

NICK LAROCCA INTERVIEWS

June 9, 1958: Reel I

Place: 2218 Constance Street, New Orleans, Louisiana

Voices: ^oDominick James (Nick) LaRocca; Richard B. Allen

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[Allen:] It's going now.

[LaRocca:] Well, you mention Piron's band, and what type of music they played. I forgot to mention it was in the year about 1915; I think Piron then used mostly string instruments. And he played regular, conventional, ragtime, like I had heard on records, that was of that date, of era. There's some things, I'd like to tell you that I may have forgot to mention. We played for two silent movies: one of them is in "The Good For Nothing" by Carlyle Blackwell as the leading man, and a short with Charlie Chaplin. This would be the same shot, as these pictures were taken at Reisenweber's Restaurant in the 400 Club in 1917. And many other affairs for the Goulds--that's the Jay Gould family--balls, political parties, theaters, and concerts. Entertained over a million soldiers and marines during the World War I, sold Liberty Bonds, ballyhooed in the streets of New York City, also at several stores in New York City. Had passes to all the forts for entertainment of the soldiers, and I also entertained soldiers in the different hospitals. Now, we get back to Piron. Piron is the man who instrumentally was mostly responsible for having this Clarence Williams come to New York. Clarence Williams came to the hotel where I lived with a letter of introduction by Mr. Piron, who I had corresponded with--because I had already made "Brownskin" famous, and it was published by Will Rossiter. You'll find cards to that effect in the Tulane repository, [that] will prove to you that we didn't discriminate against the colored man, as [has] been said by Marshall Stearns and many others. In fact, we helped our colored brother. You'll see here on one of these first tunes of Clarence Williams, they have "My Pillow and Me," by Tim Brown, Chris Smith and Clarence Williams. Clarence Williams' publishing concern, Music Publishing Company, 1547 Broadway, New York City. On

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that he's got a jazz tune. Now he had never used this word before. And I'm that positive that I don't have many years of my life to go. This is in 1923 that he came to New York. Before that he was in Chicago--he was a talent scout for the Columbia--where he and his wife, Eva Taylor made recordings for Columbia. Now, if this music, as they say, existed, and this negro was one of the principal men of composing music, it certainly would have showed before '23, '24, and '25, that these other negroes came up. And when they did come up, they were imitating the Original Dixieland Jazz Band; because I can show you the idioms, eight years before these negroes ever put it down on wax, that they were used by the Original Dixieland Jazz Band. Now, would you care to read this letter of Piron's? This is August the thirteenth, 1922.

[Allen:] This is a letter. It says from "A. J. Piron, 1734 Annette Street, New Orleans, Louisiana." The date line is "August 13, 1922. Mr. D. Jas. LaRocca, Original Dixieland Jazz Band, 421 Sheepshead Bay Road, Brooklyn, New York. My Dear Mr. LaRocca: Yours of the fifth inst, was received, and very sorry indeed for the delay and great suspense that you no doubt suffered, but owing to the fact that I was out of the city, I was unable to answer at once, but I am sure" (Sorry, beg your pardon.) "but I assure you that I have taken great interest in same, and in the future you can rest assured that all correspondence will receive my prompt attention. I am not aware of the fact that you all are the starters of 'Sister Kate' up North, but I wish to express my delight in being informed of same through your letter of the fifth, and assure you that you will receive all assistance that I can give along the lines of placing this, and all other numbers that I have, and that you may be able to use. I am sorry, indeed, that you were put to such inconvenience in trying to locate me. And again, I am glad that you

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succeeded. As far as bands are concerned, you can rest assured that I will put forth every effort to keep them supplied with my numbers, and I really haven't the language to express my thanks for the splendid efforts made by both you and your band. Speaking of the Victor concern, I feel sure that you will"--better read this slow--"Speaking of the Victor Concern I feel sure that you will, I feel assured, that you will meet with tremendous success due to the wide reputation of your aggregation. And while I am at it, and aside from 'Sister Kate,' I am sending you to look over 'If Your Man Is Like My Man' and several others that have recently come into the limelight here, and I believe that, from your letter of the fifth, will go over also for reasons aforementioned. In reference to paragraph five of your letter, will say that I am unable to make a complete statement concerning turning it over to a large Pub. concern--" I presume that means publishing.

[LaRocca:] Publishing concern.

[Allen:] "as I've already several contracts from different concerns to be considered, but in the meantime I will appreciate anything you might do to record 'Sister Kate' or any other number of mine. You can rest assured that you'll be greatly recompensated for same. Now in the event that any concern approach you with their willingness to except 'Sister Kate,' or any other number, you will do well to wire or write me at once so you will give me a chance to demonstrate to you my thanks. For some time I have felt that the title 'I Wish That I Could Shimmy Like My Sister Kate,' was a little out of date, and for that reason I have changed it to 'Sister Kate,' with a rearrangement of lyrics, and in a few days you will receive the new outfit which I hope you can use to great advantage. Now, trusting that you will be able to use the

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numbers that I am sending under separate cover, I am, Yours very truly, A. J. Piron." And that has initials "JCR AJP."

[LaRocca:] Well, this will show that I did try to help the colored man out, and I had no malice or thought of doing anybody anything that was out of, out of the way of being honest with every, with anyone. We featured these numbers at Reisenweber's. We featured "Brownskin Who You For?", which Will Rossiter published; that's one of his numbers. We featured "Mama's Baby Boy." It's been said that we played many negro melodies; that is true, because we played many other tunes that--let me get back. And we also featured "Sister Kate;" was [we featured] all of the three of them. We had special arrangements on them; we used to get up--we didn't sing, but we used to holler, sing like we were--try to sing it. In other words, it pleased the public; they liked what we were doing, and they'd ask for the same things over and we'd play them.

[Allen:] Who did the singing in the band?

[LaRocca:] Five of us--you know what I mean?

[Allen:] Yeah.

[LaRocca:] I'd get up there and start [Mr. LaRocca sings, scats] "I Wish I Could Shimmy Like My Sister Kate" and so on. [Mr. LaRocca sings, scats] "Mama's Baby Boy." They were good numbers and we played 'em. The same as "Some of These Days," "Dark Town Strutters Ball," or many other tunes that was owned by colored people we played. From that, all the people write about us. They said, "They played colored melodies." Sure, we played colored melodies. We also played melodies that were written by white people, but we didn't sing the white people's melodies. You'll ask me why. I don't know, because they were wri--, they were made different. In other words, when we got out there:

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"Who're you for, Brownskin? I'm for you, white folks." Stuff like that, that would appeal to the Northern man. But if I'd get out there--[Mr. LaRocca sings] "Some Rainy Night"--I'd have to have a good voice to sing that, y'understand? It was more of--a more popular tune, and we weren't going out there and sing something that everybody sang, because we'd be making fools out of ourselves. We'd sound like a bunch of bullfrogs singing against a man that could sing; and these other tunes, we didn't need much voice to sing 'em, and we made, made them popular. This was in between the years of 1921, '22--I mean 19, 1819. In '21 and '22, "Sister Kate;" we sang that at the top of the Wintergarden. That's when we made that popular, around '20, '21, or 1920. But the others were prior to that. Now he had sent me these tunes; from time to time he'd send me numbers. I had never known Clarence Williams in my life, but Clarence Williams, in the Orchestra World in 1936--he has an article in the Orchestra World [that] says, "From Honky-tonk to Swing, An Interview by Clarence Williams." Well, this is a kind of long article.

[Allen:] Do you want me to read just part of it?

[LaRocca:] Stop the machine. [Machine stopped]

[Allen:] Now, you're gonna correct ah, that date back there. You said 1819, and that just couldn't be right.

[LaRocca:] 1918.

[Allen:] That was 1918. And this is the year the tunes were popular that you were talking about, [that] you sang, these colored melodies?

[LaRocca:] "Mama's Baby Boy" and "Brownskin, Who You For?"

[Allen:] Started around 1819? And when did it last to?

[LaRocca:] 1918; you said 1819.

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[Allen:] I got it wrong, too.

[LaRocca:] We played them all the way through London, England, and all.

[Allen:] Yes.

[LaRocca:] We played the same pieces through London. Whenever we went we played 'em. As dance tunes, you know? We used them as novelties.

[Allen:] I see.

[LaRocca:] Along with our other novelties, we had--you couldn't just give them dry music all the time. You'd get out there and do a little hummin' and singing; I sang "Margie" before it was even published and made a hit out of it; I ain't-- I haven't got no voice. Is it recording now?

[Allen:] Yes, it's recording.

[LaRocca:] And ah, this is what I'd like you to read. It was in 1918. If I got 1819 down there, it was the wrong date--I wasn't even here--it would have to be 1918, that we had "Mama's Baby Boy" and "Brownskin, Who You For?" I want you to read this here, part of a article. And he says here, "Swing, As They Call It Today," by Clarence Williams--"From Honky-tonk to Swing."

[Allen:] All right, let's see.

[LaRocca:] Orchestra World.

[Allen:] This is Orchestra World, 1936, it says--all right. "Swing, as they call it today, was originated in New Orleans, the birthplace of 'Sister Kate' and many other standard swing tunes, such as 'Tiger Rag.' In those days you could find in the slums of New Orleans such places as the Red Onion, the Keystone, Pete Lala's, and the Odd Fellows Hall where the Eagle Band used to play. The Eagle Band was one of the hottest bands in the country, with Buddy Bolden, cornetists, who had the world beat when it came to swing and jazz. Clarence states that he

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heard him play, when he, Clarence, was six or eight years old, and he was playing this same tune, now called 'Tiger Rag,' to which his mother and father used to dance the 'cordreel.' " That's spelled "~~C-o-r-d~~^r~~e-e-l.~~"

[LaRocca:] What he meant is "Quadrille."

