

Do You Know What It Means To Miss New Orleans?

“Do You Know What It Means To Miss New Orleans?” is a song from the 1947 movie “New Orleans.” In the movie, the song is performed by Louis Armstrong & Billie Holiday, and later Dorothy Patrick. Louis Alter wrote the music and Eddie Lange wrote the lyrics. Kirby Shaw arranged the choral SATB version of this song.

There are no reviews of this song in the literature. Instead, one may read about the movie “New Orleans,” and look for **bold** references to the song.

This report is divided into the following sections:

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Lyrics

Note: Below is the original set of lyrics. Various versions of the song have modified the lyrics slightly.

Do you know what it means to miss New Orleans
And miss it each night and day
I know I’m not wrong, the feeling’s getting’ stronger
The longer I stay away

Miss them moss covered vines, the tall sugar pines
Where mockin’ birds used to sing
And I’d like to see that lazy Mississippi hurryin’ into spring

The moonlight on the bayou
A Creole tune that fills the air
Oh, I dream about magnolias in June
And wishin’ that I was there

Do you know what it means to miss New Orleans
When that's where you left your heart
There's one thing more, I miss the one I care for
More than I miss New Orleans

Do you know what it means to miss New Orleans
And miss it each night and day
I know I'm not wrong, the feeling's getting' stronger
The longer I stay away

Miss them moss covered vines, the tall sugar pines
Where mockin' birds used to sing
And I'd like to see that lazy Mississippi hurryin' into spring

Oh the muddy grass and the memories
Of Creole tunes that fill the air
I dream of oleanders in June
And still I'm wishin' that I were there, were there

Do you know what it means to miss New Orleans
When that's where you left your heart
And there's one thing more, I miss the one I care for
More than I miss New Orleans

More than I miss New Orleans
More than I miss New Orleans

I. "New Orleans" - The Movie

This little-seen, 1947 drama is a treat for jazz fans, thanks to an otherwise creaky, if nobly intentioned story built around the music's Crescent City genesis that provides an ample excuse to turn the camera on authentic jazz greats. Nick Duquesne (Arturo De Cordova) is a Bourbon Street charmer whose gambling club provides the mythic stomping grounds for none other than Louis Armstrong, whose vocalizing sweetheart Endie, played by none other than Billie Holiday, proves no slouch herself. A newly arrived debutante, Miralee (Dorothy Patrick), arrives in New Orleans and falls first for the music and then for the roguish but ultimately gallant Nick. The movie follows knee-jerk plot machinations revolving around her family's efforts to excise Nick from her life, her own dream of mingling jazz and classical music, and the gambler's transformation into a jazz promoter.

The script works in the squalor and much of the geography of Storyville and the French Quarter, even providing a contrasting look at the genteel parlor music being played in "respectable" casinos, and the casting telegraphs the production's reverence for jazz. Satchmo's other musical partners are equally serendipitous, including Kid Ory, Barney Bigard, Bud Scott, Zutty

Singleton, Meade "Lux" Lewis, and Red Callender. A brief arc late in the film adds Woody Herman and his orchestra.

When the musicians are featured, *New Orleans* is a frequent delight, with Armstrong as magnetic as always, and Holiday endearing. As an actress, she's a terrific singer, and luckily Lady Day's dialogue is far briefer than her featured vocals. The DVD version boasts additional period shorts showcasing Armstrong (1932's "A Rhapsody in Black and Blue") and Holiday's "Symphony in Black" from 1935).

II. "New Orleans" – The Movie

Yes, Orson Welles was a hyperventilating egomaniac with a penchant — nay, genius — for self-destruction, but he did have good jazz ideas.

One of the roughly half-million ideas that were swarming in Welles' head when he hit Hollywood in 1940 was a film that would tell the story of jazz, how it started in Storyville with Buddy Bolden and King Oliver and made it up the river to Chicago before taking the world by storm. Welles was a true jazz aficionado. While most Americans were listening to Tommy Dorsey, the Sentimental Gentleman of Swing, Welles was listening to King Oliver's Creole Jazz Band. Welles wanted to make a film about the blacks who invented jazz, not the whites who profited from it, a film largely based on the life of Louis Armstrong.

