



MC 016

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

By Tad Hershorn

Institute of Jazz Studies, Rutgers University Libraries

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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 Metzner 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 to 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.

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.

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](#)

Administrative Information

Preferred Citation

The Wallace Theodore "Ed" Kirkeby Collection (MC 016), Institute of Jazz Studies, Rutgers University Libraries.

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.

Subseries 1A: Legal/Financial, 1916-74

Box	Folder	
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"

- 15 "Musings of a Wolf"
- 15 "My Love Gets Hungry Too"
- 15 "Out on a Green Painted Boat"
- 15 "Put Some Meat on Your Stomach"
- 15 "Recitation"
- 15 "Say, I Loved My Baby, But She Didn't Love Me"
- 15 "Tell Some Folks Anything (But Tell Me the Truth)"
- 15 "To Be Specific, You're Terrific, Baby"
- 15 "An Unfinished London Dream"
- 15 "Up Jumped You with Love"
- 15 "When I Dream of My Coast Guard Tonight"
- 15 "When a Woman Loves a Heel"
- 15 "With Those Eyes of Blue"
- 15 "Yeah, Man, I'm Gone"
- 15 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

Box Folder

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	1	Proposed Ed Kirkeby Foundation, January 5, 1950, 1961, 1966-67
	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, <i>New York Daily Mirror</i> . Item on Ted Waller (Ed Kirkeby) in radio station WJZ, September 4, 1937
Box	Folder	
2	6	ASCAP newsletters and almanac, 1951, 1952, 1963, 1966
	7	<i>Variety</i> newsletter, 1955
	8	Ephemera, Kirkeby inventory and filing system, 1962
	9	Kirkeby business cards

Box Folder

Kirkeby notes*****

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

Box Folder

35

"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

Box Folder

22 18 Published sheet music, "Go Back to Where You Stayed Last Night" (Ethel Waters/Sydney Easton), Triangle Music Publishing, New York, 1926

Box Folder

2 11 **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-L-I-E" (Wilmore "Slick" Jones)

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

11 **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"

	11	"We Need a Little Love, That's All"
Box	Folder	
29		Hit song titles unrelated to Kirkeby clients, index cards
Box	Folder	
30		Hit song titles unrelated to Kirkeby clients, index cards

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

Box Folder

- | | | |
|---|----|---|
| 2 | 13 | Musician agreements, <i>Down Beat</i> , 1921, 1925 |
| | 14 | Concession agreements, 1923, 1928 |
| | 15 | Recording agreement, Recording Division, Thomas A. Edison, Inc., July 2, 1928 |

Box Folder

- | | | |
|----|----|--|
| 22 | 19 | California Ramblers booking agreement, May 1, 1936 |
|----|----|--|

Box Folder

- | | | |
|---|----|--|
| 2 | 16 | California Ramblers Inn, opening expenses, gala opening, 1928, 1932, undated |
| | 17 | California Ramblers Inn, client solicitations, February 1928 |
| | 18 | California Ramblers Inn, gala opening of new location, June 2, 1932 |
| | 19 | Trademark registration and litigation, 1922-27 |
| | 20 | Trademark registration and litigation, 1928 |
| | 21 | Trademark registration and litigation, 1929 |

Box Folder

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|----|----|--|
| 22 | 20 | <i>Wallace T. Kirkeby v. Arthur C. Hand, Kirkeby and Hand, Inc. and Beach Properties, Inc.</i> , depositions; Kirkeby account of lawsuit, March 1926, April 13, 1960 |
|----|----|--|

Box Folder

- | | | |
|---|----|---|
| 2 | 22 | Correspondence, Edwin Kohl, attorney, 1926-29, 1944-45 |
| | 23 | Lawsuit, Lido Venezia Restaurant and Orchestra, 1926-31 |
| | 24 | Financial statement and narratives, 1922-32 |
| | 25 | Business correspondence, 1923-31 |
| | 26 | Business correspondence, 1940, 1949 |
| | 27 | Business correspondence, 1949-71 |
| | 28 | Publicity, press releases, <i>Down Beat</i> , 1926, undated |
| | 29 | Listing of promotional tie-ins, 1922 |

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

Box Folder

- | | | |
|---|----|--|
| 2 | 30 | Repertoire by genre, circa 1928 |
| | 31 | Repertoire, undated |
| | 32 | Listing of band arrangements by number, undated |
| | 33 | Datebook, original. Original datebooks may not be copied; |

- 34 **photocopies available for reproduction.** March-December 1926
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

	8	Partial radio script, undated
	9	Fan mail, radio broadcasts, 1931-33
	10	Set lists, Firenze Restaurant, October-December 1933
	11	Annotated list of press reviews, 1922
	12	Clippings, 1922, undated
	13	Clippings, 1963, undated
	14	Clippings, New California Ramblers, 1976
	15	Publications, <i>Storyville</i> , 1972
Box	Folder	
34	Mixed Folder	Galleys of discography, <i>Jazz Directory</i> , with Kirkeby notes and corrections, undated
Box	Folder	
4	16	Correspondence with E.B. "Woody" Backensto for California Ramblers discography for <i>Record Research</i> articles, 1959
	17	Correspondence with E.B. "Woody" Backensto for California Ramblers discography for <i>Record Research</i> articles, 1960-61
	18	Typescript for California Ramblers' recordings for Columbia, Harmony and Edison (1924-029), compiled by E.B. Backensto for <i>Record Research</i> , undated
	19	California Ramblers personnel, 1921-26 from musician interviews conducted by Ed Kirkeby for <i>Record Research</i> articles, undated
	20	Publications, <i>Record Research</i> , 1958-64
	21	Photo, cover of <i>Record Research</i> , January 1961
	22	Columbia Broadcasting System, radio theme songs, undated
	23	Kirkeby notes and memos, undated
Box	Folder	
32		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	Folder	
35		"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

with lyrics, #402

"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 Folder

24

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

Box **Folder**
25

Scrapbook #2

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

Box **Folder**
24 1

17 11x14" photographs of the California Ramblers; sax section; orchestra with singer Eva Shirley; Original Memphis Five; at Hippodrome

opening, December 21, 1923

2 15 11x14" photographs of the California Ramblers; Arthur Hand; Adrian Rollini; Jane Pickens