[Allen:] Yes. "It is an original negro tune which was made up down South. It was named 'Tiger Rag' when the Dixieland Band brought it up North." You want me to continue with it?

[LaRocca:] Yeah, go on.

[Allen:] "Buddy Bolden was the hottest cornetist in the world, and he played so much that he is in the insane asylum now if he is still living. After this time came King Oliver, Bunk and Freddie Keppert [correctly Keppard], and the Original Creole Band. They were the last word in swing cornet players. The swing pianists were Albert Kal,^l"--I suppose that's Carroll--"Lewis Wade, Clarence Williams, Tony Jackson, Steve Lewis and Jelly Roll Morton. We used to have swing sessions every morning around three o'clock after the boys got through with their work, and each man would do his bit. 'The first hot band to leave from the South and introduce swing music was the Creole Jazz Band' says Mr. Williams, 'following the Dixieland Jazz Band which recorded "Livery Stable Blues" and "Tiger Rag" which swept the country. The Creole Band was colored, and the Dixieland Band was white, and they used to play across the street from each other, and used to sit in for each other during rest periods. Then came King Oliver's band to Chicago, and Jimmy Noone's combination, and Eddie South, who was just a kid at the time. Then Chicago became the music center, as all of the boys were leaving New Orleans. This was about 1917 when

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Chicago was full of swing bands at the Deluxe, the Dreamland and the Royal
 Gar---."

[LaRocca:] Is that the finish of it?

[Allen:] Let's see now, that's--oh, I'm sorry it continues on; here's the
 continuation. "'The Royal Garden, The Sunset and others. They used to have
 swing sessions right on the street, where they were advertising dances. Each
 band would be in a wagon covered with signs and would ballyhoo and try to sway
 the mind of the public to come to their affair. There were sometimes as many
 as four competitive bands on the same corner and the best band would get the
 biggest crowd. King Oliver is the man who invented the "wah-wah" with a
 trumpet, the style that Clyde McCoy is using today.'"

[LaRocca:] I thought it was Celestin [who] invented that. That's what they
 said: Celestin invented that, and Clyde McCoy used it. Now, King Oliver
 invented it. Go ahead.

[Allen:] "'The man who took it from King Oliver and added the plunger was
 Johnny Dunn, who was with Mamie Smith's Jazz Hounds and Lou Leslie's [spelling?]
 Plantation Review.'" It's a continuation, all of the same quote. "'The first
 recording bands were the Dixieland Jazz Band,'"

[LaRocca:] Go ahead.

[Allen:] "'W. C. Smith,'"

[LaRocca:] He played no jazz.

[Allen:] I wonder who W. C. Smith is; could that be Joseph Smith?

[LaRocca:] Joseph Smith.

[Allen:] "'Paul Whiteman, Ted Lewis,'"

[LaRocca:] He played no jazz.

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[Allen:] "'Mamie Smith and her Jazz Hounds,'"

[LaRocca:] I have them records, all of 'em.

[Allen:] "'Clarence Williams' Blue Five and the Clarence Williams' Blue Rhythm Band, which was featuring Louis Armstrong, Donald Redmond [Redmon], Buster Bailey, Coleman Hawkins, etc. Louis Armstrong's first record that brought him recognition was "Everybody Loves My Baby," which he recorded with the Clarence Williams' Blue Five. Fletcher Henderson and Bennie Morton [Moten] of Kansas City were also'"

[LaRocca:] They were imitators of the Dixieland Jazz Band; Fletcher Henderson was one of the first colored men to copy from the records of the Dixieland Jazz Band.

[Allen:] "' Fletcher Henderson and Bennie Morton [Moten] of Kansas City were also among the first swing artists.'" Bennie Morton's name is spelled M-O-R-T-O-N. Do you want me to read the letter to the editor?

[LaRocca:] Just a moment. These negroes showed their appreciation after I had made it easy for them to come up and open his [Williams] publishing concern. He didn't know me, that twenty years had passed. In 1936 Lou ^{Gensler} ~~Gentler~~ [spelling?] had a big broadcast; he tried to locate us to put us in [as] the beginning and Benny Goodman as the end--in other words the beginning and end. At this time all these prophets got up in arms against us. John Hammond was one of them; he'd worked for Handy--I suppose some kind of cheap lawyer or something on that order--and Handy was giving out about jazz; he had given the definition of jazz to Abby Miles, what jazz music was about--he couldn't play it. They were up in arms that we were coming back to reclaim our position in the music world. This fellow Marshall Stearns made a story about me, and he used Loyacano and Tom Brown as the

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arch conspirators to say things that were untrue. Later on Stearns admitted to me in a letter that he was, that he only exaggerated because I didn't give the negroes a break in this business. Will you stop the machine, till I find it?

[Allen:] All right, go ahead.

[LaRocca:] When I brought the band up to New York I went to a lawyer. The lawyer had told me to go over there and talk to him and ask this Mr. Williams did he stand behind what he mentioned in the paper, in this article, "From Honky-tonk to Swing." I explained to him who I was, before I showed him any correspondence of Piron or anything else. I said, "Do you stand behind what you say?" I says, "I'm going to take you to court to make you prove [it]." And there's his correction right there. Like all negroes, when we put 'em on top of a horse, they ride him to death. This negro never would have been to, to New York hadn't it been for the Original Dixieland Jazz Band. He and all the rest of the negroes that come from New York--New Orleans, they never would have made good unless they styled themselves on the Original Dixieland recordings.

[Allen:] Do you want me to read this now?

[LaRocca:] I want you to read that there.

[Allen:] This is from Orchestra World, November, 1936, "Letters to the Editor."
 "For the record, Gentlemen: There is a correction I would like to make in the interview with me appearing in the October issue. In the third paragraph of the 'From Honky-Tonk To Swing' article, I stated that I heard the same tune now called 'Tiger Rag' when I was six or eight years old. Instead of the word same, I meant to say that the tune was somewhat similar to 'Tiger Rag'." Now Mr. Williams has quoted "same," put the word "same" in quotes, and put the word "similar" in quotes. So it reads:

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"Instead of the word 'same' I mean to say the tune was somewhat 'similar' to 'Tiger Rag.' I would appreciate this correction very much for it was not"-- I'm sorry--"I would appreciate this (correction) very much but is not my contention to discredit Mr. (Nick) LaRocca as the composer of 'Tiger Rag.' Clarence Williams, Clarence Williams Music Publishing Co., Inc."

[LaRocca:] Now, I just showed you the kind of propoganda that these people put out. They all knew about "Tiger Rag." Now, here's a negro--I want to give you his record and if I'm wrong, then the world's wrong. This negro lived in Plaquemine, Louisiana. At the age of about 6 or 8 years old, worked as a shoeshine boy for Ferdinand Herbert, who operated a barbershop in Plaquemine, Louisiana. He came to New Orleans in his late teens. He lies as to hearin' Buddy Bolden play. From the dates given in the Second Line, a pro-negro propoganda [publication], Bolden was incasserated[^] in the crazy house in 1906. He or Bolden would never remember that, and I'm almost going on seventy years old, and I never heard Bolden play. And Bolden is supposed to live only eight blocks from me, back [of] Jackson Avenue, and I never heard him. And if he was popular in music I certainly would have known something about him, because I played most every night in the week. Now these negroes here, they go on fiction, and stories that have been told for generations down--"there lived a big man." Supposing I said the same thing about my father?--"oh, he's Italian, he couldn't play that; dagoes couldn't play nothing; they ain't nobody." My daddy played music, too and he played a horn. I didn't say that you could hear him down in Memphis, Tennessee like they said that they heard Bolden down in Memphis, Tennessee, where Handy took down in notes what he played. All this is fabulous lies, created by a bunch of pro-communists, pro-negro intelligentsia

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who are trying to give the negro culture. Now they have did plenty damage. Yet if I went to court, it would take me all the money I got to prove that they did damage, in a way of monetary damage to me--in other words, curtailed my, my royalties or anything. They have never did that. They have tried to discredit me in many things, because when they look at "Tiger Rag," that's the essence of American music as played today, and they're out to discredit that. You have men like Marshall Stearns, John Hammond, Dr. Souchon, who's supposed to know about this music. Let me read you Dr. Souchon's letter, or have it read into this thing here. [That's] 1949. Would you read this letter of Dr. Souchon's in there?

[Allen:] It's going now. This is a letter: at the head is "Dr. Edmond Souchon, New Orleans," date "December 29, 1949. Dear Mr. LaRocca: Resuming our conversation of last night, I would simply like to repeat: the Marquis of Donegall wrote me and asked me to communicate to you. His address is The Marquis of Donegall, 16 Hyde Park Gate, London, S.W.F., England. As you know, Lord Donegall is head of all the jazz clubs of Great Britain. They're playing to have a thirty year centennial commemorating the opening up of the Original Dixieland Jazz Band in Hammersmith Palais [spelling?], on the exact date you fellows opened up thirty years ago. It is going to be a national celebration of some sort and they would like to have you as their guest for the occasion. They would not ask you to play unless they wish you to play. I don't think they know that you are a very married man, but I will tell Lord Donegall of your fine wife and children, and I feel sure that he will include her in the invitation. Lord Donegall would like you to write him as soon as you can and answer all the above information. Also, would you give him the exact date that

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you opened up so, they can plan their celebration on the exact date. He also expresses his desire to borrow some old photographs of the old gang for them to use both for publicity etc. The reason I am writing all these details is that I want you and Lord Donegall to deal with each other directly, and I don't want to become involved as a third party. However, if I can be of any assistance, don't hesitate to call on me. Please count on me as fully realizing the important position which you occupy as a member of the pioneer band and what you and your group has done for New Orleans. There is no confusion in my mind between white music and colored music, or the relative merits of each. There never was and never will be any but one ODJB that started the whole thing. Sincerely, Edmond Souchon, M.D."