Naturally, Welles being Welles, he couldn't help gilding the lily. The plot outline he dictated for the proposed film was a multigenerational epic running from 1899 to the present (present-day 1940), similar in scope to both *Citizen Kane* and *The Magnificent Ambersons*. Welles hired Duke Ellington as a consultant, auditioned Billie Holiday, and paid expatriate Elliot Paul to write the script.

On radio, it might have worked. One can imagine a Mercury Theater presentation, complete with cornpone accents, stentorian narration, windy, "Popular Front" speeches ("Jazz isn't American, you say? Why, it's as American as baseball, as skyscrapers and the assembly lines or the comic strips! ..."), and, here and there, some good jazz. But in Hollywood, such an eccentric, egocentric project was almost a guaranteed non-starter. And Welles' Hollywood career, the most spectacular flame-out in Tinseltown history, was surely enough to seal the film's fate.

Except that, somehow, it didn't. There were people in Hollywood who wanted to make the film, with Welles or without him. The film that eventually emerged in 1947, *New Orleans*, is an unprepossessing curio, with a bad plot, stilted dialogue, and painfully bad acting. In jazz circles, the film is infamous for putting Billie Holiday in a maid's uniform, and it's painful to see her dressed like that, but fortunately we see her functioning as a nightclub singer for most of the film.

Holiday has three songs, "**Do You Know What It Means to Miss New Orleans**," "Farewell to Storyville," and "The Blues Are Brewing," all of which are pleasant enough, but none of them

really catches fire. What really makes the film worth seeing, or rather hearing, is Louis Armstrong. We hear on the soundtrack bits and snatches of many of his most famous numbers, including "West End Blues," "Basin Street Blues," "Mahogany Hall Stomp," "Dipper Mouth Blues," and "I Thought I Heard Buddy Bolden Say." There's also some excellent clarinet from Barney Bigard, and boogie-woogie legend Meade Lux Lewis has a cameo doing a few choruses of "Honky-Tonk Train Blues." Armstrong pretends to play the cornet on these numbers, because he didn't switch to trumpet until after he left New Orleans. However, to my inexperienced ears, at least, it sounds as though he's really playing a cornet on "Dipper Mouth Blues," in salute to his mentor, Joseph "King" Oliver. We never get to hear enough of Armstrong, but if you care about his music it's touching to see him paying tribute to his early days as a musician.

By the time *New Orleans* was made, a new generation of jazz musicians considered Armstrong to be an embarrassment. "How can you listen to him? He's such a Tom," a musician asked Billie. "I know, but Pops toms from the heart."

New Orleans ends in the worst possible manner, a "Salute to Jazz" featuring a classically trained white singer (Dorothy Patrick) fronting Woody Herman's band (all white as well). Herman was playing very advanced music in 1947, but you'd never guess it from this film. The band simply grinds out a pedestrian arrangement of "Do You Know What It Means to Miss New Orleans" and that's it.

III. "New Orleans" - The Movie

New Orleans (1947) asserts itself as a history of jazz as originating in New Orleans. Now as history this thing is pretty much fake from beginning to end, but on some impressionistic level it's true, because the implication that modern jazz owes just about everything specifically to Louis Armstrong just ain't that far off the mark.

The film is also great for showing friendships between whites & blacks that seem very real & natural. This was not nearly common enough in films of the 1930s & 1940s, when hard as it is to believe, motion picture codes formally in the name of "morality" restricted content in films that dared imply an integrated society was a good thing.

Now & then in the movies there'd be a pairing like Jack Benny & Eddie "Rochester" Anderson in which Rochester definitely transcends being a Man Friday. And the character of Rochester even evolved, by the television era, into an equal & peer, with the Benny & Anderson households visiting one another with no intimation of a boss/servant relationship remaining. Or Mantan Morland & Frankie Darro made detective-comedies together in which they were equals in pal-hood & apparently had been since childhood.

But in general black & white did not mix in old movies, & in particular, black men were almost never permitted social interaction with white women in films, & white interaction was in general acceptable only with a porter or a maid.

In *New Orleans* stereotypes certainly are not obliterated, but friendships & bonds occur across

gender & color barriers, due to a mutual love of ragtime. Which, by the by, was why many whites feared jazz as "inciting" just these kinds of bonds.

So while the story wants to be a romance of a white guy who became a leading jazz promoter & agent as the new musical form was getting established, the film nevertheless has no desire to disguise the origins of America's greatest musical art form as originating in the African American community.

