressed, but when the whole community supports and encourages each individual to push himself and his talents beyond what seem to be his limits. That is a very American philosophy. And maybe that is why jazz is the great American art form.

To begin our Millennium evening I'd like you to join me in welcoming two wonderful musicians. Marian McPartland came to our country as a young immigrant and went on to break down all sorts of barriers, making a name for herself as a jazz musician in spite of the fact that she was white, she was a woman, and - biggest shock to some of the snobs - she was British. I have to mention, in light of the VH1 Save the Music effort, that nearly 25 years ago Mrs. McPartland undertook a program to teach jazz to children in the mostly black public schools of Washington DC. She persuaded a number of her famous friends to help introduce those kids to music, including Duke Ellington. Imagine coming into a grade school music class and seeing Duke Ellington.

(CONTINUED NEXT PAGE)

(4 CONT.)

PRESIDENT OF THE UNITED STATES REMARKS (CONT.)

(03:28)

LOC: PODIUM

(03:28)

Joining Mrs. McPartland in guiding us through this evening is a great musician, a great educator, multiple Grammy winner, and the recipient of the first Pulitzer Prize ever given for a jazz composition, Wynton Marsalis. Mrs. McPartland, Mr. Marsalis, the bandstand is all yours.

(INTO: MARIAN McPARTLAND & WYNTON MARSALIS DUET - ON STAGE)

(5)

PERFORMANCE:

MARIAN McPARTLAND AND WYNTON MARSALIS DUET
(03:00)

CHYRON: MARIAN McPARTLAND

CHYRON: WYNTON MARSALIS

LOC: STAGE

(03:00)

MUSIC: DUET (03:00)

(INTO: WYNTON REMARKS - ON STAGE)

(6)

WYNTON MARSALIS REMARKS

(00:00)

LOC: STAGE

(00:00)

That was a blues played in the key of B-flat. It's a good piece to begin our discussion of jazz as an expression of democracy, because the blues is an essential ingredient of jazz music. If jazz could be considered a musical gumbo, then the blues would be the roux of that gumbo. And while the blues is a musical form, like that 12-bar form Marian and I just played, it is also a feeling. Notice how that piece didn't sound sad or depressing in any way - in fact it was happy. That's because most of us would rather be happy than sad. And that's why it's important to understand the difference between having the blues and playing the blues. Now, having the blues is sad. But listening to the blues is like taking a vaccine - just as we take a tiny dose of smallpox to inoculate us against the disease, we listen to the blues to keep from getting the blues. People have been playing the blues for more than a century, and one of the places it was played the best was in the Crescent City - the town where jazz was born. I'm talking about New Orleans, Louisiana, which also happens to be my own hometown.

(WYNTON INTROS DIPPERMOUTH BLUES -
COPY COMING FROM ROB GIBSON - RE:
NEW ORLEANS)

(INTO: PERFORMANCE: "DIPPERMOUTH BLUES")

(7)

PERFORMANCE:
"DIPPERMOUTH BLUES"

(03:27)

(FULL BAND)

LOC; STAGE

MUSIC: "DIPPERMOUTH BLUES" (03:27)

(INTO: MARIAN McPARTLAND REMARKS - AT PIANO)

(8)

MARIAN McPARTLAND REMARKS

LOC: STAGE (AT PIANO)

(00:00)

(00:00)

(BULLETPPOINTS)

- That was "Dippermouth Blues" by King Oliver, Who left New Orleans and went North to Chicago to find more work.

- One of the young men Oliver took with him was a trumpeter named Louis Armstrong, who, as we know, would become one of the towering musical figures in this century.

- Less than a decade after his arrival in Chicago, Armstrong had become one of the most famous musicians in all of America, and his recordings would circulate around the world.

- As a young girl growing up in England hearing his music on the radio, he quickly became a hero for many of us.

