

NEW ORLEANS *Weddings*

The NEW ORLEANS
Inspiration
Issue

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N.O.W.

A group of 18 people, likely a wedding party, posing in front of the Mercedes-Benz Superdome at night. The group consists of 10 men in white suits and 8 women in red dresses, with the bride in a white gown. The dome is illuminated with purple light, and the text "Mercedes Benz Superdome" is visible on its facade. The photo is mounted on a textured, light-colored card.





Featuring

Photography: **Photography by Louis**, photobylouis.com | Video: **Dyle Films**, dylefilms.com | Venue: **Club XLIV**, champions-square.com | Rentals: **Event Rental**, youreventdelivered.com, | Candle Decor: **Firefly Ambiance Candles & Decor**, fireflyambiance.com | Florals: **Nola Flora**, nolaflora.com | Fashion: **Bustles and Bows Bridal Boutique**, bustlesandbowsbridal.com; **Linda Lee Bridal**, lindaleebridal.net; **Pearl's Place**, pearlsplace.com; **John's Tuxedos**, johnstuxedos.com | Hair Stylist: **Fay Bayard for Revive the Lakeview Hair Salon** | Makeup: **Dazzle Doll Makeup and Hair**, neworleansmakeupandhair.com | Beignets: **New Orleans Coffee & Beignet Co.** | Second Line Umbrellas: **New Orleans Umbrella Company** | Musical Instruments: Custom for **Club XLIV** and **C&M Music** (Kenner, trumpet) | Main Bar: Sheet Music: **Louis Armstrong House Museum**, Design by **Tchoupitoulas + Vine** and **Mark Waguespack** | Fine Jewelry: **Tiffany & Co.**

Models: **Katelyn Kerner**, **Patrick Morton**, **Bryce Barrere**, **Olivia Wurster** and **Brianna Velasquez**

To view the filming of our Club XLIV Fashion Editorial, visit theNOWBride.com



What A Wonderful World

Treat your guests to a true New Orleans themed event
with all of the nuances this city has to offer.

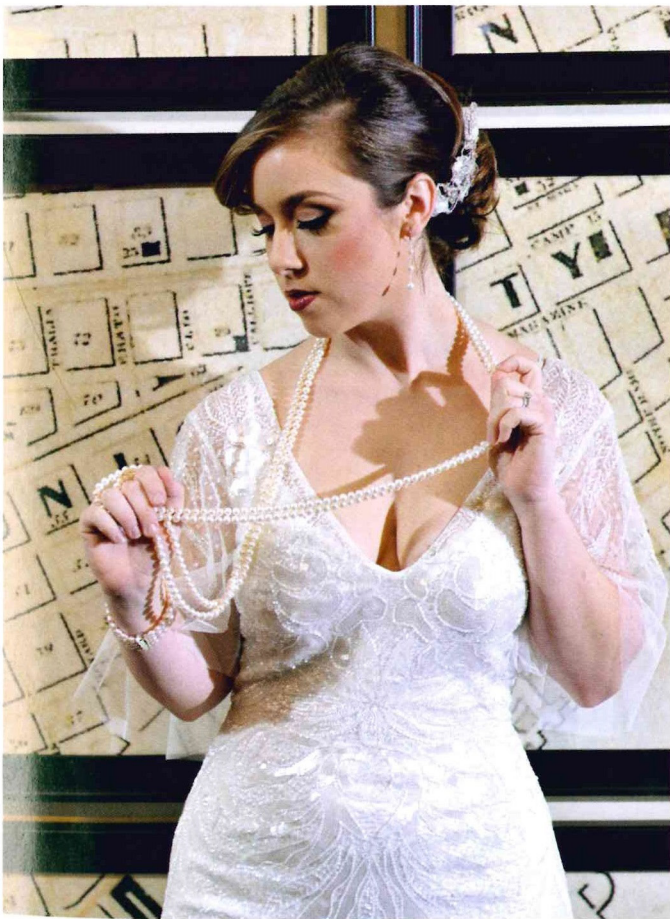
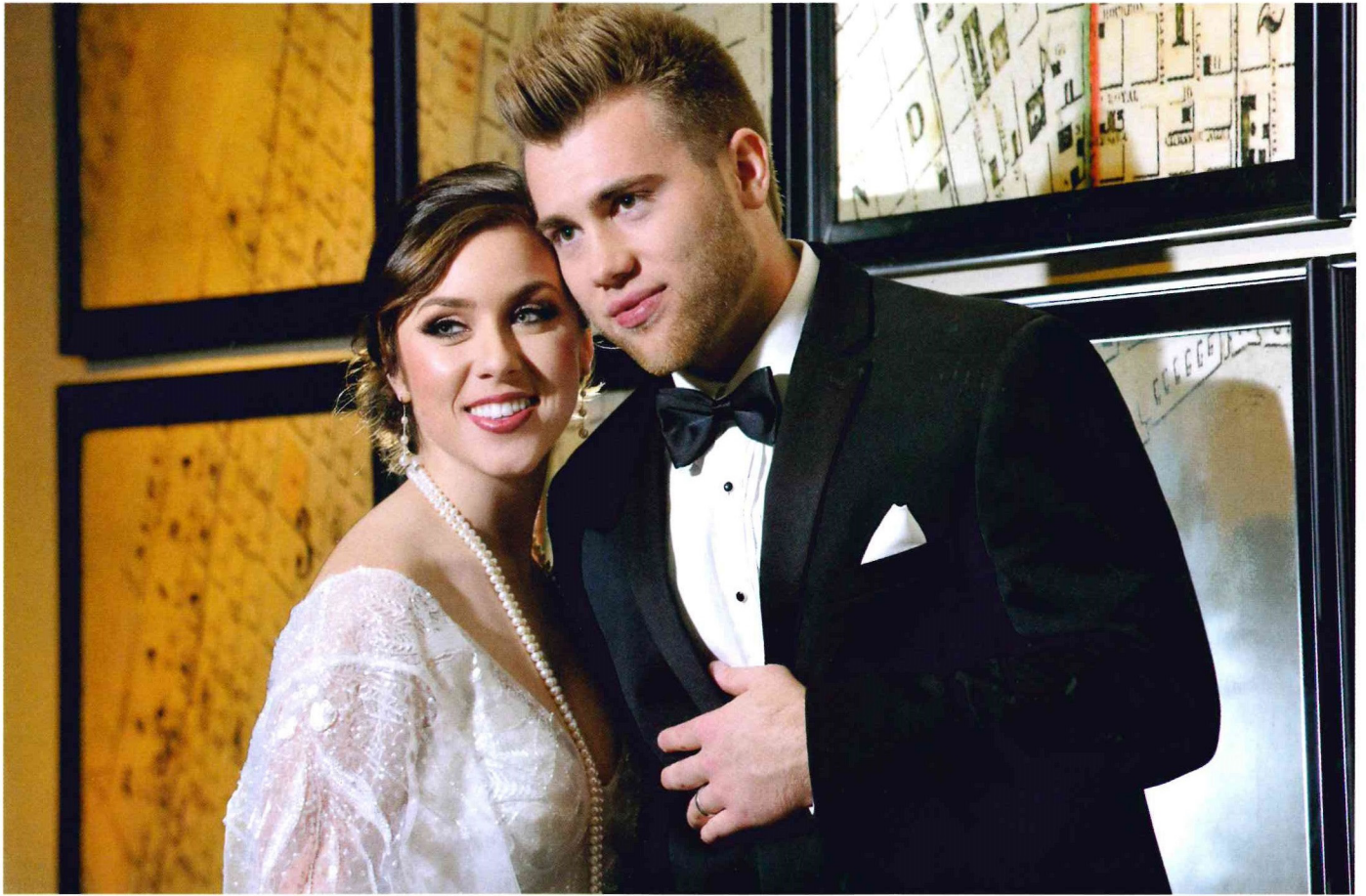