Considering how this film was made when Civil Rights were hard to claim & Jim Crow was in full force & the Motion Picture Code explicitly censored any intimation of black & white affection as leading to what was popularly despised as "miscegenation," well, give *New Orleans* some extra brownie points for at least striving.

Obviously it should've been much better, & it very nearly was. The film started out with Orson Welles, who interviewed Duke Ellington & others while researching his idea for a history of jazz from the 1890s to 1940, in an epic that might've been a match for *Citizen Kane* had Orson not flamed out early in his career.

His epic of New Orleans jazz igniting the cities of America was intended to be a much truer history & thus in the main about black musicians. Amidst the tatters of what he intended, as given to us by Arthur Lubin, we may yet catch glimpses of a greater, hidden truth.

The tale opens in 1917 with some remarkable film noir cinematography. Louis Armstrong & his band are performing in a Basin Street cabaret & casino, a ragtime number "Name Your Poison Blues," a classic performance.

The casino is run by Nick Duquesne (Arturo de Cordova), alleged by all "decent" citizens to be a seedy character because of his associations with gambling & for hiring black musicians for his club.

The heroine Miralee Smith (Dorothy Patrick) is romantically drawn to Nick, known as "the king of Basin Street," for he's a cool guy. She's a trained singer in a boring Victorian style, but feels an enthusiasm for ragtime, which gets her in distinct trouble with her own family.

In Miralee's own home, their black maid Endie (Billie Holliday) gets yelled at for daring to play the piano a bit & singing jazz to herself during a break from housecleaning. But Merilee doesn't share her parents' disdain, & wants to be Endie's ragtime buddy.

Endie is Louis Armstrong's girlfriend, so is a great guide for exploring the nascent jazz world of New Orleans. Endie takes the wealthy white girl to the club where Endie sings an awesome bluesy ode to New Orleans, "**Do You Know What It Means to Miss New Orleans.**"

Sounds damned cool, eh? Louis & Billie certainly sparkle, & we'll see their careers move from New Orleans to Chicago & New York & Paris, so that before all is said & done, Billie will additionally sing "Endie," "The Blues are Brewin'" & "Fairwell to Storyville," this latter having some vocal assistance from an un-credited Ethel Waters.

Louis will perform "Buddy Bolden Blues" & "Where the Blues was Born in New Orleans" with much else. Meade Lux Lewis will jam his way through "Honky Tonk Train Blues." If everything else about this movie stunk, it would be a must-see for Louis, Billie, & Lux.

So yeah, this could've been a truly great movie if it had focused even more on Billie & Louie, for fact is, the white love story we get between musical moments is a mite dull & dopy, because the white players haven't the same degree either of talent or charisma. Miralee has slated a musical debut, & everyone expects her to show off her stuff in the most old-fashioned & awful manner that appealed to high society. But her carousing Basin Street has caused her to think more daringly about her own musical opportunities.

And it so happens that the city's most eminent white conductor, Henry Ferber (Richard Hageman), is someone who secretly understands that the best musician anywhere in New Orleans is Louis Armstrong. He & Satchmo have semi-secret meetings at Nick's club & Ferber is learning ragtime (there's a "Satchmo & Ferber Jam" that's pretty nice).

Miralee is willing to take the risk & Mr. Ferber is kind of tired of being in the closet about his love of jazz, so on her big debut she sings the expected material but then she closes with a jazz piece. The white community is so scandalized that both Ferber & the young Miss Smith have to get out of town.

Meanwhile the white citizens have decided to route Basin Street & put the clubs out of business. This scatters New Orleans' musicians to the four winds, thus seeding jazz throughout the country, but especially in Chicago & New York.

Nick was run out of town along with the musicians & sets up anew in Chicago, first planning to continue to make his living running a gambling joint with music on the side. But there are so many displaced musicians & the new sound so appeals to a hip urban crowd that Nick becomes an entertainment agent. And he so believes in jazz that he has sworn to see it performed in Carnegie Hall, not just in speak-easies & bordellos.

Satchmo's rise to recognition is woven in here, & his band includes some great people, trombonist Kid Ory, clarinetist Barney Bigard, banjoist Bud Scott sounding a bit Jango on guitar, Zutty Singleton on drums, Red Callender on slap base, Papa Mutt Carey with trumpet, Lucky Thompson with sax, besides the great pianist Meade "Lux" Lewis.

Time passes through the 1920s & if the style of music isn't authentic for each decade, it hardly matters, it's the right musicians at least, the people who really were there from the start.

