MC 016

Guide to the Wallace Theodore "Ed" Kirkeby Collection, 1891-1978

By Tad Hershorn

Institute of Jazz Studies, Rutgers University Libraries

Finding aid encoded in EAD, version 2002 by Tad Hershorn April 2013

Descriptive Summary

Creator: Wallace Theodore "Ed" Kirkeby (1891-1978)
Title: The Wallace Theodore "Ed" Kirkeby Collection
Dates: 1935-1966
Quantity: 27 boxes, 15 linear foot
Abstract: The Kirkeby Collection is comprised of a range of archival documentation outlining the career of an active and enterprising talent manager, music publisher, record and concert producer, bandleader, composer, lyricist and author. These include business, financial and legal correspondence and documents; music manuscripts and published music books and sheet music; publicity materials; working papers of Kirkeby and individual artists and bands; photographs and scrapbooks; clippings and publications; and sound recordings.

Collection No.: MC 016
Language: English
Repository: Rutgers University Libraries, Institute of Jazz Studies
Biographical Sketch of Wallace Theodore "Ed" Kirkeby

Ed Kirkeby, best known for managing jazz icon Fats Waller from 1938 until his death in 1943, was a hard-charging and enterprising artist manager, music publisher and record, concert and radio producer in jazz and popular music beginning in the second decade of the twentieth century. "I was born at the turn of the Gay Nineties when the cakewalk was the dance rage and when the banjo and the fiddle constituted the music in our household," wrote Kirkeby, born October 10, 1891 in Brooklyn. His father, a store owner, gained local popularity for his talents on the five-string banjo and singing and giving music lessons. Kirkeby and his older brother Lloyd played the banjo, while he doubled on mandolin and also played piano. This background in music surfaced when he periodically led and sang in his own big bands in the twenties and thirties and, more importantly, provided insights into the music and the business of music that held him in good stead in a career lasting some sixty years.

Kirkeby graduated from the Manual Training School in Brooklyn and continued his education at the Alexander Hamilton Institute in 1916 where he honed his early skills in sales. This was around the time he went to work in the artists department and later as an assistant manager of Columbia Records’ New York studios. Two years later he first tried his hand at music publishing with the eminent popular Canadian singer Henry Burr and organized his first musical ensemble, the Merry Melody Men.

In 1921, he assumed management of the California Ramblers and began presenting the orchestra at vaudeville houses and in stage performances, culminating in the Rambler's successful debut at New York's Palace Theater. The Ramblers gained popularity with their jazzy danceable music in personal appearances and broadcasts on New York radio stations and recordings. Their fame skyrocketed by positioning the Ramblers to take advantage of the "collegiate" culture of the Roaring Twenties, making the band a staple of society events and establishing the Ramblers Inn in ritzy Westchester County north of New York City. The band folded, but was revived in 1935. As was customary in the 1920s, the band appeared on records under a variety of pseudonyms. Significant jazz talents such as future bandleaders Jimmy and Tommy Dorsey, cornetist Red Nichols and Ramblers perennial Adrian Rollini, the master bass saxophonist whose collection also resides at the Institute of Jazz Studies, were at one time or another members of the orchestra.

In 1922, Kirkeby, who at the time represented Canadian Victor, formed C.R. Publishing to publish works by such blues stars as Bessie Smith, Clara Smith and Ethel Waters as well as works of his own and by the California Ramblers. He also produced some of the first recordings of the Original Memphis Five around this time. Kirkeby began managing the Georgia-born Pickens Sisters in 1931, promoting them with the same proven combination of personal appearances, radio, recordings and film.

In the mid to late 1930s, Kirkeby operated a sound equipment company when record sales dipped; helped organize two booking agencies, United Radio Artists and Consolidated Radio Artists (an affiliate of NBC); produced shows for the national Blue and Red networks of NBC; briefly managed trumpeter Bunny Berigan; and joined RCA as manager of its
popular artists and repertoire department. He was a member of the Songwriters Protective Association, the American Federation of Musicians and the American Society of Composers and Publishers (ASCAP).

The year 1938 marked a watershed for Ed Kirkeby when he succeeded the ailing Phil Ponce as Fats Waller's manager. Waller's career had slumped; his high living and heavy drinking had led to contract conflicts and missed engagements. Kirkeby got Waller's career back into high gear, including a 1938 tour of Great Britain, Denmark, Norway and Sweden, where he was greeted by rapturous audiences. A second European tour the following year started in Great Britain, but was derailed by the outbreak of World War II, but yielded Waller's most extended work, the six-part *London Suite*, which demonstrated a serious side of his musicianship beyond producing hit records. Kirkeby followed suit with cross-country tours of the United States in 1940 and 1941, and for good measure, accompanied Waller every step of the way to keep things on track. The following year took Waller to Canada and featured his first and only solo concert at Carnegie Hall. Waller traveled to Los Angeles at the beginning of 1943 for the filming of *Stormy Weather* with Bill "Bojangles" Robinson, Lena Horne and Cab Calloway. He also entertained at military bases and hospitals in the U.S. and Canada and wrote the score for the musical *Early to Bed*, which premiered in Boston in May 1943 before opening on Broadway in June, where it would play for a year. Along the way, Kirkeby collaborated with Waller on about a dozen songs, writing lyrics for "All That Meat and No Potatoes," "Honey Hush," "Bessie, Bessie, Bessie," "Cash for Your Trash," and "You Must Be Losing Your Mind," among others. An enthusiastic amateur photographer, who extensively documented Waller's life on the road, Kirkeby created what is certainly one of the most important records in jazz history of its time.

The collection demonstrates that, despite Kirkeby's best efforts, Waller's life was steadily unraveling. A 1943 newspaper clipping warned that Waller is in danger of losing his union card, while a letter from Kirkeby to Waller months before his death pleads that his heavy drinking is impacting his performance and eroding his health. It was on a return trip to the West Coast in November and December when exhaustion and illness caught up with Waller. Playing at the Florentine Gardens in Hollywood in November and December, Waller possibly caught a cold from an air-conditioning vent which turned into pneumonia. He died on a train headed to Chicago just outside of Kansas City on December 15, 1943 at the age of 39. Just days before, he had expressed to his manager his desire to concentrate more on concerts and extended engagements.

For the remainder of his life, Kirkeby devoted himself to keeping Waller's legacy alive. Annual "Fats Waller Memorial Week" observances began in 1946 and continued through the late fifties, formation of international Friends of Fats chapters and his co-authorship of the Waller biography *Ain't Misbehavin'* in 1966 are three key examples. He also maintained an ongoing correspondence with Waller enthusiasts.

Kirkeby forged ahead following Waller's untimely death. From 1944 Kirkeby managed the career of the Deep River Boys, a singing group specializing in gospel, spirituals, rhythm and blues and some jazz and lasted for over twenty-five years. The group, popular in America and especially in Europe, had occasionally been paired with Waller onstage and in
concert late in Waller's career. For a decade, he also managed the solo career of singer Jane Pickens, whom he first encountered as part of the Pickens Sisters. Pat Flowers, a Detroit-born pianist cast by Kirkeby as a Waller "protégé," was also under his umbrella for several years. Ever the entrepreneur, Kirkeby established the Cultural Concerts Society, a network of some 120 cities across the United States to promote African-American artists, in 1946.

In addition, Kirkeby briefly represented a few classical artists along the way, including the Austro-Hungarian singer Marguerite Metzenauer and the noted Toronto violinist Kathleen Parlow, as well as Enric Madriguera, the Spanish classical violinist who appeared as soloist with the Boston and Chicago symphonies, but shifted to Latin American dance music in the mid 1940s. Kirkeby returned the record business in 1955 with RCA, assisting in recordings of Arturo Toscanini.

In the 1960s, Kirkeby accompanied the Deep River Boys on their tours and frequently reminisced about Fats Waller, as evident from clippings of interviews and profiles. Kirkeby's hopes to write and produce a Broadway show in tribute to Waller's life and music eluded him, a frustration that must have been all the more profound when Ain't Misbehavin' opened on May 9, 1978, just over a month before Ed Kirkeby's death at Nassau Hospital in Mineola, New York on June 12 at the age of 87. The show received the Tony Award and New York Drama Critics' Circle Award for Best Musical of the Year.

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**Scope and Content Note**

The Ed Kirkeby Collection provides a vivid, full portrait of early- to mid-twentieth show business, beginning with the fading days of vaudeville and minstrel shows and quickly graduating on to jazz and popular music and emerging white sweet jazz band typified by the California Ramblers and African-American blues artists of the 1920s. Most notably, the collection offers extensive professional and personal glimpses in the final part of the career of Fats Waller, whose exuberant talents as a performer on a par with Louis Armstrong were equal to his stride-based piano virtuosity and as a prolific composer of many jazz classics. The collection amply documents Kirkeby's leadership in emerging areas of advertising and promotion and technologies of radio, recording, film and television as well as his activities in music publishing, artist management and concert production.

The diversity of Kirkeby material regarding music publishing, artist management and performance depicts a breadth of activities to give researchers knowledge of the periods covered to draw conclusions beyond the specific artists represented here as far as the history of jazz and popular music of the twentieth century.

These include a breathtaking array of business, financial and legal records and international correspondence; publishing and copyright documents and royalty statements; original music manuscripts and lyrics and published sheet music and music books (some dating from the
late nineteenth century); flyers, publicity announcements by Kirkeby, other promoters and recording companies; fan mail; detailed notes on venues and contacts across the entertainment and media fields in the United States, Europe and Canada; itineraries, set lists, discographies and work schedules; extensive documentation of radio broadcasts and scripts and repertoire; datebooks, scrapbooks and photographs and photographic negatives; posters and artwork; clippings and publications; sound recordings; copious notes by Kirkeby; and Kirkeby's efforts begun shortly after Waller's death to produce a biography, published as *Ain't Misbehavin'* in 1966.

The collection contains hundreds of pages of notes by Ed Kirkeby, ranging from personal observations to details of his transitions with artists. They cannot be overestimated as a resource for examining aspects of his career.

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**Arrangement Note**

Arrangement of the collection begins with early activities in publishing, artist management and composition between 1916 and 1977, one year before his death. The remainder of the collection is broken down first with respect to Kirkeby's key associations: the California Ramblers, Fats Waller (during the six years of Kirkeby's management and in ensuing decades), and the Deep River Boys. Another subseries collectively details other artists he managed and concludes with his personal papers consisting of autobiographical writings, photographs, scrapbooks and ephemera.

Series 1: Kirkeby Business, 1916-77  
Series 2: California Ramblers, 1921-71, 1976  
Series 3: Thomas "Fats" Waller, 1934-44, 1945-62  
Series 4: Thomas "Fats" Waller, Posthumous, 1943-80  
Series 5: Deep River Boys, 1943-1970s  
Series 6: Mixed Artists, 1924-75  
Series 7: Personal Papers, 1899-78  
Series 8: Duplicate Material  
Series 9: Original Folders

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**Administrative Information**

**Preferred Citation**
Detailed Description/Container List

This section provides descriptions of the materials found within each series. Each series description is followed by a container list, which gives the titles of the folders and their locations in the numbered boxes that comprise this collection.

Series 1: Ed Kirkeby Business Papers, 1916-77

ARRANGEMENT: Boxes 1-2, 22, 23, 29, 30, 31 and 35. This series is divided into three subseries from business and financial papers, and business relating to music and publishing. The subseries are arranged in chronological order, while music titles and lyrics are listed alphabetically.

SERIES DESCRIPTION

SUBSERIES 1A: LEGAL/FINANCIAL, 1916-74
Boxes 1, 22, 30 and 31. Library of Congress copyright documents and correspondence, in addition to contracts, cover Ed Kirkeby's associations with seminal African American artists such as Bessie Smith, Ethel Waters and Clara Smith beginning in the mid 1920s, as well as royalty statements extending into the 1970s for some of their early important works. Lyrics by Kirkeby and Kirkeby with others are included as the intellectual property of C.R. Publishing Company.

SUBSERIES 1B: BUSINESS CORRESPONDENCE AND PROFESSIONAL ASSOCIATIONS, 1922-76
Boxes 1-2, 23 and 32. Along with business correspondence and other artifacts found in California Ramblers Scrapbook 1, this series shows Kirkeby reaching out in many directions to extend his enterprises from the time he began managing the Ramblers while providing a few examples from the 1940s through the 1970s.