[LaRocca:] Well, that will go to show you how a man can speak out of both sides of his mouth. I received a letter--how there's been plenty going on after Marshall Stearns had given Tom Brown this favorable write-up. Brown was to go to different papers and have this printed and show it as real history. This was a lying history, connived by this man Marshall Stearns, who--somewhere along in the front of these reels, you'll read his letter that he admitted to me he was lying. Now they come up with more lies. There's a man from France--
 [J.C.]
 Mr. Averty [spelling?] is his name--he wrote Howard Jacobs and asked him to insert an article in the paper, that he would like to reach some old jazz men. I was one of the men that corresponded with him. I think Tom Brown may have had, because he's got some of Tom Brown's stuff in there, and he may have contacted this fellow Mares and Walter Coquille. Would you read this letter here?

[Allen:] The entire letter you want?

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[LaRocca:] Yeah, I think it should be; it may take a little long but---

[Allen:] That's all right. Well, I was just wondering about the tape; it'll run out, but that's all right.

[LaRocca:] This letter he's about to read now, I come across it by accident. [It] will show a man how he spoke out of, of both sides of his mouth. [In] 1949 he said that there was no other band. Now he's promoting Tom Brown, who is recording and who is a member [of the New Orleans Jazz Club] and got thirty pieces of silver in the form of a loving cup, like Judas Iscariot got when he sold Christ. Would you please read this article from Mr. Souchon?

[Allen:] All right. This is a letter and it's heading is--

[LaRocca:] No dating on it.

[Allen:] "Dr. Edmond Souchon, New Orleans, Thursday. Dear Stuart: Thought you'd like a copy of these snaps. Do wish that I could get some together with you and Tom Brown some night soon. I am deeply regretful that you got away without playing a note last Saturday night, even though you gave me that 'I got a new horn and can't blow it yet.' I was not going to let you get away without showing those guys why they call you Red Hot. Speak to Tom some night soon and ask him when it could be convenient for them to get together some night next week, and I'll try to do my best to be right there. Incidentally, we need a good picture of Tom in his prime, as 'Look' magazine is here in town now and figures to run a story on New Orleans Jazz. I told them what a great figure Tom was. Do you think he would spare me one for them? Best regards, Edmond."

[LaRocca:] Well, that'll show you what kind of people that the Jazz Club has, and at the head of it. He wrote me in 1949 and I have, I have proof that we were the Original Dixieland Jazz Band; now he's writing up on this guy that

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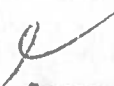
he's the Original Dixieland Jazz Band. They give him a cup for his presence of being in the Jazz Club. What wonderful people they have in New Orleans. All they were doing was to start integration, what they call the mixing bowl. They had started that up North twenty-two years ago, twenty years ago, by Marshall Stearns. He's the first one started that business. It was brought to New Orleans to set up as a jazz--

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Place: 2218 Constance Street, New Orleans, Louisiana

Voices:  Dominick James (Nick) LaRocca; Bartholomew
(Buddy) LaRocca; Richard B. Allen

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[LaRocca:] In many of my letters to different people I've always mentioned the name as the history of jazz compiled by muggleheads, dope fiends, comelate prophets, self-aggrandizers, and many, and many^{of} these supposed-to-be historians, filling their pocket up on poor unfortunate musicians who never made anything at this music in the beginning and now find a way that they can exploit these unfortunate men and they are glad to get their name in the paper. So, I listen to this propaganda and I thought I was in, living in Russia, not the United States, the way some of this stuff was going on. My first idea was to try and interest someone into this kind of stuff [that] was going on. I read in the paper where Senator Eastland was at the head of that committee, and he was from Mississippi. I wrote Senator Eastland, although he's never replied to me, but some action has been done in this matter. Do you want me to read it or you read this?

[Allen:] I'll read it.

[LaRocca:] All right. This is in 1955.

[Allen:] This is a letter headed "Dominick Jas. (Nick) LaRocca, 2218 Constance Street, New Orleans, Louisiana 13. January the ninth, 1955. Senator Eastland of Mississippi, Washington, D.C. Honorable Senator Eastland: Hoping you may direct your committee attention to the propaganda that has been going on in New Orleans, because wherever there is smoke there must be fire. These people have given out history re jazz music as compiled by the northern carpetbaggers, NAACP through Bill Handy, trying to give the negro culture, and in the music field this thing was started by one Marshall Stearns, a young Jewish scholar not out of school, who wrote lies about me and my band, the Original Dixieland Jazz Band, the first jazz band in the world, migrated to Chicago 1916; New York City,

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Reisenweber's Cafe 1917; recorded for the Victor Company, record released
 March 7, 1916"

[LaRocca:] '17.

[Allen:] I'm sorry, you caught me there; let me erase that. I made a mistake:
 that was "March 7, 1917, sold over the globe and perpetuated long before these
 men who write on jazz was born. I thought it was in Russia only where this
 kind of propaganda could be used by Station WDSU, New Orleans ITTEM, WDSU Radio.
 Your honor, I always thought the air waves were for the public; radio, television
 for newspapers were public service bound by moral decency to tell the truth.
 These carpetbaggers are aided in New Orleans by Mrs. Myra Menville and Dr. Souchon,
 who are having mixed bands brought to New Orleans and giving concerts, which is a
 method that was started by this Stearns, having colored and white mixed to play.
 These people are from the intelligentsia and should know the laws of the South.
 These people control the press because of their position in the social world;
 they are supposed to be historians, and pass on to who started this music. This
 jazz club movement is nothing but to bring on integration between the poor white
 man and the colored race, as these parasites are already segregated from their"

[LaRocca:] "their own"

[Allen:] "own poor their own" I'm sorry, "segregated from their own white poor
 people. They have their social circles where no poor white trash as they have
 the negro call us poor people. Please do not think I am a crank, but this bears
 looking into. Sincerely, yours."

[LaRocca:] I want you to read this here, about nine-man court.

[Allen:] This is "Nine-Man Court to Hear Appeal of Liveright." From the New
 Orleans States, Washington Bureau, dateline Washington: "The appeal of Herman

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"Liveright, former New Orleans television station director, from a contempt of Congress conviction will be heard by the full nine-man United States Court of Appeals here April 19" I'm sorry "April 23. The Liveright case, one of nine in a mass but not consolidated hearing, will be taken up by the court at 10 a.m. Liveright, now on bond, was sentenced to three months in a prison and ordered to pay a \$500 bond by U. S. Judge Richmond D. Teech more than a year ago, after a jury had found him guilty on all fourteen counts of an indictment charging contempt of Congress. The former WDSU television program director, 46, was accused of wilfully refusing to answer questions asked him by the Senate Internal Security Subcommittee during an investigation of Communism in New Orleans. Other appeals will be heard from playwright Arthur Miller; newspapermen Robert Smelton and William A. Price; John G. Kojac, Fort Wayne, Indiana labor leader; Norton Anthony Russell, engineer from Yellow Springs, Ohio; Bernard Deutsch, former student at the University of Pennsylvania, and Goldie Watson, Washington dress shop owner." That's the end of the article.

Now the letter?

[LaRocca:] Yeah. It's going now?

[Allen:] Now, this is a letter: "D. Jas. (Nick) LaRocca, 2218 Constance Street, New Orleans, Louisiana 13, February the tenth, 1957. Senator J. O. Eastland of Mississippi, Washington D.C. Honorable Sen. Eastland: The purpose of this letter is first to thank you for the conviction of Herman Liveright and to ask you to introduce a bill in Congress for a law to make it compulsory for television and radio stations to"

[LaRocca:] Would you stop that a minute?

[Allen:] "Furnish a script" [machine stopped] let's see--that was "to make it

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compulsory for television and radio stations to furnish a script as to the programs they put on the air. This station, WDSU, has put on a program of lies against me and the ODJB. The two letters attached to this will tell my story." How I--"How can I sue them? They refuse to furnish me with scripts to the program. I'm a poor man; I could not have the programs monitored." I'm sorry-- that says, "I could not have all their programs monitored. Making this law so that the owners of these stations would be responsible for what their personnel would say over the air to blacken anyone name with statements that were not true. Most of this supposed history on jazz was written in the last ten to fifteen years by muggleheads, jug toters, left-wingers, and pro-negro writers who derive grants from the Guggenheimer Foundation, NAACP, Will Handy, Chicago Defender, and people who exploit this music for monetary gain and self-aggrandizement. We have two such people in New Orleans: Mrs. Myra Menville, Dr. Edmond Souchon, who operate the New Orleans Jazz Club, selling jazz periodicals, viz., the Second Line, all negro writings and lies, re this jazz music as these people were not around when the ODJB was making history. Some months back this bunch was having mixed bands playing from the same bandstand with white men. This has been going on for several years, which is purely practicing integration. They have gone underground now, as I have written this Mrs. Myra Menville several letters re to same. Your Honor, I have included some photostat copies that you may not think of me as some crank, but these documents will tell the truth. Example one: Chicago;"

[LaRocca:] Chicago, yes.

[Allen:] "Example 2: opening in New York City, Reisenweber's; Example 3:--is

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that exhibit or example?

[LaRocca:] "Exhibit."