(Above & Facing Page) Katelyn is wearing *Ubela* from Rosa Clara's Soft Collection, available at **Linda Lee Bridal** paired with Ziegfeld Collection necklace of freshwater cultured pearls, Elsa Peretti® Pearls by the Yard™ drop earrings in sterling silver, Ziegfeld Collection bracelet of pearls with sterling silver and black onyx and The Tiffany® Setting engagement ring all by **Tiffany & Co.** | Patrick is wearing Michael Kors slim fit, traditional 2 button notch tuxedo, available at **John's Tuxedos** paired with Groom's band ring in platinum, available at **Tiffany & Co.**

(Right Middle) Olivia is wearing a Sheer tulle tank style gown in butterscotch with ivory lace and satin, with ivory satin banded waist and full organza skirt, available at **Linda Lee Bridal**.

(Right Bottom) Brianna is wearing a sheer organza dress with lace bodice and full organza floor-length skirt, shown in cashmere and light ivory with a satin ribbon at waist, available at **Linda Lee Bridal**.







Katelyn is wearing *Shanata* by St. Patrick short wedding dress with V-neckline, sheer effect three-quarter-length sleeves and lace details on the bodice and skirt and *Thora* by Badgley Mischka silk ruffle evening pump in pink, available at **Bustles & Bows Bridal Boutique** paired with Elsa Peretti® Pearls by the Yard™ drop earrings in sterling silver, Ziegfeld Collection bracelet of pearls with sterling silver and black onyx, The Tiffany® Setting engagement ring, Tiffany Soleste® band ring in platinum with diamonds; Tiffany Jazz™ graduated drop pendant with diamonds in platinum available at **Tiffany & Co.** | Patrick is wearing Michael Kors slim fit, traditional 2 button notch tuxedo, available at **John's Tuxedos** paired with Groom's band ring in platinum, available at **Tiffany & Co.** | Olivia (left) is wearing Joan Calabrese for Mon Cheri gown in petal and ivory, available at **Linda Lee Bridal**. | Brianna (right) is dressed in Joan Calabrese for Mon Cheri, sleeveless satin and lace on tulle tea-length A-line dress with jewel neckline, satin bodice and allover lace overlay full gathered dirndl skirt with scalloped hemline in petal, available at **Bustles & Bows Bridal Boutique**. | Bryce is wearing a 2 Button notch traditional tuxedo, available at **John's Tuxedos**.

Kermit Ruffins

INTERVIEW WITH AN ICON

KERMIT RUFFINS is known around the country for his iconic Jazz performances. If you've heard him play at Jazz Fest with his Barbecue Swingers band, you know you can't get more New Orleans than the sound of Kermit's soulful music.

With his celebrity musician status, it's no wonder that Kermit's photo was selected to grace the walls of the newly renovated Club XLIV at Champions Square. The venue boasts New Orleans Jazz and music-inspired decor with photographs of notable local music legends featured throughout.

We caught up with Kermit recently to discuss his feelings about Jazz and our favorite thing: weddings!

Kermit enjoys introducing people to Jazz music and watching "newcomers" to the style become fans. As he puts it, "either you grew up with it or you didn't, but one time and you will be hooked." Once you hear Kermit play, you can't help but want to hear more.

A New Orleans wedding is really incomplete without some kind of Jazz music. Whether you have a brass band meet you outside the church to lead your Second Line, a Jazz trio perform for your cocktail hour or dance your first dance as a married couple to an iconic Jazz melody, this music makes a wedding a New Orleans wedding.

Kermit loves performing at wedding receptions (and occasionally even plays for ceremonies as well) and tells us one of his most requested songs is "What A Wonderful World" by New Orleans native and Jazz legend, Louis Armstrong. We can't think of a more perfect song to play when celebrating the joining of two lives!

One of the best ways to get a good feel for the local Jazz scene is to plan a bachelor or bachelorette party or a cocktail Jazz night at one (or many!) of the local Jazz lounges. A good place to start is the Mother-In-Law Lounge on North Claiborne that was made famous by Ernie-K-Doe. Kermit now owns the club and this is a great place to catch live local music and enjoy some free food. Yes, you read right. Free food!

If you'd like to hear Kermit and the Barbecue Swingers perform, you'll find them every Friday night at The Blue Nile starting at 7pm and Saturdays at The Little Gem Saloon. You can find their full schedule online at <http://www.BasinStreetRecords.com/artists/kermit-ruffins/>

If you'd like to have Kermit perform for your wedding, contact Tom Thompson at 512-335-8668, or email tom@therubyartsagency.com for rates and availability.