SUBSERIES 1C: MUSIC MANUSCRIPTS, PUBLISHED SHEET MUSIC, LYRICS, AND HIT SONG TITLES
Boxes 2, 29, 3 and 35. Included are what appear to be among the earliest known original versions of songs performed and recorded by Bessie Smith, Clara Smith and Ethel Water, and featuring the work of composers Paul Carter, Jack Gee, Fred Longshaw, Irving Johns and Sidney Easton, as well as five compositions attributed to Kirkeby, one under his pseudonym Ted Wallace, with others. Lyrics by known and unknown writers complete this series. Note that some of the manuscripts contain scratched out names which are replaced with others, leading to questions of authorship.
<table>
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<tr>
<th>Box</th>
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<th>Description</th>
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| 1   | 2      | Correspondence and papers, 1916-19  
Musical Arts Story, Origins of Rachmaninoff Prelude, Columbia  
Records, circa 1916-19 |
| 3   |        | Photographs of turn of the century performers autographed to Kirkeby,  
1916-17, undated |
| 4   |        | Contract, Bessie Smith and Edward Lloyd, April 7, 1924 |
| 5   |        | Contract, Paul Carter, December 22, 1924 |
| 6   |        | Contracts, correspondence, memos, Consolidated Radio Artists, 1936-38 |
| 7   |        | Copyright and publishing: "Rocking Chair Blues," Bessie Smith and  
Irving Johns; "House Rent Blues" and "Work House Blues." Ted Wallace  
(Ed Kirkeby); "Deep Blue Sea Blues," Clara Smith; "Woman's Trouble  
Blues" and "Dying Gambler's Blues," Jack Gee; "Love Me Daddy  
Blues," Fred Longshaw, 1924 |
| 8   |        | Copyright and publishing: "Reckless Blues" and "Cold in Hand Blues,"  
Jack Gee and Fred Longshaw; "Court House Blues," Clara Smith; "My  
Brand New Mama" and "Separation Blues," Jack and Gertrude Roth; "Go  
Back to Where You Started Blues" and "Maybe Not at All," Ethel Waters  
and Sidney Easton; "Dixie Flyer Blues," "Soft Pedal Blues" and "He's  
Gone Blues," Bessie Smith; "Some Baby-My Gal" and "Down in  
Charleston Town," Edgar Dowell, 1925 |
| 9   |        | Copyright and publishing: "Dustin' the Donkey," Howard Quicksell,  
1926 |
| 10  |        | Copyright and publishing: "Morning Noon and Night," "Under the Cuban  
Moon," "Waikiki," Ed Kirkeby and Lew Cobey; "In My Story Book of  
Dreams," Ed Kirkeby; "One Sweet Kiss," Ed Kirkeby and Fred Van Eps,  
1931 |
| 11  |        | Copyright and publishing, 1947-51, undated |
| 12  |        | Copyright and publishing, 1956 |
| 13  |        | Copyright and publishing, 1971-74, undated |
| 14  |        | Copyright and publishing, song titles, copyright/publishing and notes on  
songs by Kirkeby and clients. Index cards, 4 envelopes, 1920s-1950s |
| 15  |        | **Song lyrics by Ed Kirkeby or Kirkeby with others** |
| 15  |        | "Aloysius, Do the Dishes" |
| 15  |        | "Bobba Lee-Bobba Lu-Bobba La" |
| 15  |        | "Bring Me Some Money, Honey" |
| 15  |        | "Heart Breakin' Baby" |
| 15  |        | "It's Nobody's Fault But Your Own" |
"Musings of a Wolf"
"My Love Gets Hungry Too"
"Out on a Green Painted Boat"
"Put Some Meat on Your Stomach"
"Recitation"
"Say, I Loved My Baby, But She Didn't Love Me"
"Tell Some Folks Anything (But Tell Me the Truth)"
"To Be Specific, You're Terrific, Baby"
"An Unfinished London Dream"
"Up Jumped You with Love"
"When I Dream of My Coast Guard Tonight"
"When a Woman Loves a Heel"
"With Those Eyes of Blue"
"Yeah, Man, I'm Gone"

Scraps of unidentified lyrics and notes, in Kirkeby's hand.

Box  Folder
22  1  CR Publishing royalty statements, June 30, 1924-December 31, 1924
2  CR Publishing royalty statements, January 1-June 30, 1925
3  CR Publishing royalty statements, June 30-December 31, 1925
4  CR Publishing royalty statements, July 1-December 31, 1925
5  CR Publishing royalty statements, October 1, 1924-January 1, 1926
6  CR Publishing royalty statements, January 1-June 1, 1926
7  CR Publishing royalty statements, April 1-June 30, 1926
8  CR Publishing royalty statements, July 1-October 30, 1926
9  CR Publishing royalty statements, September 20, 1926-January 1, 1927
10 CR Publishing royalty statements, January 1-July 18, 1927
11 CR Publishing royalty statements, June 30, 1927-January 11, 1928
12 CR Publishing royalty statements, April 1-October 1, 1928
13 CR Publishing royalty statements, January 1, 1929-January 1, 1930
14 CR Publishing royalty statements, January 1-October 1, 1930
15 CR Publishing royalty statements, January 1-October 1, 1930
16 CR Publishing royalty statements, January 1-October 31, 1931
1 16 Royalty statements, RCA, August 1, 1935
17 Royalty statements, Columbia Records, Canada, 1967-74
18 Royalty statements, CBS Records, 1972-74
19 Royalty statements, MCA, Canada, 1972-75
20 Royalty statements and correspondence, 1974-77
21 Royalty Statements, CBS Records, 1975-77

Box Folder
22 17 CR Publishing Company, Certificate of Conducting Business Under an Assumed Name, March 16, 1942

Box Folder
30 File of hit songs and artists (not Kirkeby clients). Index cards

Box Folder
31 File of hit songs and artists (not Kirkeby clients). Index cards

Series 1B: Business Correspondence and Professional Associations, 1922-1976

Box Folder
1 22 Business correspondence, Fred Waring, 1922-25
23 Business correspondence, 1922, 1926
24 Business correspondence, 1931, 1933
25 Business correspondence, 1940s
26 Business correspondence, 1951-54
27 Business correspondence, 1960s
28 Business correspondence, 1970-76

Box Folder
2 Correspondence and notes: Kirkeby, Lord and Lady Donegal, American Federation of Musicians, British Musicians Union, regarding reciprocal exchanges, 1952-54
2a Correspondence regarding contract, Musicians' Protective Union, undated
3 Ralph Sutton, 1960s, 1974-75
4 Duke Ellington, 1965
5 Clippings, 1948-64

Box Folder
23 1 Clipping, New York Daily Mirror. Item on Ted Waller (Ed Kirkeby) in radio station WJZ, September 4, 1937

Box Folder
7 Variety newsletter, 1955
8 Ephemera, Kirkeby inventory and filing system, 1962
9 Kirkeby business cards
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Kirkeby notes

Subseries 1C: Music Manuscripts, Published Sheet Music, Lyrics, and Hit Song Titles

"The Bye Bye Blues" (Paul Carter), piano part and lyrics

"The Weeping Willow Blues" (Paul Carter), 2 piano parts and 8 sheets of lyrics

"Cold Hand Blues" (Jack Gee/Fred Longshaw), lead sheet with lyrics

"The Dying Gambler's Blues" (Jack Gee), lead sheet and lyrics

"Woman's Trouble Blues" (Jack Gee), lead sheet and lyrics

"House Rent Blues" (Ted Wallace [Ed Kirkeby]), 3 lead sheets, 6 sheets of lyrics

"Let's Have Another Little Drink" (Ed Kirkeby/Eddy Rogers/Leonard Whitcup), lead sheet with lyrics

"Let's Sing Another Old-Time Song" (Ed Kirkeby/Lou Ricca/Jimmy Eaton), lead sheet with lyrics

"When a Woman Loves a Heel" (Ed Kirkeby/Claude Demetrius/Hattie Grimes), 2 lead sheets with lyrics

"Work House Blues" ("De Jig Walk") (Ted Wallace [Ed Kirkeby]), 2 lead sheets with lyrics

"Love Me Daddy Blues" (Fred Longshaw), lead sheet and lyrics

"You Talk a Good Game of Love" (Lou Ricca/Harry Ross), lead sheet with lyrics

"Dixie Flyer Blues" (Bessie Smith), lead sheet

"Golden Rule Blues" (Bessie Smith), lead sheet with lyrics, lyrics

"He's Gone Blues" (Bessie Smith/Fred Longshaw, arranger), lead sheet with lyrics

"Lost Your Head Blues" (Bessie Smith), lead sheet with lyrics, lyrics

"Pinchbacks-Take 'Em Away" or "Pinch Back Blues" (Bessie Smith/Irving Johns), manuscript and lyrics

"Reckless Blues" (Bessie Smith), lead sheet

"Rocking Chair Blues" (Bessie Smith/Irving Johns), lead sheets and lyrics
"Soft Pedal Blues" (Bessie Smith/Fred Longshaw, arranger), lead sheet, lead sheet with lyrics

"Sorrowful Blues" (Bessie Smith/Irving Johns), piano part, lead sheets, lyrics

"Tired of Voting Blues" (Bessie Smith), lead sheet and lyrics

"Court House Blues" (Clara Smith), lead sheets with lyrics, 4 sheets of lyrics

"Deep Blue Sea Blues" (Clara Smith), lead sheet

"Maybe Not at All" (Ethel Waters/Sidney Easton), 3 lead sheets and lyrics

Published sheet music, "Go Back to Where You Stayed Last Night" (Ethel Waters/Sydney Easton), Triangle Music Publishing, New York, 1926

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**Lyrics, Mixed Lyricists**

11  
"Blitzkrieg of Swing" ("Snookum" Russell)

11  
"Boogie Woogie Nursery Rhyme" (Wilmore "Slick" Jones)

11  
"Fast Talkin' Man from Town" (Ann Carlin)

11  
"Papa's Back and Mama's Got 'Em" (Hal David/Lou Ricca)

11  
"T-I-L-I-E" (Wilmore "Slick" Jones)

11  
"A Yankee Dude'll Do" (Hopkins)

**Lyrics, Unidentified Lyricists**

11  
"The Boy in the Boat"

11  
"The Elevator Boy"

11  
"I Lost My Lass in Las Vegas"

11  
"Mr. 5x5"

11  
"My Brand New Mama"

11  
"On a Down Hill Road"

11  
"A Plaything for Your Desire"

11  
"Reverie"
"We Need a Little Love, That's All"

Series 2: California Ramblers, 1921-71

**ARRANGEMENT:** Boxes 2-4, 22, 24, 25, 32, 34 and 35. This series is divided into four subseries. Business and financial papers and performance are arranged chronologically. Music manuscripts and published music are listed alphabetically, while scrapbooks remain in their originally order and photographs are grouped together by artist.

**SERIES DESCRIPTION**

**SUBSERIES 2A: LEGAL/FINANCIAL, BUSINESS CORRESPONDENCE AND PUBLICITY, 1921-71**

Boxes 2 and 22. Early contracts giving researchers a glimpse into contracts between artists and record companies in the early days of recording. Two separate lawsuits underscore the failure of two attempts to establish major venues in New York and Miami to promote the Ramblers, aside from the highly successful California Ramblers Inn in Westchester County, New York. See California Ramblers Scrapbook #1, where the bulk of materials focus on the Ramblers in their heyday in the early to mid twenties.

**SUBSERIES 2B: PERFORMANCE**

Boxes 2-4, 32 and 34. Kirkeby's flair for organizing the careers of his artists, and documenting and preserving important documentation, is clear from the beginning. Among the types of material present in series are listings of repertoire, publisher, recording and contact information; correspondence and fan mail; materials relating to broadcasts on New York radio stations between 1923 and 1933; and concert bills, advertising, publications and clippings. Of special note are four datebooks of Ramblers between 1926 and 1931.

**SUBSERIES 2C: MUSIC MANUSCRIPTS, PARTS, PUBLISHED ARRANGEMENTS, LEAD SHEETS AND LYRICS**

Box 35. This series is largely a listing of songs composed by Ed Kirkeby and Ramblers pianist Lew Cobey for later recordings by the orchestra.

**SUBSERIES 2D: SCRAPBOOKS AND PHOTOGRAPHS, 1916-**

Boxes 24-25. Two scrapbooks primarily from the California Ramblers era and before contain rich documentation of Ed Kirkeby's early career in the form of correspondence and other papers and supplemented with equally vibrant visual material-photographs and ephemera-that suggest the multifaceted ways in which he promoted his artists. There is other material from Kirkeby's time with Fats Waller and the Deep River Boys as well as other artists whom Kirkeby did not manage. Some correspondence and
documents were photocopied and placed in sequence in the appropriate series for easier intellectual access by researchers, while the originals remain with the scrapbook. Thirty-two 11x14" prints of the Ramblers can be found in the Box containing Scrapbook #1. The 67 pages comprising Scrapbook #2 have been placed in order in mylar sleeves.