[Allen:] I'm sorry. "Exhibit 3: first jazz record by the Victor Company, March 7, 1917; Exhibit 4: Winter Garden, New York; Example 5:"

[LaRocca:] "Exhibit."

[Allen:] "Exhibit"--I'm sorry. "Exhibit 5: theatres around New York City; Exhibit 6: editorial, Times Picayune, June 20, 1918, shows how little this New Orleans knew about this music; Exhibit 7: London, England; Exhibit 8: Carl Kitchin, New York City; Exhibit 9: entertaining soldiers, marines, and sailors, First World War; Exhibit 10: Music Trades; Exhibit 11: 'Nick LaRocca' by Thomas Ewing Dabney; Exhibit 12: New Orleans Association of Commerce; Exhibit 13: Vic Schiro letter; Exhibit 14: 'Remoulade,' by Howard Jacobs-- this write-up came about from the editor of Readers' Digest, who asked Mr. Jacobs to find out about me, whether I was still living and what I was doing; later he mentioned me in the column, 'Periscoping the News.' Hoping you will have time to bring this matter before the Congress, some kind of throttle will be put on these untrue programs, Thanking you in advance, I am sincerely yours, leader and manager, Original Dixieland Jazz Band, now in retirement at sixty-eight years."

[LaRocca:] This is a follow-up letter that I wrote the Federal Radio Commission. Read my letter first underneath first.

[Allen:] This is a letter headed "D. Jas. (Nick) LaRocca, 2218 Constance Street, New Orleans, Louisiana 13. Federal Radio and Television Commission, Washington, D.C. Gentlemen: About eight months past Station WDSU Television sold to one of their advertisers what was supposed to be the history of jazz music. I, being

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the leader and manager of the world's first jazz band, viz., the Original Dixieland Jazz Band, they mentioned the Original Dixieland Jazz Band and made many untrue statements, lies, also mentioned the personal of the band with the remark one of the members kept the books for the other boys. I, being head of this band, this remark was uncalled for, only to humiliate me among my friends." I'm sorry, I can't pronounce it.

[LaRocca:] You're doing all right.

[Allen:] "I wrote this station for a script. They never answered my letter, so this is why I am sending you this complaint. I have always thought that the airways were to be for the public service, for all the people of this country, and any station ceases to be for the public service when it becomes a mere propaganda device, for certain persons or factions or organizations interested in doing the thinking and judging and acting for the people. If this type of broadcasting is to continue, God help our country. I do not think any station has a right to mention a person's name over their network without that person's permission. Enclosed articles are all photostat from my scrapbook. Chicago, Illinois, 1916; December 16, Reisenweber's Cafe, New York City; London, England, 1919-1920; Return to New York City, 1920; Retired to New Orleans, 1926, long before these radio or television was on the air. What action can I take against these people? Hoping you can give me some action on this matter, Sincerely Yours, Leader and Manager, Original Dixieland Jazz Band, now retired."

[LaRocca:] Read their answer to me, what, what I could do.

[Allen:] This is a letter from the "Federal Communications Commission, Washington 25, D.C. November 23, 1956. Address all communications to Secretary, in reply

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refer to 84231100505. Mr. D. Jas. (Nick) LaRocca, 2218 Constance Street, New Orleans 13, La." "Dear Sir: This will acknowledge receipt of your letter of November 15, 1956, with enclosures, in which you allege that Station WDSU, New Orleans, Louisiana, in the course of a program broadcast over its facilities 'made many untrue statements' concerning you and your request some commission 'action on this matter.' Neither the Communications Act of 1934 as amended, nor the Commission's rules and regulations contains any provision which pertain to the subject matter of your complaint. In fact, Section 326 of the Act specifically prohibits the Commission from exercising 'the power of censorship over the radio communications or signals transmitted by any radio station, . . .'. As you know, liability for the broadcasting of allegedly defamatory matter is governed by the applicable state law. You may, therefore, wish to consult private legal counsel in the matter. Your interest in writing to the Commission is appreciated. Very truly yours, signed Mary Jane Morris, Secretary."

[LaRocca:] The reason I wrote them, I thought they would make them give me the same time that these dirty, lowdown people [who] put this program on; that I would have the same time as an, as an American citizen, to tell them my side of the story. But the Federal Radio Commission seen different. I had to sue them. Well, now, I had to try to get that script first. There's my letter to WDSU, would you read that?

[Allen:] All right. Yes. This is a letter from "D. Jas. (Nick) LaRocca, 2218 Constance Street, New Orleans, Louisiana, 13. January 13, 1957. Mr. Swazee, Manager, WDSU Television Station, 520 Royal Street, City. Dear Mr. Swazee: The purpose of this letter is to request of you a script on a program re the supposed history of jazz as told through the facilities of WDDU"

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[LaRocca:] "WDSU."

[Allen:] "WDSU by Armand Hug and one of your announcers. This program happened around August of 1955. This program was in conjunction with the advertising some motor car. Before this program had taken the air, I had sent your historian the following letter: 'Gentlemen: I have been given the understanding on one of your programs this morning someone connected with your station had given a treatise on jazz music. Would you send me a copy what has been said re this'"

[LaRocca:] "Regarding."

[Allen:] "Regarding this jazz matter, as I am particular interested in this matter, being the manager and leader of the world's first jazz band, viz., the Original Dixieland Jazz Band, so I can refute any untruthful statements about me or the ODJB otherwise propaganda. I am of the opinion the Federal Radio Commission has control of this matter, etc.' This letter was never answered. Many of the statements by your Mr. Hug, and announcer, was untrue, especially the kind of music we played, and also that Mr. Edwards kept the books for the band. I, having been the leader and manager of this band, collected all the money for band, secured all engagements for band. This was done to humiliate me among my friends. Over your station, you say you abide with the National Television Code. I would not call this abiding by the code when you people give out pure pro-negro lies to humiliate a person and take away the credit that belongs to the ODJB,"

[LaRocca:] Shut the door.

[Allen:] "who was christened by the people of Chicago the first jazz band. No negro music was called jazz; in my early days, the negro music was ragtime. I

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have always felt that the airways were for the public service for all the people. But when it becomes a mere propaganda device for certain persons or factions or organizations interested in doing the thinking and judging and acting for the people, it ceases to be a public service and becomes a mere propaganda device. I thought it was in Russia that this kind of propaganda was being used against some people, but it has come to New Orleans and put to use here. God help this country if this programing is to be continued. A perusal of these photostat copies will tell you these carpetbaggers are liars. Exhibit 1, Engagement in Chicago, 1916; Exhibit 2, Opening New York City at Reisenweber's; Exhibit 3, Victor release, March 7, 1917, which was heard round the world, and had perpetuated this music over the world, before these modern carpetbaggers and self-appointed prophets were dry behind their ears; Exhibit 4, Times-Picayune, will tell how prevalent this music was in New Orleans in 1918. Marshall Stearns, self-appointed prophet of jazz music, marked Exhibit 5; Dr. Souchon letter, Exhibit 6; Exhibit 7, Pete Randler. The other billing is to show where we played, etc. I would have taken this matter up sooner, but I have a family of six children to feed and could not devote much time to combating these liars. Now that I am partially retired, and can find time to catch up on my writing of letters, where were all this great negro music you speak of when we were in the spotlight and had no competition till seven years after our record releases? Hoping I am favored with this script that was used on this program, Sincerely yours, Organizer, Leader and Manager, The Original Dixieland Jazz Band, Creators of Jazz Music, now in retirement." Now, you have something typed on the bottom line.

[LaRocca:] Don't put that in.

[Allen:] Don't put that in.

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[LaRocca:] Don't put that in, that was added after. There's an answer there to this WDSU.

[Allen:] All right, This is WDSU Channel 6, I'm sorry, "WDSU TV Channel 6, New Orleans, WDSU Broadcasting Corporation, 520 Royal Street, New Orleans 16, Louisiana, Tulane 4371"--that's the telephone number. "January 4, 1957. Mr. Nick LaRocca, 2218 Constance Street, New Orleans 13, Louisiana. Dear Nick: Our manager, Mr. Robert Swazee, has passed to me your letter of January 13th relative to a program on jazz music which we carried in the summer of 1955. I have made a rather thorough search for the script of this program to which you refer, but unfortunately, our continuity department keeps a script for television programs for a period of one year, as is required by station policy and Commission rules. The program to which you refer was conducted by Armand Hug and was announced by Bob Nelson of our staff. Bob recalls very little of the running conversation in which his chief duty was the questioning of Armand regarding the history of jazz music. Any statements were made by Armand Hug and I feel certain he would probably be able to enlighten you. I have a fairly vivid recollection of the program, but do not recall any derogatory statements regarding yourself. Since I am one of the uncounted millions of persons who know that you and the Original Dixieland Jazz Band started the whole thing I feel certain that I would recall any unfavorable comment in this regard. We are retaining the twelve photostat copies in our file and should you have to have them returned, we will be very happy to do so. I am indeed sorry that we were unable to supply you with the script requested. Kindest personal regards, Sincerely yours," Stanley Holloway, Stanley--I'm sorry--"Stanley Holliday, Manager of Operations," initials "SH/dc."

