

EMMETT "BABE" WALLACE  
PAPERS

The New York Public Library  
Schomburg Center for Research  
in Black Culture  
515 Malcolm X Boulevard  
New York, New York 10037

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## **Preface**

This inventory is one of several prepared as a part of the archival preservation program at the Schomburg Center for Research in Black Culture, a research division of The New York Public Library.

The Schomburg archival preservation program involves the organization and preservation of primary source material held by the Center and of significance to the study of the black experience. It furthermore includes the preparation of detailed inventories of these records, making the information contained therein accessible as well as available to scholars.

The necessary staff and supplies for this program were made available through a combination of Library, National Endowment for the Humanities grant, and State of New York grant funds.

**WALLACE, EMMETT "BABE" (1909-     ). PAPERS, 1937-1975.**  
**8 Boxes.**

### Biography

Emmett "Babe" Wallace's life in the world of the arts began in the 1930's and continues, albeit in a somewhat reduced fashion, into the 1980's. This includes a performing career on three continents in cabarets, musical reviews, films and theatre. Wallace is also a composer and writer and has produced a voluminous and still growing body of musical compositions, poetry, essays and journals.

In the central portion of his career, both in a chronological sense and in terms of professional prominence, Wallace was among the many Afro-American artists forced to seek opportunities abroad. For seventeen years, from 1947 until 1964, he lived the alternating exhilaration and near despair that is the common experience of the artist in exile. These good and bad times, both abroad and when faced with the rebuilding of an American career after the long hiatus, are among the themes worked and re-worked in his creative materials. Other themes cover both the intensely personal and the abstractly universal: he touches on daily joys and pains, family concerns, racial justice, religion, politics and all points between. In his constant repetition of these themes, Wallace exemplifies one man's efforts to integrate his life and his art.

Babe Wallace was born to George Bason and Inez Wallace in Brooklyn on June 24, 1909. His education was cut short in the 5th semester at the "Manual Training High School" in Brooklyn. Such odd jobs as busboy and messenger carried Wallace through his immediate post-school years, years which also included Sunday night excursions to the Savoy Ballroom with friends who encouraged him to step up and sing out. From such beginnings, and a subsequent job as bouncer at the Savoy, a show business career was launched.

During the 1930's and early 1940's, Babe Wallace worked at clubs and hotels in Canada, Boston, New York City and in the Catskill Mountains and developed the style on which his mature reputation was built. Under ideal conditions that style consisted of singing an array of his own compositions appropriate to the particular setting in which he found himself. Patter songs, romantic ballads, topical songs and something fast and up-beat were standard; Yiddish songs, traditional spirituals and currently popular songs were among the additional options. Following a World War II stint in the U.S. Army, it was this general format with some French material added, that carried Wallace through a three year engagement with the Folies Bergere in Paris (1952-1955). This lengthy contract was a wholly unprecedented experience for an American performer.

With the addition of some Hebrew songs, and of course, the constant re-working and expansion of the topical material and the introduction of new songs in general, Wallace worked this format in Israeli clubs, hotels and Army installations from 1956-1962.

Another brief period on the European continent followed the Israeli years and in 1964 Wallace returned to the United States with a season's contract to perform in the Catskills.

Concurrent with the above lengthy career as a solo performer, Wallace appeared in both film and stage plays, again on three continents. Among his films and character roles were: "Stormy Weather," a 1943 Hollywood film starring Lena Horne; the long-running London production of "Anna Lucasta" in 1947-1948; an Israeli film in which he sang one of his own compositions in the 1950s; a Paris production of Edward Albee's "The Death of Bessie Smith" in the early 1960s; in such off-Broadway productions as Eugene Ionesco's "Bald Soprano", and Al Kirk's "Daniel, The Fighting Black Congressman" in the late 1960s. During this latter period he also appeared on television in the series "Our Street".

Despite the club and theatrical work referred to above, Wallace's re-entry into American life did not lead to an invigorated career.

From 1966 to 1970, Wallace was forced by circumstances to work as a messenger, elevator operator and mail room clerk for Twentieth Century Fox.

The 1970s found Wallace re-committed to a life in the arts, with writing assuming an increasingly central role, acting largely concentrated in community theatre, and cabaret and hotel work minimal.