MOTHER-IN-LAW LOUNGE

www.k-doe.com
1500 N. Claiborne Avenue
504-947-1078

THE BLUE NILE

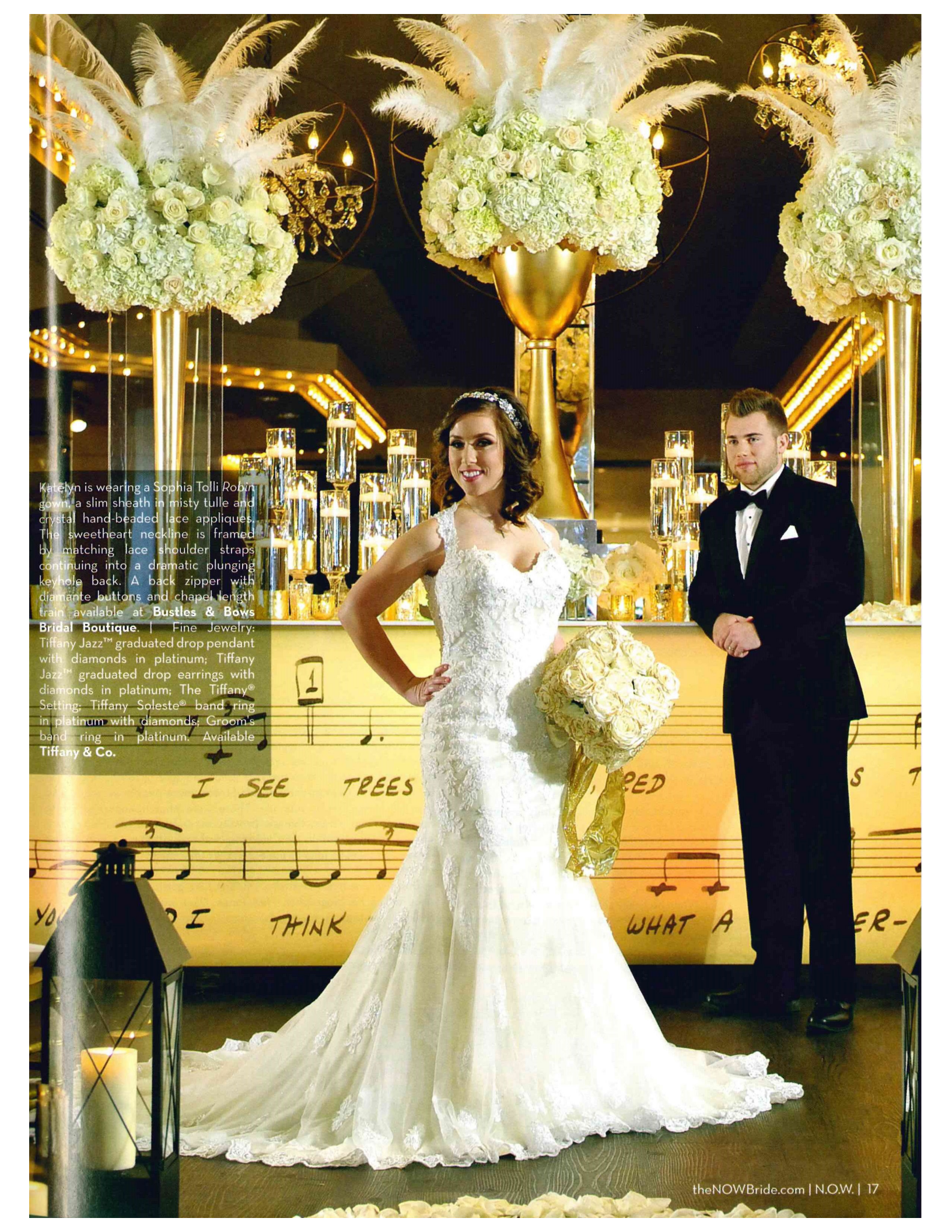
www.bluenilelive.com
532 Frenchmen Street, The Marigny
504-948-2583