**Subseries 2A: Legal/Financial, Business Correspondence and Publicity 1921-71**

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**Subseries 2B: California Ramblers, Performance, 1926-76**

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photocopies available for reproduction. March-December 1926
34 Datebook, original. Original datebooks may not be copied; photocopies available for reproduction. January 1927-March 1928
35 Datebook, original. Original datebooks may not be copied; photocopies available for reproduction. March 16, 1928-May 18, 1929
36 Datebook, original. Original datebooks may not be copied; photocopies available for reproduction. May 1929-July 30, 1931

Box Folder
3 1 Datebook, photocopy, March-December 1926
  2 Datebook, photocopy, January 1927-March 1928
  3 Datebook, photocopy, March 16, 1928-May 18, 1929
  4 Datebook, photocopy, May 1929-July 30, 1931
  5 Recording dates and titles, 1921-22, with Kirkeby notes, 1953
  6 Recording notes and personnel, 1921-26
  7 Recording dates, California Ramblers, Little Ramblers, 1925-26
  8 Record dates, dates, labels, song titles: California Ramblers, the Vagabonds, the Goofus Five, Varsity Eight, the Little Ramblers, Billy Murray, Trio Ballew, Kaufman and Kirk, Jack Kaufman and Minstrels 1924
  9 Flyer, card, 1930, 1936
 10 Song list for broadcasts, undated
 11 Radio introductions and signoffs, undated
 12 Stage and lighting instructions, undated
 13 Fan mail, WEAF broadcasts, 1924
 14 Fan mail, WEAF broadcasts, 1923-24
 15 Essay contest, WGBS broadcasts, 1925
 16 Fan mail, WMCA broadcasts, 1926
 17 Fan mail, McAlpin Hotel broadcasts, 1926, 1928
 18 Set lists and notes, WMCA broadcasts, February 1928
 19 Set lists and notes, WMCA broadcasts, March 1928

Box Folder
4 1 Set lists and notes, WMCA broadcasts, April 1928
  2 Set lists and notes, WMCA broadcasts, May 1928
  3 Set lists and notes, WMCA broadcasts, June 1928
  4 Set lists, WABC broadcasts, September-November, 1930
  5 Fan Mail, WABC broadcasts from Alice Foote McDougal Coffee House, September 1930-May 1931, undated
  6 Set lists, WOR, WMCA broadcasts, 1931
  7 Set list and script, Child's Melody Meals broadcasts, 1931
Partial radio script, undated
Fan mail, radio broadcasts, 1931-33
Set lists, Firenze Restaurant, October-December 1933
Annotated list of press reviews, 1922
Clippings, 1922, undated
Clippings, 1963, undated
Clippings, New California Ramblers, 1976

Box 34 Folder
Mixed Folder
Galleys of discography, *Jazz Directory*, with Kirkeby notes and corrections, undated

Box 4 Folder
16 Correspondence with E.B. "Woody" Backensto for California Ramblers discography for *Record Research* articles, 1959
17 Correspondence with E.B. "Woody" Backensto for California Ramblers discography for *Record Research* articles, 1960-61
18 Typescript for California Ramblers' recordings for Columbia, Harmony and Edison (1924-029), compiled by E.B. Backensto for *Record Research*, undated
19 California Ramblers personnel, 1921-26 from musician interviews conducted by Ed Kirkeby for *Record Research* articles, undated
21 Photo, cover of *Record Research*, January 1961
22 Columbia Broadcasting System, radio theme songs, undated
23 Kirkeby notes and memos, undated

Box 32 Folder
Reel-to-reel tape, California Ramblers, 1920-25, copied from recordings undated

Subseries 2C: California Ramblers Music Manuscripts, Parts, Published Arrangements, Lead Sheets and Lyrics 1951-59

Box 35 Folder
"Album of Memories" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #409 in band book

"All Alone" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #382

"Alone" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet with lyrics, #382

"All My Life" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #257
"At Mother Goose's Ball," "Alone" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet with lyrics, #399

"Bottom's Up," parts

"California Ramblers Rose," lead sheet and Kirkeby copyright notes

"Dear Little Mountain Sweetheart" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics

"Dream Girl" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #413

"Dusting the Donkey" (Howard Quicksell), 1 lead sheet lyrics, typewritten lyrics

"Evening Eyes" (Ed Kirkeby/Lew Cobey), 1 lead sheet with lyrics

"Every Hour" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics

"Every Hour" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics

"Fall in Love" (Ed Kirkeby/Lew Cobey), 1 lead sheet with lyrics

"How a Little Girl Like You Could Love Me" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #392

"I Can't Keep You Only in My Dreams," 2 lead sheets with lyrics, #407

"I Love You More and More" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #419

"I Never Knew Til Now" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #396

"In my Story Book of Dreams" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #385

"Indigo" (Howard Quicksell/Don Murray), 1 lead sheet and Kirkeby copyright notes

"June Moon" (Ed Kirkeby/Lew Cobey), 3 lead sheets with lyrics, #401

"Love Meant Nothing" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets
"Moonlight on the Rio Grande" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #390

"Morning, Noon and Night" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet with lyrics, lyrics, #398

"No One But You" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #415

"On a Night Made for Love" (Ed Kirkeby/Lew Cobey), parts on published sheet music affixed to manuscript paper, #439

"On a Night Made for Love" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet, lyrics, #412

"One Hour with You" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #389

"One Sweet Kiss" (Ed Kirkeby/Lew Cobey), parts, #408

"Out When the Skies Are Blue," parts, #401

"Pretty So Pretty" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet with lyrics, lyrics

"Tell Me Dear" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #410

"Telling You" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #414

"That's When I Want You Near" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, lyrics, #397

"Them Ramblin' Blues" (Ed Kirkeby/William Moore/Irving Brodsky), published arrangement, Ager, Yellen and Bornstein, Inc., New York, 1924

"Through My Tears" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #403

"Think About Me" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #391

"Two Blue Eyes" (Irving Brodsky/Arthur Hand), 1 lead sheet, 1
published lead sheet (1924), Kirkeby copyright notes

"Under the Cuban Moon" (Ed Kirkeby/Lew Cobey, 1931), parts, 1 lead sheet with lyrics, #404

"Underneath the Weeping Willow Tree" (Ed Kirkeby/Lew Cobey), 2 lead sheets, #411

"Waikiki" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets, #421

"Waiting" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #418

"What More Can I Say?" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets, #400

"When I Look Into Your Eyes" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #395

"Whisper Your Name" (Ed Kirkeby/Lew Cobey), parts, 2 lead sheets with lyrics, #393

"Why Have You Forgotten?" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #386

"Without You" (Ed Kirkeby/Lew Cobey), parts, 1 lead sheet with lyrics, #394

"You'll Never Know, Sweetheart" (Ed Kirkeby/Lew Cobey), published arrangement, Clarion Music Corporation, New York, 1930

"You're My Ideal" (Ed Kirkeby/Lew Cobey), 2 lead sheets with lyrics, #384

Subseries 2D: California Ramblers Scrapbooks and Photographs, 1916-33

Box 24 Folder 1 Scrapbook #1

Folder 1: Correspondence, 1916-28

Folder 2: Waller handbills, Ted Wallace's Original Carolina All-Colored Big Apple Review; Southern Jubilee Syncopated Orchestra, Will Marion Cook (Kirkeby client), Consolidated Radio Artists, Buck and Bubbles and Their Orchestra

Folder 3: Loose clippings; California Ramblers; Eva Shirley (Ramblers
vocalist); ads and news items, 1928-31; Pickens Sisters, 1933

Folder 4: Photos, Stan Meyers, Eva Shirley, Shirley with Ramblers, Ramblers with Kirkeby leading

Folder 5: Programs and related items: Charles Harrison and Merry Men Orchestra; sheet music cover; promo cards; Will Oakland's Terrace, program, 1931; Roger Wolfe Kahn; Casa Loma Orchestra; Claude Hopkins Orchestra; Columbia Records catalog; Edison Records; Arthur Warren and Orchestra; Ross Columbo; Blanche Mehaffey

Folder 6: Correspondence, 1930-36; Ramblers radio broadcast; Pickens Sisters broadcast; Kirkeby/William Morris three-month agreement regarding Waller movie contract; letter of appreciation from Mrs. Dwight Eisenhower to Deep River Boys for recording

Folder 7: Ephemera: invitations; business and membership cards; menu for Club Venezia; sheet music covers, 1919-20; Miami real estate promotion; architectural drawing for Club Deauville, Miami

Folder 8 Loose items: California Ramblers photo, press release, ad; California promo cards for radio broadcasts and clippings reporting on appearances

Folder 9: Contracts and accounting receipts; Pickens Sisters contract with Charles R. Rogers Talking Pictures Corp, 1933; stock certificates; cancelled checks, 1926; work progress report, California Ramblers Inn, 1924

Folder 10: sheet music of songs featured by the California Ramblers

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<td>Scrapbook #2</td>
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67 pages, content description: California Ramblers photographs, clippings, cards, handbills, postcards; Bessie Smith, Clara Smith, Pickens Sisters, Ross Columbo; Columbia, Okeh catalogs; Club Deauville ephemera and clippings; Congo Room Atop the Almanac Hotel; Lido Venice layout art and copy and printed ephemera; Kirkeby identification and membership cards; California Ramblers ads; photos of Arthur Hand and billboards with Ramblers engagements

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17 11x14" photographs of the California Ramblers; sax section; orchestra with singer Eva Shirley; Original Memphis Five; at Hippodrome
Series 3: Thomas "Fats" Waller, 1934-44

ARRANGEMENT: Boxes 2-4, 22, 24, 25, 32, 34-36. This series is divided into four subseries. Business and financial papers and performance are arranged chronologically. Music manuscripts and published music are listed alphabetically, while scrapbooks remain in their original order and photographs are grouped together by artist.

SERIES DESCRIPTION
Series 3: Thomas "Fats" Waller, 1934-44

SERIES 3A: LEGAL/FINANCIAL, 1934-43
Box 5. This series details Fats Waller's contractual relationships with RCA, booking agencies and promoters as well as documenting a sampling of royalties and band and musician expenses. Listings of Waller's compositions, some by publisher, are available in this series.

SERIES 3B: BUSINESS CORRESPONDENCE, 1938-44, 1945-62
Boxes 5, 6 and 22. This series begins with correspondence between Kirkeby and Phil Ponce, Waller's previous manager, and Ponce's assistant surrounding Kirkeby's first major initiative to rejuvenate Waller's career: the stunningly successful European tour in July and September 1938 to Great Britain, Denmark, Norway and Sweden. Other correspondence deals with recording, personal appearances and letters from Waller's ex-wife Edith, who pursued Waller over the years for back alimony payments. Two items from 1943 indicate problems of reliability Kirkeby faced with Waller. Notes from April touch on Waller's claim that he was not paid for an appearance, behavior which Kirkeby attributes to his drinking; a letter to Waller in August explicitly warns that his drinking is dragging down his performance and his health. There is an undated handwritten note from Waller to Kirkeby telling his plans to spend Christmas with his family. There is an extended series on Waller's six-part London Suite, that continues from 1939 until 1962 in order for researchers to conveniently access material regarding this important Waller composition.

SUBSERIES 3C: PERFORMANCE AND RELATED ACTIVITIES, 1938-44
Boxes 6-8, 22-23, 33. This series is commensurate with a stature of Fats Waller, who was constantly on the move during the last phase of his career as well as being one of RCA's top-selling artists. Among the highlights are Kirkeby's extensive notes on venues, other musicians and even comedians who Kirkeby could tap for Waller appearances; extensive publicity materials generated by Kirkeby and RCA; band rosters, set lists, and billing and lighting instructions; flyers and handbills; radio scripts; fan mail; clippings; and other ephemera.
**Subseries 3D: The Death of Fats Waller, December 1943-January 1945**

Box 8. This brief series is notable for Kirkeby's 14-page intimate, eyewitness and contemporaneous account of the death of Fats Waller on a train from Los Angeles to Chicago as it reached the outskirts of Kansas City on December 15, 1943. Kirkeby begins as he and Waller were preparing to leave on Monday, December 13, Waller's death from pneumonia two days later and concluding the following Saturday, December 18, when he and the casket finally arrived in New York. Also included are ephemera and notes in Kansas City and New York as Kirkeby worked on funeral arrangements as well as eulogies, letters of condolence, press coverage of the funeral and a sound recording of an all-star tribute to Waller broadcast live by WNEW from Cafe Society Downtown on December 21.