[LaRocca:] Close it off a minute. I want to----

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[LaRocca:] They tell me to see Armand Hug, in regards to what has been said. Armand Hug being a young man, I didn't have, I didn't think it prop, prop, the right thing for me to do to contact this boy, because this program was put on by the WDSU programing department, and all this was all mapped out and planned before they went on the air--what [he] was to say. Furthermore, if you took the Dixieland licks away from Armand Hug, he wouldn't even play piano, because that's all he plays--Dixieland licks to embellish his music with. There's a man, probably forty years old--maybe not that old--talking on jazz, the history of jazz. That's the kind of people you have around New Orleans, that elaborate on something they know nothing about. Probably he did hear negroes play. Maybe before the negroes played, there must have been other men played this music too. He didn't hear them, because he's going by something that [he] was told what to say, and that could only come from the New Orleans Jazz Club, who were writing pro-negro stories at this time. They wrote about Mr. Glenn; I never heard of Mr. Glenn. They wrote about Buddy Bolden, and had this man Tom Sancton, from the Item to go up to the crazy house to find out if he ever played music up there, [and] what he did. They wrote great big articles about him in the paper--all propaganda. Nobody heard Bolden, but Bolden was a great cornet, cornet player. They start digging the graves to find out if he had the cornet down there with him, and if he could come back and play a little piece for them, like they had Bunk Johnson. After thirty years of hearing this music, they resurrected Bunk Johnson. A man by the name of Allen--I don't know whether he's any relation to you, Mr. Allen, or--.

[Allen:] No, I never--I don't know, I don't know who this man is; this is before my time.

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[LaRocca:] Well, Bunk Johnson was supposed to be an old time man who taught-- well, Joe Oliver, Joe Oliver, in turn, taught Louie Armstrong and that's how it goes. Nobody else played music but the syndicates, the negroes--nobody played music in New Orleans. As far as I know about music, and if you want the truth about it, the negro did not play any kind of music equal to white men at any time. Even the poorest band of white men played better than the negroes in my days, with the exception of like Piron and--

["Buddy" LaRocca:] Robichaux.

[LaRocca:] This Robichaux, and this--there was another one--Manuel Perez had a note-reading band. And they played by notes; they played almost the same as white men. They added nothing to it; they played just what was on paper, like on a score. They say different today. That's not so; never has been so. The negro never has been in the ascendancy in the music field until only lately. Sometime ago they had an article in the Item, and what they didn't say about poor Elvis Presley, I couldn't begin to tell you. Their champion was a colored man. I say the colored man has his rightful place in any music, but why not the white man? To eulogize another man that hasn't created anything--because of his color, that must be his music. But although Elvis Presley went on to heights, while the other guys stayed there--and if you listen to his style [the negro's], he couldn't a been original, because he changed four or five different times. First his rhythm was based on the tango; then he changed it to something else. Elvis Presley stuck to one style and he made a success. That's the difference; when you come to New Orleans and you have pro-negro people that runs papers, the press and radio, television, and so on, the white man does not have a chance. No matter what the white man has did, they'd try to

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disgrace him. I'll tell you the last thing has been done to me: a dead man talking. When Tom Brown died, some man called me up on the phone and says, here, "I'm from the Times-Picayune. My name is Himel [or Hymal]. Is that you, Mr. LaRocca?" I says, "Yeah." He says, "You know Tom Brown just died?" I says, "I'm very sorry to hear it." Yet I was suing this man, I was sorry to hear it. Because that wouldn't solve my problem by him dying. I wanted him to live so I could bring him to court and implicate some of these chinchies--what they call elite people, but chinchies to me. When he--after he died, the Times-Picayune had an article in it--I'm going ahead of my story--. He says, "Tom Brown says he composed the 'Tiger Rag'." I says, "Tom Brown's been an impostor all his life," I says, "he composed nothing." I says, "He never even composed the trombone parts he played, much less--he copied them from Edwards." And I says, "Much less composing music." And this guy says to me, "Can I use your name?" I says, "Yes"--I didn't know which way he was going use it. Now, maybe they had a tape recorder, so in case I sued them, they could say, well, I give them the privilege to use the name. Because on a tape recorder, you can cut out, delete certain parts; take the same tape and play it into another machine and you've got a full tape without anything being cut. I know those tricks and I seen them did. I have never did them, but I've seen them done; and I know how it's done. So let me read this article that I had--Mr. Tom Brown, that I had him in the court at the time, I see your tape is getting low; let me talk a little bit more on this thing. After he had passed away, the Times-Picayune had in there that Tom Brown, who claims to have written the "Tiger Rag", and Nick LaRocca, who later copyrighted it under his name. Now, this man is dead, but he's talking after

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he's dead. Now who put that in there, I don't know, but it can show you the type of people that you have on the earth, because I had this man just about to go into court when he died. Probably I hastened his death because he knowed his jig was up and his lying days were over. I never knew that this was going on, until I got a letter from a man in France one day, telling me about what Tom Brown's claims was. The man's name was J. C. Averty of France. And--this will give you an idea of how these people work. This is: "J. C. Averty, Paris, December 16, 1956." I'd like you to read this when this thing runs out, cause it's kind of a long letter.

[Allen:] All right, we'll get it.

End of Reel II
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NICK LAROCCA INTERVIEWS

June 9, 1958: Reel III

Place: 2218 Constance Street, New Orleans, Louisiana

Voice: Richard B. Allen

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[Allen:] This is a letter dated "Paris, December 16, 1956.

"Dear Mr. LaRocca: The very long trip I have done through the world is at its end. I am just arrived from Melbourne this morning with a great regret not to have been in New Orleans for meeting you. But fate is blind and can offer me a very next opportunity to go to the States for another film.

"I suppose you have well received my letter dated November the 11th that I have sent you from Calcutta. If you don't, I will mail you a copy. The 1956 Olympic games were very uninteresting, and Melbourne is an ugly little city of one million and a half inhabitants. I can not understand why the Olympic committee could have chosen such a place for the games! However, Melbourne has many jazz bands and the musicians know very well of the ODJB music. I have had the pleasure to talk with the leading jazz man in Australia, Mr. Graem[e] Bell, and he was very surprised when I told him that you and I were friends and we exchanged letters. He has asked me your address, and I hope he will keep his promise to write you.

"I hope that we can pursue now a normal correspondence, in order to I could begin the writing of my book. I suppose you have been very surprised to read in the Times-Picayune the letter I have sent to Howard Jacobs for asking addresses of some musicians. I thank you to have mailed me the press clipping of this article. As you have read, Mr. Jacobs is not very clever and I think it is really stupid to profit of my awkwardness in English for making laugh his readers. But I should have to read again what I have written, and not to put on the paper 'JAZZ LOVER OF PARIS' instead of 'JAZZ LOVER FROM PARIS.'" Now all of this is written in capital letters there, and from is underlined. "Nevertheless I have received some interesting letters from

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Jos. E. Mares, Sr., Bob Coquille, string bass who actually played in New Orleans, and Johnny Stein who lives in New York. Mr. Mares and Mr. Coquille don't tell me many details of historical value, but Mr. Stein had sent me a write-up which appeared in the Down Beat, issue of 1938. This article is just the same [as] you have read in fragments in [the or my?] questionnaire I have sent you one year ago. According to your version of the facts and that I consider as the true version, Mr. Stein maintains a very contestable story. And I intend to send him so many and many questions that he will be compelled to tell me the truth and to confess he has had a very strange absence of memory. Be sure, Mr. LaRocca, that I shall strive to keep an objective and independent attitude opposite the subsequent declarations of Mr. Johnny Stein, and that I shall not so stupid and simple for believing all that he will possible write. But you have to understand that Mr. Stein has a right to tell what he wants, and if his declarations are pure lies, he will be the lone sufferer of his lies, and I will write in my book that he has disguised the facts on mean [many] things. I suppose that you will agree [with] my attitude, and that you do not believe again that I tried to verify what you have told me as true. You perfectly know I believe you for many and many reasons, and that I appreciate the real flavor of sincerity which emanates from all your letters. My lone desire is to oblige the liars who assert to maintain false facts, to recognize and admit their mistakes. As I wrote you in my letter dated November 11th, from Calcutta, I prefer that you interview Mr. Harry James by yourself, because I believe that you are the lone person for asking him valuable questions about your common past. I am sure that he has a scrapbook and he will give you many precisions about dates of his venue in New Orleans, [and] about the dancing pair who shout[ed] for the

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first time 'Jazz it, Mr. LaRocca!' etc. Considering the mistakes I should have done about Tom Brown's band, I pray you to except my excuses. I should have to write 'Brown's Band from Dixieland' according to the Lambert letter. I should like that Mr. Brown writes me. This man prevents me from sleeping, and his lies are astonishing. If I could squeeze his brain like a lemon and analyze the juice, I think that I could know what he has really done in the past. But that thing is impossible and I pray you to believe that is a pity. Please, Mr. LaRocca: if you meet Mr. Brown, do not talk to him about that crazy talk! In the letter dated July 5th, and that it seems to me you have unfortunately lost, I tried to clear up the Brown's case. I want to copy again what I had wrote about this Brown in this letter: . . . 'I have read your correspondence about this statement with M. W. Stearns and a prompt end you brought to those false assertions. Nevertheless, Mr. Brown is not only what I supposed he is--a liar, but also a very great imaginative. But you know, Mr. LaRocca, that I don't want to bully you in searching the truth about Brown's version, but there is unhappily a precise fact: since Tom Brown has given again in March 1951 an interview to the Record Changer, his version is still accepted as truth by ALL the jazz historians.'" And "all" is written in capital letters. "'It is certainly a pity, but the things are just like that.' I want you [to] know what Brown has declared in this issue of the Record Changer of March 1951. You will notice, as I have done, the bitterness and the strange aggressivity of Mr. Brown against you and the ODJB. Hear what Mr. Brown declared: . . . 'I, Tom Brown, was the FIRST to take a Dixieland band to Chicago and start this wide spread of jazz. Everyone else has been doing all the talking about jazz and I have kept still.