On the surface an offensive plot turn occurs in that Nick's dream of Carnegie Hall becomes possible only when white musicians coopt this music. Apparently it wasn't part of his dream to insure recognition for the original musicians, but only for their music, even if it first had to be whitified.

But sad to say, there's more than a bit of truth to that as well. Dorothy Patrick though run out of

New Orleans for daring to sing "race" music is a big hit in Europe (as are Louis & Endie at least). When she returns to the States she's the one that gets the Carnegie Hall gig, backed by Woody Herman & His Orchestra.

She does a version of "**Do You Know What It Means to Miss New Orleans**" which had been heavenly from Billie Holliday, but is just awful from Dorothy Patrick, though it could've been worse I suppose since she's actually being dubbed by Theodora Lynch, a trained singer but not a swing singer.

The subliminal message here is that those primitive black folks created a primitive form of jazz which was only worthy of Carnegie Hall after it became big band swing with white people playing it. The film is overall so much better than this unintended message it makes me wonder if the ending arose from pressures beyond the control of the creative team.

Louis Armstrong did of course make it to Carnegie Hall, but not before this film was made.

Nick the scoundrel who had been experiencing troubles with gangsters, & Marilee the society dame banished from New Orleans for daring to love jazz, had been separated since the start of the New Orleans diaspora. Nick evaded reunion until he could claim a higher position for the music he loved.

Thus it was through the Woody Hermann performance that the lovers were reunited for the film's happy ending. A happy ending I couldn't've cared less about.

The idea that a singer as bad as Marilee was required to make white folks listen to jazz is pretty lame, & who cares if she gets together with Nick. But in a way it's kind of effective that the rise of Louis Armstrong, even placed in the back of the story, becomes the overriding theme of the film because the forward love story is so boring. A little of Louis is bigger than a lot of Nick & Marilee.

It's too damned bad it couldn't've ended about Louis & Billie as cross-over performers rather than letting Woody Herman elbow his way into a weak finale.

Early in the story Marilee had claimed that jazz "is already mine," & in light of the story's climax, her audacity in assuming she was the true owner of that which was birthed & cultivated in Black America, is simply racist.

It is doubtful the filmmakers made Marilee bland on purpose, but it's ironic that the star claiming to own the music as her own was reduced to lip syncing while the real musicians played & sang what really was their music.

Had Marilee actually been any good at it, there might've seemed to be some truth to her thieving claim that the music "is already mine," & that would've been a bad thing. I mean, had the white bandleader been Artie Shaw instead of Woody Herman, & the singer been, oh, Judy Garland, instead of some second-rate actress who couldn't even sing the damned stuff, someone might actually have approved of the misappropriation.

IV. Louis Alter

Composer Louis Alter was born in Haverhill, Massachusetts on June 18, 1902. At the age of 13, he began playing the piano in local Movie Houses for silent pictures and shortly after enrolled at the New England Conservatory under the tutelage of Stuart Mason.

From 1924 through 1928, Alter was the accompanist and touring partner to entertainer Nora Bayes. In 1928, he began composing and had his first hit with “Manhattan Serenade”, originally an instrumental that would later become the theme song for Easy Aces Radio Show in the 1930’s. The song would have another incarnation in 1942 when Harold Adamson would add a lyric.

Alter moved to Hollywood in 1929 and continued accompanying various singers including Irene Bordoni, Helen Morgan and Beatrice Lillie. He also wrote music for a few Broadway musicals and for several film scores. For Broadway, Alter contributed songs to such hits as *Ballyhoo*, *Earl Carroll’s Vanities 1925 and 1928 Americana*, *Sweet and Low*, *Crazy Quilt* and *Hold Your Horses*.

His filmography includes *Hollywood Revue*, *Rainbow on the River*, *The Trail of the Lonesome Pine*, *Sing, Baby, Sing*, *Make a Wish*, *Las Vegas Nights* and *New Orleans*.

In 1941, Alter entered World War II in the US Air Force, entertaining troops throughout the air bases. He also played as a piano soloist with the Los Angeles Philharmonic performing at the Hollywood Bowl.

Throughout his career, Alter collaborated with several lyricists including Joe Goodwin, Jo Trent, Sidney Mitchell, Edward Heyman, Frank Loesser, Paul Francis Webster, Eddie Delange, Harold Adamson, Ray Klages, Bob Russell, Milton Drake, Oscar Hammerstein II, Lew Brown and Stanley Adams.