Wallace's immediate family consists of two children, Carolyn and Michael, and five grandchildren, Larry Jr., Toye, Robin, Lisa and Mayo.

### Scope and Content

With the exception of several brief journal allusions to his early life and a scant selection of personal documents and letters, this collection of the Emmett "Babe" Wallace Papers is almost wholly preoccupied with the process and product of an artistic life. Many works can be traced from the random notation of a musical or poetic phrase in a hip-pocket memo book, through numerous versions and changes, to a finished poem or a published song. Again apparently "finished" songs or poems can re-appear years later with new variations in phrasing or arrangement.

The Papers, 1937-1975, have been arranged into five series:

PERSONAL PAPERS, CREATIVE WORKS, SCRIPTS, PRINTED MATERIAL, and

MISCELLANEOUS. The creative works themselves constitute some 75% of the whole; a substantial portion of the remaining material is directly related to these works.

The **PERSONAL PAPERS, 1937-1973**, contain very sparse correspondence and publicity files. Such documentation as there is deals primarily with Wallace's last few years abroad and the period immediately after his 1964 return to the United States. With one exception, the files of legal papers are similarly non-representative of the scope of Wallace's career: they cover only 1962-1964. Appropriately enough, the one set of files that either achieve or approach comprehensiveness are those related to copyright protection. These latter files consist of formal registration with both U.S. and foreign agencies and the less formal but thoroughly legitimate technique of "protection" through self-addressed registered mail. The sampling of "registered-mail" envelopes in the files document Wallace's address changes in the U.S., Europe and Israel. All works for which he provided such "protection" carry a pencilled notation to that effect. **The Day Books**, a combination of some 25 desk and pocket memo pads furnish a detailed look at Wallace's daily life during the 1960's. Frequently re-worked budgets and shopping lists speak to economic concerns that also surface in notations for songs, poems and essays. Addresses, appointment reminders, laundry lists and performance notes follow one another in a completely undifferentiated order.

The **CREATIVE WORKS** are subdivided into **Music, Poetry, and Prose**. While the poetry and prose works adhere to a basically chronological arrangement, an alphabetical arrangement was selected for the music files. The latter decision is due to the richness and volume of these musical materials. Some of the songs are represented by so many versions of the scores or lyrics that a chronology might have veiled rather than revealed a pattern. In the container listing, the date that appears in parenthesis after a particular song score or lyric represents only the earliest located date. As such it might appear on one version of the work itself or it might derive from copyright registry forms. Dates on the works themselves generally appear in a much fuller form than is indicated in the inventory. The author-composer's habit was to document not only the day, month and year of a composition but most often also the precise time of day. Parenthetical titles are for principal alternative forms and do not attempt to include all minor variations.

The files of Scores contain every work for which there is a musical notation, and all versions of related song lyrics. For most of these songs, Wallace wrote both the words and the music. Occasional collaborators include Eddie Bernard, Eugene Ware, Ernestine McClendon\* and Ray Ellington.

Song Lyric files consist of works defined as such by Wallace but for which no scores were located. The Music Notebooks, which Wallace kept chronologically, contain melody lines, thematic phrases, and all but finished songs.

\* See Ernestine McClendon Papers in Manuscripts, Archives and Rare Books Division at the Schomburg Center for Research in Black Culture.

The title by title listing of Wallace's songs in this inventory indicates an extraordinary breadth of subject matter. The **Poetry**, gathered in basically chronological files represents virtually identical fields of interest, at least until the late 1960s and 1970s. During this latter period political and racial themes predominate. The **Prose** works, fewer in number than the other forms, stress autobiographical, political and racial themes.

The **SCRIPTS** included in the Wallace papers are for the most part his own annotated working copies. Formats range from the published version of Alice Childress' "Mojo" and "String" to handwritten notes for a television commercial on "Hypertension".

The **PRINTED MATERIAL** files consist of a scant handful of newspaper clippings from 1967 and 1971-1972 and a similarly scant selection of theatre programs from the same period.

The **MISCELLANEOUS** file contains the by-laws of a theatre workshop that Wallace was associated with in the early 1970's and a typed "Introduction" by Maurice Goldman to an unspecified revue in which Wallace was a participant.