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Now it is my turn to talk. It all started this way: Back in 1913, a group of white musicians was playing regularly at the Young Men's Gymnastic Club dances in New Orleans, and on special occasions the dance team of Frisco & Loretta McDermott was brought from Chicago to do the show. They had a ballroom dancing act and also did a patsy dance with a lit cigar and derby hat. Our band played their act so well that Frisco wanted us to go back to Chicago with them at that time. I told him that we had quiet a few contracts signed but would consider his offer when these were finished. Then Frisco went back to Chicago and told to Smiley Carbet, of Lamb's Café, a campaign what wonderful music the Brown Band had, and he wired us an offer to play at his place. The price was right and we accepted the job. That is how this dance team helped give our music a start. They were the first ones to tell Chicago about the Brown's Dixieland Band. We arrived at Lamb's Café on May 15, 1915, and after a week, Lipschultz, the afternoon orchestra leader, came to me and said: "Brown, you are not union and we can't play at the same place with you." I told him we were making a hit and if he could not work with us to take his orchestra out. He did, but reported the matter to the Union. So the Union thought up a stunt to hurt us. They took a vulgar word "jazz" that was used around 22nd Street in Chicago and put a knock in the paper saying that the music at Lamb's was "Jazz Music"? They thought that this would kill our go at Lamb's. Well, that night the crowd jammed in our place to hear what jazz music was, which made the boss very happy. He told me that he would like to put the word out in lights. I told Smiley that "jazz" was a vulgar word, but if he saw fit to put a word like that in lights to go ahead and do so. That's how our title was changed. The sign in front of Lamb's Café read: "Added Attraction-Brown's Original Dixieland Jazz

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Band Direct From New Orleans--Best Dance Music in Chicago." Anton Lada could not have had the Louisiana Five at the time when he worked at Bustanoby's Restaurant, Broadway and 39th Street in New York. You will find it written that way in the; jazz histories, but someone has their dates all wrong. We came to Chicago in 1915 and LaRocca's band didn't leave N. O. until nearly six months later, so Lada could not have had "Yellow" Nunez until 1916. Nick LaRocca and his band have gotten the credit that we should have had, for we were the first with that style of music. We started such a big thing, that a café owner named Harry James, who ran the Casino Gardens, went down to [the] Crescent City just to get [an]other band of five men like mine. The band he hired consisted of three pieces: Nunez, Rags [Ragas], and Stein. Harry asked them to get "two more men like Brown has," so "Yellow" hired LaRocca and Edwards, and came up in 1916. We signed another contract at Lamb's for a longer stay, and had almost finished this contract when a New York agent by the name of Harry Fitzgerald heard of the success we were having in Chicago and came to offer us a run at the Century Theatre in New York. We worked eleven weeks for him before going into Vaudeville, as the Five Rubes. After Vaudeville, we played at a great many clubs. I remember the North Star Inn, Mike Fritzel's Arsonia Café, (all in Chicago); the House That Jazz Built, Glenview, Ill.; Bungle Inn, Niles, Ill.; Vista Garden, the Green Mill Garden, and Harry Gardens--also in Chicago. Then there was Reisenweber's 400 Club and Rector's in New York; Beaux Arts Café and Martinique Café in Atlantic City; Café de Paris, and Edwin Winn Carnival Productions, and a number of other good places. We once played for a prize fight in Chicago, and Al Capone held my trombone case. (I have a picture of this.) We also played at Great Lakes Naval Training Station along side of John Phillip Sousa

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himself. Although our tour lasted several years. Ray Lopez, Larry Shields, Arnold Loyacano, and William Lambert were in the band with me when we finally broke up. Ned Wayburn, a New York producer wanted me to organize a one hundred piece jazz band that would play like we were playing with five men. This was before Paul Whiteman came into the picture. I said that this kind of a band was impossible. Everything would have to be written down, and the men that would read well would have a different style. Then Paul came along and did just that with his band. We were too early for recording, only long hair musicians were recording then, and nobody got wise until we had lead [left] the scene. Later all my men recorded with other bands. Ray Lopez and Lambert recorded with [Abe] Lyman, Gus Mueller with Whiteman, Loyacano for Arnold Johnson. I recorded with Yerkes. Ray Miller, and the Kentucky Serenaders. I was asked to record with Whiteman, but could not accept due to a contract with Yerkes. Amm [all] the writers seem to push us out of the picture. Many of them don't seem to care how much they get the real story mixed up. We had stories written about us without our saying a word. The jazz history books are full of hearsay. Those fellows say that the negro went up first to introduce jazz, but I think we should take it from where it really started, and that was in Lamb's Café, May 15, 1915. NO ONE WAS EARLIER THAN THIS. Colored men have said that they were there in 1908, but they were playing march music, not jazz. I guess there will always be a contradiction about who is responsible for this music. It is a hard thing to convince the public who should get the credit with so many claiming it. At least most of the people in New Orleans knows the truth. ON MAY 6 [26], 1950, I WAS INVITED TO APPEAR ON TELEVISION IN NEW ORLEANS IN

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ACKNOWLEDGMENT OF HAVING TAKEN THE FIRST DIXIELAND BAND TO CHICAGO. NICK LAROCCA ADMITTED TO ME ON THAT PROGRAM THAT HARRY JAMES FROM THE CASINO GARDENS IN CHICAGO GAVE LAROCCA'S BAND THE NAME ODJB AFTER WE HAD USED THIS TITLE FOR A YEAR IN CHICAGO AND NEW YORK. I have a trophy that I received from the New Orleans Jazz Club in 1949 and on it is engraved that I was the first one to introduce jazz in Chicago. And that there are some famous compositions that I get no credit for. I have heard Jelly Roll Morton on record, claim that "Tiger Rag" was composed on a [as a] square dance. I wish to contradict this. This number was first called "Number Two." It was played in New Orleans for about ten years before it was brought up North and put on record by the "second" Dixieland Band under the name of "Tiger Rag." It was mentally composed as a popular dance number by me and I have no knowledge of a square dance making up any part of the melody. I was also proud to see my composition "MORE POWER BLUES," get so popular under the name of "LIVERY STABLE BLUES," "BARN YARD BLUES," and "MOANING BLUES." These number[s] are all derived from my composition. I have been humiliated by things done to me and by things in print. Believe it or not, everything I have set down here is true. Mistakes have been made but let's correct them. And oblige Tom Brown' . . .

"As you may see, it is a very astonishing declaration which, however, does not resist to a serious analyse [analysis]. It is for me just a psychopathic document which reveals the paranoic and megalomaniac character of Mr. Brown. I should like you [to] really examine this interview and that you corrected the lies. From my point of view it will be very urgent [that] you try to meet Mr. Brown in New Orleans for debating definitely the problem with him. I know that you have some good reasons for considering this proposition with a certain

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repugnance, but that is the lone way to clear up the Brown's case. It is really incredible that a man could write and publish so calomnious and false interview without your answering. You have not to become angry, Mr. LaRocca, but to invite gently Mr. Brown to repeat again what he [pretains?] in [the] presence of you and notary public. I am sure that after this meeting, Mr. Brown will never lie again.

"I have found many contradictions between the declarations of Mr. Loyacano, Mr. Brown, and Mr. Brown, Mr. Brown . . . !

"In his letter dated 26th July 1955, to the Picayune, Mr. Brown does not speak about the version he has given in 1951, of the origin of the name JAZZ. He says only that jazz got its name at the Lamb's Café. However, Mr. Loyacano in his article of Second Line January, 1951, gives to the posterity a different version of the facts; not a word about the difference between Mr. Brown and the afternoon orchestra leader, Mr. Lipschultz, at the Lamb's Café, but only this vague hint: . . . 'that's when people start calling our music jazz . . .'
 (Page 7). The Loyacanos' version and the Brown's version about their engagement at the Lamb's Café, Chicago are also different. Mr. Brown says that were Frisco and Loretta McDermott who endeavor him to go to Chicago. Mr. Loyacano speaks about a certain Myrtle Howard and her manager, Joe Gorhum. Is it not very strange?

"It is also very strange that Mr. Brown does not speak in his Record Changer (1951) interview of that fabulous cylinder record he would have cut in New Orleans in 1915. Mr. Loyacano keeps silent about this subject. The third point is still more strange. Mr. Brown and Mr. Loyacano tells that they went in New York in October, 1915. For my personal satisfaction I consulted all the collections of the New York newspapers between 1914 and 1919, which are kept at the French National Library in Paris. First: If the Brown's band had got the

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name 'jazz' that would have been known in N. Y. newspapers. But in the newspapers I have consulted, I have found nothing about Mr. Brown, 'Mr. Brown,' under any names. There is nothing about Brown's band, Kings of Ragtime, nothing about Five Ragtime Rubes, and the Century Theaters or Loew's America Roof Theater does not feature them in their advertisement and publicity. That is a fact which has to be verified one more time by yourself, if you want. I pray you to consult in New Orleans a collection of the 1915 New York Herald and the New York Tribune, for to be sure of what I say. For Mr. Brown and his band came in[to] New York in 1915, B U T without success, and nobody found that their music was different or new in any manner. Nevertheless Mr. Brown dares to say in his Record Changer interview that . . . 'NICK LAROCCA ADMITTED TO ME ON THAT PROBLEM THAT HARRY JAMES FROM THE CASINO GARDENS IN CHICAGO GAVE LAROCCA'S BAND THE NAME OF ODJB AFTER WE HAD USED THE TITLE FOR A YEAR IN CHICAGO AND NEW YORK . . . '

"This is a lie for two principal reasons. First, I am sure that you have never admitted that, because you would be a greater liar than Mr. Brown. Second, if that declaration was true, if Mr. Brown had used the name JAZZ for a year before the ODJB, days would not have 24 hours, months would not have 30 or 31 days, years would not have 365 days!