Highlights from Alter’s popular catalog include “The Sky Fell Down”, “Blue Shadows”, “My Kinda Love”, “Overnight”, “I’m One of God’s Children”, “I Was Taken by Storm”, “I’ve Got Sand in My Shoes”, “Rainbow on the River”, “Twilight on the Trail”, “A Melody from the Sky”, “You Turned the Tables on Me”, “Dolores”, “**Do You Know What It Means To Miss New Orleans?**”, “Circus”, “Nina Never Knew” and “My Ecstasy”.

Alter also wrote several instrumentals and full orchestral works including “Manhattan Moonlight”, “Manhattan Masquerade”, “Metropolitan Nocturne”, “Side Street in Gotham”, “American Serenade” and “Jewels from Cartier”.

Louis Alter died in New York City in 1980.

V. Eddie DeLange

At the zenith of his career in the 1930's and 40's Eddie DeLange was recognized for his dual success as both a lyric writer and a bandleader. In 1936 he became well known as the front man for one of the earliest bands associated with the swing era, the Hudson-DeLange Orchestra. The joint venture with composer/arranger Will Hudson grew out of their earlier relationship as a song writing team. Among their very first collaborations was one of the most memorable songs of the day, the 1934 hit "Moonglow." During a three year period in the mid 30's, the band played more than 200 ballroom dates throughout New England and the Midwest and appeared in the Terrace Room of the old New Yorker Hotel, which later became a showcase for the Benny Goodman Orchestra.

Born in Long Island, New York in 1904 to a playwright/lyricist father and a mother who starred in Broadway musicals, Eddie was a performer at heart. After graduating from the University of Pennsylvania in 1926, he drove out to Hollywood where he spent five years in motion pictures as a bit player and stunt man in both silent and talking pictures. During this time, he appeared in no less than twenty-four Universal Studios comedies. For an entire year he leaped off bridges and speeding trains as Reginald Denny's double.

Lyric writing had always been a passion for Eddie; he spent his time in California working on songs. In 1932, he returned to New York with over 100 lyrics in hand. One of them, "What Are Little Girls Made Of?" won him a contract with the music publishing powerhouse Irving Mills, for whom he spun out successful lyrics for what were to become American classics. He wrote the words to Duke Ellington's "Solitude," to "Haunting Me" with Josef Myrow, and to "I Wish I Were Twins" with Frank Loesser and Joseph Meyer. These three songs and "Moonglow" meant that in the first 14-months of his writing career, Eddie DeLange had four solid hits and won the ASCAP prize for excellence four times in a row.

Between 1935 and 1938, the Hudson-DeLange Orchestra, even with its extensive tour schedules, recorded more than 50 songs for Brunswick Records, many of them original compositions. The Hudson-DeLange partnership was dissolved in 1938 and Eddie DeLange formed and led his own orchestra on several tours. This band introduced and featured a new song, "At Your Beck And Call," a collaboration with Buck Ram, the young tunesmith who would eventually find fame as manager of the 50's rock and roll vocal group, The Platters.

The new Eddie DeLange Orchestra played in several New York clubs and was featured for a time on CBS Radio's "Dole Pineapple Show" behind comedian Phil Baker and The Andrews Sisters.

During this period, Tin Pan Alley song plugger Charlie Warren organized a meeting between Eddie and composer Jimmy Van Heusen which resulted in a highly productive partnership. In a relatively short time the team produced such hit songs as "Deep In A Dream," "Heaven Can Wait," "Can I Help It," "This Is Madness," and "All This And Heaven Too." A tune which emerged from *Swingin' The Dream* (their Broadway musical) was Jimmy Van Heusen's first big hit "Darn That Dream."

During one 41-week run between 1937 and 1939, there was at least one Eddie DeLange song at the top of radio's "Your Hit Parade" every week but one. In the early years of World War II, with a variety of composers, he continued to turn out important hit lyrics, among them "Shake Down The Stars," "Just As Though You Were Here," "Along The Navajo Trail," and "Velvet Moon" (The 1943 Harry James recording enjoyed enormous sales). And, he was asked to put words to the immortal "String Of Pearls."

