



## The New York Public Library Music Division

Guide to the

### **Eddie Condon papers**

late 1800s-2010 [bulk 1935-1973]

JPB 18-07

Processed by Matthew Snyder, 2018.

### **Summary**

**Creator:** Condon, Eddie, 1905-1973

**Title:** Eddie Condon papers

**Date:** late 1800s-2010 [bulk 1935-1973]

**Size:** 3.71 linear feet (13 containers)

**Source:** Donated by Maggie Condon in 2018.

**Abstract:** The Eddie Condon papers document the multi-faceted career and life of the guitarist, bandleader, and impresario through photographs, letters, writings, professional files, and art. Dating from the late 1800s to 2010, the collection mainly documents Condon's life from 1935 to 1973. Papers dating from after Condon's death were compiled by Phyllis and Maggie Condon.

**Preferred citation:** Eddie Condon papers, JPB 18-07. Music Division, The New York Public Library for the Performing Arts

**Language of the Material:** English

**Processing note:** Processed by Matthew Snyder, 2018.

### **Creator History**

Eddie Condon (1905-1973) was a jazz guitarist, bandleader, promoter, club owner, and writer active from the early 1920s to 1972. Born in Indiana and raised near Chicago, Condon was a professional musician by his mid-teens, beginning on ukulele and banjo before permanently switching to guitar. He was never a soloist, choosing instead to concentrate on rhythm guitar to support his fellow musicians.

After performing with dance bands throughout the Midwest, he met and performed with members of the Austin High Gang, young musicians in Chicago who were inspired by the trumpeters Louis Armstrong and Bix Beiderbecke. Two of those musicians, saxophonist Bud Freeman and trumpeter Jimmy McPartland, became Condon's lifelong collaborators. In 1927, Condon organized the first recording sessions for the Austin High players, under the name of the McKenzie-Condon Chicagoans. He went on to promote and arrange important recordings for other groups, such as the Chicago Rhythm Kings

and the Jungle Kings in 1928. That year, Condon moved to New York, where he recorded as a leader for the first time, and performed and/or recorded with Louis Armstrong, Fats Waller, and Miff Mole. Other notable collaborators from his early years in New York were Red McKenzie and the Mound City Blue Blowers.

In the late 1930s, Condon led a band with clarinetist Joe Marsala, and he became a frequent fixture at Nick's Tavern, a well-known jazz club in Greenwich Village. His collaborators from the late-thirties onward included trumpeters Bobby Hackett, Max Kaminsky, Muggsy Spanier, and Wild Bill Davison; Bud Freeman; pianist Art Hodes; clarinetists Pee Wee Russell and Edmond Hall; trombonist Jack Teagarden; and drummer George Wettling. The signature style of Condon's bands was a blend of New Orleans hot jazz and 1930s swing, an accessible combination that proved popular during the revival of traditional jazz in the 1940s.

Condon was noted for assembling racially integrated groups, including the first such band performing at a club on 52nd street, the Hickory House, featuring trumpeter Red Allen, in 1936. He did the same at a series of concerts and nation-wide radio broadcasts he presented at Town Hall in New York City from 1944 to 1945, as well as at Carnegie Hall.

In 1945, Condon founded his own club, Eddie Condon's, which had two locations before closing in 1967 (a third club by that name was open from 1975 to 1985, with the blessings of Condon's widow). In addition to spearheading radio broadcasts, concerts, and recordings, Condon also hosted a television series, "Eddie Condon's Floor Show," in 1948 and 1949. In the 1950s, his all-star groups recorded several notable albums for producer George Avakian on the Columbia label (in 1939, Condon was one of the first musicians Avakian recorded).

Condon took his bands on tour frequently from the 1950s onward, including visits to Britain, Europe, Japan, Australia, and New Zealand, and he continued to tour until 1972.

