



The Black Press as Cultural Historians

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• Sept 12, 2025

HOW SWING WAS BORN



The Original Dixieland "Jass" Band... They carried swing into the north.

Being found his earliest ancestor in "Swindler's System Band," organized by New Orleans newberry in 1890, in the attracted and disorganized pieces of the band. Above, a bandman is rescued from right, in the front row. At left, a bandman is in the front row, the only living member of the band.

By Maurice Riles
SOME like it, but some like it cold — not nearly all of them like it in the grown-up (and it is a grown-up) world. The hip men are among those who believe that "old-time" would "feel" part by a man with a luscious smile — but not toward **Swing** — and when they really swing it in a jam session, it is a good deal of a different thing. Swing is making the world look like it hasn't, and they live in. Swing — jazz. Some like it.

And New Orleans has its modern music. But New Orleans could say a whole lot of it. It is a city that has been a center of music since the 18th century. It is a city that has been a center of music since the 18th century. It is a city that has been a center of music since the 18th century.

As a nucleus among the learned and unlearned, it is a city that has been a center of music since the 18th century. It is a city that has been a center of music since the 18th century. It is a city that has been a center of music since the 18th century.

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60. Indeed, another favorite hot trumpet player (and, like Nick LaRocca of the Dixieland crew, a bebopper). Stirling flow was added to later generations. It was the "hot" music, the music that was the music of the future. It was the music that was the music of the future.

In New Orleans, good jazz bands were made up of the best. They were made up of the best. They were made up of the best. They were made up of the best.

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Louis Prima plays a benefit for the paralytic school in New Orleans, with other Dixielanders in the front row, second from left.

A Chicagoan drifted into a New Orleans hot spot, back in 1914—and because he did, America learned about jazz... and you ever hear of "Gatchno," or "Staleread"?

In 1917, the Dixieland Jazz Band went to New York, and other Dixielanders, in Columbus Circle, met New York jazz men.

In Chicago in New York, in the Dixieland Jazz Band, they met New York jazz men. They met New York jazz men. They met New York jazz men.

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Chicago, the Chicago's South Side, he became a jazz man. He became a jazz man. He became a jazz man.

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Within the article "How Swing Was Born" Maurice Ries speaks as a historian giving his interpretation on how Swing came to be. Based on his choice of words and energetic writing style, it is fair to assume that Ries is a journalist who is a fan of Jazz. He gives a chronological play by play on the origins of Swing & important moments and figures impacting the history of Swing. The intention of Ries writing is to inform anyone who is unfamiliar with Swing and/or how it came to be. The article describes the impact that Swing is having on the culture of Jazz & the people. Ries describes Swing as a "good ole low down dixieland". By doing so, he influences and Dixieland lovers to give Swing a chance.

Important Swing Figures:

- Benny Goodman
- King Oliver
- Louis Armstrong
- Cab Calloway



Social Realm

On January 31, 1939 The passage breaks down the stand out success of Louis Armstrong at the time. In relation to his competitors who included Cab Calloway, Count Basie, Duke Ellington, and more Louis Armstrong held the Box Office record having the most popularity between both Black and White crowds. Being a trailblazer with his superior trumpet playing and scat singing, propelled Armstrong to the success that he acquired making him a household name to all. The passage acts as a promotional tool to market the success of Armstrong which would lead to even more sales in large. Notice the ointment that's being promoted to the right of the passage.

Essentially, the same is being done for Louis Armstrong. His performances are his product and he could've paid for this story to market his brand.



Louis Armstrong Foremost Sepia Crowd-Pleaser In Jazz World

ONLY A FEW sepia amusement attractions (speaking specifically of bands) remain which are still good enough to command as lofty as a \$1,000 guarantee for a single night's work. Cab Calloway, Duke Ellington, Louis Armstrong, Count Basie, and Jimmie Lunceford are the five in this class.

Of the list, Louis Armstrong holds the box office record for the year 1938. Interestingly enough, he has clung to this particular record year in and year out with Cab Calloway furnishing him his strongest competition. Count Basie is very much in the race this year and Chick Webb finished strong the past season.

There's an essential difference between Louis and Cab, however, as far as their box office appeal is concerned. Cab is a sensational hit with the white patrons, and is in such constant demand at leading white "spots" that he seldom gets around to appearing at a sepia inn. When he does play the colored joints, his drawing power takes a big drop.

Louis Armstrong, though, is uniformly as "hot" a drawing card with sepia patrons as with white. He's a crowd-pleaser whose popularity remains unquestioned. Here in the Gate City, both of the record crowds for amusement attractions were established by Looie.

Styled "Reverend Satchel-Mouth" which, since that time has been shortened to just plain "Rev. Satchmo", Louis Armstrong holds his place at the top of the jazz profession's list of ace showmen. In Looie, the swing circuit has probably its greatest individual "box office" commodity.

Those who have heard Louis Armstrong "triple tongue" a cornet on such lasting tunes as "When You're Smiling", "Confessing", "Shine", "Peanut Vendor", and a long list of others, can't but put him in a class by himself.

DOWN BEAT, internationally read magazine of band opinion, rates Louis Armstrong, Henry (Red) Allen, and Roy Eldredge among the foremost trumpet players of this age. And, believe it or not, all three are members of the band "Rev. Satchmo" is bringing to the Gate City, February 8.

