Die Kapitel 14 bis 18 – und damit ein relativ großer Teil des Werks – sind dem Spezialgebiet des Autors, dem Free Jazz und seiner eigenständigen, von den Tendenzen in den USA emanzipierten Entwicklung in Europa vorbehalten. Für Deutschland führt Jost in Kapitel 14 für dessen Entstehung und anfangs protesthaftes Erscheinungsbild auch politische und soziale Gründe in den Jahren 1965 bis 1968 ins Treffen – den Vietnam-Krieg, die Studentenunruhen etc. Der Bassist Peter Kowald charakterisierte diese erste Phase des deutschen Free Jazz, die etwa bis ins erste Quartal der 70er Jahre dauerte, als die »Kaputtspielzeit«, wobei es vor allem darum ging, die alten Werte kaputt zu brechen. Auf den Seiten 247f. beschreibt Jost recht eingehend die Eigenschaften des deutschen Free Jazz dieser Zeit sowie auf Seite 250 die Methoden für dessen Weiterentwicklung. Beeindruckend ist auch Josts Definition von musikalischen Stilbegriffen auf Seite 267.

Nach Untersuchungen über die Entwicklung des Free Jazz in anderen westeuropäischen Ländern und denen hinter dem damaligen »Eisernen Vorhang« beendet Jost sein Werk in der Hoffnung, dass in der Zukunft weniger die traditionellen oder die konservativen Strömungen im Jazz vorherrschen mögen, sondern »eine Musik, in welcher auch weiterhin der Wind des musikalischen Abenteuers weht und in der die Utopie kreativer Selbstverwirklichung in einer total regulierten Gesellschaft und gegen sie die Grundmaxime bildet«. Er ist auch davon überzeugt, dass diese dynamischen Strömungen im Jazz in zunehmendem Maße von Europa ausgehen werden.

Josts reich bebildertes Werk ist – vor allem im historischen Teil – äußerst eingehend und gewissenhaft recherchiert. Sein Literaturverzeichnis umfasst 83 Bücher sowie 100 Aufsätze und Covertexte. Angenehm ist auch Josts farbige, abwechslungsreiche und interessante Schreibweise. Dem Buch angeschlossen ist eine CD mit 28 Musikbeispielen, teilweise Raritäten, alle aus den historischen Kapiteln. Alles in allem – ein Buch, das es verdient, gelesen zu werden!

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DANIEL STEIN. *Music Is My Life: Louis Armstrong, Autobiography, and American Jazz.* 360 Seiten, 12 b/w illustrations. Ann Arbor: The University of Michigan Press, 2012. ISBN 978-0-472-07180-7 (hardcover); ISBN 978-0-472-08180-9 (paperback); ISBN 978-0-472-02850-4 (e-book).

The study of jazz autobiography can easily turn into a scholarly trap. Not only have jazz autobiographies been frequently ghostwritten (thus complicating distinctions between biography and autobiography), but they also contain high amounts of deliberately counterfactual material. These characteristics have served to at best marginalize this genre in the disciplines of jazz studies and autobiography studies.

Louis Armstrong's two autobiographies, *Swing that Music* (1936) and *Satchmo: My Life in New Orleans* (1954) in many ways exemplify the intricacies of jazz autobiography. In addition to containing an uncertain amount of ghostwritten material and editorial interventions, both texts circulate myths that Armstrong scholars have disproved long ago.

As Daniel Stein demonstrates persuasively in his eloquent, well-argued, and extensively researched *Music Is My Life: Louis Armstrong, Autobiography, and American Jazz*, there is no need to shy away from jazz autobiography's challenges of uncertain authorship, deliberate misinformation, and idiosyncratic prose. Drawing on an extensive methodological repertoire that includes cultural studies, American studies, ethnomusicology, intermedia theory, New Historicism, and autobiography studies, Stein's definition of life-writing as cultural practice leads him to extend the corpus of his study to the entirety of Armstrong's autobiographical output. This includes the trumpeter's letters (Armstrong was a prolific writer of more than 10,000 letters), essays, interviews, notebooks, and what the author (following autobiography scholar Leigh Gilmore) terms Armstrong's »autobiographics« – a referential and intermedial space where Armstrong performs the story of his life (13). In addition to considering all of Armstrong's writings, Stein examines such diverse autobiographics as Armstrong's 1957 four-LP collection *Satchmo: A Musical Autobiography*, his album and song titles, spoken comments, the photographs and images that interact with his texts, and his film appearances. Stein is also the first scholar to consider Armstrong's private photo-collages and the more than 1,000 hours of private recordings Armstrong made on his tape players. Consequentially, Stein's study investigates Armstrong as a »transmedial artist« whose autobiographical work needs to be approached as a »media mix« that »casts Satchmo as a physical, musical, visual, textual, and discursive figure in the field of popular culture« (23).