**Subseries 3E: Notes and Ephemera, 1928-29; 1930s-43, Undated**

Box 8. Kirkeby's notes, always a valuable source for commentary and detail, cover the six years with which he was associated with Waller. Also included are two drawings of Waller as well as a sheet of original Waller signatures, possibly for Kirkeby to master in "signing" Waller autographs.

**Subseries 3F: Music Manuscripts, Lead Sheets and Parts, and Lyrics, Undated**

Boxes 35-36. Original music manuscripts included in this series are those composed by Waller or others, and performed and recorded by Waller between 1938 and 1943. This subseries is further divided into two sub-series: Sub-series 3F.1 contains both complete parts and lead sheets only; some folders also contain lyric sheets while lyrics are frequently written on the music itself. Several of the arrangements were done by Robert Hicks and are clearly identified with Waller. Others arranged by Hicks cannot be traced to Waller discographies or accounts of live or radio performances, but are maintained within this series on the grounds that they were probably written for Waller. Sub-series 3F.2 contains Waller lead sheets and parts, notated by Dr. Paul S. Machlin, Waller expert and a longtime music professor at Colby College in Maine, who described 41 items during many visits to IJS researching Waller music in the Ed Kirkeby Collection.

**Subseries 3G: Published Sheet Music and Music Books, 1908-57**

Box 26. This series contains Waller compositions and stylistic reconceptions of others' music as well as sheet music and music books owned (and frequently signed) by Waller. Other than Waller, other major composers and lyricists whose work is included are frequent Waller collaborator Andy Razaf, Clarence Williams, Spencer Williams, George Marion and Ed Kirkeby. Printed music books range from popular music, jazz, blues and songs from minstrel shows to classical music, light classics and organ music. This subseries is subdivided into four sub-subseries: Sub-subseries 3G.1: Printed Sheet Music; Sub-subseries 3G.2: Printed Sheet Music Owned by Waller; Sub-subseries 3G.3: Printed Music Books Containing Waller Music; and Sub-subseries 3G.4: Printed Sheet Books without Waller Compositions.
SUBSERIES 3H: PHOTOGRAPHS, 1938-43

Over 300 images, documenting Waller's travel and performances during the Kirkeby years, have been widely published through the years, most recently in a Grammy Award-winning 2006 Sony/BMG reissue, *Fats Waller and His Rhythm: If You've Got to Ask, You Ain't Got It*. The photographs are notable because Kirkeby went beyond performance photos to capture life on the road, from the musicians themselves to also feature theaters, venues and marquees, modes of transportation, interaction with fans, landscapes and other detail that make this an invaluable record of the traveling jazz musician in the late thirties and early forties. Among the highlights are 13 rolls of Waller's tours of Great Britain in 1938 and 1939; performances at Carr's Beach, Maryland and Old Orchard Beach, Maine in 1941; entertaining troops in 1942; five photographs with Waller and Bill "Bojangles" Robinson on the set of the Warner Bros. film *Stormy Weather* in 1943; and the last photograph of Waller on the train where he died, December 13-15, 1943.

Series 3A: Legal/Financial, 1934-43

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<td>Letter from RCA regarding cancellation of March 12, 1934 contract, April 14, 1936</td>
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<td>Contract, Columbia Artists Bureau, February 8, 1936</td>
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<td>Contract, RCA, February 8, 1938</td>
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<td>Waller-Kirkeby management contract, March 7, 1939</td>
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<td>Lang-Worth Feature Programs, November 6, 1939</td>
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<td>Contract, RCA, February 8, 1940</td>
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<td>Letter agreement, RCA, May 13, 1941</td>
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<td>Contract, paperwork and notes, Harold Oxley, May 13, 1941</td>
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<td>Contract and correspondence, Minoco Productions, September 1941-March 1942</td>
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<td>Contract note, February 28, 1942</td>
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<td>Contract, expenses and notes, Paradise Theater, Detroit, August 29, 1942</td>
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<td>RCA Victor Division of Radio Corporation of America, January 13, 1943</td>
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<td>Tic Toc Café, August 12, 1943</td>
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<td>Contract, Nehi Corporation, September 17, 1943</td>
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<td><em>Mitford v. Kirkeby</em>, December 1943</td>
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<td><em>Mitford v. Kirkeby</em>, October 1944</td>
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<td>Waller compositions by publisher, index cards, undated</td>
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Listing of Waller compositions by publisher, 1943

Partial listing of Waller compositions by publisher, undated

Correspondence regarding Waller compositions, Deems Taylor (ASCAP), March 16, 1943

Lyrics to Waller Songs: "Ain't Misbehavin'," "At Twilight, Better Get Yourself Straight," "Didja, Don't Give Me No Jive," "Don't Let My Castles Fall," "Don't Worry About Your Rations," "Get Some Cash (for Your Trash)," "Honeysuckle Rose," undated


Lyrics to Waller Songs: "There's Yes in the Air of Martinique," "We Discovered Each Other," "We Need a Little Love," "That's All," "You Fit My Every Mood," "You Must Be Losing Your Mind," "Your Socks Don't Match," "You're Only Slightly Less Than Wonderful," "You've Been Grand," undated

Royalty statements, His Master's Voice, January 1941-September 1943

Royalty statements, His Master's Voice, 1943

Expenses and fees, 1938-39

Expenses, 1941-42

Expenses and fees, 1941-42

Expenses and fees, 1943

Expenses and fees, undated

Band advances, with musician signatures, undated

Payments to musicians, undated

**Series 3B: Business Correspondence, 1938-1944, 1945-62**

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<td>Phil Ponce and Ponce assistant Janet Holmes, during Waller European tour with detailed account of events, July-September 1938</td>
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<td>36</td>
<td>Phil Ponce and Ponce assistant Janet Holmes, during Waller European tour with detailed account of events, with Leonard Feather letter, August 1938</td>
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<td>Business correspondence, March-May, 1939</td>
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<td>Edith Waller, 1939, 1943</td>
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<td><em>London Suite</em>, contract, June-August 1939</td>
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**Subseries 3C: Performance and Related Activities, 1938-1944**

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<td>Publicity flyer, prepared by Phil Ponce (Waller manager preceding Kirkeby) 1938</td>
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<td>RCA press book, undated</td>
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<td>Brochures, ad layout, Oxley-Kirkeby Management, undated</td>
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<td>Waller autobiographical essays, undated</td>
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31 Biographies and anecdotes, undated
32 Press releases, 1939, April 1941-September 1942, undated
33 Blank venue handbills, undated

Box Folder
7 1 Flyers and handbills, 1940-42
2 Advertising mats, undated
3 Advertising mats, undated

Box Folder
22 22 Ted Yates, TYP News Syndicate, 1940

Box Folder
23 2 Publicity, His Master's Voice; Bluebird flyer March-June 1943, October-December 1943, February 1944, 1953

Box Folder
7 4 Band roster, undated
5 Band payroll, undated
6 Musician and act profiles and contact information, index cards, undated
7 Comedian profiles and contact information, index cards, undated
8 Club and theater profiles and contact information, index cards, undated
9 Waller introduction by Kirkeby, London, 1938
10 Set list, March 16, 1939
11 Band report, June 1941
12 Handbill, Down Beat report, concert program, Moore Theater, Seattle WA, July 13, 1941
13 Concert program and clipping, Carnegie Hall, January 14, 1942
14 Itineraries and work schedules, 1941-43
15 George Marion Jr. lyrics to Waller melodies for Early to Bed, a musical that played in Boston and on Broadway, circa Spring 1943
16 Artist performance times, concert program, "Swing Parade" concert, undated
17 Lighting instructions, undated
18 Table cards, undated
19 Publicity, billing and theater instructions, ad layouts, undated
20 Billing instructions, Kirkeby notes, undated
21 Radio script, Waller and Adelaide Hall, London, September 9, 1938
22 Correspondence, Peoples Freedom broadcast, October 12, 1941
23 Radio script, People's Freedom, December 21, 1941
24 Radio script, Personally, It's Off the Record, September 23, 1943
25 Radio script, Command Performance, Armed Forces Radio Services, December 3, 1943
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<td>Kirkeby notes on Fats Waller and His Rhythm with the Deep River Boys, the last recording session with Waller and his longtime band, July 13, 1942</td>
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**Subseries 3D: The Death of Fats Waller, December 1943-January 1945**

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<td>Handwritten contemporaneous account by Kirkeby of the death of Fats Waller on train outside of Kansas City, original, December 15, 1943</td>
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<td>Handwritten contemporaneous account by Kirkeby of the death of Fats Waller on train outside of Kansas City, photocopy, December 15, 1943</td>
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<td>Ephemera related to Waller's death: Kirkeby notes, business cards, drafts of obituary, Kirkeby account of expenses December 1943-January 1944</td>
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<td>Waller obituaries and press accounts of funeral, December 1943</td>
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<td>Text of eulogies, Ed Kirkeby, Gene Bucks (ASCAP), December 20, 1943</td>
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<td>Letters of condolence, December 1943-January 1944</td>
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<td>Kirkeby notes, December 1943</td>
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<td>Fats Waller Tribute: <em>Swing Session</em>, WNEW, Martin Block at Cafe Society Downtown; taped from 16-inch glass acetate air checks, December 21, 1943</td>
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### Subseries 3E: Notes and Ephemera, 1928-29; 1930s-43, Undated

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### Subseries 3F: Music Manuscripts, Lead Sheets and Parts, and Lyrics, undated

#### Sub-series 3F.1: Music Manuscripts, Lead Sheets and Parts, and Lyrics 1958-66

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"Ain't Nuthin' to It" (Fats Waller/Ed Kirkeby), lead sheets and parts, arranged by Robert Hicks

"All That Meat and No Potatoes" (Fats Waller/Ed Kirkeby), parts and lyrics

"Buckin' the Dice" (Cedric Wallace/Tiny Parham), parts and lyrics

"Cash for Your Trash" (Fats Waller/Ed Kirkeby), parts

"Chant of the Grooves" (Fats Waller)

"Come and Get It" (Fats Waller), parts and lyrics

"Crazy About My Baby" (Fats Waller/Alex Hill), parts, arranged by Don Donaldson

"Cross Over" (?), parts, arranged by Robert Hicks

"Do You Have to Go?" (Fats Waller)

"Give Up" (Fats Waller), parts, arranged by Robert Hicks

"The Jitterbug Waltz" (Fats Waller/Maxine Manners/Charles Grean), piano lead sheet

"Levee Home" (?), parts, arranged by Robert Hicks
"Mamacita" (Fats Waller), bass part, arranged by Robert Hicks

"Mop" (Albert Casey, Eugene Cedric, Ed Kirkeby), lead sheet and lyrics

"Moppin' and Boppin'" (Fats Waller, Benny Carter, Ed Kirkeby), scrap of lead sheet and lyrics

"Raiding the Japs" (?), parts

"Raisin' the Price" (Ray Hogan)

"Rations" (Fats Waller), parts

"Rump Steak Serenade" (Fats Waller/Ed Kirkeby), parts and lyrics

"St. Louis Blues" (W.C. Handy), parts, arranged by Robert Plersch

"Shortnin Bread" (?), parts

"That's All" (?), parts, arranged by Robert Hicks

"That Gets It" (?), arranged by Robert Hicks

"Two Bits" (?), parts, arranged by Robert Hicks

"Two Sleepy People" (Hoagy Carmichael), parts, arranged by Don Donaldson

"You Must Be Losing Your Mind" (Fats Waller/Ed Kirkeby) 35

Unidentified guitar part

"Fillup," parts, arranged by Robert Hicks. (Not found in Waller repertoire.)

"Just Jump," parts, arranged by Robert Hicks. (Not found in Waller repertoire.)

"Lazy River," parts, arranged by Robert Hicks. (Not found in Waller repertoire.)

"On the Loose," parts, arranged Robert Hicks. (Not found in
Waller repertoire.

"You're Solid," parts, arranged by Robert Hicks. (Not found in Waller repertoire.)