Condon was a highly-regarded writer about jazz and other topics. He wrote a column, "Pro and Condon," for *The New York Journal American* from 1954 to 1955, and his prose also appeared in magazines such as *Woman's Day*, *Flair*, and *Cosmopolitan*. He also published three books: *We Called It Music* (1948), an autobiography; *Eddie Condon's Treasury of Jazz* (1956), a collection of his articles; and *Eddie Condon's Scrapbook of Jazz* (1973), a memoir featuring photographs from Condon's personal collection, co-written with Hank O'Neal.

Condon married Phyllis Smith, in 1942, and they had two children, Maggie and Liza. Among his friends were vocalist Bing Crosby, lyricists Johnny Mercer and John De Vries, and the novelist John Steinbeck. He died in 1973 in New York City.

## **Custodial History**

The collection was created by Eddie Condon, and contributed to by his wife, Phyllis, and daughter, Maggie.

## **Scope and Content Note**

The Eddie Condon papers document the multi-faceted career and life of the guitarist, bandleader, and impresario through photographs, letters, writings, professional files, and art. Dating from the late 1800s to 2010, the collection mainly documents Condon's life from 1935 to 1973. Papers dating from after

Condon's death were compiled by Phyllis and Maggie Condon.

Series I: Photographs comprises the heart of the collection. Many are the work of the noted jazz photographer Charles Peterson. This rich collection of imagery depicts Condon and the musical colleagues with whom he performed regularly, such as Pee Wee Russell, Bud Freeman, Wild Bill Davison, and George Wettling. In addition, there are photos of such musicians as Louis Armstrong, Sidney Bechet, Duke Ellington, Billie Holiday, Fats Waller, James P. Johnson, and many others, mostly in performance. Many of these photographs show Condon's nightclubs, as well as Nick's Tavern and, later, Condon and his bands at Town Hall or on tour. The photographs also reveal Condon's home and family life with his wife and children, and informal images with friends such as Johnny Mercer and Bing Crosby.

Series II: Letters contains items mostly to or from Condon, and includes missives from John Steinbeck, Bing Crosby, and Gene Krupa. Condon's letters discuss musicians, touring life, and his family. Also present are letters from friends or fans to Phyllis and Maggie Condon, most dating from after Eddie Condon's death. One letter to Maggie Condon includes a transcribed 1945 letter from Louis Armstrong to a fan.

Series III: Writings consists of Condon's column "Pro and Condon," and essays published in newspapers, magazines, or his books; some manuscripts may be unpublished. Condon wrote about popular music, the nightclub scene in New York City, and events in his career. Writings by Phyllis Condon, the producer George Avakian, and Richard Gehman are present as well.

Series IV: Professional Files illustrates the many aspects of Condon's career through programs, phonebooks, publicity literature, itineraries, clippings, awards, and memorabilia from Condon's clubs. They also include a file of scripts and proposals regarding television programs on which he appeared.

Series V: Funeral Files includes photos and clippings from Condon's memorial service, as well as letters of condolence to his family.

Series VI: Art contains sketches of Condon by cartoonists such as Ham Fisher, James Montgomery Flagg, and Paul Smith, as well as drawings by Condon's friend, the lyricist John De Vries.

## **Key Terms**

### **Genre/Physical Characteristic**

Clippings (information artifacts)  
Letters (correspondence)  
Photographs  
Programs (documents)

### **Subjects**

Jazz  
Jazz musicians  
Music -- United States -- 20th century

### **Occupations**

Musicians.

### **Names**

Condon, Eddie, 1905-1973  
Peterson, Charles, 1900-1976  
Steinbeck, John, 1902-1968

## Container List

### Series I: Photographs late 1800s - 1972, 2010 (7 containers 1.92 linear feet)

The photographs offer a rich and detailed view of Condon's work and the musicians and friends he performed with regularly for decades. To a lesser extent, they also show his family life.