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-subseries: Sub-subseries 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-subseries 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

Box	Folder	
5	1	Letter from RCA regarding cancellation of March 12, 1934 contract, April 14, 1936
	2	Contract, Columbia Artists Bureau, February 8, 1936
	3	Contract, RCA, February 8, 1938
	4	Correspondence, RCA, regarding 1934-38 contracts August-September 1942
	5	Contract, His Master's Voice (Great Britain), August 19, 1938
	6	Waller-Kirkeby management contract, March 7, 1939
	7	Lang-Worth Feature Programs, November 6, 1939
	8	Contract, RCA, February 8, 1940
	9	General Amusement Corporation, September 13, 1940
	10	Letter agreement, RCA, May 13, 1941
	11	Contract, paperwork and notes, Harold Oxley, May 13, 1941
	12	Contract and correspondence, Minoco Productions, September 1941-March 1942
	13	Contract note, February 28, 1942
	14	Contract, expenses and notes, Paradise Theater, Detroit, August 29, 1942
	15	RCA Victor Division of Radio Corporation of America, January 13, 1943
	16	Tic Toc Café, August 12, 1943
	17	Contract, Nehi Corporation, September 17, 1943
	18	<i>Mitford v. Kirkeby</i> , December 1943
	19	<i>Mitford v. Kirkeby</i> , October 1944
	20	Waller compositions by publisher, index cards, undated

- 21 Listing of Waller compositions by publisher, 1943
- 22 Partial listing of Waller compositions by publisher, undated
- 23 Correspondence regarding Waller compositions, Deems Taylor (ASCAP), March 16, 1943
- 24 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
- 25 Lyrics to Waller Songs: "Honey Hush," "I Was Told," "It's Not Too Late," "Jackie Sailor Found a Girl by Chance," "Jitterbug Waltz," "Let's Swing to Victory," "My Nan Is a Personal Thing," "Rolling Stone," "Song to the Pine," undated
- 26 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
- 27 Royalty statements, His Master's Voice, January 1941-September 1943
- 28 Royalty statements, His Master's Voice, 1943
- 29 Expenses and fees, 1938-39
- 30 Expenses, 1941-42
- 31 Expenses and fees, 1941-42
- 32 Expenses and fees, 1943
- 33 Band advances, with musician signatures, undated
- 34 Payments to musicians, undated

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

Box Folder

- 5 35 Phil Ponce and Ponce assistant Janet Holmes, during Waller European tour with detailed account of events, July-September 1938
- 36 Phil Ponce and Ponce assistant Janet Holmes, during Waller European tour with detailed account of events, with Leonard Feather letter, August 1938
- 37 Business correspondence, March-May, 1939
- 38 Business correspondence, April-June 1939
- 39 Business correspondence, August-December 1939
- 40 Edith Waller, 1939, 1943
- 41 *London Suite*, contract, June-August 1939

Box Folder

- 22 21 *London Suite*, contract, Peter Maurice Music Company, Ltd, 1939, 1946

Box Folder

- 5 42 *London Suite*, correspondence, June-August 1939

	43	<i>London Suite</i> , correspondence, August 1940-March 1943
	44	<i>London Suite</i> , correspondence, May 1943-February 1945
Box	Folder	
6	1	<i>London Suite</i> , correspondence, March-August 1945, undated
	2	<i>London Suite</i> , correspondence, October 1946-May 1948
	3	<i>London Suite</i> , HMV, correspondence, 1950-51
	4	<i>London Suite</i> , correspondence, April 1950-November 1951
	5	<i>London Suite</i> , correspondence, February-May 1952
	6	<i>London Suite</i> , correspondence, March 1953-April 1962
	7	<i>London Suite</i> , Kirkeby notes, 1950s-60s
	8	Business Correspondence, January-July 1940
	9	Business correspondence, August-December 1940
	10	Business correspondence, January-June 1941
	11	Business correspondence, Norman Bobrow, April-July 1941
	12	Business correspondence, August-December 1941
	13	Business correspondence, Herb Handler, RCA, 1941, March-December 1942
	14	Business correspondence, Harold Oxley, February 1941-March 1942
	15	Business correspondence, Ted Yates, TYP News Syndicate, 1941-1942
	16	Business correspondence, January-July 1942
	17	Business correspondence, September-November 1942
	18	Business correspondence, October-December 1942
	19	Business correspondence, RCA, January-October 1943
	20	Business correspondence, 1943
	21	Kirkeby notes on Louis Armstrong/Waller appearance and Waller's allegation of non-payment, April 19, 1943
	22	Kirkeby letter to Waller warning him on the consequences of excessive drinking on his health and career, August 25, 1943
	23	Handwritten note from Waller to Kirkeby, undated
	Subseries 3C: Performance and Related Activities, 1938-1944	
Box	Folder	
6	24	Publicity flyer, prepared by Phil Ponce (Waller manager preceding Kirkeby) 1938
	25	RCA press book, undated
	26	Brochures, ad layout, Oxley-Kirkeby Management, undated
	27	RCA, His Master's Voice, February 1941-October 1942, undated
	28	Waller biographical notes #1, August 1942
	29	Waller biographical notes #2, August 1942
	30	Waller autobiographical essays, undated