**Provenance**

Gift of Emmett Wallace, April 17, 1972.

Processed by Eileen Rowland

February 1981

## Container List

<u>Box</u>	<u>Folder</u>	
1		PERSONAL PAPERS
		Correspondence
	1	General, 1962-1973
	2	Zizz Music, 1965
		Daybooks
	3	1960-1962
	4	1963-1966, 1968, 1973
	5	n.d.
	6	n.d.
		Legal Documents
	7	Passports, visas, foreign working papers, 1962-1964
	8	Employment contracts and related fiscal documentation, 1962-1963
		Copyright: U.S. 1936-1973
	9	A-J
2	1	K-Z
	2	Copyright: Foreign 1956-1959
	3	Copyright Protection using Registered Mail, 1945-1971 (samples)
	4	Professional Resumes, 1962(?) - 1970
3		CREATIVE WORKS
		Music
	1	Sheet Music (Published), 1943-1957 Ani me'uhav; Bete 'avon; Israelian Calypso; A Great Big Beautiful World; Crazy 'bout Cha Cha; Folks Wanna Rock; Huggin an' -a Kissin'; I've Got Enough; Joanne; The Story of Dorie Miller; They Say Ev'ry Little Dog; Where's That Sun?
	2	"Make 'em Happy" (show) (1964?) Scores (most with accompanying lyrics), 1937-1973
	3	"A": After The War is Over (1943); Ain't Gonna Worry 'bout Nothin' (1946); Ahneemay-oo- hahv (Ani muhav) (1957); Ali Baba (1957); All; All Women Are Beautiful (1951); Alone an' Friendless (1962); Al-Righty-Tighty (1970); America Forever; Angelina (1970); The Animal Song (1957); The Answer to My Dream (1960);



Are You Ready? (Ready) (1944); The Army Song (1953); Autumn Dream (Astralium; Out There) (1972).

**Container List**

<u>Box</u>	<u>Folder</u>	
3	4	"B": A Babe Wallace Commercial (1965); The Babe Wallace Twist (The Babe Wallace Zizz) (1962); Baby-Whose Little Girl Are You? (1950); Ballad of Bang McGlupp; The Ballgame Isn't Over; The Baseball Song (You Can't Hit The Ball With The Bat On Your Shoulder) (1947); The Basketball Song (1952); Be Happy (1958); Bettayahvov (Bete 'avon) (1957); A Bird May Fly High (1949); The Boo Song; Boom Dooma Looma (Dooma Looma Looma) (1953); Boxin' (The Boxing Song) (1962); The Boys On The Corner (1960); Bread Emma (1959); Buddy Girl (1973); The Business (1959).
	5	"C": Calypso Jim (1958); The Career Song (1966); Catskill Mountain Song (1964); Chalohm Yahkar; Cocktail Bar Rock; A Cold Cruel World; Cooba Dooba (1958); Cooperation (1948); A Country Theme (1973); Cowboy (Song of the Cowboy) (1956); Crazy 'Bout Cha Cha (Crazy 'Bout Mambo) (1956).
	6	"D": Darling, Isn't It Enough I Love You? (1948); Dear One (1960); Derby The Dancin' Man (1962); Dina (Deena) (1959); Dizengov (Dizengoff) (1960); The Dolphin Drink Song (1956); The Dolphin House Blues (1957); The Dolphin House Song (1956); Don't Let Go (1945); Don't Moan 'n' Groan (1966); Don't Wait Until I'm Gone; Don't You Think I Know; Dream of My Heart; Drink, Drink, Drink (1962).
	7	"E"- "G": Each and Every Time (1969); Ev'ry Time I see You, Darling;

Ev'rything Is Gonna Be Okay (1960); Folks Wanna Rock (1957); Forcing A Smile Through My Tears (1966); Get Yourself a Good Ol' Lady (1952); Give It Up (1959); Give Me Your Word of Honor (1957); Glad To Be Back Home Again; God Bless Kids and Little Animals (1954); God Will Open The Way; God Will Show You The Way (He); Gone (1957); Gonna Rock This Evenin' (Gonna Zizz This Evenin'); Gonna Zizz (1959); Good Evening Ev'rybody; Good Old Jones 1959); (Goodbye, Good Luck, God Bless A Grand and Glorious Feeling (1959); Gran'pa Jim (1969); The Grass Grows Greener (The Other Fellow's Yard) (1963); A Great Big Beautiful World (1956).