Musicians recurring throughout the photographs include Pee Wee Russell, Bud Freeman, Wild Bill Davison, George Wettling, Joe Bushkin, Joe Marsala, Bobby Hackett, Brad Gowans, Miff Mole, Max Kaminsky, and Cutty Cutshall. Other musicians who appear with lesser frequency include Louis Armstrong, James P. Johnson, Hot Lips Page, Willie "The Lion" Smith, Sidney Bechet, Henry "Red" Allen, Lee Wiley, Edmond Hall, and Jack Teagarden.

The photographs are in two divisions: those taken by Charles Peterson, and those taken by other photographers.

Charles Peterson's son, Don, gave this collection of his father's prints to Condon's daughter, Maggie, in 2010. Most feature Condon in performance or informal settings. They document a 1939 jam session at the studio of Burris Jenkins, a cartoonist for Hearst Newspapers; Nick's Tavern and Condon's first club, both in Greenwich Village; and recording sessions for Commodore Records, as well as the Commodore Record Shop. Also present are photos from jam sessions held at the Park Lane Hotel.

Some of Peterson's most famous images were shot at the Jenkins jam session; these feature Condon, Duke Ellington, Billie Holiday, Cab Calloway, Ivie Anderson, Sister Rosetta Tharpe, Rex Stewart, Johnny Hodges, Cozy Cole, and other musicians. A list of the Peterson photographs, with notes by Don Peterson, is in box 2, folder 1.

The other photographs in this series are mostly uncredited, but include work by William Gottlieb, Lisette Model, Martha Holmes, and Tony Rollo. They are in five divisions: Musicians and Friends; Eddie Condon's (club); the television program *Eddie Condon's Floor Show*; Portraits of Condon; and Family.

Photographs of Musicians and Friends include pianist James P. Johnson performing with Condon; Condon with the lyricist Johnny Mercer; images of Condon and friends performing at Nick's Tavern; and a 1956 Columbia Records recording session with producer George Avakian. Also present in this set (in folders dated 1912 to the late 1960s) are images of Hoagy Carmichael, Duke Ellington, John Steinbeck, violinist Joseph Szigeti, artist Misha Reznikoff, and conductor Dimitri Mitropoulos. See notes in the container list for more detailed descriptions of these photographs.

The photographs of Condon's clubs are arranged in sections for each of its two locations during Condon's life: 47 West Third Street and 330 West 56th Street, in addition to one set of prints for which the location is undetermined. These were mainly produced by an uncredited club photographer and feature both musicians and patrons. Those taken at the Third Street location feature Sidney Bechet and Art Hodes, among other musicians, and document the actor Kirk Douglas's visit to the club during the production of the film *Young Man With A Horn* (1950).

The photographs from the set of *Eddie Condon's Floor Show* include Louis Armstrong and Sidney Bechet.

Portraits of Condon date from his teens to late in his life. They include both formal publicity shots and informal performance images.

The family photographs are in two sections: one of Condon with his immediate family (wife Phyllis and daughters Maggie and Eliza), and his extended family, some of which dates to the late 19th century. Some photographs of Phyllis Condon date from after her husband's death, and include informal shots of her visit to the jazz party held on the lawn of the White House in 1978.

By Charles Peterson  
b21671407

b. 1 f. 1      1936-1948

Musicians pictured include Fats Waller, Red McKenzie, Bunny Berigan, Joe Sullivan, Pee Wee Russell, Henry "Red" Allen, Joe Bushkin, Joe Marsala, George Wettling, Bobby Hackett, Bud Freeman, John Kirby, Gene Krupa, Max Kaminsky, Albert Nicholas, Wild Bill Davison, Peanuts Hucko, and Brad Gowans.

Series I: Photographs (cont.)

By Charles Peterson (cont.)