	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, <i>Down Beat</i> 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 <i>Early to Bed</i> , 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, <i>Peoples Freedom</i> broadcast, October 12, 1941
	23	Radio script, <i>People's Freedom</i> , December 21, 1941
	24	Radio script, <i>Personally, It's Off the Record</i> , September 23, 1943
	25	Radio script, <i>Command Performance</i> , Armed Forces Radio Services, December 3, 1943

- 26 Radio script, *What's New?*, December 4, 1943
- 27 Radio script, *The Charlie McCarthy Show*, December 5, 1943
- 28 Radio script, *News from Home*, December 1943

Box Folder

- 8 1 Fan mail, 1938-1939, October-December 1940
- 2 Fan mail, January-October 1941
- 3 Fan mail, 1942
- 4 Fan mail, postcards, January-November 1943
- 5 Fan mail, 1943
- 6 Fan mail, undated
- 7 Clippings, 1939
- 8 Clippings, 1940
- 9 Clippings, 1941
- 10 Clippings, 1942
- 11 Clippings, 1943
- 12 Clippings, Hotel Sherman, Chicago, August-September 1939
- 13 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

Box Folder

- 33 1 Clippings, September 1941, February 1941
- 2 Clippings, October 1941
- 3 Clippings, November 1941
- 4 Clippings, December 1941-44 December 1941-44

Subseries 3D: The Death of Fats Waller, December 1943-January 1945

Box Folder

- 8 14 Handwritten contemporaneous account by Kirkeby of the death of Fats Waller on train outside of Kansas city, original, December 15, 1943
- 15 Handwritten contemporaneous account by Kirkeby of the death of Fats Waller on train outside of Kansas city, photocopy, December 15, 1943
- 16 Ephemera related to Waller's death: Kirkeby notes, business cards, drafts of obituary, Kirkeby account of expenses December 1943-January 1944
- 17 Waller obituaries and press accounts of funeral, December 1943
- 18 Text of eulogies, Ed Kirkeby, Gene Bucks (ASCAP), December 20, 1943
- 19 Letters of condolence, December 1943-January 1944
- 20 Kirkeby notes, December 1943
- 21 Fats Waller Tribute: *Swing Session*, WNEW, Martin Block at Cafe Society Downtown; taped from 16-inch glass acetate air checks, December 21, 1943

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

Box	Folder	
8	21	Kirkeby Notes, 1930s
	22	Kirkeby Notes, 1940s
	23	Kirkeby Notes, 1943, Undated
	24	Kirkeby Notes, undated
	25	Ephemera, Ads for Waller shows, 1928-29
	26	2 Waller drawings, undated
	27	Waller signatures, undated

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

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

Box	Folder	
35		"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

Box Folder

38

"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

of E-flat concert

"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

Box Folder

26

"African Ripples" (Thomas Waller), Joe Davis Inc., Music Publishers, New York, 1931

"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

"Bugle Call Rag" (Jack Pettis/Irving Mills /Elmer Schoebel), Mills Music Music Publishers, Inc., New York, 1928

"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

"Come On and Stomp, Stomp, Stomp" (Chris Smith/Thomas Waller/Irving Mills), Jack Mills Inc. Music Publishers, New York, 1927

"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

"The Jitterbug Waltz" (Thomas Waller/Maxine Manners/Charles Grean). Robbins Music Corporation, New York, 1942, 1952

"The Jitterbug Waltz" (Thomas Waller/Maxine Manners/Charles Grean), "A modern composition for piano," Robbins Music Corporation, New York, 1942

"The Jitterbug Waltz" (Thomas Waller/Maxine Manners/Charles Grean). Robbins Music Corporation, New York, 1942, 1952

"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

"My Fate Is in Your Hands" (Andy Razaf/Thomas Waller), Joy Music, Inc., New York, 1938, 1957

"My Man Is Good for Nothin' But Love" (Andy Razaf/Thomas Waller/Harry Brooks), Mills Music Publishers, Inc., 1929

"Oh Baby, Sweet Baby" (Thomas Waller/Ed Kirkeby), C.R. Publishing Company, New York, 1954

"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)m 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

"Strange As It Seems," Lawrence Music Publishers, Inc., 1932

"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 ddates

Box Folder

26

"Ah! So Pure" (From the opera *Martha*). Friedrich von Flowtow, Mills Music, Inc., New York, 1939

"Aframerican 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

Yamekraw: Negro Rhapsody (James P. Johnson), Perry Bradford, Inc., New York, 1927. Notation: Thomas Waller played this [on] April 27, 1928 at Carnegie Hall.

Sub-subseries 3G.3: Printed Music Books, 1935-1955

Box Folder

26

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

"Fats" Waller's Original Piano Conceptions, No. 1, Mills Music Publishers, Inc., New York, circa 1935-36

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

title page), 1943

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

Schirmer's Library of Musical Classics, Vol. 1244. Harker's Organ Collection, Vol. II: Twenty-seven Pieces Selected from the Works of Modern Master's of the Organ. Revised and Edited by F. Flaxington Harker. G. Schirmer, New York. 1908