**Container List**

**Box            Folder**

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|---|---|--|
| 3 | 8 | "H": Hamp the Champ (1954); Happy Graveyard (1957); A Happy Song (1958); Haunting Melody; Have A Laugh With Me (1960); Have a Smile (1963); Heartbreak at Midnight (1964); Herzlia (1962); Hi Lelito; A Hit (A Gas); Home to Africa (1963); The Horse's Lead (1956); How Can You Tell Me (1956); How Lucky Am I; Huggin' an' a-Kissin' (1955). |
| 4 | 1 | "I"-"J": I Ain't Goin' Home No More; I Ain't Got No Gold (1947); I Haven't The Right; I Hope; I Love My Baby (early '40's); I Love You, Adore You (1957); I Needed You Then; I Want To Be Free (1965); I Wonder What The Folks Are Saying (1949); If I Were Only With You; I'll Love You (1954); I'll Never Forgive Myself (1950); I'm So      |

Happy I Could Cry (1951); Israel (1960); Israelian Calypso (1957); An Italian Melody; It's You That I Love (1959); I've Come To The Point (1937); I've Got Enough of Everything But Love (1950); I've Heard It Said (1953); I've Walked The Boulevard of Sorrow (The Boulevard of Sorrow) (1959); Jeanine, Don't You Remember (1950); Joanne (1947); Jumpin' At The Ringside (1951); Jumpin' While The Jumpin's Good (Jumpin' At The Zirathron).

2 "K"-"L": Keep A Goin' (1959); Keep Looking For That Rainbow (1972); Keep Y' Cool Baby (1967); The Kids On The Corner (I've Told The Kids On The Corner); King O' The Out Crowd; Later F' You; Let Me Be Free; Lia From Nahariya (1957); Light And Lively Non-Fat Milk - a commercial (1971); Lila Tov Tel Aviv (1960); The Lionel Hampton Theme (1965); The Little Red Wagon Song (Pushing My Little Red Wagon; Song Of The Little Red Wagon) (1968); Lolly-Gaggin' (1964?); Loneliness (1944); Lonesome Wand'rer; Lord Sutch (1963); Love (1950); Love In The Jungle (1960); Love Life (1957); Love, Love, Love, Love; Love M' Baby Blues (1963); Love Me Or Let Me Alone (1956); Love Tip (1972); Love You (1955); Love You, Baby; Love You When You're Happy (1956)

3 "M"-"N": Mah Fransay (Maw Frawnsay) (1953); Make 'Em Happy (1946); Mama's Gone Blues (1957); March Of The Sabras (1963); A Marching Song (1963); Mediterranean Moon (1959); The Message; Miss Black Teenager (1973); Moonlight On The Sea Of Galilee (1958); My Baby Done Lef' Me Blues; My Baby Loves Me (1959); My Child (1959); My Darling Caroline (1948); My Heart Is In Your Hands (Hazel's Tune; The Hazel Scott Theme) (1969); My

- Little Baby (1961); My Little Two  
By Four (1962); My Love Story  
(1952); Nice People (1958); The  
Nitty Gritty; Nothing To Leave But  
A Song (1951); November 1963.
- 4 "O"- "R": Ol' Age (1951); One O' The  
Books; The One Who Loves You  
(1957); Only One New York (One New  
York) (1965); Ooba Dooba; Oochie  
Poochie (1957); Open Up And Let  
The Sun Shine In (1951); The Place  
(1963); Portrait Of A Beggar  
(1966); The Pow'r Of Prayer (1951);  
Put That Money Where Your Mouth Is  
(1970); The Ramat Hadar (1958);  
Redpost-2501; Rock It In A Great  
Big Way (Zizz It In A Great Big  
Way) (1957); A Room in Brooklyn  
(1959); Roses and Kisses (1954).
- 5 "S": Sack o' Mappa Dappas (1951); Sad  
The Life o' The Sailor (The Life  
Sad The Sailor) (1959); The Same  
Ship (1962); She Makes Me Happy  
(1959); Shirley (1971); So Glad To  
Be Back Home Again; Song of  
America (1954); Song of Israel  
(1951); Song of Muhammad Ali  
(1971); Song of The New Negro  
(1942); Song of The 23rd Psalm; The  
Song That I Sing; The Story of  
Dorie Miller (1942); I Sing; The  
Story of Dorie Miller (1942);  
Sunday Mornings; The Superman  
Dance (1966); The Supermarket  
Blues; Swing Low Sweet Chariot.