THE LITTLE GEM SALOON

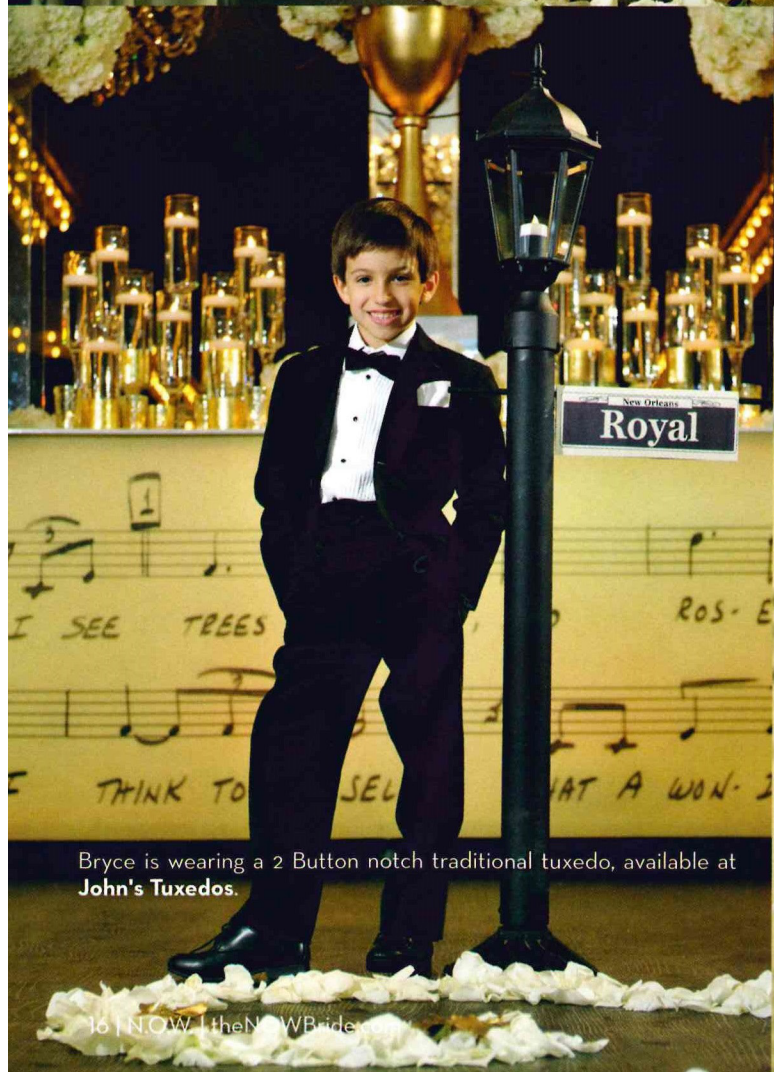
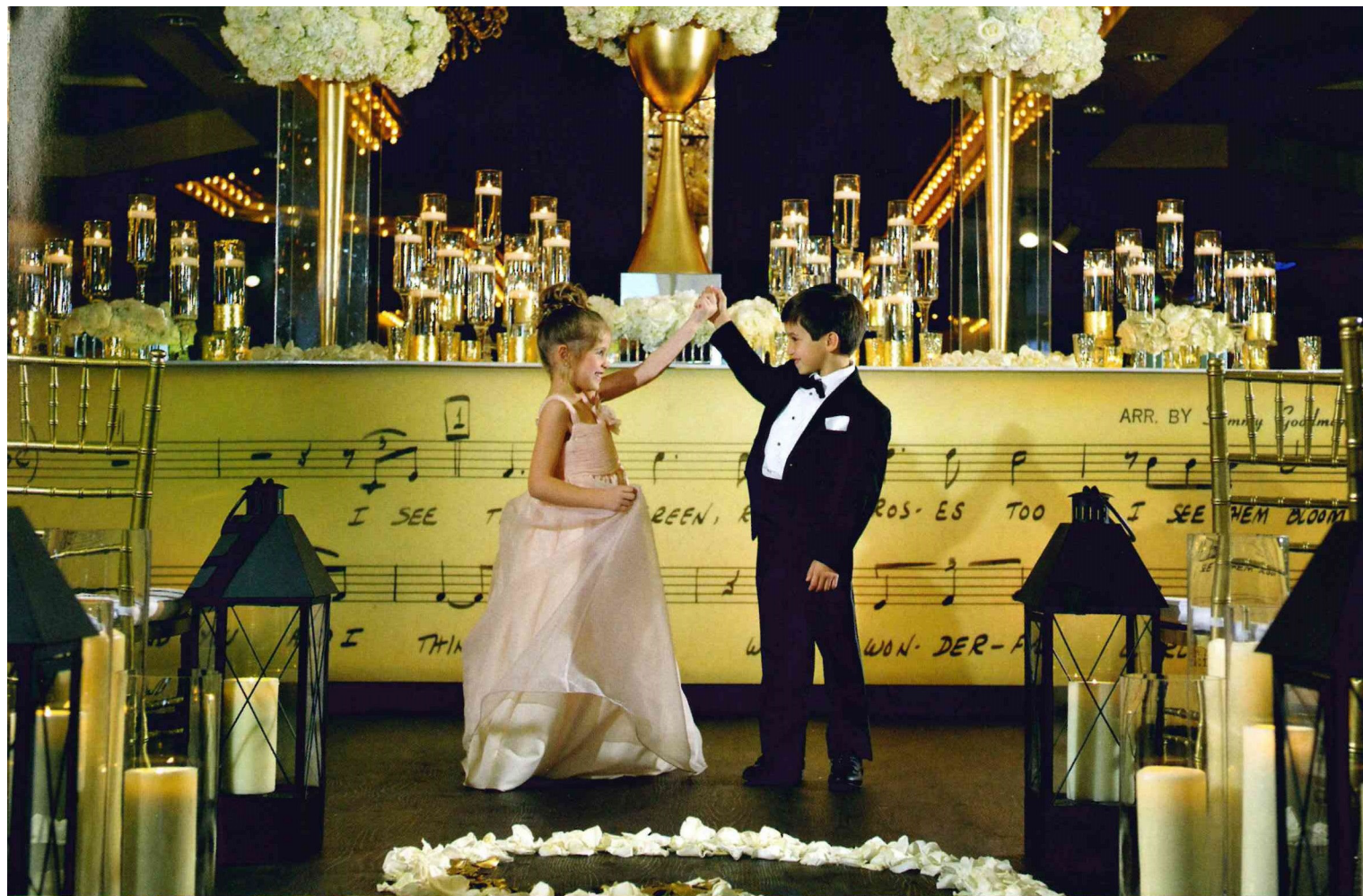
www.littlegemsaloon.com
445 S. Rampart Street
504-267-4863