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

	11	Blackpool, negatives, contact sheets and sleeves, 28 images, June 4, 1939
	12	Isle de France, negatives, contact sheets and sleeves, 100 images, June 14-20, 1939
	13	London, 5 glass negatives, in box, 1939
Box	Folder	
10	1	Boston; Palisades NJ. Also contains photos of Bunny Berigan. Negatives, contact sheets and sleeves, 40 images, October 1939
	2	Loew's and Apollo theaters, New York, negatives, contact sheets and sleeves, 4 images, November 10, 1939
	3	Cleveland baseball game, negatives, contact sheets and sleeves, 10 images,
	4	Michigan, negatives and sleeves, 8 images, May 2, 1940
	5	Oklahoma City, May 11-12, 1940: negatives, contact sheets and sleeves, 6 images,
	6	Wichita KN to Tulsa, negatives and sleeves, 19 images, May 15, 1940
	7	Opelousas LA, negatives, contact sheets and sleeves, 12 images, May 18, 1940
	8	Wichita Falls TX to Mexican border, negatives, contact sheets and sleeves, 64 images, May 23, 1940
	9	Carlsbad, NM to El Paso TX, negatives and sleeves, 41 images, May 25, 1940
	10	Phoenix AZ to Los Angeles and Indio CA, negatives and sleeves, 40 images, May 28, 1940
	11	Warner Bros. lot, Paramount Theater, Los Angeles. Negatives, contact sheets and sleeves, 10 images, June 1940
	12	Wyoming, negatives and sleeves, 28 images, June 25, 1940
	13	Sweets Ballroom, El Adobe Motel, St. Mark's Hotel, Oakland CA. Negatives and sleeves, 22 images, June 15-22, 1940
	14	St. Louis MO, Illinois and Indiana, negatives, contact sheets and sleeves, 9 images, June 28, 1940
	15	Macon GA, negatives and sleeves, 2 images, February 10, 1941
	16	Miami FL, negatives, contact sheets and sleeves, 30 images, February 16, 1941
	17	St. Louis MO and Ozarks, negatives and sleeves, 19 images, May 20-28, 1941
	18	California, 1 contact, 3 images, no negatives, 1941 (?)
	19	Juarez, Mexico, 16 negatives, May 25, 1940
	20	El Paso TX and Juarez to Los Angeles. Negatives, contact sheets and sleeves, 16 images, June 16-19, 1941
	21	Oakland CA, sleeve, no negatives, July 3-7, 1941
	22	Pleasanton to Oakland CA. Negatives, contact sheets and sleeves, 25

- 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 Maker* 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

Box	Folder	
11	1	Waller Estate Business, December 1943-January 1944
	2	Waller Estate Business, May-December 1944
	3	Waller Estate Business, May 16, 1945
	4	Waller Estate Business, 1945-67
	5	<i>Maurice and Ronald Waller v. RCA, Wallace T. ("Ed") Kirkeby, C.R. Publishing Company and Morton Miller, 1956, 1961-63</i>

Box	Folder	
22	23	<i>Maurice and Ronald Waller v. RCA, Wallace T. ("Ed") Kirkeby, C.R. Publishing Company and Morton Miller, May 13, 1963</i>

Box	Folder	
11	6	Royalty Statements, 1944-45
	7	Royalty Statements, 1946-47

Box	Folder	
22	24	Passport paperwork for Fats Waller's Rhythm Boys, 1949

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

Box	Folder	
11	8	Waller family, 1944-45, 1950, 1953
	9	Waller family, January-August 1944
	10	Mixed business correspondence, January 1945-March 1948
	11	ASCAP regarding Waller compositions, 1944, 1947
	12	Andy Razaf, 1944-54
	13	Photo requests, 1949-54
	14	Milt Gabler, 1950-51
	15	J.C. Parry-Jones, 1950-51

16	Film projects, 1950-55, 1958, 1973
17	Ray Fortier, 1951-52
18	Ernie Hammond, RCA Canada, 1951-53
19	RCA and subsidiaries, 1951-58
20	V-Discs, RCA, 1952-53, 1955-56
21	Sinclair Traill, 1948-April 1951
22	Sinclair Traill, November 1951-April 1954
23	Sinclair Traill, 1951, undated
24	Sinclair Traill, 1971-75, undated
25	Roy Cooke, 1951
26	Roy Cooke, 1952
27	Roy Cooke, 1953-55, undated
28	Roy Cooke, 1972-73
29	Recordings, 1952-56
30	W.C. Handy, May 7, 1952
31	Re Waller tapes at Library of Congress, 1952
32	Waller inquiries, 1955-63
33	John Steiner, Tulane University Jazz Archive, regarding Kirkeby oral history on Fats Waller, 1961
34	Mixed business correspondence, 1961
35	Mixed business correspondence, 1964-76
36	Correspondence, RCA, 1965-67
37	Swaggie Records, 1962-67
38	Ember Records, 1963
39	John McGill, 1963-72

Box Folder

12	1	Robert Kumm, 1964-72, undated
	2	Richard Pruitt, National Portrait Gallery, 1971
	3	Russ Farwell, 1959, 1971-73
	4	Letter, December 21, 1976
	5	Acknowledgment of receipt of photos and ephemera in preparation of Waller recording in Time/Life jazz record series, July 28, 1980

Box Folder

22	25	Correspondence, attachment, suggested titles for four-volume <i>The Fats Waller Story</i> , undated
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Box Folder

12	6	General correspondence, 1944
	7	General correspondence, 1945-47, 1952-56, 1965