- b. 1 f. 2      **Armstrong, Louis 1937**  
Includes prints of Armstrong with Condon, Henry "Red" Allen, George Wettling, Pops Foster, Bud Freeman, and Tommy Dorsey.
- b. 1 f. 3      **Benefit Concert for Pee Wee Russell 1951**  
Taken during or around the time of the concert held at Town Hall on February 21, 1951. Musicians include Condon, Pee Wee Russell, Lee Wiley, Willie "The Lion" Smith, Edmond Hall, Wild Bill Davison, Buzzy Drootin, Bob Casey, and Ralph Sutton.
- b. 1 f. 4      **Commodore Music Shop 1950**  
Includes Condon, Willie "The Lion" Smith, lyricist Johnny DeVries, vocalist Mindy Carson, shop owner Milt Gabler, and manager Jack Crystal.  
**Commodore Recording Sessions**
- b. 1 f. 5      **1938 April 30**  
Includes Condon, Milt Gabler, Bobby Hackett, Pee Wee Russell, Bud Freeman, George Wettling, Jack Teagarden, and Joe Bushkin.
- b. 1 f. 6      **1940 March 23**  
Includes Condon, Joe Marsala, George Wettling, Miff Mole, Bud Freeman, Brad Gowans, Muggsy Spanier, and Max Kaminsky.
- b. 1 f. 7      **Eddie Condon's (Club) 1950-1951**  
Includes Condon, Wild Bill Davison, Joe Bushkin, Gene Schroeder, Cutty Cutshall, Zutty Singleton, Johnny Windhurst, Lou McGarity, Gene Krupa, Ralph Sutton, Buzzy Drootin, Bob Casey, John DeVries, comedian Minerva Pius, and artist Misha Reznikoff.
- b. 1 f. 8      **Jam Session at Burris Jenkins' Studio 1939 August**  
Includes Condon, Billie Holiday, Duke Ellington, Cab Calloway, Ivie Anderson, Sister Rosetta Tharpe, Rex Stewart, Johnny Hodges, Bud Freeman, Dave Tough, J.C. Higginbotham, Dave Bowman, Clyde Newcomb, Max Kaminsky, Hot Lips Page, Cozy Cole, Pee Wee Russell, and producer Harry Lim.
- b. 1 f. 9      **Nick's Tavern 1937-1938**  
Includes Bud Freeman's "Summa Cum Laude" band: Condon, Freeman, Dave Bowman, Pee Wee Russell, Stan King, Max Kaminsky, Clyde Newcomb, and Brad Gowans. Also present are Red McKenzie, Bobby Hackett, and Sharky Bonano.
- b. 1 f. 10     **Park Lane Hotel Jam Sessions 1938-1939**  
The hotel hosted afternoon "Friday Club Sessions."  
Includes Condon, Joe Marsala, Bobby Hackett, Hot Lips Page, Bud Freeman, Pee Wee Russell, Sterling Bose, Jimmy Dorsey, Lee Wiley, Zutty Singleton, Morty Stuhlmaker, Arthur Schutt, and Leo Watson.
- b. 2 f. 1      **Photograph Lists and Descriptions 2010**  
Created for Maggie Condon by Don Peterson, the son of Charles Peterson. The descriptions include photocopies of pages from *Eddie Condon's Scrapbook of Jazz* with annotations.

By Other Photographers

Musicians and Friends

With Condon

- b. 1 f. 11-12    **1912-1972**  
Includes Hoagy Carmichael, Bud Freeman, photographer Charles Peterson, Bobby Hackett, Squirrel Ashcraft, Wild Bill Davison, George Brunis, and Bob Wilber.
- b. 3 f. 1-3      **1930s-late 1960s**  
b. 4 f. 1      Includes Duke Ellington, Billie Holiday, Sidney Bechet, John Steinbeck, Hoagy Carmichael, Pee Wee Russell, Sidney Catlett, Jimmy McPartland, Dimitri Mitropoulos, George Avakian, Joseph Szigeti, Misha Reznikoff, Gene Krupa, Lee Wiley, Mezz Mezzrow, Muggsy Spanier, Dave Tough, Yank Lawson, Vic Dickenson, Max Kaminsky, Hot Lips Page, Billy Butterfield, Jess Stacey, Dave Tough, Brad Gowans, Cutty Cutshall, Peanuts Hucko, Bobby Hackett, Jimmy Dorsey, George Wettling, Joe Bushkin, and radio/television host Joe Franklin.