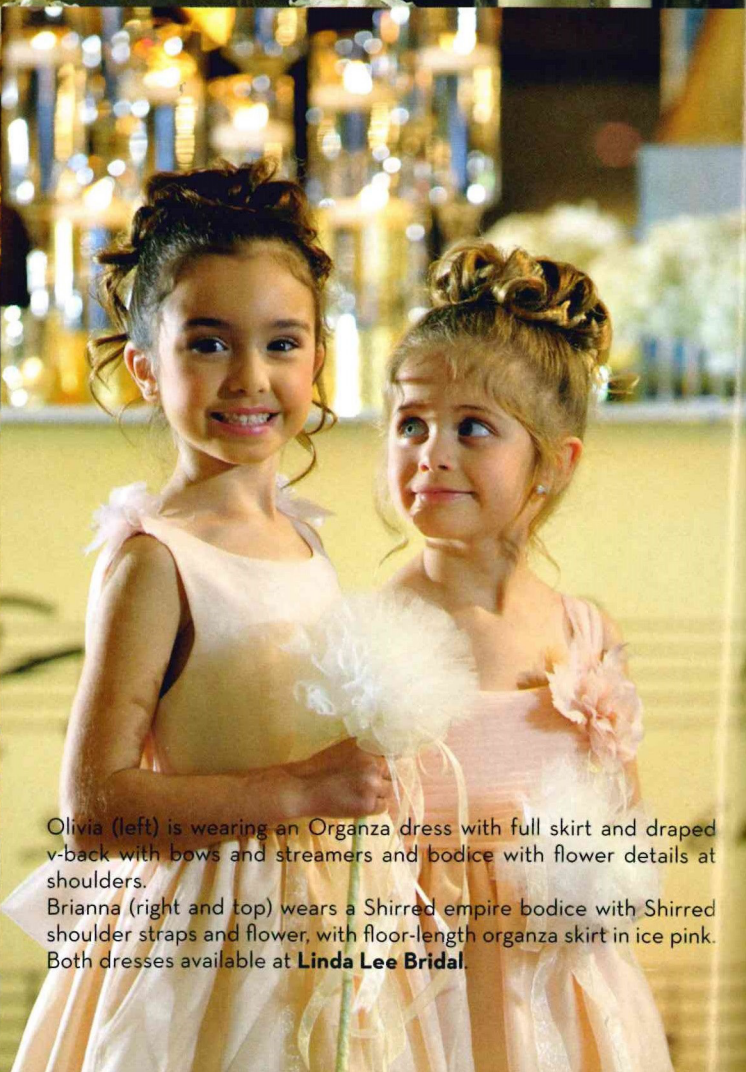
IMAGES: PHOTOGRAPHY BY LOUIS



Katelyn is wearing a Sophia Tolli *Robin* gown, a slim sheath in misty tulle and crystal hand-beaded lace appliques. The sweetheart neckline is framed by matching lace shoulder straps continuing into a dramatic plunging keyhole back. A back zipper with diamante buttons and chapel length train available at **Bustles & Bows Bridal Boutique**. | Fine Jewelry: Tiffany Jazz™ graduated drop pendant with diamonds in platinum; Tiffany Jazz™ graduated drop earrings with diamonds in platinum; The Tiffany® Setting; Tiffany Soleste® band ring in platinum with diamonds; Groom's band ring in platinum. Available Tiffany & Co.



Bryce is wearing a 2 Button notch traditional tuxedo, available at **John's Tuxedos**.



Olivia (left) is wearing an Organza dress with full skirt and draped v-back with bows and streamers and bodice with flower details at shoulders. Brianna (right and top) wears a Shirred empire bodice with Shirred shoulder straps and flower, with floor-length organza skirt in ice pink. Both dresses available at **Linda Lee Bridal**.

INVITE

Louis Armstrong

TO YOUR WEDDING

If you haven't seen Club XLIV yet, it speaks with the soul of Louis Armstrong. His photo hangs on the wall and his original sheet music of "What a Wonderful World" wraps the entire main bar. These photographs and music are all provided by the Louis Armstrong House Museum in New York. We asked Archivist Ricky Riccardi to help us grasp the spirit of Louis. Ricky also is the Author of *"What a Wonderful World: The Magic of Louis Armstrong's Later Years."*

Written by: Ricky Riccardi

New Orleans has produced countless great musical and historical figures, but it's safe to say that Louis Armstrong remains the city's favorite son. His music is still played constantly and you can't walk a block without seeing his image somewhere. Even the airport is named after him!

Yet it's possible that New Orleans residents might not fully understand the relationship between Armstrong and his hometown. After all, unlike other New Orleans heroes such as Fats Domino and Kermit Ruffins, who chose to continue to live in the city when not on the road, Armstrong moved away in 1922 and never looked back. He first went to Chicago, then to New York and finally conquered the world in his globe-trotting role of "Ambassador Satch." When he finally settled down with his fourth wife, Lucille, in 1943, it was in a modest home in Corona, Queens in New York. He lived there for the rest of his life and even chose to be buried in Queens. Today, that home is open to the public, welcoming thousands of visitors from around the world as the Louis Armstrong House Museum.

But though he left in 1922, Armstrong didn't go a day without thinking about, talking about or writing about his years in New Orleans. Without a doubt, they were the most important ones of his life, teaching him lessons about music, race and people, lessons he carried with him around the world.

Armstrong was born on August 4, 1901 (though he always believed it was July 4, 1900, the date his mother told him) in a tiny home on Jane Alley. Armstrong's father, Willie, left soon after childbirth and his mother, Mayann, left Armstrong in her grandmother's care for the first few years

of his life, while she tried making ends meet, occasionally serving as a prostitute. Armstrong's neighborhood was so rough, it was nicknamed "The Battlefield," because, as he later wrote, "the toughest characters in town used to live there, and would shoot and fight so much. In that one block between Gravier and Perdido Streets more people were crowded than you ever saw in your life. There were churchpeople, gamblers, hustlers, cheap pimps, thieves, prostitutes and lots of children. There were bars, honky-tonks and saloons, and lots of women walking the streets for tricks to take to their 'pads,' as they called their rooms."

In this environment, Armstrong couldn't help getting himself in trouble, once telling his biographer, Max Jones, "You must realize it was very shaky all the time during my days coming up in New Orleans. Especially those early ones. They were rough. You had to fight and do a lot of ungodly things to keep from being trampled on. Sure I had fights and did a number of rough things, just so I could have a little peace or elbow room as we used to express it."

Armstrong had frequent brushes with the law, including an arrest at the age of nine-years-old for being a "dangerous and suspicious character." He stopped attending school after the fifth grade in order to start working to help support his mother and sister. One of his jobs consisted of working on the junk wagon for the Russian-Jewish Karnofsky family. The Karnofsky family took a liking to the young Armstrong and would have him over their home for meals. "I was so proud and relaxed at all times to work for the Jewish people," Armstrong wrote near the end of his life. "They so warm, and made a little Negro boy such as me feel like a Human Being."

The Karnofsky's also encouraged Armstrong to sing. "When I reached the age of Eleven," Armstrong wrote, "I began to realize that it was the Jewish family who instilled in me Singing from the heart." Around that time, Armstrong started a vocal quartet, which would walk up and down Rampart Street, singing for tips.

On December 31, 1912, Armstrong's quartet was singing while his friends started celebrating the New Year by shooting off fireworks and little cap pistols. Wanting to showoff, Armstrong took his stepfather's gun and began firing it in the air. "My companions cut out and left me, and I turned around to see a tall white detective who had been watching me fire my gun," Armstrong wrote. "Oh boy! I started crying and making all kinds of excuses."

Armstrong was sent to the Colored Waifs Home, a reformatory for troubled African-American boys. Armstrong had spent a month there in 1910 but in 1913, the Home had a new music program run by Peter Davis. Armstrong tried the drums and the bugle but was eventually given a cornet. It was a match made in heaven. Within six months, Armstrong was the leader of the Waifs Home band and could be spotted leading the ragtag group on parades around the city. Armstrong was eventually discharged in 1914 and immediately threw himself into his music. Jazz was still in its infancy—it hadn't even been recorded yet—and New Orleans was its birthplace. Armstrong most admired cornetist Joe "King" Oliver, who was happy to give the youngster advice. "Joe Oliver has always been my inspiration and my idol," Armstrong said in 1950. Armstrong continued working odd jobs, such as delivering coal and selling newspapers, but after a few years, his reputation began to spread and he was able to concentrate on his music full-time.