**Container List**

**Box            Folder**

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|---|---|---|
| 5 | 1 | "T": Tel Aviv (1959); Tel Aviv Mambo<br>(1956); Tell The Folks Back Home<br>(1952); That Big Fat Dollar Bill<br>(1946); That Feeling Is Gone<br>(Jen'ai pas compris) (1937); That<br>Feller Up There (1958); That Good<br>Feelin' (1957); That Kid o' Mine<br>(1957); There's A Star In The Sky<br>(1938); They Can Talk To The Walls<br>(Talk To The Walls) (1958); They<br>Say That Every Little Dog Is Gonna<br>Have His Day (1950); This Song |
|---|---|---|

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- (1963); Tiberias Rock (Tiberias Twist) (1957); To Be Happy; Trinidad Song; \$2,500; Twis' It; Twist It In A Great Big Way.
- 2 "W": We Hope That We Made You Happy; What A Life; When I'm Gone (1962); When Somebody Cares For You (1965); When The Sun Goes Down (1960); Where's That Sun (1950); The Whoh Whoh Theme (Oh Whoh Whoh Theme) (1963); Whoopsie Yoodle (1956); Why Does It Have To Happen To Me? (1949); Woman On m'back; The Work Of The Lord (1969).
- 3 "X"- "Z": The Xmas Drink Song (The Xmas Sing Song) (1952); Yes-Be Happy (1962); Yes My Love; Yiddische Tate (My Yiddishe Tate; My Father, My Father) (1959); Yo No Hablo Espanol (1954); You're The One; Zizz (1963); Zizz Roun' The Clock (Roun' the Clock Blues; Roun' The Clock Zizz) (1946); Zizz, Zizz, Zizzin (Jump, Jump, Jumpin').
- 4 Fragments

### Container List

#### Box

#### Folder

6

1

#### Song Lyrics 1938-1973

"A"- "E": Aba Laba Daba Daba (1940?); Actions Speak Louder Than Words; Adam Clayton Powell For President; Advice To Women (1965); Ain't Nobody Can Love Me Like M'baby (1962); Ain't That Some Crazy Ship (1953); All Work And No Play (All Work And No Zizz) (1946?); The Alphabet Rock (1957); America - How I Love You (1959); Amoretta; The Animal Jump (The Animal Zizz) (1963); Another Poor Fool In Love (1955); Are You There; At Last I'm In Love (1938); Automobiles (1955); The B.S. Song; The Babe of Bossa Nova (1962?); Baby Done Left Me Blues; Baby, I'm Nowhere Without You (1943); Baby, Y'sure Look Good T'me (1973); Bad Dog Blues (1969); Bar 55 (1958); Be My Love (1959); Be Nice To Ev'ry One

(1946); A Beautiful Girl (1954); The Best Man (1946); The Best Of Each Day; A Better Place (1955); Better Times Are Comin' Later On (1951); A Big Thick Chick (1953); Blowin' My Top (1938); Blues de Paree; The Boogie Woogie; Bossa Nova Baby; A Breath O' Spring; Bring Enough Clothes For Three Days (1943); Bugles For Breakfast (1946); Buy Bonds (1942); The Bz Bz (1956); Cant' Take It With You (1953); A Chicken Ain't Nothin' But A Bird (1940); Chisohmism; Chloe; Come On Friends, Sing Th' Song With Me; The Confession (1962); The Cookie Song (1971); Crazy-All Over The World; Daddy Dogood (1971); Daniel Sims; Dawgonit (1951); Declaration Of Love; The Devil Got Eyes (1963); The Devil's Been To My House Today (1949); Dig Paree With Me (1952); Dig That Crazy Ship (1953); Dirty Ol' Man; Don't Do Dat; Don't Let Me Go; Don't Let Your Left Hand Know (1951); Don't Play With Fire (1971); Don't Start No Stuff 'n 'ere 'l Be None (1973); Dose Nois'ry Rhymes (Dig My Nurs'ry Rhyme) (1953); Dream On (1956); Dreams; Ee-ba-ba-lee-bah (1945); Eilat (1956); Ev'rybody's Jump, Jump, Jumpin' (1959); Ev'rything Is Gonna Be Okay (1959).