Subseries 4C: Publicity, Publications, Clippings, Kirkeby Notes, 1944-1974

Box	Folder	
12	8	RCA publications and bulletins, 1944
	9	RCA publications and bulletins, 1946-48
	10	RCA publications and bulletins, 1951-53, 1958, undated
Box	Folder	
23	1	<i>His Master's Voice</i> (housed with 1943 HMV and 1953 Bluebird Flyer), February 1944
	26	His Master's Voice publications and bulletins, 1956
Box	Folder	
12	11	Decca Records, <i>James P. Johnson Plays Favorites of Fats Waller</i> , 1946
	12	Press release for final Waller recordings, for <i>Stormy Weather</i> (1943); billing for Fats Waller Rhythm Boys, 1947, undated
	13	Press release, Celebration of Waller's seventieth birth anniversary, Overseas Press Club, May 21, 1974
	14	"(Fats) Waller and (James P.) Johnson," <i>Jazz Times Bulletin</i> , undated
	15	<i>The Crisis</i> , April 1944
	16	<i>The Jazz Record</i> , March 1945
	17	<i>Hot Revue</i> , May 1946
	18	<i>The Gramophone</i> , May 1952
	19	<i>Jazz Journal</i> , 1950-53
	20	<i>Saga</i> , October 1953
	21	<i>Hammond Times</i> , February 1966
	22	<i>Storyville</i> , 1969, 1970, 1972
	23	Clippings, 1944-49
	24	Clippings, 1950-54
	25	Clippings, 1955-59
	26	Clippings, Kirkeby series on Waller, <i>Melody Maker</i> , March 1955
	27	Clippings, 1960-71
	28	Clippings, undated
Box	Folder	
33	4	Clippings, December 1941-44
	5	Record reviews, 1945-48, 1953-54
Box	Folder	
23	3	Clippings, Waller record reviews, 1951-57, 1966, 1969
	4	Clippings: Kirkeby series on Waller, <i>Melody Maker</i> , <i>The Record Mirror</i> , March 5, 12, 26, 1955, December 22, 1956
	5	Clippings, 1950s-1970s
Box	Folder	
12	29	Kirkeby notes, 1944-45, 1940s, undated

- 30 Kirkeby notes, 1950s
- 31 Kirkeby notes, 1960s
- 32 Kirkeby notes, 1970s
- 33 Kirkeby notes, undated

Subseries 4D: Waller Tributes and Memorial Societies, 1944-63

Box Folder

- 13 1 Salute to Fats Waller, Carnegie Hall, correspondence April 2, 1944
- 2 Salute to Fats Waller, Carnegie Hall, publicity, April 2, 1944
- 3 Salute to Fats Waller, Carnegie Hall, Kirkeby notes April 2, 1944

Box Folder

- 22 27 Salute to Fats Waller, Carnegie Hall, "Spotlight on Carnegie Hall," concert program and typescript, April 2, 1944

Box Folder

- 13 4 Waller Tribute, WNEW Second Swing Festival, radio script and set lists #1, February 4-8, 1945
- 5 Waller Tribute, WNEW Second Swing Festival, radio script and set lists #2, February 4-8, 1945
- 6 Waller Tribute, WNEW Second Swing Festival, correspondence, February 4-8, 1945
- 7 Waller Tribute, WNEW Second Swing Festival, Waller biography, February 4-8, 1945

Box Folder

- 32 Reel-to-reel-tape, Waller Tribute, WNEW Second Swing Festival, February, 4, 7, 8, 9, 11, 1945

Box Folder

- 13 8 Waller Memorial Week, clippings, 1946
- 9 Waller Memorial Week, correspondence #1, 1947
- 10 Waller Memorial Week, correspondence #2, 1947
- 11 Waller Memorial Week, correspondence #3, 1947
- 12 Waller Memorial Week, Kirkeby notes #1, 1947
- 13 Waller Memorial Week, Kirkeby notes #2, 1947
- 14 Waller Memorial Week, RCA publicity, 1947
- 15 Waller Memorial Week, RCA newsletters, 1947
- 16 Waller Memorial Week, press releases and publicity, 1947
- 17 Waller Memorial Week, clippings, 1947
- 18 Waller Memorial Week, expenses, 1947
- 19 Waller Memorial Week concert, correspondence, Carnegie Hall, May 21, 1948
- 20 Waller Memorial Week concert, expenses, Carnegie Hall, May 21, 1948

	21	Waller Memorial Week concert, Kirkeby notes, Carnegie Hall, May 21, 1948
	22	Waller Memorial Week concert, order of program, Carnegie Hall, May 21, 1948
	23	Waller Memorial Week concert, publicity and concert program, Carnegie Hall, May 21, 1948
	24	Waller Memorial Week, Waller Memorial Week concert, press release and publicity, Carnegie Hall, May 21, 1948
	25	Waller Memorial Week concert, RCA publicity, Carnegie Hall, May 21, 1948
	26	Waller Memorial Week concert, clippings, Carnegie Hall, May 21, 1948
	27	Waller Memorial Week, correspondence, 1949
Box	Folder	
	33	6 Waller Memorial Week, clippings, 1947-49
Box	Folder	
	13	28 Waller Memorial Week, script, Eddie Condon Program (NBC Television), May 21, 1949
		29 Waller Memorial Week, Kirkeby notes, 1949
Box	Folder	
	22	28 Waller Memorial Week, press release, 1948
Box	Folder	
	23	6 Waller Memorial Week, clippings, 1950-51
Box	Folder	
	33	7 Waller Memorial Week, clippings and publicity, 1950-54
Box	Folder	
	22	29 Waller Memorial Week, publicity, biography and press releases, 1950
		30 Waller Memorial Week, His Master's Voice, May 1954
Box	Folder	
	14	1 Waller Memorial Week, correspondence #1, 1950
		2 Waller Memorial Week, correspondence #2, 1950
		3 Waller Memorial Week, expenses, 1950
		4 Waller Memorial Week, Kirkeby notes, 1950
		5 Waller Memorial Week, RCA publicity, 1950
		6 Waller Memorial Week, press releases, 1950
		7 Waller Memorial Week, publications, 1950
		8 Waller Memorial Week, clippings, 1950
		9 Waller Memorial Week, stationery and envelopes, 1950
		10 Waller Memorial Week, Friends of Fats postcards, 1950
		11 Waller Memorial Week, letter and press releases, 1951