- Right now we're going to watch a short film clip from 1933 in which Armstrong performs one of the tin pan alley standards entitled "Dinah"

(INTO: FILM CLIP "DINAH")

(9)

ROLL IN #2

(03:00)

VTPB: PERFORMANCE CLIP "DINAH"

CHYRON: "DINAH"

OUT CUE:

VIDEO OUT:

(INTO: WYNTON MARSALIS - ON STAGE)

(10)

WYNTON MARSALIS INTROS "AIN'T MISBEHAVIN"

(00:00)

LOC: STAGE

(00:00)

Through the visionary genius of Louis Armstrong, the American era in Music asserted itself in all its native glory and soon took possession of the world. Armstrong manifested the rhythmic style known as swing, transformed the polyphonic style of New Orleans music into a soloist's art, established the expressive authority of blues tonality, and demonstrated the durability of melodic and harmonic improvisation. (He always said that "jazz and I grew up together" and his popularity on stage, recordings, radio, TV and in films enabled him to forever alter the idea of the modern artist.

By the time Armstrong made his way to New York City to join the Fletcher Henderson Orchestra, he encountered a burgeoning jazz scene that included the likes of great musicians such as Coleman Hawkins, James P. Johnson and Fats Waller.

(INTO: MARIAN McPARTLAND TALK AND PERFORMANCE: "AIN'T MISBEHAVIN" - ON STAGE)

(11)

MARIAN McPARTLAND REMARKS AND PERFORMANCE:
"AIN'T MISBEHAVIN'"

LOC: STAGE

(05:00)

MARIAN McPARTLAND

(05:00)

(MARIAN WILL TALK FIRST, THEN PLAY WHILE TALKING)

(BULLETPOINTS)

- FATS WALLER WAS ONE OF MY BIGGEST
INFLUENCES...

- HE WAS THE EPITOME OF THE ARTIST
AS ENTERTAINER - A WONDERFUL
COMPOSER, PIANIST, AND SHOWMAN.

- ONLY IN AMERICA COULD HE HAVE HAD
THE FREEDOM TO

- SO MANY GREAT PIANISTS WOULD HEAR
HIS MUSIC AND BE INFLUENCED TO
EXTEND THE JAZZ TRADITION.

MUSIC: "AIN'T MISBEHAVIN'"

(INTO: WYNTON AT BANDSTAND INTROS DR DAVID BAKER)

(12)

WYNTON MARSALIS INTROS DR. DAVID BAKER

LOC: BANDSTAND

(00:00)

(00:00)

copy to come

(INTO: DR. DAVID BAKER REMARKS)

(13)

DR. DAVID BAKER REMARKS

(03:40)

LOC: TBD

(03:40)

We have heard how jazz reflects American society, but it also had a role in changing how we live together. Especially in matters of race, jazz led rather than followed societal trends. African-American soldiers returned from World War I to a segregated society, having fought for freedoms that they ~~themselves~~ did not possess. During this time America was by law completely segregated - the schools, the armed forces, entertainment venues, ~~and even churches.~~

While musicians were neither impervious to nor shielded from the harsh realities of a segregated society, music in many instances provided a beacon of hope in those dark times.

(IN) ~~Within the infrastructure of jazz,~~ musicians both black and white found ways to subvert societal norms. Jam sessions, recording sessions, and other gatherings often brought together black and white musicians in a collegial way. Jazz musicians were more likely to judge each other by their ability to play rather than by the color of their skin.

WERE BLACK
AMERICANS
ALLOWED INTO
COMBAT IN
WWI?
WAS U.S. COMPLETELY
SEGREGATED BY LAW?

(CONTINUED NEXT PAGE)

(13 CONT.)

DR. DAVID BAKER REMARKS (CONT.)

(03:40)

the African American pianist
As early as 1923, Jelly Roll Morton (~~an~~
~~African-American pianist, composer and self~~
~~proclaimed inventor of jazz~~) teamed up with
the popular white group known as the New
Orleans Rhythm Kings for what was possibly
the first racially mixed recording session. In
1929 trumpeter and American icon Louis
Armstrong teamed with Jack Teagarden, a
brilliant white trombonist from Vernon, Texas,
to record the jazz classic "Knockin' a Jug." The
year 1933 saw white clarinetist and
bandleader Benny Goodman ~~teamed on record~~
~~at various times~~ with such African-American
artists as Doc Cheatham, Billie Holiday, Ethel
Waters, Teddy Wilson, and Coleman Hawkins.