Subseries 3F.2: Music Manuscripts, Lead Sheets, Parts and Lyrics, notated by Paul Machlin undated

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"Blue Dawn." Waller sketch piano part; incomplete clarinet sketch; incomplete possible clarinet sketch; key of G concert

"Do It All Over Again." Incomplete piano lead sheet; key of E-flat concert

"Don't Mean Maybe 'Bout My Baby" (Thomas Waller/Spencer Williams). Lyric sheet

"Dreamy Limehouse (A Chinese Fantasy)" (Thomas Waller/Spencer Williams). Lyric sheet

"Foolin" Myself" (Thomas Waller/Andy Razaf). Melody sketch, chorus and verse; key of C concert

"Gee Hee Stomp" (R. Arthur Booker/Claude Austin). Piano lead sheet; key of F concert; recorded by Waller

"Gotta Get You Off My Mind." Melody sketch, possible vocal, key of D-flat concert

"Hopeless Love Affair." Parts for trumpet, tenor saxophone, guitar and bass; key of E-flat concert

"How Can I (With You in My Heart)" (Thomas Waller/J.C. Johnson). Parts for guitar and bass; key of D concert

"How Ya Baby?" (Thomas Waller/J.C. Johnson). Parts for trumpet, tenor saxophone, guitar and bass; lyric sheet; key of C concert

"I Can See You Etc." (M-24) Parts for piano and trumpet; key of F concert

"I Will Always Love Vienna (Lovers' Paradise)" (Thomas Waller/Spencer). Piano lead sheet with vocal and lyric sheet; key
"I Would Rather Die (Than to Live Without You)" (Thomas Waller/Andy Razaf). Melody line of lyric; void of words; key of C concert

"I'm an Errand Boy for Rhythm" (Nat Cole). Parts for alto saxophone, trumpet and bass; key of F concert

"If You Don't Want Me." Piano lead sheet with top melody vocal; line and lyrics; key of E-flat concert

"Is This Real Love (At Last)?" (Thomas Waller/Spencer Williams). Lyric sheet

"The Joint Is Jumpin'" (Thomas Waller). Score: piano, 3 trombones, 2 trumpets, 2 tenor saxophones and 2 alto saxophones; key of B-flat concert

"The Joint Is Jumpin'" (Thomas Waller). Parts for guitar, bass, tenor saxophone and trumpet; key of B-flat concert

"Middle O' De Road" (Spiritual) (Thomas Waller/Spencer Williams). Lyric sheet; lyric melody line; key of E-flat major

"My Song of Hate" (Thomas Waller/Andy Razaf). Piano lead sheet; key of C concert

"New." Melody lead sheet; key of G concert

"See You All Over the Place" (Thomas Waller/Clarence Williams). Sketch for violins; key of F concert

"She's My Sweetheart now." Piano lead sheet with melody for lyric; key of G concert

"She's My Sweetheart now." Lyric lead sheet with melody accompaniment; key of G concert

"Since Won Long Hop. Took One Long Hop (to China)" (Thomas Waller/Jack Meskizz) Piano lead sheet with lyric; key of F concert

"Spreading Rhythm Around." Trumpet part; key of F concert
"Spreading Rhythm Around." Guitar and bass parts; key of F concert

"Squeeze Me" (Thomas Waller/Clarence Williams [Andy Razaf, additional lyrics]). Piano lead sheet; key of G concert

"Squeeze Me" (Thomas Waller/Clarence Williams [Andy Razaf, additional lyrics]). Lyrics

"That Gets It, Mister Joe" (Thomas Waller/J.C. Johnson). Piano lead sheet; lyric sheet; key of E-flat concert

"Where Is My Man?" (Thomas Waller/Spencer Williams). Lyric sheet

"Wait for Me," Lyric sheet

"Walkin'." Parts for bass; key of F concert

"What Will I Do in the Morning?" Parts for guitar, trumpet and bass; key of B-flat concert

"You're My Ideal" (Thomas Waller/Spencer Williams). Lyric sheet

"You're Giving Your Loving (to Somebody Else)" (Thomas Waller/Spencer Williams). Piano lead sheet; lyric sheet; key of E-flat concert

"You've Directed me to Heaven" (Dory Denton). Piano lead sheet; lyric sheet; key of B-flat

Untitled. Melody line; key of D concert

Untitled. Piano lead sheet; key of E-flat

Untitled. Sketch of melody line; key of F concert

Untitled. Sketch of melody line; key of F concert

Sub-subseries 3G.1: Printed Sheet Music

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"All That Meat and No Potatoes" (Thomas Waller/Ed Kirkeby), Leo Feist, Inc., New York, 1941

"The Apple of My Eye" (Joe Young/Thomas Waller), Irving Berlin, Inc., New York, 1932

"Bach' Up-to Me" (Thomas Waller), Sam Fox Publishing Company, Cleveland OH, 1938

"(What Did I Do to Be So) Black and Blue" (Andy Razaf/Thomas Waller/Harry Brooks), Mills Music Publishers, Inc., 1929

"Black Raspberry Jam" (Thomas Waller), Sam Fox Publishing Company, Cleveland OH, 1938

"Bond Street" from London Suite (Thomas Waller), Shapiro Bernstein and Company, New York, 1940


"By Heck" (S.R. Henry), transcribed and arranged by Thomas "Fats" Waller, Edward B. Marks Music Corporation, New York, 1932

"(Get Some) Cash for Your Trash" (Thomas Waller/Ed Kirkeby), Leo Feist, New York, 1942

"Charleston Hound" (Spencer Williams, Eddie Rector, Clarence Williams, Thomas Waller), Clarence Williams Music Publishing Company, Inc., New York, 1926

"Clothes Line Ballet" (Thomas Waller), Joe Davis Inc., Music Publishers, New York, 1934


"A Darkie's Lament" (Thomas Waller), Gotham Music Service, New York. (Waller signature on cover), 1927

"Concentratin' (on You)" (Andy Razaf/Thomas Waller), Santly Brothers, New York, 1931
"Farewell Blues" (Elmer Schobel/Paul Mares/Leon Rappolo), Mills Music Music Publishers, Inc., New York, 1936

"Flat Tire Papa (Mamma's Gonna Give You Air)" (Spencer Williams/Thomas Waller), Majestic Music Inc., New York, 1924

"Fractious Fingering" (Thomas Waller), Sam Fox Publishing Company, Cleveland, 1938

"Gone" (Andy Razaf/Thomas Waller/Harry Link), Santly Bros., Inc. Music Publishers, New York, 1930

"Happy Feeling" (Thomas Waller), Georgia Music Corporation, New York, (pages missing) 1940

"Honeysuckle Rose" (Andy Razaf/Thomas Waller), Santly Bros, Inc. Music Publishers, New York, 1929

"I Had to Do It" (Andy Razaf/Thomas Waller), Bregman, Vocco and Conn, Inc., 1938

"I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me") (Alexander Hill/Thomas Waller), Joe Davis, Inc., New York, 1931

"I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me") (Alex Hill and Fats Waller), An interpretation and arrangement by Fats Waller, new arrangement copyright by Joe Davis, inc, New York, 1935

"I'm Goin' Huntin" (Thomas Waller/J.C. Johnson), Gotham Music Service, Inc., New York, 1927

"I'm Gonna Fall in Love (and Marry You)" (Spencer Williams/Thomas Waller), 1933

"I'm More Than Tired," (Ray Klages/Thomas Waller), Robbins Music Corporation, New York, 1927

"I'm Not Worrying" (Clarence Williams/Thomas Waller), Clarence Williams Music Publishing Company, Inc., 1929

"I'm Now Prepared to Tell the World It's You" (Andy Razaf/Thomas Waller), Mills Music Music Publishers, Inc., New
York, 1932


"Keep a Song in Your Soul" (Thomas/Alexander Hill), Joe Davis Inc. Music Publishers, New York, 1930

"Keep a Song in Your Soul" (Thomas/Alexander Hill), Joe Davis Inc. Music Publishers, New York, 1930

"Keepin' Out of Mischief Now" (Andy Razaf/Thomas Waller), Con Conrad Music Publisher, Ltd., 1932

"Little Brown Betty" (Alex Hill/Thomas Waller), Red Star Music Company, New York, 1931

"Fats Waller's Famous London Suite," Peter Maurice Music Company, Ltd., New York, 1947

"Meditation" (Thomas Waller), Triangle Music Publisher Company, New York, 1927

"Midnight Stomp" (Clarence Williams/Thomas Waller), Clarence Williams Music Publishing Company, Inc., 1926

"Mighty Fine" (Andy Razaf/Thomas Waller), Georgia Music Corporation, New York, 1940

"Moonlight Mood" (J.C. Johnson/Thomas Waller), Mills Music Publishers, Inc., undated


"Oooh! Look-A There, Ain't She Pretty?" (Clarence Todd/Carmen Lombardo), Leeds Music Company, New York, 1937

"Say 'Yes" (Andy Razaf/J.C. Johnson/Thomas Waller), Chappell and Company, Inc., 1939

"Senorita Mine" (Clarence Williams/Thomas Waller), Clarence Williams Music Publishing Company, Inc., 1927

"Sextet" (From Lucia di Lammermoor, Fats Waller's conception), Mills Music, Inc., New York, 1939

"Shake Your Feet" (Irving Mills/Thomas Waller) Gotham Music Service, New York, 1927

"Sittin' Up Waitin' for You" (Andy Razaf/Thomas Waller), Superior Music, New York, 1933

"S'posin" (Andy Razaf/Paul Denniker), Triangle Music Publishing Company. Razaf inscription to Waller, 1929

"Stealin' Apples" (Andy Razaf/Thomas), Exclusive Publications, New York, 1936


"Sugar Rose" (Phil Ponce/Thomas Waller), Chappell and Company, New York, 1936

"Take It From Me (I'm Talkin' to You," Santly Brothers, New York, 1931

"Tall Timber" (Andy Razaf/Thomas Waller), Miller Music, Inc., New York, 1933

"There's a Man in My Life" (George Marion/Thomas Waller), Advanced Music Corporation, 1943

"Viper's Drag" (Thomas Waller), Joe Davis, Inc., Music Publishers, New York, 1934

"Wait and See" (Andy Razaf/Thomas Waller), Joe Davis, Inc.,
Music Publishers, New York, 1936

"Walkin' the Floor" (Andy Razaf/Thomas), Irving Berlin, New York, 1933

"What a Pretty Miss" (Thomas Waller/Spencer), World Wide Music Company, Ltd., London, 1938

"Why Am I Alone?" (Spencer Williams/Andy Razaf/Thomas), New York, 1929

"You Can't Have Your Cake and Eat It" (Thomas Waller/Spencer Williams), Peter Maurice Inc., New York, 1945

"You're My Ideal" (Spencer Williams/Thomas), Shapiro, Bernstein and Company, Inc., 1938

Sub-subseries 3G.2: Printed Sheet Music Owned by Fats Waller, mixed dates

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"African American Hymn" (W.C. Handy), William C. Handy, New York. (Inscribed to Waller by Handy, April 26, 1928), 1925

"Bowl of Pansies" (Jules Reynard), Sam Fox Publishing Company, Cleveland, 1914. Inscribed by Thomas Waller, 1914

"Dancing Leaves" (Walter E. Miles), Sam Fox Publishing Company, Cleveland. Inscribed by Thomas Waller, 1913

"Dream of the Flowers" (Charles Cohen), Sam Fox Publishing Company, Cleveland. Inscribed by Thomas Waller, 1911

"A Dutch Windmill" from Original Compositions for the Piano by J.S. Zamecnik, Sam Fox Publishing, Cleveland, 1917

"Heartsease" (Neil Moret), Jerome H. Remick and Company, 1906

"Longing" (Joseph Schulz-Weida), Century Music Company, New York. Inscribed by Thomas Waller, 1926
"Mon Plaisir" (Lee S. Roberts), Sam Fox Publishing Company, Cleveland. Inscribed by Thomas Waller, undated

"On Revival Day" (Andy Razaf), Joe Davis, Inc., New York, 1930

"Serenade" (C. Chaminade, OP. 29), G. Schirmer, New York. Inscribed by Thomas Waller, 1911

"Shuffle Along" (Noble Sissle/Eubie Blake), M. Whitmark and Sons. Inscribed by Thomas Waller, 1921

"Simplicity" (Dorothy Lee), Sam Fox Publishing Company, Cleveland. Inscribed by "Thomas Waller, Organist," undated

"Then You'll Remember Me" (Michael William Balfe), Mills Music. Inc., New York, 1938

"Tulips" (Walter E. Miles), Sam Fox Publishing Company, Cleveland. Inscribed by Thomas Waller, 1926

"Valse Blanche" (Rudolf Friml), G. Schirmer, New York. Inscribed by "Thomas Waller, Organist," 1918

"Winter Is in my Heart" (Robert A. King/Sam M. Lewis), Shapiro, Bernstein and Company, Inc., 1932


Box Folder
26  "Fats" Waller Inimitable Piano Styles, Mayfair Music Corporation, New York. 2 covers, 1955


Fats Waller Piano Pranks, Mayfair Music Corporation, New York, 1934

The Mills Album of Fats Waller, Mills Music, Inc.; ("Fats Waller's Boogie Woogie Conceptions of Popular Favorites" on
Negro Classics: Syncopated Piano Solos, Folio 1, Clarence Williams Music Publishing Company, Inc., New York. Contains "Wild Cat Blues" (Thomas Waller/Clarence Williams, 1923) and "Oriental Blues" (Thomas Waller, 1925) circa early to mid 1920s