"I explained my meaning.

"Mr. Brown left for Chicago on May, 1915. He arrived in New York on October 1915, and left that city for returning to New Orleans some weeks after. Between May and October there are exactly six months, and be sure that the name JAZZ was strictly unknown in N. Y. before your appearance at the Reisenweber. That is this kind of argument you can offer to Mr. Brown, because this argument

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is logical, historic, and true. I think you could write again to Mr. BILL LAMBERT. He seems to me, to be a very objective witness of the facts, and I am sure he can help you about dates and details. I know he wrote you that his first clippings were 'destroyed by fire,' but his memory is certainly very good, and he can give us more details than he did in his letter of 1938. For instance, he can tell you from what newspaper he got those press clippings."

End of Reel III
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NICK LAROCCA INTERVIEWS

June 9, 1958: Reel IV

Place: 2218 Constance Street, New Orleans, Louisiana

Voices: ~~Dominick~~ James (Nick) LaRocca; Richard B. Allen

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[Allen:] I'll start again. "For instance, he can tell you from what newspaper he got those press clippings. It will be very easy to find.

"In my letter of July 5th, 1956, I speak of Mr. Anton Lada who seems to be the greatest liar of them all, if as you have said . . . 'he never played with me in any band.'

"It is incredible to pretend like Mr. Lada did, to have been a member of the ODJB and to print that in newspapers.

"In bearing to Lada's case I should like that you know about those three important points. (1)--When exactly were organized the Louisiana Five. (2). If Yellow Nuna ever played with that band. (3) Where and when the Louisiana Five played for the first time. I must tell you that I have made a small inquiry about that subject. The results are: (1)--I have not found a word about the Louisiana Five or Mr. Lada in the theatre advertisements of the New York Herald or New York Tribune of 1915, 1916, 1917, 1918, and 1919.

"(2) A very good review you have to receive is 'Record Research' edited by Len Kunstadt in N. Y. (131 Arts Street, Brooklyn 6, N.Y.). Had published an article on the Emerson Records and I copied the following lines which are from an American N.Y. newspaper of April 16, 1919, and cited in this article:
 'Among the many, new additions to the Emerson staff of artists are the Louisiana Five. The Louisiana Five are an extremely new combination. There is the drummer Anton Lada who is also manager, the pianist Joe Cawley, the trombonist Charles Penley, Carl Burger the banjo, while Alcide "Yellow" Nunez plays the clarinet. They have recently closed the tour of Keith's Orpheum Circuit. The first of their recording to be listed in the Emerson catalogue are "Orange Blossom Rag" and "Heart Sickness Blues" . . . '

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"From that last article, I think that in 1919 the Louisiana Five was a 'extremely new combination' and nothing more. Incidentally I want to tell you the first recording of the L. Five was the Columbia on April 1st, 1919, 'Yelping Hound Blues' (Co. 2742).

"Before to conclude I want to ask you to take in consideration the following small contradictions I have found in your declaration about precise dates of your successive contracts in Chi. and N.Y., between your first letter and the one you sent me after having consulted your old book. I had already asked you that question in my letter dated July 5th."

Now. "First letter Schiller's Cafe ten weeks March 1916 ^{Del Abbe} ~~D'Labbe~~ Cafe
 ten weeks June till part September 1916 Casino Gardens opened by H. James about
 September 15, 1916. Second letter says Schiller's Cafe thirteen weeks March
 3rd till June 3rd 1916."

[LaRocca:] Those were--those are the correct dates after I, after I looked up my books; the others was given from memory. And that will show you how anybody that gives from memory can't remember all the things that's happened in the exact dates and times of what has transpired after forty years. This man, Mr. [Jean C.] Averty is trying to clear up a mystery in jazz--which he thinks is a mystery. So many people has been writing on it that I had given him these dates when he first asked me about the dates. I worked all day long; [when I] come home, I'm tired. I didn't want to go back in the back and look up trunks and pull out books; I just give them from memory. Later on, when I had a chance, and I had to answer him again, I give him the correct dates. The second dates on there is the correct dates, according to the books that I have kept all my life for the jazz band--Dixieland Jazz Band. And it's signed by Mr. Averty.

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Let me see that letter and let me go over a few points with this thing here.

[Allen:] I, I didn't quiet finish those dates.

[LaRocca:] Oh, you didn't? Then excuse me for interrupting.

[Allen:] Yes. ^{Del Abbe} "Dilabbie [spelling?] Cafe, four weeks; June 5 till July 6, 1916."

[LaRocca:] That's correct.

[Allen:] "Casino Gardens, from July 6 to December."

[LaRocca:] 27--somewhere around there.

[Allen:] "27 or 28, 1916. These are very slight differences but they have their importance.

"I'm afraid now to be oblige to leave you as you can see I have broken in writing you the 'e' on my machine and it's impossible to type correctly now. I write you again soon. I wish to you and your family a very good happy new year and holly Xmas. Your friend J. C. Averty." And he signs it: "Jean C. Averty. P.S.: You will find in this letter there is also my investigations in the New York newspapers between 1915 and 1919." What he means about his typewriter is that he--

[LaRocca:] Yeah.

[Allen:] broke the "e" k, the "e" key, and he has to put acute marks and grave marks on his "e"'s; it's the only way he could finish the letter.

[LaRocca:] Well, he wrote down to Mr. Howard Jacobs, and he put a piece in the paper for--asking for old time jazz men to write him. And he was trying up, to clear up that, the great mystery that hangs over the jazz--that someone should get credit where it should be. Well, many people answered; amongst this, one was this Tom Brown in the Record Changer. Well, now these things I have never known before [were] in the Record Changer--claims that Brown made. These

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have just come to mind. Now when you have a family to support, you just don't jump up and go here and run hire a lawyer when you, when you have business to tend to, to make a living for your family. I let that slide along a little bit; I kept corresponding with the man to see if I could get some more out of him. If you notice, Brown says that his [band's] name was Brown's Band from Dixieland, then Brown's Ragtime Band; then later he changed to [the] Five Ragtime Rubes; then he was the Five Kings of Ragtimes; then he, he taken the name Original Dixieland Jazz Band--he had the first one. He says, I admitted [it] to him on a television program; this is a lie. When he seen me there, he started to run away. I say, "Tom, you don't have to be afraid of me. Go out and tell what you did, you're entitled to have your place in this world." I says, "You did go before us." But I didn't say he was the Dixieland Jazz Band, and I didn't say he played like us, because they had many other musicians that went before him. [All of them?]if they went. None of 'em was recognized; it was the Original Dixieland Jazz Band that was recognized for that type of music. None of em made a success; I don't care how many went; that didn't mean anything. Then, he goes on to further say that they stood several years--now, from May to October is not a year and in November, Shields was playing with me again; he had played with me in New Orleans before he left there. And the original band of--Brown's Band--consisted of Gussie Mueller, clarinet; [Billy] Lambert, drums; [Arnold] Loyacano, guitar; Steve Brown, bass; and Tom Brown, trombone, and Ray Lopez, cornet--that was the original band. And after they went up there, they met a fellow named Bert Kelly. Bert Kelly asked him if he could get a clarinet player for him, that he wanted to put one in his band. They sent down for Lawrence Shields. Shields was brought up there; Shields didn't like the type of music

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they were playing, and was going to come [back] to New Orleans. Then the swap was made. He says Shields played with him several years--that man is lying; from May to October is not even a year. And he was unsuccessful. He said he had, he had went through one big contract at Lamb's Cafe and then signed another one for a longer term. How could he sign another one for a longer term when he said the place was closed for repairs? There is no place that the Original Dixieland Jazz [Band] ever played that was closed for repairs; they remodeled while we were playing there, and enlarged them, but they never close them for repairs. So this man was no success. But with the help of a jazz band [New Orleans Jazz Club] giving loving cups and men who are supposed to be prophets, that they was to discredit me and give the negro credit, all the publications carried his story. This [Averty] being a young man in France, it was hard for him to believe what he reads is right. So he contacted me, and I'll have all-- a bunch of letters that I have in the files will be in there and [if] you jazz scholars want to look them up, you can see how these people treat this jazz business--starting with Marshall Stearns, who I say, has got to be pro-communist; he is not anything else but that, because no man writes untruths about a man and knowingly prints it. Then he came to New Orleans, and he did the same thing, with the aid of other people here. Now, this man has lied all along. I had this man--just recently, in 1957, I went down to my lawyer--I'm partly retired now; you know, when you get sixty-five years of age, you, you can't, you get Social Security. On the thirteen or fifteen hundred dollars a year I got from the government for my kids, which are all minors, and myself, that made me work a little easier and devote more time to, towards clearing up this jazz situation. I--the first thing I did was to go buy a photostatic machine, and whenever anything

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appeared in anywhere in the paper, I bombarded them. They may have thrown them in the gutter, they may have thrown them in the wastebasket; but some of them must have found the right place, because the hand of God moves slow. When I had Brown, to bring him before the law, I offered to go before the Jazz Club. These people are entrenched--they're historians, they know everything. And I was willing to go before their tribunal and meet all comers--that is, Doctor Souchon and whoever they had over there to show what they had to dispute me. There was no takers; he was well rehearsed. The lawyer was only trying to feint them into an opening so he could get at these big wigs, supposed-to-be men of history--historians that know nothing about history--my child five years old knows more about history of jazz than they do--because they weren't around. I want you to read this here from Harry Souchon, a letter that Mr. [David L.] Herman sent to him to try to get this Mr. Brown and the Jazz Club straightened out. Read this [here?].