The three aces named will be augmented by the sensational swing pianist, Luis Russell; the swing vocalist, Midge Williams, and the lyric tenor with the golden voice, Sonny Wood. Sonny goes an octave higher than anybody in the bizness, with the possible exception of Harlan Lattimore, singing "Trees".

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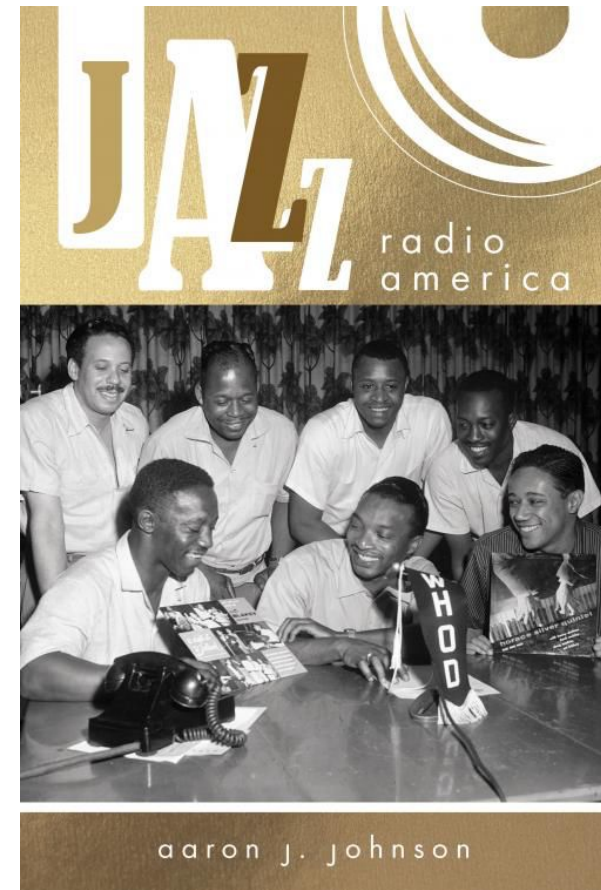
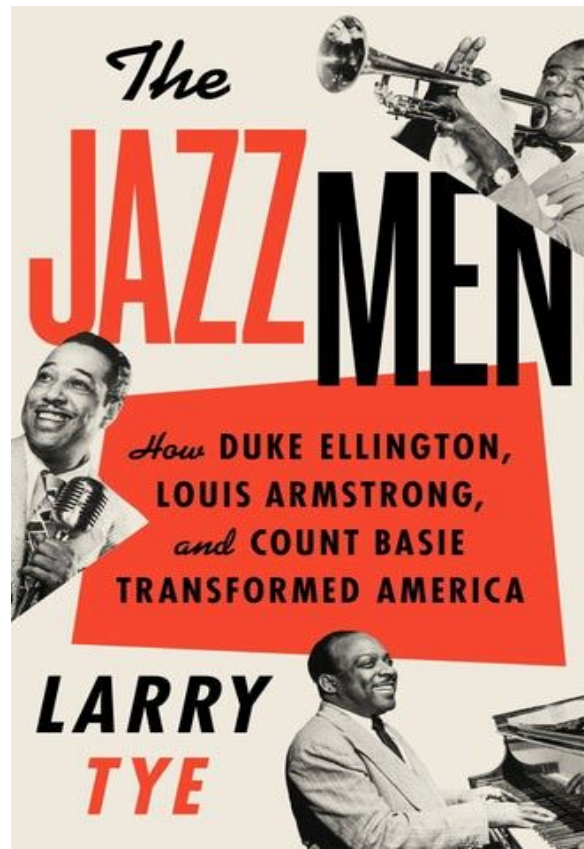
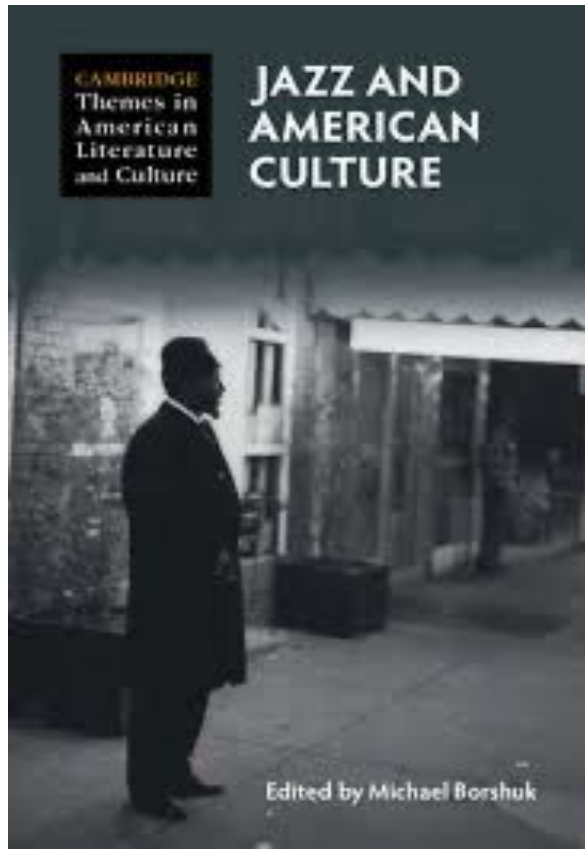
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