Thomas "Fats" Waller: Musical Rhythms, Robbins Music Corporation, New York. 2 copies and front cover, 1943

Sub-subseries 3G.4: Printed Music Books Without Waller Compositions, 1908, 1932, 1936

Box Folder
26        Blackface and Music by Dailey Paskman, Edward B. Marks Music Corporation, New York, 1936

.Joe Davis Folio of Paul Whiteman's Favorite Modern Rhythmic Spirituals as featured by Mildred Bailey, Joe Davis Inc. Music Publishers, New York, 1932


Subseries 3H: Photographs, 1938-43

Box Folder
9  1  Great Britain: negatives and contact sheets, 100 images, July-August 1938
2  Palladium Theatre, Stratford, negatives and sleeves, 12 images, August 1938
3  Holburn Empire Theatre, Glasgow, July-August 1938
4  New Cross Empire Theatre, negatives, contact sheets, sleeves, 15 images, September 1938
5  BBC Television broadcast, 1 8x10 negative, September 30, 1938
6  Waller in bowler hat and bulldog, London, 2 negatives, 1938 or 39
7  Brighton, negatives and sleeves, 10 images, May 8-13, 1939
8  Einsbury Park Empire Theatre, negatives and sleeves, 8 images, May 20-25, 1939
9  Sheffield, negatives, contact sheets and sleeves, 27 images, May 22-27, 1939
10 Manchester, negatives, contact sheets and sleeves, 37 images, May 29-June 3, 1939
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images, July 4, 6-7, 1941
23 En route to California. Negatives, contact sheets and sleeves, 16 images, July 8, 1941
24 Klamath Falls OR, 2 sleeves, 1 negative, July 9-10, 1941
25 Washington, D.C., near Howard Theater. Negatives, contact sheets and sleeves, 11 images, August 2, 1941
26 Carr's Beach MD, Negatives, contact sheets and sleeves, 29 images, August 2, 1941
27 Old Orchard Beach, ME. Negatives, contact sheets and sleeves, 29 images, September 6, 1941
28 Southland, Boston, MA. Negatives, contact sheets and sleeves, 5 images, October 9-21, 1941
29 Chicago en route to Regal Theater. Negatives and contact sheets, 8 images, November 1941
30 United Airlines, Milwaukee WI to Wooster, MA, 2 8x10 negatives, 1941
31 Panther Room, Sherman Hotel, Chicago. Negatives, contact sheets and sleeves, 16 images, January 21, 1942
32 Final Victor session with Fats Waller and his Rhythm, with Deep River Boys. 4 8x10 copy negatives, July 13, 1942
33 Burlington Beach IN, negatives and sleeves, 35 images, August 3-8, 1942
34 Camp Niagara NY and Mt. Hope. Negatives, contact sheets and sleeves, 12 images August 3-8, 1942
35 Waller and Bill "Bojangles" Robinson on the set of Stormy Weather, Warner Bros., Los Angeles. negatives, contact sheets and sleeves, 5 images, February 1943
36 2 publicity photos for Stormy Weather, 3 8x10 copy negatives, February 1943
37 Westwood Village, Hollywood, negatives and sleeves, 15 images, November-December 1943
38 Last photo of Waller, on the train between Los Angeles and Kansas City; two earlier portraits of Waller: contact sheet and 3 copy negatives, December 13-15, 1943
39 Waller photographs, 21 prints, 1938-43

**Series 4: Fats Waller, Posthumous, December 1943-80**

**ARRANGEMENT:** Boxes 11-16, 22, 23, 32 and 33. This series is divided into eight subseries. All subseries are arranged in chronological order.

**SUBSERIES 4A: LEGAL/FINANCIAL, 1943-67**

Boxes 11 and 22. This subseries focuses on Waller estate business, a lawsuit by Waller's sons against Kirkeby and others alleging copyright infringement and royalty payments in the mid to late 1940s.

**SERIES 4B: BUSINESS AND GENERAL CORRESPONDENCE, 1944-80**
Boxes 11, 12 and 22. Correspondence with the Waller family shows that his widow was looking into a government job within weeks of her husband's death, demonstrating that Fats Waller blew through his money about as quickly as he earned it and left his family stranded economically. Also of interest is correspondence with one of Waller's most significant collaborators, lyricist Andy Razaf, and ongoing business with RCA, Waller's primary recording company.

**Series 4C: Publicity, Publications, Clippings, Kirkeby Notes, 1944-74**

Boxes 12, 23 and 33. RCA publications and publicity from the mid 1940s through the late 1950s underscore Waller's endurance as a jazz icon, who died still at the height of his career and popularity. Among the highlights are articles on Kirkeby's years managing Waller written along with Bill Zeitung for a four-part series for Britain's Melody Marker in March 1955.

**Subseries 4D: Waller Tributes, 1944-63**

Boxes 13, 14, 22, 23, 32. Kirkeby was diligent in keeping Waller's life and music in the forefront in two main ways: organizing Fats Waller Memorial Week, which took place the third week in May from 1946 until around 1958 (the last year for which there are any records in the Kirkeby Collection), and as the driving force behind international Friends of Thomas "Fats" Waller societies. Memorial Week documents reveal a tightly-coordinated effort between Kirkeby, RCA, general interest and the African-American press, hundreds of radio stations around the United States and Friends of Fats chapters in the United States and abroad. Ample correspondence, notes by Kirkeby, press releases and Friends of Fats newsletters from Britain, France and West Germany attests to the interest arising from Kirkeby's work. Also chronicled are an April 1944 memorial concert at Carnegie Hall and a five-night Waller tribute broadcast by WNEW in February, parts of which are contained in a sound recording included in the collection.

**Subseries 4E: Waller Biographies and Biographical Articles, 1943-76**

Boxes 15, 16 and 22. Two attempts to produce a Fats Waller biography are documented in the Kirkeby Collection. The first, tentatively entitled *One Never Knows, Do One?*, was undertaken by *Boston Globe* writer Paul Kneeland beginning in the weeks following Waller's death in December 1943 and continuing through late 1945 when publishers rejected the project and it was abandoned. Aside from correspondence between Kirkeby and Kneeland, there are two sample chapters, an outline of the book and table of contents. Kirkeby, who ultimately took a Waller biography to fruition in 1966 as *Ain't Misbehavin',* was thinking along the same lines, according to notes beginning around 1949. A 1953 agreement shows Kirkeby joining forces with record producer, broadcaster, educator and jazz historian and author Rudi Blesh (whose collection is held at the Institute of Jazz Studies) and Duncan Schiedt, best known a jazz photographer and collector of jazz photography, who was still living at the time the Kirkeby collection was processed in 2012. *Melody*
Maker writer Sinclair Traill replaced Blesh as co-author of the finished work. Highlights include 31 interviews of major jazz artists and others involved with Waller, most dating from 1950s. Among those interviewed were Louis Armstrong, Duke Ellington, Art Tatum and many members of Waller's bands. However, many of these interviews are little more than cursory impressions, some only a few lines, and represent something of a missed opportunity. Also included are partial drafts of the manuscripts, correspondence with publishers in the United States and Great Britain and reviews of the book.

**Subseries 4F: Published and Unpublished Waller Discography Projects, 1948-64, Undated**

Boxes 17 and 22. This series includes Kirkeby notes, lists and correspondence regarding Waller recordings and two editions of a discography compiled by British discographer John J.T. Davies in the early 1950s.

**Subseries 4A: Legal/Financial, 1943-1967**

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**Subseries 4B: Business and General Correspondence, 1944-80**

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20 Waller Memorial Week, correspondence #1, 1954
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22 Waller Memorial Week, Kirkeby notes, 1954
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24 Waller Memorial Week, clippings, 1954
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30 Waller Memorial Week, stationery, undated
31 Friends of Fats, Thomas "Fats" Waller Appreciation Society, promotional postcards (Great Britain), undated
32 Friends of Fats newsletter, Le Bulletin Wallerien (France), 1952
33 Fruende von Fats, Mittelungsblatt, newsletter, (West Germany) July-August 1953
34 Handbill (Great Britain), undated
35 Friends of Fats Waller, membership card, (Amis de Fats, France), undated
36 Friends of Fats, correspondence, 1952-53, 1963

Box Folder 22 31 Thomas "Fats" Waller Appreciation Society, alphabetical listing of all known Waller recordings, compiled by Roy Cooke, September 9, 1951, undated

Box Folder 32 Waller tribute, Denny Vaughn, Canadian Broadcasting Corporation, reel-to-reel tape, 1957

Box Folder 22 32 Friends of Fats, membership list, July 15, 1953
33 Friends of Fats, Newsletter, Great Britain, November 1951-February 1953 (with gaps)
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<td>Waller radio performances, compiled by Bob Kumm, 1966</td>
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**Subseries 4E: Waller Biographies and Biographical Articles, 1943-76**

NOTE: Folders 1-10 pertain to the unfinished and unpublished biography One Never Knows, Do One?, proposed by Paul Kneeland. The remainder of Box 15 and all of 16 contain papers relating to Ain't Misbehavin' by Kirkeby, Sinclair Traill and Duncan Schiedt and published in 1966.

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<td>Correspondence, Paul Kneeland, March-June 1944</td>
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<td>Correspondence, Paul Kneeland, July-September 1944</td>
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<td>Correspondence, Paul Kneeland, April-October 1945, undated</td>
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<td>Envelope and folder with Kirkeby notes, undated</td>
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<td>Correspondence with publishers regarding <em>Ain't Misbehavin'</em>, 1951-60</td>
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<td>Kirkeby notes, 1949-52</td>
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<td>Waller biographical notes from publications, 1938-47, Duncan Schiedt, undated</td>
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<td>Book interviews by Duncan Schiedt: Louis Armstrong, Barney Bigard, Russell Brooks, Al Casey, J. Lawrence Cook, 1950</td>
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<td>Book interviews by Duncan Schiedt: Joe Davis, Hank Duncan, Duke Ellington, Reuben Harris, Ed Kirkeby, 1950</td>
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<td>Book interviews by Duncan Schiedt: Harry Link, G.H. Maines, Flournoy Miller, Ralph Peer, Dr. Adam Clayton Powell, 1950</td>
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<td>Book interviews by Duncan Schiedt: Kenneth Roberts, Luis Russell, Andy Russo, John P. Sansone (&quot;Dr. Rhythm&quot;), Anton Scibilia, 1950</td>
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<td>Book interviews by Duncan Schiedt: Gene Sedric, Buster Shepherd, Irving Siders, Omer Simeon, Sammy Smith, 1950</td>
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<td>Art Tatum, Dr. John A. Theobolds, Paul Whiteman, Clarence Williams, Corky Williams and Russell Brooks, 1950</td>
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20 Don Donaldson, arranger, interviewed by Kirkeby, undated
21 Fred Hager, (possibly interviewed by Kirkeby), March 13, 1953
22 Edgar (?), Waller schoolmate, interviewed by Kirkeby, undated
23 Correspondence, Duncan Schiedt, August 1950-December 1951
24 Correspondence, Duncan Schiedt, February-October 1952
25 Correspondence, Duncan Schiedt, 1953-58
26 Correspondence, Duncan Schiedt, 1963-65
27 Correspondence, Duncan Schiedt, February-October 1966
28 Correspondence, Duncan Schiedt, 1967-70
29 Correspondence, Duncan Schiedt, 1971-76
30 Author agreement, Ed Kirkeby, Duncan Schiedt, and Rudy Blesh, January 1953
31 Waller chronology, 1904-43
32 Waller anecdotes, undated
33 Book synopsis, undated

Box  Folder
22  37 Waller chronology, 1904-43

Box  Folder
16  1 Partial manuscript drafts, undated
2 Partial manuscript drafts, undated
3 Partial manuscript drafts, undated
4 Partial manuscript drafts, undated
5 Partial manuscript drafts, undated
6 Correspondence, Sinclair Traill, 1963-65
7 Correspondence, Sinclair Traill, 1966-67
8 Correspondence, Sinclair Traill, 1968-69, 1976
9 Correspondence with publishers, Dodd-Mead, 1966-69
10 Correspondence with publishers, Peter Davies Ltd., Publishers, London, 1965-66
11 Correspondence with publishers, Peter Davies Ltd., Publishers, London, 1967-76
12 Payments, expenses, royalties, 1965-68
13 Payments, expenses, royalties, 1968-76
14 National list of RCA field sales force, 1966
15 Publicity, 1966, 1975; Kirkeby book blurb, undated
16 Post-publication correspondence, February-December 1966
17 Post-publication correspondence, February-December 1967
18 Post-publication correspondence, 1968-76
Kirkeby notes, book inscriptions and mailing dates, undated

Book reviews, July-August 1966

Book reviews, *Ain’t Misbehavin’* September-December 1966

Book reviews, *Ain’t Misbehavin’* 1967-68

Listing of book reviews and contacts, 1966-67

Photocopy of book jacket, undated

Ad for DaCapo reissue of *Ain’t Misbehavin’* 1975

"Reflections of the Waller Profile," by Bob Kumm, manuscript, undated

"The Unforgettable Fats," by Ed Kirkeby and Bill Zeitung, for 4-part series in *Melody Maker*, March 1955; manuscript, undated

Subseries 4F: Published and Unpublished Waller Discography Projects, 1948-64, undated

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<td>Waller recordings, Kirkeby notes, undated</td>
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<td>Listings of Waller recordings for Muzak, 1953, undated</td>
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<td>Waller discographic correspondence, 1952-64</td>
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<td>Waller discographic correspondence, Roy Cooke, 1953</td>
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<td><em>A Discography: The Music of Thomas &quot;Fats&quot; Waller</em> by John R.T. Davies; <em>A Discography: The Music of Thomas &quot;Fats&quot; Waller</em> by John R.T. Davies, revised by Roy Cooke, 3 copies each, undated, 1953</td>
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Series 5: Deep River Boys, 1943-1970s

ARRANGEMENT: Boxes 17, 18, 22, 24, 27, 32 and 35. This small series that are largely listed chronologically among like materials. Business correspondence, tour schedules, publications and clippings are arranged chronologically; contact lists and music manuscripts are listed alphabetically.

