

Penny M. von Eschen, *Satchmo Blows up the World: Jazz Ambassadors Play the Cold War* (Cambridge MA.: Harvard University Press, 2004)

A half-decade after the beginning of the jazz tours, the jury was still out as to their achievements and effects. In the words of the writer and lyricist Lola Brubeck, 'The entire jazz community was elated with the official recognition of jazz and its international implications.' Yet jazz artists who had participated in the tours had experienced first-hand the uneasy juxtaposition of the arts and less than transparent foreign policy agendas. And as members of integrated bands, they were uniquely steeped in the ironies of the export of jazz ambassadors at a time when America was still a Jim Crow nation and civil rights activists were faced with violent resistance and the inaction of the federal government. Following their own tour through Eastern Europe and the Middle East in 1958, Dave and Lola Brubeck addressed these ironies in the satirical musical

said, 'Yeah, there it is. We have our problems but we