Music was now Armstrong's life. In the summer, he played in Fate Marable's riverboat band on excursions up and down the Mississippi River. He replaced Oliver in Kid Ory's band, the most popular one in town. And he frequently played funerals and parades with the legendary Tuxedo Brass Band. He was happy in New Orleans and might have stayed there for many more years, but in 1922, he was summoned to Chicago to join his hero, King Oliver. "I had made up my mind that I would not leave New Orleans unless the King sent for me," Armstrong wrote. "I would not risk leaving for anyone else."

But though Armstrong had finally left his hometown, he could not leave behind everything he learned in those first 21 years of his life. He made sure to always include New Orleans numbers such as "Muskrat Ramble," "High Society" and "When the Saints Go Marchin' In" (Armstrong was the first to record a jazz version of that anthem) in his repertoire and he frequently told stories about his early days. In 1954, he published his second autobiography, *Satchmo: My Life in New Orleans*, a book that should be required reading for students of all ages.

In 1970, a year before he died, Armstrong recorded an autobiographical take on "When the Saints Go Marchin' In" called "Boy from New Orleans." It ended up being the final song he sang at his final performance at the Waldorf-Astoria in New York City in March 1971. Fittingly, it ended with Louis singing that he was still a "Boy from New Orleans."

A few years earlier, Armstrong told *Life* magazine, "I'm always wondering if it would have been best in my life if I'd stayed like I was in New Orleans, having a ball. I was very much contented to be around and play with the old timers. And the money I made—I lived off of it. I wonder if I would have enjoyed that better than all this big mucky-muck traveling all over the world—which is nice, meeting all those people, being high on the horse, all grandioso. All this life I have now—I didn't suggest it. I would say it was all wished on me."

In the years since Armstrong passed away, his hometown has embraced him as its favorite son, dedicating Armstrong Park and Louis Armstrong International Airport in his name and hosting the phenomenally successful Satchmo Summerfest. Louis would have approved. After all, he remained just a boy from New Orleans until the end of his life.

BRIDES:

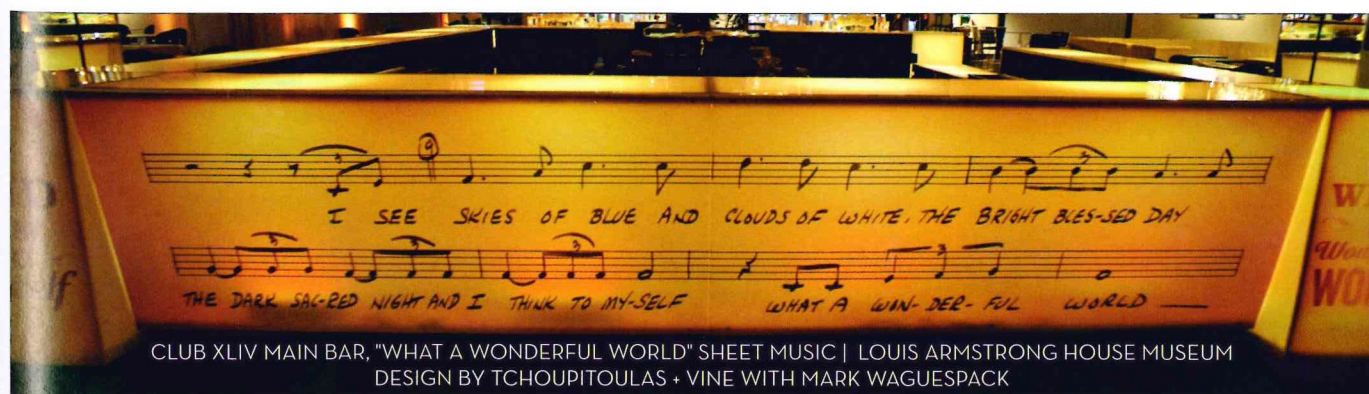
The spirit of Louis is the spirit of joy. When you think of Louis, you smile... and no one had a better smile than Louis Armstrong! So "When You're Smiling" would be an ideal choice for a wedding. It's usually played as a romp, but Louis recorded a slow version in 1956 that could even be used as a first dance. For all of his gregarious fun, Armstrong was an impeccable crooner of love songs so there's a long list that could potentially be used as a first dance or for a slower change of pace:

"I'm Confessin' that I Love You"
 "I Can't Give You Anything But Love"
 "Let's Do It (Let's Fall in Love)"
 "My One and Only Love"
 "That's for Me"
 "Blueberry Hill"
 "La Vie En Rose"