12		Waller Memorial Week, correspondence, 1952
13		Waller Memorial Week, Kirkeby notes, 1952
14		Waller Memorial Week, press release, 1952
15		Waller Memorial Week, RCA publicity, 1952
16		Waller Memorial Week, correspondence, 1953
17		Waller Memorial Week, Kirkeby notes, 1953
18		Waller Memorial Week, publicity and distributor list, 1953
19		Waller Memorial Week, clippings, 1953
20		Waller Memorial Week, correspondence #1, 1954
21		Waller Memorial Week, correspondence #2, 1954
22		Waller Memorial Week, Kirkeby notes, 1954
23		Waller Memorial Week, press release, 1954
24		Waller Memorial Week, clippings, 1954
25		Waller Memorial Week, correspondence, 1955
26		Waller Memorial Week, Kirkeby notes, 1955
27		Waller Memorial Week, correspondence and publicity, 1956
28		Waller Memorial Week, correspondence and clipping, 1957
29		Waller Memorial Week, correspondence, 1958
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, <i>Le Bulletin Wallerien</i> (France), 1952
33		<i>Fruende von Fats, Mittelungsblatt</i> , 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	<i>Friends of Fats</i> , Newsletter, Great Britain, November 1951-February 1953 (with gaps)

	34	Friends of Fats, correspondence, Eric Swinbanks, 1952-53
	34	Fats Waller Appreciation Society, New York, circa late 1950s
Box	Folder	
	14	Waller radio performances, compiled by Bob Kumm, 1966
		Subseries 4E: Waller Biographies and Biographical Articles, 1943-76
		NOTE: Folders 1-10 pertain to the unfinished and unpublished biography <i>One Never Knows, Do One?</i>, proposed by Paul Kneeland. The remainder of Box 15 and all of 16 contain papers relating to <i>Ain't Misbehavin'</i> by Kirkeby, Sinclair Traill and Duncan Schiedt and published in 1966.
Box	Folder	
	15	1 <i>One Never Knows, Do One?</i> , correspondence, Paul Kneeland, December 1943-February 1944
		2 Correspondence, Paul Kneeland, March-June 1944
		3 Correspondence, Paul Kneeland, July-September 1944
		4 Correspondence, Paul Kneeland, October-December 1944
		5 Correspondence, Paul Kneeland, January-March 1945
		6 Correspondence, Paul Kneeland, April-October 1945, undated
		7 Correspondence, Paul Kneeland, 1945
		8 Sample Chapter 2, Paul Kneeland, 1945
		9 Sample Chapter 4, Paul Kneeland, 1945
		10 Envelope and folder with Kirkeby notes, undated
		11 Correspondence with publishers regarding <i>Ain't Misbehavin'</i> , 1951-60
		12 Kirkeby notes, 1949-52
		13 Kirkeby notes, undated
Box	Folder	
	22	36 Waller biographical notes from publications, 1938-47, Duncan Schiedt, undated
Box	Folder	
	15	14 Book interviews by Duncan Schiedt: Louis Armstrong, Barney Bigard, Russell Brooks, Al Casey, J. Lawrence Cook, 1950
		15 Book interviews by Duncan Schiedt: Joe Davis, Hank Duncan, Duke Ellington, Reuben Harris, Ed Kirkeby, 1950
		16 Book interviews by Duncan Schiedt: Harry Link, G.H. Maines, Flournoy Miller, Ralph Peer, Dr. Adam Clayton Powell, 1950
		17 Book interviews by Duncan Schiedt: Kenneth Roberts, Luis Russell, Andy Russo, John P. Sansone ("Dr. Rhythm"), Anton Scibilia, 1950
		18 Book interviews by Duncan Schiedt: Gene Sedic, Buster Shepherd, Irving Siders, Omer Simeon, Sammy Smith, 1950
		19 Art Tatum, Dr. John A. Theobolds, Paul Whiteman, Clarence Williams, Corky Williams and Russell Brooks, 1950

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
	38	Legal agreement, Peter Davies Ltd., Publishers, London, May 8, 1965
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

- 19 Kirkeby notes, book inscriptions and mailing dates, undated
- 20 Book reviews, July-August 1966
- 21 Book reviews, *Ain't Misbehavin'* September-December 1966
- 22 Book reviews, *Ain't Misbehavin'* 1967-68
- 23 Listing of book reviews and contacts, 1966-67
- 24 Photocopy of book jacket, undated
- 25 Ad for DaCapo reissue of *Ain't Mishavin'* 1975
- 26 "Reflections of the Waller Profile," by Bob Kumm, manuscript, undated
- 27 "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

Box Folder

- 17 1 Waller recordings, Kirkeby notes, 1948-59
- 2 Waller recordings, Kirkeby notes, 1950s
- 3 Waller recordings, Kirkeby notes, undated
- 4 Listings of Waller recordings for Muzak, 1953, undated
- 5 Listing of Waller compositions and recordings, 1953, 1964-65, 1967, 1971, undated
- 6 Waller discographic correspondence, 1952-64
- 7 Waller discographic correspondence, Roy Cooke, 1953
- 8 *A Discography: The Music of Thomas "Fats" Waller* by John R.T. Davies; *A Discography: The Music of Thomas "Fats" Waller* by John R.T. Davies, revised by Roy Cooke, 3 copies each, undated, 1953

Box Folder

- 22 39 *A Discography of Thomas "Fats" Waller* by John R.T. Davies, revised to October 1952 by Roy Cooke, typescript, undated
- 40 "Index to the Second Edition of the Waller Discography," typescript undated

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
- 5 Contact lists, Tennessee, Utah, Washington State, undated; 1948; 1954, 1961. 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

- 14 Contact lists, United Kingdom, 1953, 1956, 1958, undated
- 15 Contact lists, Australia, undated
- 16 Contact lists, Canada, 1954-63
- 17 Contact lists, Mexico, undated
- 18 Contact lists, African American press, 1956-57
- 19 Contact lists, radio and television, undated
- 20 List of record dealers, 1946, undated
- 21 Mailing list, undated
- 22 Concert advertisement, undated
- 23 Press release, circa late 1940s
- 24 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

Box Folder
22 41 Published sheet music, "Two Blocks Down . . . Turn to the Left" (Freddy James and Dick Rogers), Shapiro, Bernstein and Company, New York, 1947

Box Folder
27 2 Deep River Boys band books, no contents

Box Folder
32 Reel-to-reel tapes: CBS Television audition tapes, "Little David," "Git Onboard, Little Children," undated; CBS Television, "The Song Has Soul," "Lamp Unto My Feet," Undated ; International Inn, "Bridge Over Troubled Waters," with Kirkeby notes; Deep River Boys live, undated; Deep River Boys, Lake Club, undated; Tape 5

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.