9
Beginning with ~~the decade of~~ the 1930's
African-American arrangers and composers
provided the material that helped lead to the
success of many of the great white bands of
the era. Benny Goodman had Fletcher
Henderson, Jimmy Mundy and Sy Oliver. Sy
Oliver was also one of the chief architects of
the Tommy Dorsey style during the late 1930's
and early 1940's.

(continued on next page)

(13 CONT.)

DR. DAVID BAKER REMARKS (CONT.)

(03:40)

Recordings, radio and films spread jazz music to everyone. A dance hall or nightclub might be segregated, but no one could stop white kids from listening and dancing to jazz on the radio or from buying records. While Hollywood did stereotype both black and white musicians, it often showed them playing together as equals and that was progress. The film "Hollywood Hotel" was made in 1937, a year before the famous Carnegie Hall event that brought together in concert some of jazz's greatest players, irrespective of race. In the clip of the Benny Goodman Quartet which we are about to see, Goodman, Lionel Hampton, Gene Kruppa, and Teddy Wilson played together; that part, however was omitted when the film was shown in the south.

(INTO: FILM CLIP "HOLLYWOOD HOTEL")

(14)

ROLL IN #3

(02:00)

VTPB: "HOLLYWOOD HOTEL" FILM CLIP

CHYRON: "HOLLYWOOD HOTEL"

(02:00)

(SOT)

OUT CUE:

VIDEO OUT:

(INTO: WYNTON MARSALIS REMARKS - ON STAGE)

(15)

WYNTON MARSALIS REMARKS

LOC: STAGE

(00:00)

(00:00)

Did you catch that quote at the end? They ^{of} were playing through the changes of George Gershwin's "I got rhythm."

(MORE ON GERSHWIN TO COME FROM ROB GIBSON?)

WYNTON INTROS ~~DR~~ LOREN SCHOENBERG

(INTO: DR. SCHOENBERG REMARKS - AT PODIUM)

(16)

DR. SCHOENBERG REMARKS

LOC: PODIUM:

(00:00)

(00:00)

has If there ~~had~~ been one, there have been a hundred definitions of swing, but to me the best one is simply the feeling Louis Armstrong brought to the music. Actually, swing can be used as either a noun, as in Swing music or the Swing era, or as a verb - Swing That Music. What it boils down to it that certain rhythmic feeling when all the musical gears are turning in the same groove.

Jazz is always challenging the established order - a very American concept. In swing, the rhythm gives the music its driving force, its forward propulsion... that belief in the future that most of us hold is felt in swing. And swing is dance music! The Lindy Hop, the Jitterbug: people got on their feet and participated. The Big Band was like our democratic process - 17 ~~from~~ people are playing together, all making their contributions - and the whole sound is greater than the parts.

And that can only happen when a common pulse has been agreed upon. This is on No small matter, for every musician has his own concept of where the beat is. But the beauty of jazz is the coming together of all these different sensibilities towards a common goal.

(CONTINUED NEXT PAGE)

(16 CONT.)

~~THE~~ SCHOENBERG REMARKS

LOC: PODIUM

(00:00)

A perfect paradigm (example?) of this unanimity of purpose is the legacy of the Duke Ellington Orchestra. ~~Indeed, Duke, (whose real name was Edward Kennedy Ellington) was~~ born right here in Washington DC in 1899. Not only is he one of the greatest jazz composers of jazz history, he is one of the most original voices in any kind of 20th century music. He accomplished this by forming a big band made up of musicians from Georgia, New York, New Orleans, Puerto Rico, and virtually every corner of the USA And once he hired them, Ellington encouraged them to bring a taste of their region's individuality into the mix. His taste for exotic musical dialects didn't stop there, either. ~~As ELLINGTON and his band toured over the next 40 years they brought American music and the principles it represented wherever they went, and, and, this is a big and, they reflected on their experiences abroad and brought that right back into the music.~~ ~~AND~~ *back to the American music*

Every member of Ellington's Band had the responsibility of bringing their own musicality into whatever the band played, in the same way that those of us blessed to live in this country have the responsibility to be good citizens, and take advantage of that right that so many people died for, the right to vote and make your voice heard.