Series I: Photographs (cont.)  
By Other Photographers (cont.)  
Musicians and Friends (cont.)  
With Condon (cont.)

- b. 4 f. 2      **Columbia Recording Session 1956**  
Most material recorded during this session was issued on the recording *Eddie Condon's Treasury of Jazz*.  
With Pee Wee Russell, Cutty Cutshall, Walter Page, Wild Bill Davison, George Wettling, and George Avakian.
- b. 2 f. 2      **Johnson, James P** early 1940s  
With George Wettling and Rod Cless.
- b. 3 f. 4      **Mercer, Johnny** 1958-1970  
Mercer was a close friend of Condon and his family.  
Many of these photographs are snapshots taken at the Condon homes in Manhattan or New Jersey.
- b. 2 f. 3      **Nick's Tavern** late 1930s - early 1940s  
With Bud Freeman's "Summa Cum Laude" band.
- b. 3 f. 5      **Town Hall Concerts** 1942  
Includes Gene Krupa, Gene Schroeder, Pee Wee Russell, Hot Lips Page, Joe Marsala, Billy Butterfield, Muggsy Spanier, and Benny Morton.
- b. 2 f. 4      **Without Condon** 1930s-1960s  
b. 3 f. 6      Includes Louis Armstrong, Fats Waller, Willie "The Lion" Smith, Sidney Bechet, Lee Wiley, Bing Crosby, Earl Hines, Hot Lips Page, Zutty Singleton, Jack Teagarden, Peanuts Hucko, George Wettling, David Diamond, Bobby Hackett, Monk Hazel, Dave Tough, Edmond Hall, Henry "Red" Allen, Pee Wee Russell, Wild Bill Davison, Cutty Cutshall, and Gene Schroeder.
- Eddie Condon's (Club)**
- b. 5 f. 1-2      **1945-1967**  
Includes Ralph Sutton, Bud Freeman, Bobby Hackett, Pee Wee Russell, recording producer John Hammond, and Phyllis Condon.
- b. 5 f. 3-6      **47 West Third Street** 1945-1958  
Includes Sidney Bechet, Kirk Douglas, Buddy Rich, Art Hodes, Jose Ferrer, George Brunis, Billy Butterfield, Gene Krupa, Wild Bill Davison, Pee Wee Russell, Jack Lesberg, and others.
- b. 6 f. 1      **330 East 56th Street** 1958-1967  
Includes Marian McPartland, Lee Remick, William Randolph Hearst, Walter Cronkite, Edmond Hall, and Joe Bushkin.
- b. 6 f. 2      **Eddie Condon's Floor Show** 1949-1950  
Includes Louis Armstrong, Sidney Bechet, George Wettling, and Cutty Cutshall.
- b. 2 f. 5      **Portraits of Condon** 1920-1971  
b. 4 f. 3  
b. 6 f. 3-6  
b. 7 f. 1-2
- Family**
- b. 2 f. 6      **With Phyllis, Maggie, and Liza Condon** 1943-1973, 1978  
b. 4 f. 4      Includes formal and informal shots, at homes in Manhattan and New Jersey. Also present  
b. 7 f. 3      are friends Bing Crosby, Bobby Hackett, and Wild Bill Davison; and a photograph of Phyllis Condon with President Jimmy Carter at the White House in 1978.
- b. 2 f. 7      **Siblings and Extended Family** late 1800s - 1940s

## Series II: Letters 1937-1983, 2008 (2 containers 0.83 linear feet)

These letters are primarily to or from Condon, but also include letters to Phyllis Condon, and a few letters between other parties. There is no ongoing correspondence present.