### Container List

<u>Box</u>	<u>Folder</u>
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6

2

"F"-"K": Fat Stockin's (1960); Faites Le Tete Chaval (1962); The Folks Back Home; Fort Huachacha Welcome Song (1945); For No Good Reason At All (1951); Four Alarm Fire; The Fox And The Grapes; From My Heart (1946); A G.I. Guy; Get It (early 40's); Get T' Heaven (1973); Gimmee That Be-Bop Jive (Be-Bop Jive) (1947); Gimme That Rock 'n Roll; Git It - Git It; Give Him/Her A Week; Give Me A Happy Song (1952); Glad

You're Mine; Go, Go, Go; Go Slow (1953); God's Gonna Take Care Of Me (1962); Goin' Home One More Time (1955); Gonna Keep On Makin' Music (1968); Gonna Live My Life (1958); Gonna Take M' Time (1953); Good Friends (1954); Goodbye I'll See You Someday (1946); The Grand Advisor; Grandpa Wallace (1954); Hang Your Head (1969); Hap Hap Happy Stick (1962); Happy Birthday Song (1950); Happy Bust-Up (1971); Happy Everyday (1973); Hard Times (1962); Harlem's Jumpin' Again (Harlem Jump Song) (1946); The Haunted House (1958); Have a Song And Dance (1960); Have A Song On Me (1954); Have We Got A Show For You; Have You Got It; He Was Gone (1958); A Heart For Me (1954); Heaven (1970); Hello, Montreal (1946); Help Get N.Y. Clean; Here's T' You, Ev'rybody (1972); Here's To Love (1946); He's Old And Do'ty (1946); Hey, Black People; Him (1971); Hol' On (1970); Hooked On You (1973); The Horse And Cart Song; Hungry In Paris Blues; I Heard A Butterfly Cry (1955); I Take My Time; I Want All My Friends (1953); I Want To Be Ready; If I'd Only Known In Time (1954); I'll Find The One I Love Someday (1955); I'll Never Konk Again (1947); I'll Still Go On (1951); I'll Travel Alone (1955); I'm An Old Hustler; I'm Blowin' My Top; I'm One Of The Bums From Brooklyn (1943); I'm Thankful (1961); I'm The Boogie Woogie Lady (1946); In Love (1952); In Our Little Bungalow (1958); Inhibition; It Ain't Nothin' But Money; It's A Hit (1951); I've Found My Love (1953); I've Got A Friend (1971); I've Made Up My Mind; I've Never Seen It Fail (1953); I've Seen You Before (1954); Jam (1959); Jesus Is

## Container List

<u>Box</u>	<u>Folder</u>	
6	2	My Friend; The Jodie Blues; The Jump Kitty Jump (1958); Jump 'n Hop (1950's?); A Jump Song (1959); Jumpin' At The Galei Gil (1958); Jumpin' On Basie Street (1944); Jumpin' On The Moon (1957); The Junkie Serenade (1973); Just To Be With You (1954); Kleber 28-o-mm (1955)