Thereafter motion pictures beckoned. In 1944 DeLange and his wife of one year, New York fashion runway model Marge Lohden, settled in Los Angeles where he began another productive career period writing songs which found their way into such movies as "The Bishop's Wife" with Cary Grant, David Niven, and Loretta Young; "If I'm Lucky" with Perry Como, Harry James, Carmen Miranda, and Vivian Blaine; and "**New Orleans**" with **Billie Holiday and Louis Armstrong**.

Eddie DeLange died in 1949 at the age of 45. He was posthumously inducted into The National Academy of Popular Music's Songwriters Hall of Fame in 1989.

VI. Kirby Shaw

Kirby Shaw has made a major impact in choral music education and has shared his musical expertise in 45 states, Canada, Australia, the Bahamas, Sweden, the Netherlands, Italy and South Africa.

He has degrees in Music Education and Choral Composition from San Jose State University and a DMA degree in Choral Conducting from the University of Washington. Dr. Shaw's teaching is infused with a sense of humor and breadth of knowledge that is transmitted in an exciting and highly contagious manner.

Kirby taught in the Mt. Shasta public schools before joining the faculty at College of the Siskiyous in California where he founded and directed the innovative and highly acclaimed COS Vocal Jazz Ensemble. He also directed similar groups at Colorado State University and The University of Missouri—Kansas City and is now directing the Jefferson State Choral Coalition at Southern Oregon University.

Kirby has scatted one-on-one with such notables as Bobby McFerrin, Al Jarreau, Chris Calloway, Jon Hendricks (who once told Kirby...'Man, you don't make mistakes!'), Mark Murphy, legendary guitar player Joe Beck and alto saxophonist Brandon Fields. He has overseen the creation of hundreds of educational recordings, 5 college-university albums and 2 solo albums.

Kirby is a member of Just 4 Kicks, a four man *a cappella* ensemble specializing in Jazz.

A composer/arranger with over 2,500 choral arrangements/compositions in print, Kirby's music is sung around the world and has sold nearly 20 million copies. His most recent commission is

for The Mormon Tabernacle Choir. This creative and prolific output has resulted in numerous ASCAP awards.

Kirby and his wife, Markita have written an original musical based on Charles Dickens' *A Christmas Carol* entitled SCROOGICAL, soon to be presented at a quality theater near you!

Kirby, his wife, Markita and their lick-your-face-off pound puppy, Solomon, live in a forest high above Southern Oregon's Rogue Valley.

Audio Links and Discography

If you subscribe to iTunes, BuyMusic, Rhapsody or a similar service, keyword in “Do You Know What It Means To Miss New Orleans” where you can listen to a sample from each artist.

Select YouTubes

Louis Armstrong & Billie Holiday:

<http://www.youtube.com/watch?v=4ADf8BZ7Zsk&feature=related>

Louis Armstrong:

<http://www.youtube.com/watch?v=-enGfpIyPno&feature=related>

Pete Fountain:

<http://www.youtube.com/watch?v=mimWHUWuaG4>

Rick Nelson & Jack Lemmon:

http://www.youtube.com/watch?v=wtGG4N3_Cfk

A Polish Chorus – Kirby Shaw Arrangement:

<http://www.youtube.com/watch?v=jAoYYGmScMQ>

Select CD Recordings – MP3 Downloads of the Song:

Louis Armstrong:

<http://www.amazon.com/Know-What-Means-Orleans-Remastered/dp/B0013AKMWW/>

Billie Holiday:

<http://www.amazon.com/Rare-Live-Recordings-1934-1959/dp/B0014LSROK/>

Pete Fountain:

<http://www.amazon.com/Know-What-Means-Miss-Orleans/dp/B001NUP25Y/>

References:

The above article about the song “Do You Know What It Means To Miss New Orleans” was extracted from these websites. For more information, please read the articles:

<http://www.songwritershalloffame.org/index.php/exhibits/bio/C207>

<http://www.eddiedelange.com/bio/index.html>

<http://www.kirbyshaw.com/bio.html>

<http://www.amazon.com/New-Orleans-Arturo-C%C3%B3rdova/dp/6305820775>

<http://www.tcm.com/tcmdb/title.jsp?stid=84759>

<http://www.weirdwildrealm.com/f-new-orleans.html>

<http://www.metrolyrics.com/do-you-know-what-it-means-to-miss-new-orleans-lyrics-manhattan-transfer.html>

<http://www.brightlightsfilm.com/40/neworleans.htm>