*democratic society
all of us,
as Americans
have the
responsibility*

*to improve the common good.
THIS IS "HARLEM AIRSHIFT"*

(INTO: PERFORMANCE: "HARLEM AIRSHIFT")

6
(17)

PERFORMANCE:
"HARLEM AIRSHAFT"

LOC: STAGE

(04:00)

(04:00)

MUSIC : "HARLEM AIRSHAFT"

(INTO WYNTON AT BANDSTAND INTRO DR BILLY TAYLOR (AT PIANO))

(18)

WYNTON MARSALIS INTROS DR. BILLY TAYLOR

LOC: BANDSTAND

(00:15)

(00:15)

COPY TO COME

(INTO: DR. BILLY TAYLOR REMARKS - PODIUM)

(19)

DR. BILLY TAYLOR REMARKS

LOC: PIANO

(00:00)

(00:00)

DR. BILLY TAYLOR ON "BOP"

(COPY STILL TO COME FROM ROB
GIBSON)

(AND DR BILLY TAYLOR DEMONSTRATES
AT PIANO WHILE HE TALKS)

(INTO: MARIAN McPARTLAND REMARKS - AT)

(20)

MARIAN McPARTLAND REMARKS

LOC: TBD

(00:00)

(00:00)

(bulletpoints)

- Tonight you've heard some of the music I was listening to in England - I heard Duke Ellington and — and —: they found their way into my music.

- When I came to this country, I could play - as a woman - I was accepted. I had my own groups and I even have my own radio show. On it, I've made a point of presenting many of the women who defined the sound of this music.

*imbitas
ply*

- Women have been a huge influence in jazz - from the ballads of Bessie Smith, to the compositions of Mary Lou Williams, to the innovations of Billy Holliday and Ella Fitzgerald.

(12)

- In the tradition of great women singers, here is Diane Reeves, singing Duke Ellington and Billy Strayhorn's "Bli-Blip"

(INTO: PERFORMANCE: "BLI-BLIP" - ON STAGE)

(21)

PERFORMANCE:
"BLI-BLIP"

LOC: STAGE

(04:00)

MUSIC: "BLI BLIP" (04:00)

(INTO: WYNTON MARSALIS INTRO POTUS - ON STAGE)

(22)

WYNTON MARSALIS INTROS THE PRESIDENT OF THE UNITED STATES

LOC: STAGE

(00:15)

(00:15)

(FROM THE BANDSTAND)

cue for

~~Ladies and Gentlemen~~, the President of the
United States.

(INTO: POTUS REMARKS AT PODIUM)

(23)

POTUS REMARKS

(04:25)

LOC: PODIUM

STILL: THELONIUS MONK

STILL: SONNY ROLLINS

STILL: CHARLIE PARKER

STILL: MILES DAVIS

STILL: JOHN COLTRANE

(04:25)

*Women
latino*

I want to thank Marian and Wynton and all the musicians for showing us how much this American music tells us about our country, about our century, and about ourselves. All the more reason we have to make sure that our children study music in school every day they can, so we do not let the citizens of the next century lose their connection with this great national heritage.

As a young man my ears were opened by Thelonious Monk. As an aspiring saxophone player, I was humbled by the mastery of Sonny Rollins. If anyone wants to hear a pure expression of the passions and struggles of America in the last fifty years, it is there in the individual American voices of Charlie Parker, Miles Davis, and John Coltrane.

our nation

(CONTINUED NEXT PAGE)

(23 CONT.)

POTUS REMARKS (CONT.)

(05:00)

LOC: PODIUM

Veterans of the Second World War say that during the liberation of Europe, the French and the British marched in perfect formation, but you could always tell the Yanks - they stayed in line all right, but each fellow walked to his own rhythm. Buddy - that's jazz.

*During the
Cold War,
Jazz
broadcasts
in the*

~~Voice of America broadcasts during World War II, how hearing jazz~~ gave the oppressed people of Europe a promise of liberation. I think if someone who had never heard jazz asked me to sum it up in three words, those words would have to be 'Let Freedom Ring.'

*(Koolhaas
free energy)*

But as we've seen tonight, jazz isn't just a metaphor for America; in a very real way jazz is America. It is born of our deepest struggles and represents our highest aspirations. It promises that what we can make together is better than whatever we might accomplish alone.