Condon's outgoing letters are primarily to his wife and children; they include handwritten notes left for his wife in his home. Condon's letters were often written while on tour and usually concern family matters, though there is also discussion of musicians and touring life. Also present are notes to Johnny Mercer and others, including Henry Steig (a writer, and the brother of William Steig) and Richard Nixon (following Condon's performance at the White House).

The incoming letters to Condon include two from John Steinbeck, a fan and friend of Condon. Both letters are reproductions of the originals. One is written to the entire Condon family, and one to Condon alone. They discuss Steinbeck's thoughts on music and jazz musicians, and his reactions to Condon's book *We Called It Music*. Other letters to Condon are from Bing Crosby (the godfather of Condon's children), Gene Krupa, and pianist Squirrel Ashcraft.

Letters to Phyllis Condon date up to 1983. They are from Bing Crosby and film director Jack O'Connell, among others.

Letters between others include one dated 2008 to Maggie Condon from a fan named Robert H. Nutt, in which a transcribed 1945 letter from Louis Armstrong is enclosed. Also present are letters from producer Hank O'Neal to record companies regarding Eddie Condon recordings.

### Condon, Eddie

#### Outgoing

- b. 2 f. 8 To Maggie and Liza Condon 1962-1971
- b. 2 f. 9-14 To Phyllis Condon 1940s-1972
- b. 8 f. 1 To Johnny Mercer 1961
- b. 8 f. 2 To Others 1937-1969  
Includes letters to Richard Nixon and Henry Steig.

#### Incoming

- b. 8 f. 3-4 1939-1973  
Includes letters from Bing Crosby, Fats Waller, Jimmy McPartland, Gene Krupa, John Lindsay, Art Hodes, Moondog, Squirrel Ashcraft, and Hank O'Neal.
- b. 8 f. 5 Steinbeck, John 1940s-1950s  
Holds reproductions of letters to Condon and his family, as well as reproductions of autographed pages of Steinbeck's books.
- b. 8 f. 6 Condon, Phyllis (Incoming) 1948-1983  
Includes letters from Bing Crosby, film director Jack O'Connell, Jack Lesberg, and other friends.
- b. 8 f. 7 Others 1944-1975, 2008  
Includes a 2008 letter to Maggie Condon from Robert H. Nutt in which a transcribed 1945 letter from Louis Armstrong is enclosed; and letters from Hank O'Neal to various holders of Condon recordings.

## Series III: Writings 1942-1973, 1998 (2 containers 0.67 linear feet)

Condon's writings, in the form of typed manuscripts and clippings, comprise the majority of this series. They include his "Pro and Condon" columns for *The New York Journal American*, which discussed the music and nightclub scene in New York City; and articles or essays written for publication in magazines, or in his books. Some may be unpublished. Topics include the state of jazz; recordings; John Steinbeck; musicians such as Red Norvo and Pee Wee Russell; a review of a book by Mezz Mezzrow; Elvis Presley; and Condon's experience performing with symphony orchestras. Some essays appeared in various newspapers and exist only as clippings. Several unfinished or fragmentary manuscripts are present as well.

The series also holds writings by George Avakian, Phyllis Condon, and Richard Gehman, who edited *Eddie Condon's Treasury of Jazz*. Avakian's writing includes typed program notes and essays, including an account of the production of *Chicago Jazz* for Decca Records (1940), which featured Condon. The Phyllis Condon essays describe the life of their family, as well as the Condon club. Gehman's single essay is a memoir of Condon, written in the late 1960s.



Series III: Writings (cont.)

By Eddie Condon

Clippings and typescripts.