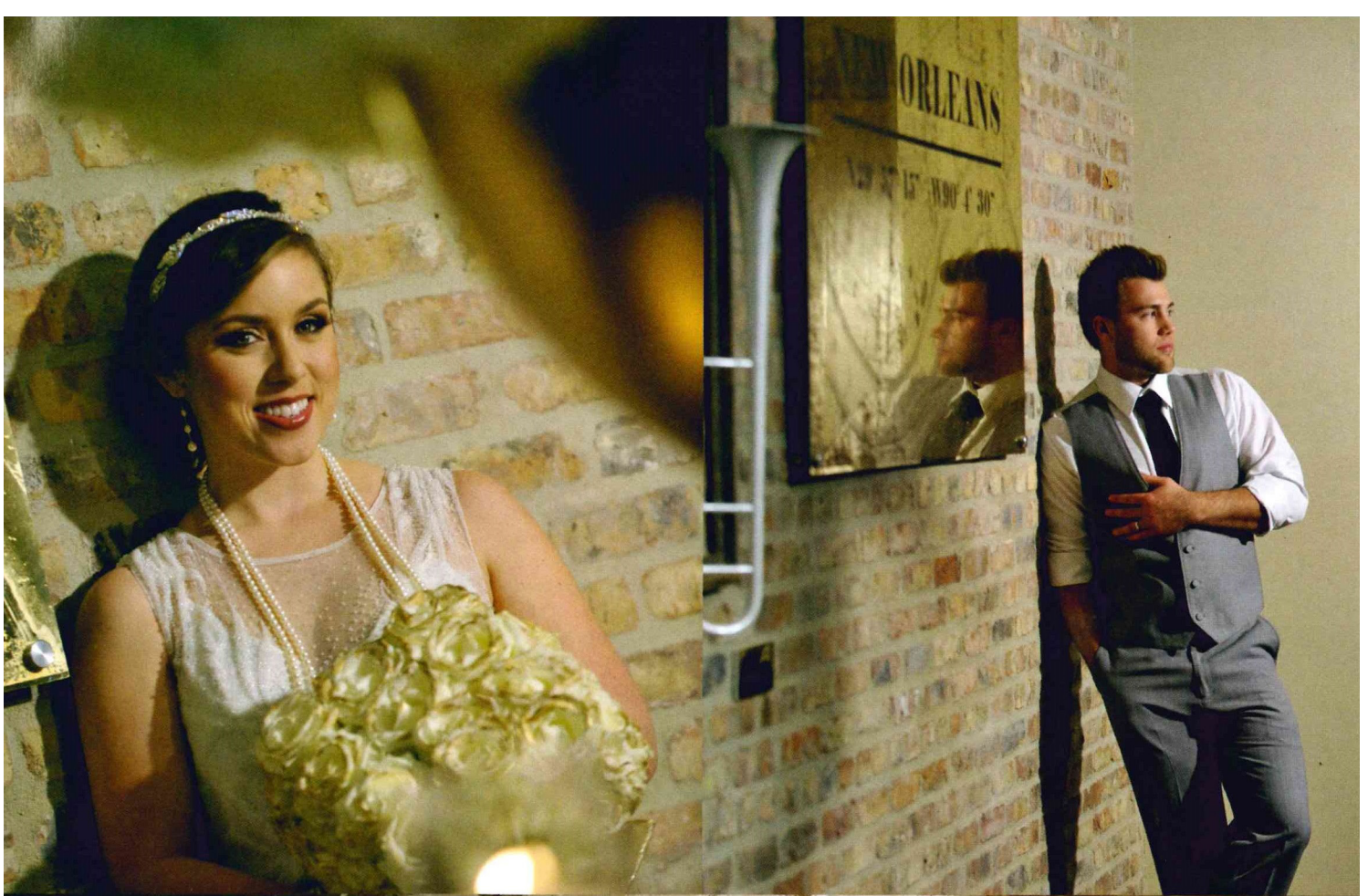
There's also all the great songs he made with Ella Fitzgerald, including "Our Love is Here to Stay" and "The Nearness of You." More upbeat love songs could include "Stardust," "I Get a Kick Out of You" and "Let's Fall in Love." A great choice for a bride or groom to dance with a parent would be "When You Wish Upon a Star." And the usual Armstrong wedding standbys—"What a Wonderful World," "A Kiss to Build a Dream On" and "We Have All the Time in the World"—still work, too!

And for a wedding to embody the spirit of Louis in New Orleans, you're going to need some more fun numbers, such as "When the Saints Go Marchin' In," "Skokiaan," "Potato Head Blues," "Mahogany Hall Stomp," "On the Sunny Side of the Street," "Ain't Misbehavin'"—there's too many fun ones to list! That's a good thing, because if your wedding is going to embody the spirit of Satch, it has to be fun!

You can find out more about the Louis Armstrong House Museum in New York by visiting www.LouisArmstrongHouse.org.

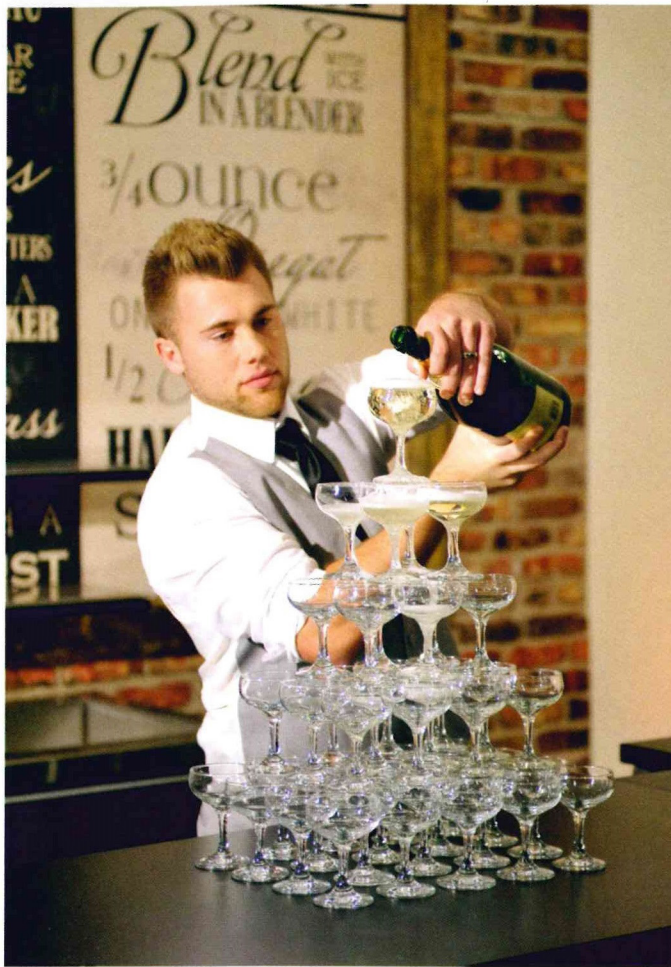


CLUB XLIV MAIN BAR, "WHAT A WONDERFUL WORLD" SHEET MUSIC | LOUIS ARMSTRONG HOUSE MUSEUM
 DESIGN BY TCHOUPITOUHAS + VINE WITH MARK WAGUESPACK





Katelyn is wearing Uma from Rosa Clara's Soft Collection, available at Linda Lee Bridal. Headpiece available at **Linda Lee Bridal**. Ziegfeld Collection necklace of freshwater cultured pearls; Elsa Peretti® Pearls by the Yard™ drop earrings in sterling silver; Ziegfeld Collection bracelet of pearls with sterling silver and black onyx; The Tiffany™ Setting; Tiffany Soleste® band ring in platinum with diamonds available at **Tiffany & Co.** Patrick is wearing Heather Allure Collection by Jean Yves, available at **John's Tuxedos** paired with groom's band ring in platinum available at **Tiffany & Co.**



