

Band plays "Dixie." (Cut abruptly)

[Announcer:] Ladies and gentlemen, this is Art Anderson with another of your favorite programs, "Jazz." This particular session should be of special interest to you, for we have with us today a gentleman who is well known in Dixieland [world of ?] music, Mr. Tom Brown. And now, Mr. Brown, would you mind saying a few words to our radio audience.

[Brown:] There's a big ballyhoo today. Would you like to meet the man that started jazz? He's right here in your city, standing fast. You shouldn't believe a word of what you've already heard. They're busy telling lies of what they've heard. Tom Brown started jazz in Chicago, even [picked ?] the name for jazz. Jazz was never used to music until Brown gave it its advance. The colored are not responsible and it's a great big ballyhoo. It was done by the North to kid the South. The colored only played "plantation" [music], and jazz is a part of swing. You can see how well it has done, as they are all having fun telling what they've done to create jazz. It was started in 1915. Don't be fooled; it wasn't till then. Everyone has taken copy and claiming that he's the one. The world has misunderstood [that ?] the correct point of jazz. There's always room for correction for things done in the past. This is the only way I have to get back at them for something wrongfully done. It's too late to derive any benefits. Let's put it all in song. Give right where right belongs. I just want my public to know the truth.

P.S. Tom Brown took the first band to Chicago. You can see how well it has done. This script was composed and written June 3, 1955, by Tom Brown and autographed by all good friends. The signatures: Tom Brown, Sherwood Mangiapane, Dr. Edmond Souchon, Pete Miller, Myra Menville, F. G. Bonansinga, Johnny Wiggs, Bill Lambert, Alfred

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[Labue ?]
 [Le Boeuf ?], Vincent Varisco [1955 p.b.], [Lloyd P. Bacon ?], Ted Brown,
 Charles W. Roach, Mrs [Kathryn--see 1955 phone book] Burke, Raymond
 Burke, Mina Lee Sinske, Dominic Alaimo [1955 p.b.], Edward Chance,
 Pete Palmer, and Arnold J. Loyacano.

The postscript reads: Ray [Lopez] did a lot to perfect this jazz.
 Gus [Mueller] variated [it] to the strain of swing. Arnold [Loyacano]
 played the [concert ?] piano, while Bill [Lambert] added tempo to the
 strain. Tom [Brown] played a [counter] lick here and there to add to
 this peautiful tone. When they're all together you've had the finest
 jazz in the land. [[His attempt at free verse??]]

Well, Art, they all say that I was the one that took the first
 Dixieland band to Chicago, so it must be so. This band was later
 turned into jazz by Chicago local musicians. [Well,]
 [While] we had the
 finest kind of tempo and rhythm, that took the world by surprise,
 and started something really big, that it is all over the world today.
 I've enjoyed the fruits of jazz since 1915. I made a lot of phono-
 graph records which have made hits. I've made some good records with
 Yerkes's dance orchestra, Yerkes's Happy Six, Yerkes's Southern Five,
 Yerkes's Jazz Marimba Orchestra, Ray Miller's Black and White
 Melody Boys, the Benson Orchestra, Harvey, Wagner, [Johnny] Bayers-
 dorffer, and Johnny Wiggs's Orchestra. The best records was with
 Yerkes's orchestra, some with Ray Miller, one with Brownlee and
 Sharkey, "Waffle Man Call" with Johnny Bayersdorffer--by the way,
 folks, I composed this number. I have made over one hundred
 recordings with Johnny Wiggs that I think are very good. I am proud
 of a lot of these recordings, and I am still active in the music
 world. They won't let me retire, you know. I once played an
 affair out at the Great Lakes Training Station alongside of John
 Philip Sousa for the Navy boys, and received applause from Sousa
 himself. I was invited to appear on television in acknowledgment

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of who brought the first Dixieland band to Chicago. We were only allowed ten minutes, and I could not give the complete story to the public in that short time, but my story will always be in print.

I received a trophy from the New Orleans Jazz Club, and on it was engraved that I was the first to introduce jazz to Chicago.

My pet recordings are "Tiger Rag," "Jazz Band Ball," "Fidgety Feet," "Clarinet Marmalade," "Postman's Lament," "Chef Menteur [Joys]"--all by Johnny Wiggs--"Waffle Man Call" by Johnny Bayersdorffer, "Shake Your Little Shoulder" by Harry Yerkes, "Rose of Spain" by Ray Miller--I composed this one also--and a number of others that are very good, and too numerous to mention. I recorded on Gennett, Victor, Columbia, Vocalion, Okeh, Commodore, Tempo, and Southland Long Playing records. I am still willing to do some more recording. I am proud to say that I composed "More Power Blues" [check sp. See Nick LaRocca, Reel] which is the foundation of "Moaning Blues," "Barnyard Blues," "Livery Stable Blues." I also composed such numbers as "Love Dreams," "Rose of Spain," "Just Jazz," "Basin Street Hop," "Tiger Rag," "Waffle Man Call," "Wonder Where My Easy Rider's Riding Now," and others, and I am still composing other numbers. I thank you all. I think this is enough for this interview. See you on the next.

Yours, Tom Brown.

[Band plays "Star Spangled Banner."]

[Brown:] Get the lead out, folks, and stand up.

END OF REEL