## Container List

<u>Box</u>	<u>Folder</u>	
6	3	"L"- "P": Laba Daba Dow; Later Baby, Later; Laugh; The Leader (1971?); Left My Heart In Arizona (1955); Let It Alone (1954); Let The Mule Kick Him (1961); Let's Take A Chance (1952); Life Is A Blip (1953); The Life o' The Party (1950); L'il Girl (1955); Little Henry Rock (1957); Little Mama; Lizzie Schmidt (1959); The London Bop; Lonesome Lover; Look, Listen And Feel; Look Out, Bro (1951); Looka That Moon (1958); Louise (1970); Love In My Heart; Love It? Yes I Do (1953); Love o' My Life; Love, What Are You Doing To Me? (1963); Magda; Mama Blues (1954); Man It's The Thing; The Man Upstairs (1954); March of Dimes Song (1947); March Of The Lovers (1963); Margarett (1957); Massa's Opus (1961); Me 'n You, Home (1946); Miss Black America; The Mojo (1970?); Momo's Wedding Night; Mon Francais Est Tres Mauvais (1951); Money (1955); The Moon Song (1957); Motek Mama (1960); Mouth Almighty (middle 1940's); Mr. Folies Bergere (1952); My Buddy's Girl (1960's?); My House (1969); My Kid (1960); My Love Is Forever Yours (1944); My Song To a Dream (1949); My Spring Song (1948); The New Heritage Theatre Song (1971); New Round The Clock Blues



#2(1963); Night's A-comin' (early 1950's); No More Bitches (1963); Nothing Lasts But Love; Now; Nya (1951); Oa-dobba-dobba-doo (1953); Observation; Ode To The Brown Man; Oh Me-Oh My (early 40's); Oh My Love; Oh What A Boner (1953); Ol' Happy Daddy (1956); The Ol' Story Blues (1959); Old Mother Hubbard (1948); Once Upon A Time (1946); On Whitman Avenue (1946); The One Who Loves You (1962); The Ooh; Ooh How Luck I Am (1953); Pa Pa Tsee Pah Tah; Padam; Paris 1963; A Parody On "Open The Door Richard" (1946); People Ain't Nothin' but People (1971); Pipe Song (Mixture '79); Plantation Days (1946); Portrait of 125th St. (1971); Post Viet-Nam War Song; Push On.

**Container List**

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4

"R"- "Z": Retour A Paris (Return To Paris) (1964); Rock It Away (1956); Rockin' At The Cocktail Bar (1956); Roll On Ol' Train (1951); The Rollin' Stone; A Sad Affair-Parody (1945); The Sale Song (1953); The Scale Song (1945); Scrub, Sweep and Mop (1943); Search For The Roses (Cherche La Rose); Sieka Le Fawn De Le Fece (1959); Shawn's Recitation (1965); The Show Must Go On (1951); A Show Opening (1963); The Side Street (1971); Simona from Demona (1957); Skin 'n' Bones (1953); Small Dogs Bark (1954); Snap Your Fingers (1957); Some Bossa Nova (1962); So Long Paree; Somewhere (1971); Song o' The Poor (1972); Song Of A Lonesome Lover (Song Of The Lonesome Wanderer); Song of Napoli (1963); Song Of The Heart (1968); Song Of The Jumpin' Jacks; Song Of The Play Girl (1967?); Song Of The Sabras; Song Of The Veterans (1946); Squirrel On The Treadmill (1971); Stop Where Y' Are; Strange

## Container List

<u>Box</u>	<u>Folder</u>	
6	4	<p>Music (1953); A Strange Story (1956); The Subway Game (1973); Subway System (1970); The Sunshine Dream; Sweetheart o' Mine; Tamango; Tell It To The FBI; That Big, Fine, Beautiful Baby O' Mine (1955); That Certain Something; That Ol' Empty Wallet O' Mine (1940's); That's Love (1963); Them Baby Done Lef' Me Blues (1954); There Ain't Nothin' Like Bein' In Love With You (1962); There Is A God (1971); There's A Star In The Sky (1938); There's Nothing I Wouldn't Do For You (1955); They're Crazy All Over The World (1958); This Kind O' Night (1956); This Old World; Thith; Those Baby Blues (1952); Those Can't Go On Without You Darlin' Blues (1961); Those Mama's Gone Blues (1957); Time To Go Home; To My Friends (1947); Together (1971); Toodle Oodle Oodle (1954); Torino (1951); Trouble (1949); The Turkey Bar Suite; 'Tween You And Me, Marie; Twenty One (1953); The Umbrella Song; The Unhappy People (1970); The United Nations; Voot; Wagon; Wait Till It Happens To You; Waitin' (1973); Walking The Streets Alone; The Wallace Rock (The Wallace Zizz) (1956); Watching The Lovelies Go By; A Way With Love (1953); Welcome To Fort Huachuca (1945); Well Pretty Baby; What A Night (1958); What's Love About (1961); When G.I. Joe Comes Home (1945); When A Woman's Got Enough Of Her Man (1952); When I'll Stop Lovin' You (1953); When I'm With You (1970); The Whoh Whoh Twist (1950's); The Whole Idea In A Nutshell (1946); Winter's Comin' (1953); Wolf, Are You Ready? (1946); The World Situation (1958); Wrong; Y' Gotta Have Soul; Y' Gotta Pay Yo' Dues (1952); Yeah-ess-s (1959); Yes, But Sonny That Ain't The Thing; You Can</p>