SERIES DESCRIPTION: A note by Ed Kirkeby indicates that he may have given many of his business records of his years with the Deep River Boys to the group’s leader Harry Douglass in the early 1960s. This series contains similar material found in abundance in the records of the California Ramblers and Fats Waller, including business correspondence, details of the group’s repertoire and recordings and notes of the venues and contacts associated with the Deep River Boys international touring over decades. Sound
recordings preserve live recordings as well as audition tapes for CBS television.

Box  Folder
17   9   Business correspondence, 1943-49
10   Business correspondence, 1950-59
11   Business correspondence, 1960s-70s

Box  Folder
22   41  Passport forms for the Deep River Boys, May 20, 1949

Box  Folder
17   12  Deep River Boys repertoire, index cards: A-D, E-I, undated

Box  Folder
7    13  Deep River Boys repertoire, index cards: J-P, R-S, undated

Box  Folder
17   14  Deep River Boys repertoire, index cards: T-Y, undated
15   Recording dates and labels, index cards, undated
16   Concert set list, undated
17   Tour schedule, February 1948
18   Tour schedule, 1954
19   Tour schedule, 1955
20   Tour schedule, Pittsburgh, circa 1956
21   Contact lists, California, 1958-63
22   Contact lists, Colorado, Illinois, undated
23   Contact lists, Iowa, Illinois, Massachusetts, undated

Box  Folder
18   1   Contact lists, Michigan, Minnesota, Missouri 1958, 1954-65, 1957-58
2    Contact lists, Nebraska, Nevada 1954, undated
3    Contact lists, New York, 1955, early 1960s
4    Contact lists, Ohio, Oregon, Pennsylvania, 1955, 1963; 1955; undated
    1970
6    Contact lists, Washington, D.C., Wisconsin, undated, 1957
7    Contact lists, mixed, 1949-54, undated
8    Contact lists, Belgium, undated
9    Contact lists, Denmark, undated
10   Contact lists, West Germany, undated
11   Contact lists, Norway, 1956, 1958
12   Contact lists, Spain, undated
13   Contact lists, Sweden, 1952, 1958
Contact lists, United Kingdom, 1953, 1956, 1958, undated

Contact lists, Australia, undated

Contact lists, Canada, 1954-63

Contact lists, Mexico, undated

Contact lists, African American press, 1956-57

Contact lists, radio and television, undated

List of record dealers, 1946, undated

Mailing list, undated

Concert advertisement, undated

Press release, circa late 1940s

Publications: *Jazz Journal*, stories on Kirkeby and the Deep River Boys, December 1953

Box Folder

24 Concert ad *Toronto Globe and Mail*, April 3, 1967

Box Folder

23 7 Clippings, 1951, 1953

Box Folder

18 25 Clippings, 1950s, 1963

26 1 35 mm roll of film with contact sheet, undated

27 5 photographs of Deep River Boys on tour in Copenhagen and Stockholm, undated

28 Kirkeby notes, undated

Box Folder

35 Music Manuscript, "Honey, Honey, Honey" (arranged by Ed Kirkeby), lead sheet with lyrics

Music Manuscript, "Mama Is Back and Papa's Got Her in Tow" (Hal David/Lou Ricca), lead sheet with lyrics

Music Manuscript, "Nothin' Left But His Grunt" (Wilhelmina Gray), lead sheet with lyrics

Music Manuscript, "See Four and Twenty Elders" (Adaptation and arrangement by Harry Douglass and Ed Kirkeby), lead sheet with lyrics

Music Manuscript, "The Story of Ee-Bobba-Lee-Bob" (Babe Wallace/Ed Kirkeby)

Music Manuscript, "That"s What You Need to Succeed" (Frank Knight Jr.), lead sheets with lyrics
Published sheet music, "Two Blocks Down... Turn to the Left" (Freddy James and Dick Rogers), Shapiro, Bernstein and Company, New York, 1947

2 Deep River Boys band books, no contents


Series 6: Mixed Artists, 1924-75

ARRANGEMENT: Boxes 18, 19, 22, 23, 32 and 35. This chronological listing of artists represented by Ed Kirkeby extends over a 51-year period, beginning in 1924 and ending in 1975.

SERIES DESCRIPTION: The most extensive relationship documented in this series is that with the Detroit pianist Pat Flowers, who Kirkeby managed for around six years beginning in 1944. Included here as well are materials of Ted Wallace and His Sing Orchestra, an example of Kirkeby using a pseudonym for his own musical endeavors. Limited tours by pianist Ralph Sutton with blues guitarist Lonnie Johnson, and another by Willie "The Lion" Smith are covered here.

Clara Smith, Columbia Records poster advertising "Deep Blue Sea Blues" and "Texas Moaner Blues," catalog number 10434. 2 copies, 1924

Pickens Sisters, contracts, business and personal correspondence, publicity; Jane Pickens, publicity, publications and clippings; Kirkeby notes, 1932-mid 1930s, 1949-54, undated

7 photographs of Jane Pickens, 3 8x10" copy negatives, undated

Pickens Sisters contract, Brooklyn Paramount, January 20, 1932

Pickens Sisters, Broadcast program, Chevrolet Motor Company; Cocoanut Grove Giant-gram; Goldiggers of 1933 poster, June 2, 1932, July 7, 1932

Ted Wallace (Ed Kirkeby) and His Sing Orchestra and Mixed: contracts between Consolidated Radio Artists representing the Sing Orchestra, Swing Four and Joan Brooks NBC Artists Service of the National Broadcasting Company, Inc., September-October 1937

Ted Wallace and His Sing Band, radio scripts, WJZ, August-October 1937
Ted Wallace and His Sing Band, fan mail and clippings, August-October 1937
Ferde Grofe publicity kit, circa 1937
Ferde Grofe, correspondence; Gala Concert for the benefit of the Philadelphia Milk Fund and Robin Hood Dell Concerts, Convention Hall, Philadelphia, National Week of Music broadcast, NBC, April-December 1937; June 22, 1937
Concert program and publicity for Gala Concert for the benefit of the Philadelphia Milk Fund and Robin Hood Dell Concerts, Convention Hall, Philadelphia, National Week of Music broadcast, NBC, June 22, 1937
3 8x10" Photographs, Free Milk Fund for Babies concert, Carnegie Hall, March 25, 1938

Box Folder
22 44 Correspondence, notes and concert program galleys for Concert of Modern American Music, Carnegie Hall, March 25, 1938

Box Folder
18 38 Pat Flowers biography, 1942
39 Pat Flowers repertoire and recordings, notes, correspondence, typescript listings, undated
40 Pat Flowers, correspondence, August 1944-April 1945
41 Pat Flowers, correspondence, May-October 1945
42 Pat Flowers, correspondence, 1946-54, undated

Box Folder
19 1 Pat Flowers, Kirkeby notes, contact lists and venues, undated
2 Pat Flowers, Kirkeby notes, 1945
3 Pat Flowers, Kirkeby notes, undated
4 Pat Flowers, playlists, Piano Rhapsody, WNEW, February-June 1945
5 Pat Flowers, royalties, RCA, 1946-47
6 Pat Flowers, press releases, digest of newspaper reviews, undated
7 Pat Flowers, RCA publicity, 1946-48
8 Pat Flowers, Billboard ads for recordings, circa 1947
9 Pat Flowers, press releases, Ted Yates columns, 1948, undated
10 Pat Flowers, flyers, handbills, postcards, undated
11 Pat Flowers, clippings, 1944-50, undated
12 Pat Flowers, certificates of commendation, 1944
13 Pat Flowers photos: autographed photo; autographed postcard; War Bond Drive, RKO-Madison, Times Square, prints and negatives June 1945
14 Pat Flowers photos: Brant Inn marquee, Ontario, 1945
15 Pat Flowers photos, 2 signed postcards, undated

Box Folder
35 Pat Flowers music manuscripts, parts, lead sheets, lyrics
"Aloysius, Do the Dishes" (Ed Kirkeby, Jimmy Eaton/Lou Ricca), lead sheet with lyrics

"Big Time Guy from Harlem" or "Fast Movin' Guy from Harlem" (Pat Flowers/Ed Kirkeby), lead sheet with lyrics, lyrics

"Bring Me Some Money, Honey" (Pat Flowers/Ed Kirkeby), lead sheet with lyrics, lyrics

"Procrastatin'" (Andy Razaf/Pat Flowers/Ed Kirkeby), lead sheet with lyrics, 9 sheets of lyrics, letter to Kirkeby from Andy Razaf, undated

"Sha-Wa-Wa" (Ed Kirkeby/Pat Flowers), lead sheet with lyrics, 4 sheets of lyrics

**Box**  **Folder**  
23   8   Pat Flowers, clippings, 1944-47

**Box**  **Folder**  
19   16  Willie "The Lion" Smith, itinerary of European tour, Kirkeby notes, clipping, 1949-51

17  Ralph Sutton and Lonnie Johnson, correspondence regarding British concert tour, 1951-52

18  Betty Cox, vita, 1960s

19  Dr. Helen Armstead Johnson, correspondence, Kirkeby notes, clippings, press release, 1975

**Series 7: Ed Kirkeby, Personal Papers, 1899-1978**

**ARRANGEMENT:** Boxes 19-23, 27-29, 32 and 34. This series is divided into three subseries. Subseries 7A, miscellaneous personal papers, is arranged topically. Subseries 7B are Photographic negatives and some prints of candid photos of Kirkeby and his family and arranged chronologically with locations given. Subseries 7C contains published song and music books arranged chronologically, followed by bibliographic order where dates are unavailable.

**SUBSERIES 7A: MISCELLANEOUS PERSONAL PAPERS, 1899-1978**

Boxes 19, 22, 23, 28, 29, 32 and 34. Autobiographical writings and other personal papers, including two scrapbooks of Christmas cards from the 1920s and 1930s, reveal Kirkeby's early influences growing up the son of a Brooklyn store owner whose love of music carried over to his two sons, as well as his observations on the early twentieth-century music scene in New York around the time when he launched his career. Three folders of letters written between 1899 and 1902 to William H. Miller, whose relationship to Kirkeby is unclear, are from popular entertainers of the day; the stationery and penmanship are works of art. Also noteworthy are ephemera and printed material of jazz musicians who were not Kirkeby clients.

**SUBSERIES 7B: PHOTOGRAPHIC NEGATIVES AND PRINTS, 1938-43**
Boxes 20-21. Photographs, negatives and sleeves are of interest in that they track the years when he was with Fats Waller and, as such, might add further details of their travels.

**SUBSERIES 7C: PUBLISHED MUSIC BOOKS AND SHEET MUSIC, 1904-1956, UNDATED**

Box 27. Printed music books and sheet music published between 1904 and 1952 contain popular and classical music, vaudeville, method books, music for piano, and songs composed or played by Jelly Roll Morton.

