**State Historical Society of Missouri**

In 1924, playing for the Mobile (Alabama) Tigers, Satchel Paige won an estimated thirty games with only one loss. In 1926 he joined the professional Chattanooga (Tennessee) Black Lookouts for two successful seasons. Paige then spent the next several years going from team to team in search of a more lucrative paycheck.

When not playing with a team, Paige and other black players formed freelance barnstorming teams that toured the country playing other teams in exhibition games to make extra money…Life on the road was not easy for black players and they regularly endured racist taunts from spectators. Due to segregation, they were not allowed to stay at hotels where whites lodged or dine at restaurants used by whites…

Despite [this], Paige attracted white spectators with his dazzling pitching skills. He could throw a variety of pitches with accuracy and speed that few could match. He gave his pitches colorful names such as “jump ball, bee ball, screw ball, woobly ball, whipsy-dipsy-do, a hurry-up ball, a nothin’ ball, and a bat dodger.”

**Louis Armstrong House**

By the time of his death in 1971, the man known around the world as Satchmo was widely recognized as a founding father of jazz—a uniquely American art form. His influence, as an artist and cultural icon, is universal, unmatched, and very much alive today.

Louis Armstrong’s achievements are remarkable. During his career, he:

* developed a way of playing jazz, as an instrumentalist and a vocalist, which has had an impact on all musicians to follow;
* recorded hit songs for fifty years, and his music is still heard today on television and radio and in films;
* appeared in more than thirty films, beginning in the 1930s, as a gifted actor with superb comic timing and an unabashed joy of life;
* performed an average of 300 concerts each year, with his frequent tours to all parts of the world earning him the nickname “Ambassador Satch,” and became one of the first great celebrities of the twentieth century.

Through the years, Louis entertained millions, from heads of state and royalty to the kids on his stoop in Corona.

**Joe Louis**

The son of an Alabama sharecropper, great grandson of a slave, and great great grandson of a white slave owner became the first African-American to achieve lasting fame and popularity in the 20th century.

In a time when his people were still subject to lynchings, discrimination and oppression, when the military was segregated and African-Americans weren't permitted to play Major League Baseball, Joe Louis was the first African-American to achieve hero worship that was previously reserved for whites only. When he started boxing in the 1930s, there were no African-Americans in positions of public prominence, none who commanded attention from whites.

"What my father did was enable white America to think of him as an American, not as a black," said his son, Joe Louis Jr. "By winning, he became white America's first black hero."

**Josephine Baker**

Josephine Baker sashayed onto a Paris stage during the 1920s with a comic, yet sensual appeal that took Europe by storm. Famous for barely-there dresses and no-holds-barred dance routines, her exotic beauty generated nicknames "Black Venus," "Black Pearl" and "Creole Goddess."

She enjoyed moderate success at The Plantation Club in New York…when Josephine traveled to Paris for a new venture, La Revue Nègre, it proved to be a turning point in her career.

Her career thrived in the integrated Paris society…she rivaled Gloria Swanson and Mary Pickford [two famous actresses] as the most photographed woman in the world, and by 1927 she earned more than any entertainer in Europe. She starred in two movies in the early 1930s…

A 1936 return to the United States to star in the Ziegfield Follies proved disastrous, despite the fact that she was a major celebrity in Europe. American audiences rejected the idea of a black woman with so much sophistication and power, newspaper reviews were equally cruel (The New York Times called her a "Negro wench"), and Josephine returned to Europe heartbroken.

ON THE BACK, ANSWER THE QUESTIONS. Be prepared to explain your answer.

1. **Which of the following statements would be a reasonable conclusion based on these excerpts?**
2. Americans in the 1920 and 1930s eagerly accepted black celebrities
3. Europeans were far less racist than Americans
4. Americans may have been more open to black male celebrities than black female celebrities
5. The French liked dancing more than Americans
6. **Which of these individuals starred in movies during the 1920s and 1930s?**
7. Joe Louis and Louis Armstrong
8. Josephine Baker and Satchel Paige
9. Satchel Paige and Louis Armstrong
10. Louis Armstrong and Josephine Baker
11. **Which of these individuals only gained prominence in the 1930s?**
12. Satchel Paige
13. Louis Armstrong
14. Joe Louis
15. Josephine Baker