[Allen:] It says: "cc: D. J. LaRocca, 2218 Constance Street, October 14, 1957." Heading of the letter: "Mr. Harry V. Souchon, President New Orleans Jazz Club, 2417 Octavia Street, New Orleans, Louisiana. Dear Harry: For many months now, I have delayed writing you concerning a matter that I know means a great deal to you and the members of your organization. This matter means a great deal to me, personally, because one of the principal characters involved has, for many, many years, been a close friend of my brother and myself.

"All kinds of statements have been made verbally and in writing, concerning the founder and membership of the Original Dixieland Jazz Band. As you know, and is known to every person who takes a serious interest in Dixieland, the Original Dixieland Jazz Band was the first aggregation to attain national and international

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recognition as the originators and proponents of what we now know as 'Dixieland Jazz.'

"Nick LaRocca, about whom I write, is, in my humble opinion, the originator and leader of the Original Dixieland Jazz Band. I believe that he has all the necessary documentation to be accorded his rightful place in the history of Dixieland.

"Here, of late, other persons have come on the scene and have wrongfully claimed for themselves the credit that is due to LaRocca.

"Some months ago, Tom P. Brown, who is rightfully entitled to his own particular niche in jazz history, allegedly has made remarks giving himself credit for being the founder, or being a member of the Original Dixieland Jazz Band. I know that Tom Brown is a member of your club, and is active in it.

"I would like to suggest to you that at sometime in the near future, the New Orleans Jazz Club find time to provide for an appearance by Tom Brown and Nick LaRocca, on which occasion each of these gentlemen will be given a fair opportunity to present the proofs and facts as they have them. I would consider it a privilege to appear before your organization with Nick LaRocca, not only as his counsel, and almost lifetime friend, but in the capacity of one who has always had a love of Dixieland and for the men who originated it and made it famous.

"Certainly, Mr. Brown should be entitled to have his own counsel with him at the same time, with such proof and facts as he wishes to adduce.

"I believe that the evening would result in a great view of information and pleasure for the members of the club. I have seen Mr. LaRocca's scrapbook, and I know that he has in it items that would delight the serious collectors of matters relative to [the] Original Dixieland Jazz [Band].

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"Please consider this matter, and let me have your reaction thereto, at the earliest possible opportunity.

"With best wishes and kindest personal regards, I am, Sincerely yours, Herman and Herman." by--and it's initialed DLH h. "cc: Mr. Thomas P. Brown, 1220 8th Street." This is Mr. LaRocca's copy here.

[LaRocca:] Yes, sir. Now read Souchon--well you've got plenty more to go there.

[Allen:] This is a letter headed: "New Orleans Jazz Club, 2417 Octavia Street, New Orleans 15, Louisiana. October 18th, 1957, Mr. David L. Herman, 107 Camp Street, New Orleans 12, Louisiana, Dear Dave: I read with interest your letter of October 11th relative to your client, Mr. Nick LaRocca, and the possibility of an appearance by him and by Mr. Tom P. Brown to present proof and facts supporting their respective claims.

"Before any plans could be made for such an occasion, it is necessary that we have some expression from Mr. Brown that he would be willing to participate. I am sending him a copy of this letter, with the request that he advise me his disposition in the matter.

"In the meantime, I am sending copies of your letter to all members of the Board of Directors of the New Orleans Jazz Club as a matter of interest and for their information. I personally feel that [much] could be gained from the standpoint of the history of jazz if such discussions are conducted.

"With best wishes, I am, Sincerely, Harry V. Souchon, President," signed "Harry."

[LaRocca:] I'm telling you that--

[Allen:] Just a second. "cc: Mr. Thomas P. Brown. 1220 8th Street, New Orleans, Louisiana." All right; would you like Mr. Brown's letter?

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[LaRocca:] Yeah, read Brown's letter now--his answer to Mr. Herman.

[Allen:] Tom, this is a letter headed: "Tom Brown Music Shop, Musical Instruments and Supplies"--it was at 3027 Magazine Street; he has that marked out. His new address is: "1220 8th Street, New Orleans, Louisiana, October 21, 1957. Herman and Herman, 107 Camp Street, New Orleans, Louisiana. Dear Sirs:--I received a letter dated October 14th, addressed to me, and enclosure written to Harry Souchon of the New Orleans Jazz Club, I opened the letter because my name was on the envelope, and the content mentioned my name,

"I would like to have more information on this matter direct from you, I understand what the letter means and what you are trying to do, according to the letter, but I would rather hear from you direct,

"It sounds like another jazz stunt to me,

"This matter has been lingering for a good many years and if they do not know who is the right introducer of jazz is by now, they will never know,

"Hoping to receive an early reply from you, Yours truly, Tom Brown"--it's "Tom Brown, 1220 8th Street," and he signs it "Tom Brown." It's initialed "RD:"

[LaRocca:] Stop the machine a minute.

[Allen:] This is a letter dated "October 25th, 1957, Mr. Tom Brown, Tom Brown's Music Shop, 1220 8th Street, New Orleans, Louisiana, re our file number 4168. Dear Mr. Brown: I have your letter of October 21st, 1957. Nick LaRocca has told me that you have made wrongful claims regarding the part that you have played in the World of Jazz Music. In some instances, I have been advised that you have made absolutely false and unfounded statements regarding your relationship with the Original Dixieland Jazz Band.

"This is not 'a jazz stunt.' This is one of the methods that Mr. LaRocca

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is seeking to prove to the world what he considers to be the true facts in history of Jazz Music. He intends to take whatever action is necessary to bring the true facts to light.

"You may draw whatever inference you desire from the letter which was written by me to Mr. Souchon, however, the invitation extended is a sincere one, and I hope that you decide to accept it.

"If the facts are not brought out in an amicable manner, Mr. LaRocca has instructed us to take legal actions. Yours very truly Herman and Herman" by-- it's initialed "DLH/sc cc: Mr. N. LaRocca." This is Mr. LaRocca's copy here. [LaRocca:] Stop the machine, and I'll give you the next one to read.

[Allen:] This is a letter, a photostatic copy, headed: "Tom Brown's Music Shop, Musical Instruments and Supplies." Again the address is marked out-- 3027 Magazine Street--and the new address is typed in "1220 8th Street, New Orleans, Louisiana, dated October 26th, 1957. Mr. Harry Souchon, New Orleans Jazz Club, 1227 Webster Street, New Orleans, Louisiana. Dear Harry:--I received a letter from Herman and Herman with content of letter written to you, and I also received a letter from you written to Herman and Herman. Do you not know that this is a dead give away that this is just another jazz stunt,

"If you all do not know who the right introducer of jazz is by now, you will never know,

"These jazz minds are tired of the subject, if you all would have acted when we were enthused about the matter, it would have been all well and good, I know Nick is not so interested any more, and I can't say that I am enthused anymore,

"But I can tell you this, that there are a lot of book writers digging into

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this matter and they are bound to come up with some truth, as they are not satisfied with what has been wrote, so watch the books that come out,

"They gave it to the negros so strong up North that you would have to break through intergration to try to win a point,

"So we will let matters stand as they are, Sorry I can't agree with your plan at this time. Yours truly,"--it's typed in--"Tom Brown 1220 8th Street," initialed "RD." Another letter from Tom Brown with the same heading dated "November 1st, 1957. Herman and Herman. 107 Camp Street, New Orleans, Louisiana. Dear Sirs:--Received your letter dated October 25th, 1957. And wish to say that you can do what you think best, You or Nick will have to prove your claim,

"I am surprised at you suggesting to bring this case to the New Orleans Jazz Club for examination,

"First they are just a fun loving crowd or club, people just go there to drink hi-balls and enjoy free entertainment,

"Second, the musicians go to blow their heads off and receive free hi-balls, third the New Orleans Jazz Club was not organized when jazz was born,

"Fourth they are under the impression that the colored introduced jazz,

"I personally don't think they are capable of knowing what to do with a case of this kind, I would much prefer the case handled legally and to come before an elderly judge one who should know something about jazz and who has the right to say what he knows to be right.

"The rest is up to you, you may do just what you wish, yours very truly Tom Brown, 1220 8th Street." It's signed "Tom Brown", it's initialed "RD."

[LaRocca:] Well, this case was going to go on and probably that's what shortened

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Mr. Tom Brown's life. I'm sorry that happened, cause he was better to me to live--to hook him in his lies than it was for him to die a little bit faster, because he knew he wouldn't be able to face the lies he's made with the help of these prophets who write on jazz, who sell periodicals, who give the wrong dope out on all kinds of stuff that they, they put out. They don't put anything that is truthful. They get men like Tom Brown, Arnold Loyocano [and] fill them up with a little juice down there; then then they start talking. They print what they say. Why don't they come out and put their name to something like this? That's what they should do. That's what the lawyer was looking for him. Tom Brown had no money, and if I had to sue everybody that had no money I wouldn't be able to feed my children or to maintain a house. It's easy to tell lies on a person, backed by what you call exploiters of this music, and men who have formed syndicates, jazz clubs, societies, and what-not to defame one man, all because he was the leader of the first jazz band in the world and it happened to be a white man. And they want to give this culture to the negro, who was not around until eight-ten years after. And if Louie Armstrong hadn't been born the negro never would have been known about jazz. Because it was him; he would get the credit for bringing the colored man into the picture of jazz. The others couldn't do it; they didn't have it. They say they had it; well, you can listen to their records, [and] you'll change your mind. I see this tape is running out, and I'm trying for time to put everything I can get on there. I'm laughing right now.

[Allen:] Well, that's enough, that's fine, we'll just run it off.

End of Reel IV
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