Container List

<u>Box</u>	<u>Folder</u>	
6	4	Fool - (1952); You Can't Have Your Cake And Eat It Too (1945); You Can't Judge A Book By The Cover (1947); You Just Can't Win That Way (1959); You Never Gave Me A Chance (1965); You Make Me Feel So Good; You Never Can Tell (1952); You Only Live Once; You'll Never Know Till It Hits Yo' Do' (1970).
	5	Untitled
	6	Fragments
	7	Music Notebooks 1962-1972
		Poetry
	8	Published Poems, 1968-1975: "Determination" in <i>Planet Earth Magazine</i> , March-April 1968; "The Spider And Fly thing" in <i>Glowchild</i> compiled by Ruby Dee, 1972; "Black Pride" in <i>The Open Door</i> , Issue #5, Aug. 1975.
		Poetry In Collections (manuscripts) - Early 1970's?
	9	"Black Thunder"

Container List

<u>Box</u>	<u>Folder</u>	
6	10	"Some Lighter Poems I've Written"
	11	"What Does He Want?"
		Poems
	12	1934-1948
	13	1951-1959
7	1	1960-1969
	2	1970-1971
	3	1972-1973
	4	Undated
	5	Fragments
		Prose Works
		Journals/Memoirs
	6	"Where Can I Go?," 1962-1971 (2 v.)
	7	"Vee Ahin Sol Ich Gein," 1965
	8	"Daddy Dogood Stories, ca, 1965
	9	Stray pages
	10	Essays and Miscellaneous Short Pieces, 1940's, early 1960s-1973

- 11 Skits, plays  
     "Charley Brown At The Club," n.d.  
     Preliminary sketches and concepts.
- 12 Fragments
- 13 "Works Of A Brown Man" (Selected  
     Prose, Poetry, Songs), early 1970's?

**Container List**

**Box            Folder**

- |                       |   |   |
|-----------------------|---|---|
| 8                     | 1 | SCRIPTS   |
|                       |   | "The Death Of Bessie Smith" by Edward Albee                     |
|                       |   | "Daniel, The Fighting Black Congressman" by Al Kirk and Billy   |
| Graham<br>And<br>Dean |   | Our Street Episode #1: "The City<br>The Night" by Phillip Hayes |
|                       |   | "Mojo" and "String" by Alice Childress                          |
|                       |   | "The Long Black Block" by Roger Furman                          |
|                       |   | "Hypertension".   |
|                       |   | PRINTED MATERIAL  |
|                       | 2 | Clippings, 1967, 1971-1972                                      |
|                       | 3 | Theatre Programs  |
|                       |   | "The Bald Soprano"  |
|                       |   | "Guys And Dolls"  |
|                       |   | "Daniel The Fighting Black Congressman"                         |
|                       |   | "A Musical Evening With 'The<br>Enjoyables'".                   |
|                       | 4 | MISCELLANEOUS   |

**SEPARATION RECORD**

The following items were removed from:

**Name of Collection/Papers** Emmett "Babe" Wallace Papers

**Manuscript Group Number** MG 56

The item(s) listed below have been sent to the division indicated, either to be retained or disposed of there. Any items that should receive special disposition are clearly marked.

**Schomburg Library:**

GLOWCHILD edited by Ruby Dee (N.Y. Third Press, 1972)

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**Schomburg Photographs and Print Division:**

Five snapshots and two publicity photos of Wallace.

One still photo from "Stormy Weather" (Lena Horne, Bill Robinson, "Babe" Wallace).

**Other:**

One flyer from Third World Press

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