Box Folder
32 1 Clara Smith, Columbia Records poster advertising "Deep Blue Sea Blues" and "Texas Moaner Blues," catalog number 10434. 2 copies, 1924

Box Folder
18 29 Pickens Sisters, contracts, business and personal correspondence, publicity; Jane Pickens, publicity, publications and clippings; Kirkeby notes, 1932-mid 1930s, 1949-54, undated

30 7 photographs of Jane Pickens, 3 8x10" copy negatives, undated

Box Folder
22 43 Pickens Sisters contract, Brooklyn Paramount, January 20, 1932

Box Folder
32 2 Pickens Sisters, Broadcast program, Chevrolet Motor Company; Coconut Grove Giant-gram; Golddiggers of 1933 poster, June 2, 1932, July 7, 1932

Box Folder
18 31 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

32 Ted Wallace and His Sing Band, radio scripts, WJZ, August-October 1937

	33	Ted Wallace and His Sing Band, fan mail and clippings, August-October 1937
	34	Ferde Grofe publicity kit, circa 1937
	35	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
	36	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
	37	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, <i>Piano Rhapsody</i> , 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

"Procrastinatin'" (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

Box Folder

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 negativea 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 unavailble.

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

Box	Folder	
19	20	Kirkeby autobiographical notes, undated
	21	Kirkeby autobiographical writings, 1927
	22	Kirkeby "Thumbnail Biography," undated
	23	Kirkeby autobiographical writings, undated
Box	Folder	
23	8	Early autobiographical writing, undated
Box	Folder	
19	24	5 prints of Kirkeby portrait; strip of photo booth pictures, circa 1930s or 1940s, 1960s
Box	Folder	
23	9	Certificates, ASCAP, Department of the Army, Department of Defense, 1941, 1953, 1954
Box	Folder	
28		Christmas card scrapbooks, 1913 canoe cruise log book, 1925-31
Box	Folder	
29		Christmas card scrapbooks, 1932, undated
Box	Folder	
19	25	2 Kirkeby passports, 1961, 1967
	26	Letters to Kirkeby, 1950, 1954, 1971, undated
	27	Christmas cards, including one card signed by Duke Ellington, 1960s-70s
	28	2 photos of Kirkeby ancestors, Denmark, undated
	29	"Manuscript Delineation of the Horoscope," personalized reading, undated
	30	Listing of 17 boxes of recordings owned by Ed Kirkeby, including test pressings, prepared by Pat Kirkeby, Fall 1978
	31	Kirkeby notes, undated
	32	Blank Kirkeby stationery and business cards
Box	Folder	
32		Reel-to-reel tape, (illegible) Desire, "Ed interview," undated
Box	Folder	

- 19 33 Blank postcards, undated
- 34 Concert programs, handbills and ephemera sent to Walter H. Miller, circa late 1890s
- 35 Letters to Walter H. Miller, 1899-1900
- 36 Letters to Walter H. Miller, 1901-02
- 37 Miscellaneous loose paper, undated

Box Folder

- 22 45 *New York Jazz Hot Society Newsletter*, 1967-68

Box Folder

- 23 11 Clippings, mixed musicians, non-Kirkeby clients, mixed dates
- 12 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

Box Folder

- 34 4 Non-music clippings, 1949, 1952

Box Folder

- 23 13 Reel-to-reel tapes, "Jack's RCA," "Solio Man," undated

Subseries 7B: Photographic Negatives and Prints, 1938-43

Box Folder

- 20 1 Photographic negatives, Brighton Beach, 1919
- 2 Photographic negatives, London, 1939
- 3 Photographic negatives, en route to Newcastle, June 5-10, 1939
- 4 Photographic negatives, Katonah Weekend, July 29, 1939
- 5 Photographic negatives, St. Louis, May 3-4, 1940
- 6 Photographic negatives, Tucson, May 6, 1940
- 7 Photographic negatives, Longview, Texas, 1940
- 8 Photographic negatives, Franklin Canyon, Los Angeles, June 1940
- 9 Photographic negatives, Doris Davis, Café Boheme, Los Angeles, June 1940
- 10 Photographic negatives, Hollywood, June 1940
- 11 Photographic negatives, Oakland, Denver, June 1940
- 12 Photographic negatives, East of Oakland, June 1940
- 13 Photographic negatives, San Pedro and Catalina, June 1940
- 14 Photographic negatives, Beverly Hills, June 1940
- 15 Photographic negatives, San Francisco, Atop the Mark, June 1940
- 16 Photographic negatives, Wilshire Boulevard, Malibu Beach School of Radio Arts, June 1940
- 17 Photographic negatives, San Francisco to Los Angeles, 1940