**SUBSERIES 7A: MISCELLANEOUS PERSONAL PAPERS, 1899-1978**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>19</td>
<td>20</td>
<td>Kirkeby autobiographical notes, undated</td>
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<td></td>
<td>21</td>
<td>Kirkeby autobiographical writings, 1927</td>
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<tr>
<td></td>
<td>22</td>
<td>Kirkeby &quot;Thumbnail Biography,&quot; undated</td>
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<tr>
<td></td>
<td>23</td>
<td>Kirkeby autobiographical writings, undated</td>
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<tr>
<td>23</td>
<td>8</td>
<td>Early autobiographical writing, undated</td>
</tr>
<tr>
<td>19</td>
<td>24</td>
<td>5 prints of Kirkeby portrait; strip of photo booth pictures, circa 1930s or 1940s, 1960s</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>Certificates, ASCAP, Department of the Army, Department of Defense, 1941, 1953, 1954</td>
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<tr>
<td>28</td>
<td></td>
<td>Christmas card scrapbooks, 1913 canoe cruise log book, 1925-31</td>
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<tr>
<td>29</td>
<td></td>
<td>Christmas card scrapbooks, 1932, undated</td>
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<tr>
<td>19</td>
<td>25</td>
<td>2 Kirkeby passports, 1961, 1967</td>
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<tr>
<td></td>
<td>27</td>
<td>Christmas cards, including one card signed by Duke Ellington, 1960s-70s</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>2 photos of Kirkeby ancestors, Denmark, undated</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>&quot;Manuscript Delineation of the Horoscope,&quot; personalized reading, undated</td>
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<tr>
<td></td>
<td>30</td>
<td>Listing of 17 boxes of recordings owned by Ed Kirkeby, including test pressings, prepared by Pat Kirkeby, Fall 1978</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>Kirkeby notes, undated</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>Blank Kirkeby stationery and business cards</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>Reel-to-reel tape, (illegible) Desire, &quot;Ed interview,&quot; undated</td>
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</tbody>
</table>
Blank postcards, undated
Concert programs, handbills and ephemera sent to Walter H. Miller, circa late 1890s
Letters to Walter H. Miller, 1899-1900
Letters to Walter H. Miller, 1901-02
Miscellaneous loose paper, undated

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>22</td>
<td>45</td>
<td>New York Jazz Hot Society Newsletter, 1967-68</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>Clippings, mixed musicians, non-Kirkeby clients, mixed dates</td>
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<tr>
<td></td>
<td>12</td>
<td>Clippings, correspondence, concert programs and brochures on musicians and music scene figures: George Gershwin; Original Dixieland Jazz Band; Harold F. Oxley, manager; Dorsey Brothers Orchestra; Lord and Lady Donegal, and Canada Lee mixed</td>
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<tr>
<td>34</td>
<td>4</td>
<td>Non-music clippings, 1949, 1952</td>
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<td>23</td>
<td>13</td>
<td>Reel-to-reel tapes, &quot;Jack's RCA,&quot; &quot;Solio Man,&quot; undated</td>
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**Subseries 7B: Photographic Negatives and Prints, 1938-43**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>20</td>
<td>1</td>
<td>Photographic negatives, Brighton Beach, 1919</td>
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<td></td>
<td>2</td>
<td>Photographic negatives, London, 1939</td>
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<td></td>
<td>3</td>
<td>Photographic negatives, en route to Newcastle, June 5-10, 1939</td>
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<td></td>
<td>4</td>
<td>Photographic negatives, Katonah Weekend, July 29, 1939</td>
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<td>5</td>
<td>Photographic negatives, St. Louis, May 3-4, 1940</td>
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<td>6</td>
<td>Photographic negatives, Tucson, May 6, 1940</td>
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<td>7</td>
<td>Photographic negatives, Longview, Texas, 1940</td>
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<td></td>
<td>8</td>
<td>Photographic negatives, Franklin Canyon, Los Angeles, June 1940</td>
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<td>9</td>
<td>Photographic negatives, Doris Davis, Café Boheme, Los Angeles, June 1940</td>
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<td>10</td>
<td>Photographic negatives, Hollywood, June 1940</td>
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<td></td>
<td>11</td>
<td>Photographic negatives, Oakland, Denver, June 1940</td>
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<tr>
<td></td>
<td>12</td>
<td>Photographic negatives, East of Oakland, June 1940</td>
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<td>13</td>
<td>Photographic negatives, San Pedro and Catalina, June 1940</td>
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<td>14</td>
<td>Photographic negatives, Beverly Hills, June 1940</td>
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<td>15</td>
<td>Photographic negatives, San Francisco, Atop the Mark, June 1940</td>
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<td>16</td>
<td>Photographic negatives, Wilshire Boulevard, Malibu Beach School of Radio Arts, June 1940</td>
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<td>17</td>
<td>Photographic negatives, San Francisco to Los Angeles, 1940</td>
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<td>Page</td>
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<td>18</td>
<td>Photographic negatives, Golden Gate Expo, June 16-29, 1940</td>
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<td>19</td>
<td>Photographic negatives, Salt Lake City, June 24, 1940</td>
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<td>Photographic negatives, Salt Lake Desert, June 23, 1940</td>
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<td>21</td>
<td>Photographic negatives, Lakeside Denver, June 26, 1940</td>
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<td>22</td>
<td>Photographic negatives, Elitch's Garden, Denver, June 26, 1940</td>
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<td>23</td>
<td>Photographic negatives, Alleghenies, West Virginia, June 1940</td>
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<td>24</td>
<td>Photographic negatives, New York World's Fair, July 1940</td>
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<td>25</td>
<td>Photographic negatives, Truck Driver's Nightride, Indiana-New York, September 12, 1940</td>
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<td>26</td>
<td>Photographic negatives, Pulaski Day Parade, New York, October 15, 1940</td>
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<td>27</td>
<td>Photographic negatives, Pacific Palisades, Lumberton Bridges, undated</td>
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<td>28</td>
<td>Photographic negatives, New York World's Fair, 1940-41</td>
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<td>29</td>
<td>Photographic negatives, The Redhead, Paramount Theater, Los Angeles, June 18, 1941</td>
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<td>30</td>
<td>Photographic negatives, Tacoma and Seattle, Washington, July 12-14, 1941</td>
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<td>31</td>
<td>Photographs, Portland to Boise to Salt Lake City, July 15-16, 1941</td>
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<td>32</td>
<td>Photographic negatives, Twin Falls to Ogden-Salt to Denver, July 17-21, 1941</td>
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<td>33</td>
<td>Photographic negatives, Wyoming to Denver, July 20, 1941</td>
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<td>34</td>
<td>Photographic negatives, Denver to Littleton to Colorado Springs, July 21-22, 1941</td>
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<td>35</td>
<td>Photographic negatives, Denver to Kansas City, 1941</td>
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<tr>
<td>36</td>
<td>Photographic negatives, Bluefield Hotel, West Virginia, July 28, 1941</td>
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**Box 21 Folder 1** Photographic negatives, Roanoke, Virginia, Jim Crow railroad station, August 1, 1941

**Box 21 Folder 2** Photographic negatives, Washington, D.C. to Millsboro to Annapolis, August 2, 1941

**Box 21 Folder 3** Photographic negatives, Syracuse, "The Gibbs," (no film), October 17-22, 1941

**Box 21 Folder 4** Photographic negatives, McGloan family (no film), 1942

**Box 21 Folder 5** Photographic negatives, Harold "Dutch" Barton, New York, 1942

**Box 21 Folder 6** Photographic negatives, Nantucket-Martha's Vineyard, 1942

**Box 21 Folder 7** Photographic negatives, Battle Creek, Michigan, April 20-26, 1942

**Box 21 Folder 8** Photographic negatives, Aunt, cousins and Frank, Toronto, June 12-13, 1942

**Box 21 Folder 9** Photographic negatives, Keith family, July 1942

**Box 21 Folder 10** Photographic negatives, Buckwood Inn, DWG, July 19, 1942
Photographic negatives, Burlington Port, August 3-8, 1942
Photographic negatives, The Bennetts, October 21-November 3, 1942
Photographic negatives, En route from New York to Nantucket, 1942
Photographic negatives, East Chop, Manemsha, Oak Bluff, West Chop, 1942
Photographic negatives, Pacific Palisades, February 1943
Photographic negatives, Hollywood, 1943
Photographic negatives, Ed and Patty Kirkeby, Prospect Park Zoo, New York, May 30, 1943
Photographic negatives, Coney Island, June 5, 1943
Photographic negatives, Brant Inn, Burlington, July 1943
Photographic negatives, Kirkeby and McGloan family, Central Park, August 14, 1943
Photographic negatives, Prospect Park, January 1944
Photographic negatives, Joe Davis, Wapamaug, circa 1944
Photographic negatives, Mother, Aunt Lizzie and cousins, Albertson, Long Island, July 4, 1945
Photographic negatives, Palm Springs, February 1948
Photographic negatives, Lambertson, California, 1948
Photographic negatives, Virgin forests of Oregon, Mount Shasta, undated
Photographic negatives, unknown location, undated
Photographic negatives, Santa Monica (no film), undated
Photographic negatives, New York from RKO Building, undated
Photographic negatives, unknown location, undated
Photographic negatives, unknown persons, undated
Photographic negatives, Boulder Dam, undated
Photographic negatives, Portland to Seaside, undated
Photographic negatives, unknown location, undated
Photographic negatives, roadside motels and scenery, undated
Photographic negatives, unknown location, undated
Photographic negatives, unknown location, undated

Subseries 7C: Published Music Books and Sheet Music, 1904-1956, undated

Box 27 Folder


"The Night Rider" (William Axt), Robbins-Engel, Inc., New York, 1926


Haviland's Good Old Songs. New York, NY: F. B. Haviland (Cover is torn in two pieces but front has inscription “To my friend Eddie Kirkeby from F. B. Haviland, October 1929.) undated

Breen, May Singhi, ukulele arr. Albert Von Tilzer's Famous Songs of the Past., Boston, MA: Oliver-Ditson Company, 1929

"My Little Dixie Home" (Harrison Smith/Ben Garrison), Harrison Smith Music Publisher, New York, 1929


“Smart Set Stomp” (Hector Marchese/Ferdinand J. “Jelly Roll” Morton), Harrison Smith Music Publisher, New York, 1947 1921


Menuet), New York, NY: Carl Fischer, Inc., undated

93 All-Time Song Favorites, New York, NY: Mills Music, Inc. (2 copies), undated


DeVore, Nicholas. Fifty Famous Favorites: A collection of celebrated copyright songs including many popular ballads, New York, NY: Robbins Music Corporation. (3 copies, one with original cover.), undated

George M. Cohan's Songs of Yesteryear, New York, NY: Robbins Music Corporation, undated


Breen, May Singhi, ukulele arr. Albert Von Tilzer's Famous Songs of the Past, New York: Broadway Music Corporation, 1929

Operatic Fantasias by Edouard Dorn (Music from Verdi, Aida, Traviata), New York, NY, Carl Fishcer, Inc., undated


*Grand Old Songs for Voice, Piano and Uke*, New York: Shapiro, Bernstein and Co. Inc.,

*National Melodies and American War Songs*, New York: The John Church Company, undated

*Folk Songs, Folks Sing*, New York: Robbins Music Corporation (The Peoples Series No. 4), undated

*Haviland's Good Old Songs*, New York: F. B. Haviland (Cover is torn in two pieces but front has inscription "To my friend Eddie Kirkeby from F. B. Haviland, October 1929."), undated

Leo Feist, Inc., cover only, undated

*McKinley World-Famous Edition, Transcriptions, Variations and Medleys: "La Paloma" and "Eternal Poem,"* 1918

**Published Sheet Music**

"Big Fat Ham" (Ferdinand J. "Jelly Roll" Morton, piano solo arranged by J. Lawrence Cook), Roy J. Carew, Washington, D.C., 1949, 1956

"Mortonia" (Harrison Smith/Ben Garrison), Harrison Smith Music Publisher, New York, 1930, 1952

"My Little Dixie Home" (Harrison Smith/Ben Garrison), Harrison Smith Music Publisher, New York, 1929

"The Night Rider" (William Axt), Robbins-Engel, Inc., New York, 1926

"Smart Set Stomp" (Hector Marchese/Ferdinand J. "Jelly Roll" Morton), Harrison Smith Music Publisher, New York, 1947

"The Turtle Walk" (Tosh Hammed/Ben Garrison), Harrison Smith Music Publisher, New York, 1929, 1950

**Series 8: Duplicate Materials, mixed dates**

**ARRANGEMENT:** Box 37. Duplicate materials are separated from several series and subseries with no arrangement scheme.

**Series 9: Original Folders, undated**
ARRANGEMENT: Box 38. Original folders were those original prepared by Ed Kirkeby for his files and are preserved with no arrangement scheme. These could be used for possible exhibit purposes.