Katelyn is wearing an Ivory Lace Cocktail Dress, available at **Pearl's Place**. | Headpiece available at **Linda Lee Bridal**. | Shoes: Jazmin by Bagdley Mischka with sun-inspired brooch at the toe, available at **Bustles & Bows Bridal Boutique**. | Patrick is wearing Heather Allure Collection by Jean Yves. Available at **John's Tuxedos**. | Fine jewelry: Tiffany Jazz™ graduated drop earrings with diamonds in platinum; Tiffany Jazz™ graduated drop pendant with diamonds in platinum; The Tiffany™ Setting; Tiffany Soleste® band ring in platinum with diamonds; Groom's band ring in platinum. Available at **Tiffany & Co.**



SAZERAC

1 *Jigger* COGNAC

CRUSHED SUGAR CUBE

3 *Dashes*
peychaud bitters

2 dashes ANGOSTURA BITTERS

Chill IN A SHAKER

STRAIN INTO A Glass

GARNISH WITH A
LEMON TWIST

ABSINTHE SUISSESSE

Blend WITH ICE
IN A BLENDER

3/4 ounce

ONE EGG

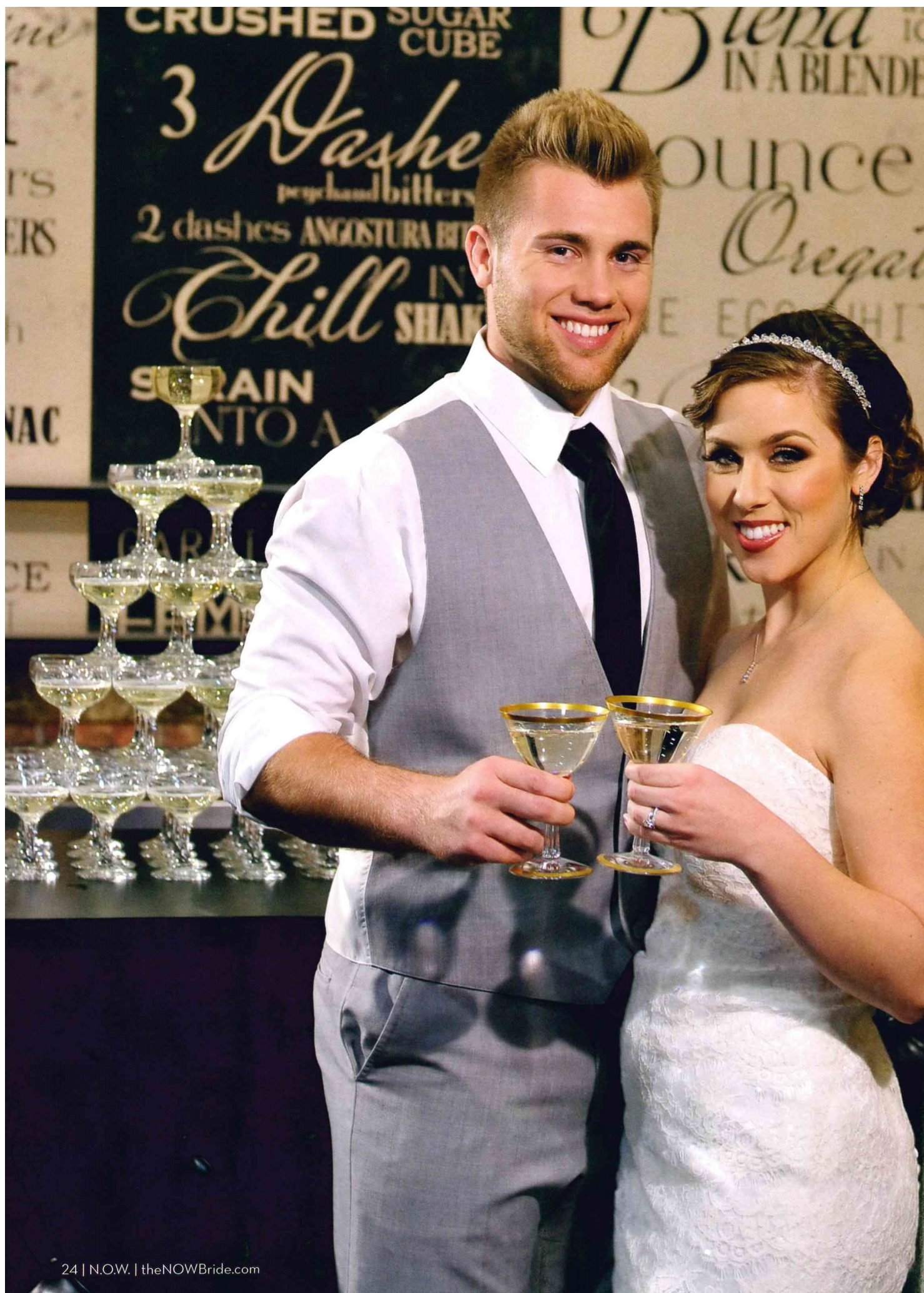
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Club Cocktails

GET THE RECIPES

The back bar at CLUB XLIV (opposite page) was inspired by the book *NEW ORLEANS CLASSIC COCKTAILS: SPIRITED RECIPES* (Kit Wohl), celebrating the best libations that the city is known for. The bar is a tribute to the Sazerac, which was the first known American cocktail.



VIEUX CARRE COCKTAIL

1/2 teaspoon Benedictine
Dash Peychaud bitters
Dash Angostura bitters
1/3 jigger each, Rye, Whiskey,
Cognac & Italian Vermouth

Serve on ice with a lemon twist
{Carousel Bar, Hotel Monteleone}

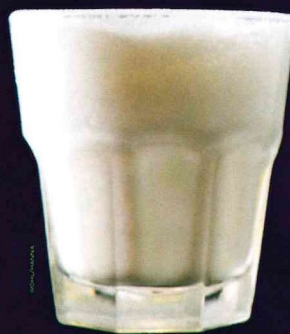
ABSINTHE SUISSESSE

Blend in a blender with ice:

3/4 ounce Oregat
1 egg white
1/2 cup Half & Half

Serve in a frosted glass

{Brennan's Restaurant}



SAZERAC

1 jigger Cognac
Crushed sugar cube
3 dashes Peychaud bitters
2 dashes Angostura bitters

Chill in a shaker
Strain into a glass
Lace with Pernod or Herbsaint
Garnish with a lemon twist

{Sazerac Bar, The Roosevelt Hotel}

PHOTOS • KIT WOHL/SAM HANNA