- 18 Photographic negatives, Golden Gate Expo, June 16-29, 1940
- 19 Photographic negatives, Salt Lake City, June 24, 1940
- 20 Photographic negatives, Salt Lake Desert, June 23, 1940
- 21 Photographic negatives, Lakeside Denver, June 26, 1940
- 22 Photographic negatives, Elitch's Garden, Denver, June 26, 1940
- 23 Photographic negatives, Alleghenies, West Virginia, June 1940
- 24 Photographic negatives, New York World's Fair, July 1940
- 25 Photographic negatives, Truck Driver's Nightride, Indiana-New York, September 12, 1940
- 26 Photographic negatives, Pulaski Day Parade, New York, October 15, 1940
- 27 Photographic negatives, Pacific Palisades, Lumberton Bridges, undated
- 28 Photographic negatives, New York World's Fair, 1940-41
- 29 Photographic negatives, The Redhead, Paramount Theater, Los Angeles, June 18, 1941
- 30 Photographic negatives, Tacoma and Seattle, Washington, July 12-14, 1941
- 31 Photographs, Portland to Boise to Salt Lake City, July 15-16, 1941
- 32 Photographic negatives, Twin Falls to Ogden-Salt to Denver, July 17-21, 1941
- 33 Photographic negatives, Wyoming to Denver, July 20, 1941
- 34 Photographic negatives, Denver to Littleton to Colorado Springs, July 21-22, 1941
- 35 Photographic negatives, Denver to Kansas City, 1941
- 36 Photographic negatives, Bluefield Hotel, West Virginia, July 28, 1941

Box Folder

- 21 1 Photographic negatives, Roanoke, Virginia, Jim Crow railroad station, August 1, 1941
- 2 Photographic negatives, Washington, D.C. to Millsboro to Annapolis, August 2, 1941
- 3 Photographic negatives, Syracuse, "The Gibbs," (no film), October 17-22, 1941
- 4 Photographic negatives, McGloan family (no film), 1942
- 5 Photographic negatives, Harold "Dutch" Barton, New York, 1942
- 6 Photographic negatives, Nantucket-Martha's Vineyard, 1942
- 7 Photographic negatives, Battle Creek, Michigan, April 20-26, 1942
- 8 Photographic negatives, Aunt, cousins and Frank, Toronto, June 12-13, 1942
- 9 Photographic negatives, Keith family, July 1942
- 10 Photographic negatives, Buckwood Inn, DWG, July 19, 1942

- 11 Photographic negatives, Burlington Port, August 3-8, 1942
- 12 Photographic negatives, The Bennetts, October 21-November 3, 1942
- 13 Photographic negatives, En route from New York to Nantucket, 1942
- 14 Photographic negatives, East Chop, Manemsha, Oak Bluff, West Chop, 1942
- 15 Photographic negatives, Pacific Palisades, February 1943
- 16 Photographic negatives, Hollywood, 1943
- 17 Photographic negatives, Ed and Patty Kirkeby, Prospect Park Zoo, New York, May 30, 1943
- 18 Photographic negatives, Coney Island, June 5, 1943
- 19 Photographic negatives, Brant Inn, Burlington, July 1943
- 20 Photographic negatives, Kirkeby and McGloan family, Central Park, August 14, 1943
- 21 Photographic negatives, Prospect Park, January 1944
- 22 Photographic negatives, Joe Davis, Wapamaug, circa 1944
- 23 Photographic negatives, Mother, Aunt Lizzie and cousins, Albertson, Long Island, July 4, 1945
- 24 Photographic negatives, Palm Springs, February 1948
- 25 Photographic negatives, Lambertson, California, 1948
- 26 Photographic negatives, Virgin forests of Oregon, Mount Shasta, undated
- 27 Photographic negatives, unknown location, undated
- 28 Photographic negatives, Santa Monica (no film), undated
- 29 Photographic negatives, New York from RKO Building, undated
- 30 Photographic negatives, unknown location, undated
- 31 Photographic negatives, unknown persons, undated
- 32 Photographic negatives, Boulder Dam, undated
- 33 Photographic negatives, Portland to Seaside, undated
- 34 Photographic negatives, unknown location, undated
- 35 Photographic negatives, roadside motels and scenery, undated
- 36 Photographic negatives, unknown location, undated
- 37 Photographic negatives, unknown location, undated

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

Box Folder

- 27 *Classic Piano Compositions of the Easier Grades.* (Fete Espangnola, Bolero) New York, NY: Carl Fischer, Inc., . 1904
- Oeuvres Choisies: A Collection of Favorite Compositions for the Pianoforte, edited and fingered by eminent Masters .* (Scarlatti-Tausig. Pastorale) New York, NY: G.Shirmer Inc., 1904

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

Schmitt Preparatory Exercises for the Pianoforte. New York, NY: G. Schirmer, Inc., 1922

Linnet, Hank, arranger. *Fifty Famous Favorites for the Ukulele.* New York, NY Robbins-Engel, Inc., 1926

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

Shefte, Art. *Shefte's Rapid Course in Modern Piano Playing,* Chicago, IL: Forster Music Pub. Inc., 1927

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

Aintcha Got Music: The Latest Popular Male Quartette Arrangements. New York, NY: W.C. Handy and Handy Brothers Music Co. Inc., 1932

Kammen, Jack, editor, arranger. *Themes from the Celebrated Polonaise op. 53 by Frederic Chopin* (piano solo). (damaged) New York, NY: J. and J. Kammen Music Co. Music Publishers, 1945

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

Hughes, Edwin. *Master Series For The Young,* New York, NY: G. Schirmer, Inc.,

Oeuvres Choisies: A Collection of Favorite Compositions for the Pianoforte, edited and fingered by eminent Masters. (Scarlatti-Tausig. Pastorale) New York, NY: G. Schirmer Inc., 1904

Classic Piano Compositions of the Easier Grades. (Fete Espagnola, Bolero) New York, NY: Carl Fischer, Inc., 1904

Morceaux Brillants for The Piano-Forte, (Paderewski, I.J., Op. 14, No. 1.

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

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

Kammen, Jack, editor, arranger, *Themes from the Celebrated Polonaise op. 53 by Frederic Chopin* (piano solo), (damaged) New York, NY: J. and J. Kammen Music Co. Music Publishers, 1945

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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.