The United States makes a promise to the people of the world - 'Send us your tired, your poor.' Our national motto is E Pluribus Unum - out of many, one. Just as no country has been more welcoming to the immigrant than ours, no musical form has been more accommodating to the world than jazz. But the accommodation has been mutual.

(CONTINUED NEXT PAGE)

(23 CONT.)

POTUS REMARKS (CONT.)

(05:00)

LOC: PODIUM

Latin America and the Caribbean have provided an endless resource to our musicians. Paris was a refuge for jazz players for much of this century. India has been a profound inspiration for American composers. And every jazz fan knows that if you want to find the best pressings of the rarest records, you have to send away to Japan. Jazz demonstrates again and again that we are all in this together.

Jazz has been a great ambassador to our neighbors of the best in the American spirit. Please join me in inviting to the podium another artist who has affected the political life of his people, President Vaclav Havel of the Czech Republic.

(President Havel goes to the podium. President Clinton sits OR President Clinton asks President Havel (in his seat) a question and Havel comes to podium to answer).

(INTO: VACLAV HAVEL REMARKS - AT PODIUM)

(24)

VACLAV HAVEL REMARKS

LOC: PODIUM

(04:00)

CHYRON: PRESIDENT VACLAV HAVEL OF THE CZECH REPUBLIC

PRESIDENT HAVEL speaks about American music as a beacon in communist-occupied eastern Europe, and the role of jazz in Czechoslovakia's Velvet Revolution.

(INTO: WYNTON MARSALIS AT BANDSTAND)

(25)

WYNTON MARSALIS

LOC: BANDSTAND

(00:15)

(00:15)

(WYNTON at bandstand invites ~~ARTURO~~
~~SABAL~~ to come up and join
INTERNATIONAL QUINTET)

A - BRAIN

(INTO: PERFORMANCE: "INTERNATIONAL QUINTET")

(26)

PERFORMANCE:
INTERNATIONAL QUINTET

LOC: STAGE

(04:45)

(04:45)

MUSIC: "INTERNATIONAL QUINTET" ^{AR}

(INTO: HILLARY RODHAM CLINTON - AT PODIUM)

(27)

Em
HILLARY CLINTON INTRO INTERNET QUESTIONS

(00:21)

LOC: PODIUM

(00:21)

Sum
Em

Now we'd like to hear from people in the US
and around the world who have been listening
to our broadcast tonight through our cybercast
and posting questions on the internet. We are
going to try to answer a few of those.

*direct Q to speakers (POTUS)
or even to audience members
look at Internet Q in*

(INTO: HILLARY RODHAM CLINTON INTERNET QUESTIONS)

(28)

HILLARY RODHAM CLINTON INTERNET QUESTIONS

(05:00)

LOC: PODIUM

CHYRON: ELLEN LOVELL

(Ellen Lovell shows first question - from another country - to the First Lady who reads it and directs it to one of the speakers. We will try for four questions and answers; though this section of the program may be expanded or shortened according to where we are in terms of total time. When we are five minutes from the end of the broadcast, Floor Manager Joseph Meade will signal Ellen Lovell, who will cue the First Lady)

(INTO: HILLARY RODHAM CLINTON - AT PODIUM)

(29)

~~HILLARY RODHAM CLINTON~~

LOC: PODIUM

(01:00)

POTUS

(00:33)

*transition
to music*

Close
I'm sorry to say we are running out of time. I
want to again thank all the musicians and
everyone who helped put together this
evening. Now I'd like to give the floor once
more to these wonderful musicians.

(INTO: WYNTON MARSALIS - ON STAGE)

(30)

WYNTON MARSALIS INTROS "CUTTING CONTEST"

(00:20)

LOC: STAGE

(00:20)

If jazz is the expression of Democracy, the old tradition of the cutting contest is probably the musical equivalent of the ~~free market~~. ?

Marsalis (from bandstand) introduces finale with full band. I'm not sure it is a cutting contest, but if it is, Wynton calls it such

(INTO: PERFORMANCE: "CUTTING CONTEST")

(31)

PERFORMANCE:
"CUTTING CONTEST"

LOC: STAGE

(10:00)

(10:00)

(INTO: CREDITS)

(32)

CREDITS

(01:00)

CHYRON

(INTO: ANIMATED ENDPAGE)