Based on Christopher Small's definition of musicking as »tak[ing] part, in any capacity, in a musical performance,« Chapter I traces a »musicking impulse« in Armstrong's autobiographical work (34). According to Small, the practice of musicking is not limited to the actual playing of music, but rather encompasses all kinds of musical activities, including dancing and listening. Stein illustrates how this musicking impulse connects Armstrong's autobiographical performances with the vernacular culture of New Orleans. Although it is possible to situate Armstrong's autobiographical work in the literary traditions of jazz autobiography and African American autobiography, including slave narratives, his writings cannot be adequately understood without considering their indebtedness to the vernacular musicking traditions of early-twentieth-century New Orleans. According to Armstrong's autobiographics, his art was conditioned by a variety of cultural practices he had encountered throughout his life, including both the practices of

New Orleans working-class culture and modern American entertainment culture with its pervasive legacy of nineteenth-century minstrelsy. In addition to demonstrating the presence of a musicking impulse in Armstrong's work (Chapter I), Stein identifies in Armstrong's autobiographics a phenomenon that Dick Hebdige has called »versioning« (Chapter II), as well as a »scat/swing impulse« (Chapter III). The latter concept is based on Brent Hayes Edwards' identification of a »scat aesthetics« in Armstrong's work (109). Chapters IV–VI then offer more comprehensive analyses of Armstrong's autobiographics. Transcending the medial boundaries of text and music, Stein investigates minstrelsy's intermedial impact on Armstrong (Chapter IV), the »postcolonial« implications of Armstrong's performances (Chapter V), and the trumpeter's cultural politics (Chapter VI), including his role as an American cultural ambassador to Europe and Africa.

The contributions of Stein's book to the study of Louis Armstrong and his music are manifold. With a rare historical and contextual awareness, Stein illustrates the extent to which Armstrong's autobiographical self-performances conflicted with and challenged appropriations of Armstrong by such jazz writers and critics as Horace Gerlach, Robert Goffin, Hugues Panassié, and Rudi Blesh, among others. Stein's juxtaposition of Goffin's Armstrong biography *Horn of Plenty* and Armstrong's original writings that informed Goffin's study (Chapter II) is particularly illuminating. It reveals Goffin's biography as a primitivist modification of an originally non-primitivist manuscript by Armstrong and highlights the way in which Armstrong served as a flexible signifier in the imagination of his numerous admirers. Stein's readings show convincingly that we need to approach Armstrong's autobiographical output not as a self-contained, autonomous phenomenon, but rather as a web of »autobiographical interventions in the historiography of jazz« (33) that served to challenge pre-conceived conceptualizations of the musician and his art. What emerges from Armstrong's self-determined autobiographics then is an »intermedial web of significances« (261) that illuminates the ways in which Armstrong grappled with various appropriations of his life story by jazz critics, historiographers, and the mainstream media. Stein's approach successfully revalues Armstrong's autobiographical output by discarding conventional ways of assessing literary and artistic merit and by employing methods that help us to understand Armstrong's art as transmedial and socially grounded. Thus, Armstrong's highly idiosyncratic orthography and typography cannot simply be discarded as false, but rather contain a »sense of spontaneity« that curiously corresponds to his music and stage performances (109).

Stein's study offers more than a fresh perspective on Armstrong's art. It also serves as an inspiring model for future studies of jazz autobiography and the autobiographical self-performance of musicians other than Armstrong. One may

for instance wish for similar investigations of the autobiographical output of Charles Mingus. Mingus's *Beneath the Underdog* presents very similar problems of extensive ghostwriting, uncertain authorship, and factual inaccuracy that could be reassessed by comparing the original manuscript with the edited version of Mingus's text. Following Stein's research, Mingus's textual self-representations (including his liner notes and letters) could be productively compared with Mingus's photographic self-portraits, his television appearances, his recordings, and his additional autobiographics. As Stein demonstrated in a 2004 article titled »The Performance of Jazz Autobiography,« much the same can be said for the autobiographics of Mezz Mezzrow, Duke Ellington, and Billie Holiday. Stein's in-depth analyses of Armstrong's autobiographics furthermore provide numerous points of reference for future studies of jazz autobiography. His discussion of the significance of Africa in Armstrong's writings (Chapter VI) for instance can help to contextualize such recent Afrocentric autobiographies as Randy Weston's *African Rhythms: The Autobiography of Randy Weston* (2010).

The highly innovative and pioneering character of Stein's book also accounts for its minor shortcomings and omissions. *Music Is My Life* has much to say about the vernacular character of Armstrong's autobiographics, but it does (perhaps necessarily) ignore some of the implications that would result from a generic and media-specific investigation of jazz autobiography as text. Despite its obvious cultural significance, Paul Whiteman's popular autobiography *Jazz* (1926) is only mentioned in passing. Some of Armstrong's early autobiographical texts, however, can certainly be understood as responses to and negotiations of Whiteman's self-performances. To what extent does Armstrong's first autobiography *Swing That Music* respond to Whiteman's earlier self-performance? In 1926 Whiteman's *Jazz* had suggested a teleological trajectory of jazz according to which Whiteman's symphonic jazz and the compositions of George Gershwin represented the peak of jazz's historical development. His self-crowning as the »King of Jazz« catapulted him not only to the top of the emerging jazz tradition, but also contributed to his growing economic prosperity. At the same time, Whiteman's narrative belittled the achievements of contemporary African American musicians, including Louis Armstrong. How did Armstrong's autobiographical writings respond to Whiteman's exclusionary vision of jazz history? And how did they interact with Whiteman's self-construction? In a way, Armstrong's posing as the Zulu King in 1949 was not only a parody of Rex, the white king of carnival, as Stein argues correctly, but it was also a riposte to Euro-Americans' self-positioning as cultural vanguards, including Whiteman's self-crowning as the King of Jazz.

Besides the neglect of Whiteman's role, there is a second absence in Stein's book that future studies of Armstrong will need to address. Many of Armstrong's

autobiographical statements about women were extremely problematic, and Stein does not hesitate to cite them in his text. *Music Is My Life* even includes a few fascinating reprints of Armstrong's original letters, some of which contain blatantly chauvinist passages. In a 1955 letter to his manager Joe Glaser, Armstrong writes that »Black Benny« once gave him the advice to »[a]lways remember, no matter how often you get married – always have another woman for a Sweetheart on the outside. Because mad day might come, or she could be the type of woman who's Ego, after realizing that you care deeply, may for no reason at all, try giving you a hard time [sic]« (132). Armstrong finds this advice »lodgical [sic]«, adding that he told »all, those ›Bitches‹ when ever they'd start showing they ›*asses*,‹ you can go to *Hell*. Because I have my horn to keep me warm [sic]« (133). As disturbing as these statements are, they do tell us something not only about Armstrong's gendered self-conceptualization, but also about the way in which performances of masculinity were at the core of his relationships to jazz critics, fellow jazz musicians, and his manager. One wishes for an additional chapter that applies Stein's remarkable gift for detecting the various ambiguities in Armstrong's writings to the gendered character of the trumpeter's autobiographics. What was the character and function of Armstrong's comments about women? Did his gendered self-performances contribute to the casual downplaying of female musicians' significance in jazz historiography that has been confronted by such gender-oriented jazz researchers as Sherrie Tucker and Nicole T. Rustin?

Despite these minor shortcomings, Stein's well-researched book stands as a highly innovative, stimulating, and overall convincing study of Armstrong's autobiographics. It provides both an extensive set of methodological tools for future researchers of jazz autobiographics and an illuminating perspective on the musician as a transmedial autobiographer. *Music Is My Life* will not only inspire researchers in autobiography studies, American studies, and African American studies, but will also be a similarly indispensable standard work to musicologists interested in accentuating Armstrong's musical achievements.

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