- b. 8 f. 8 "Barefoot Music - Parlor Style"
  - b. 8 f. 9 "Eddie Condon Selects The Worst Jazz Records Ever Made" circa 1957  
A clipping from an unidentified publication.
  - b. 8 f. 10 *Eddie Condon's Treasury of Jazz* 1957  
Contains an annotated manuscript fragment (16 pages only).
  - b. 8 f. 11 "An Evaluation of Jazz Today" 1950s  
Written for *Picture Story Preview*.  
Clipping.
  - b. 8 f. 12 "How Bands Are Made" 1947  
Published in *The Saturday Review of Literature*.
  - b. 8 f. 13 "How To Build A Jazz Record Collection" 1957  
Published in *Woman's Day*.
  - b. 8 f. 14 "Jazz and Symphony, Constitution Hall" 1955  
An annotated typescript recounting Condon's performances with the Buffalo Philharmonic and the National Symphony Orchestra. Page 1 is missing.
  - b. 8 f. 15 Norvo, Red 1955  
A typescript of an essay on Norvo, co-written with Richard Gehman, and written for the *Saturday Review*.
  - b. 8 f. 16 *Pro and Condon* 1954-1955  
A regular column published in the *New York Journal American*. It discussed jazz, other music, and pop culture.  
Contains typescripts and clippings of many of the columns.
  - b. 8 f. 17 *Review of Really The Blues by Mezz Mezzrow and Bernard Wolfe* circa 1946  
Typescript, for unidentified publication.
  - b. 8 f. 18 Russell, Pee Wee circa 1972  
Typescripts of two essays about Russell, one of which appeared in *Eddie Condon's Scrapbook of Jazz*.
  - b. 8 f. 19 "Tortilla B Flat: A Serenade to John Steinbeck Composed on the Typewriter" 1951  
Clipping from *Flair* magazine.
  - b. 8 f. 20 "What Is An Elvis Presley?" 1956  
Clipping from *Cosmopolitan* magazine.
  - b. 7 f. 4 Clippings 1948-1960s  
Includes essays by Condon, and an interview.
  - b. 8 f. 21 Manuscript Fragments
- By Others
- b. 8 f. 22 1942-1973, 1998  
Includes essays about Condon by Robert Ruark, Gilbert Seldes, Patrick Scott, W. Howland Kenney, and Tedd Gottsegen.
  - b. 8 f. 23 Avakian, George 1960s
  - b. 8 f. 24 Condon, Phyllis 1955  
Contains several essays, including "My Husband Beats the Band," about the family and the Condon club.
  - b. 8 f. 25 Gehman, Richard late 1960s

#### Series IV: Professional Files 1935-1975 (5 containers 1.42 linear feet)

This series documents Condon's professional life through programs, publicity literature, itineraries, clippings, awards, and memorabilia from Condon's clubs. In addition, there are files regarding television programs on which Condon appeared; two of Condon's phone books, which provide a deep look at his personal and professional network; published sheet music for two songs, one co-written by Condon; and a partial script for an unproduced stage adaptation of Dorothy Baker's novel *Young Man With A Horn*.

The files for Condon's clubs hold menus, cards describing upcoming events, matchbooks, and stationary. The programs date from the mid-1930s to the end of Condon's life, and document appearances at Town Hall in New York and on tour around the world. Publicity material dates mainly from 1946. The television programs file contains scripts or proposals for *Eddie Condon's Floorshow*, as well as for unproduced programs. The clippings contain articles about Condon, his club, or his family.

- b. 7 f. 5 Awards 1947, 1962-1964
- b. 7 f. 6-7 Clippings 1940s-1970s
- b. 9 f. 1-4
- b. 12 f. 1
- b. 10 f. 1-2 Eddie Condon's (Club) 1945, 1958, 1975
- b. 10 f. 3 Itineraries 1964, 1971
- b. 10 f. 4-5 Phonebooks 1940s-1960s
- b. 9 f. 5-6 Programs 1935-1970s
- b. 11 f. 1-2
- b. 12 f. 2
- b. 10 f. 6-7 Publicity and Promotional Literature 1946, early 1970s
- b. 12 f. 3
- b. 11 f. 3 Sheet Music 1944, 1950  
Published. *Wherever There's Love*, music by Condon and lyrics by John De Vries; and *At The Jazz Band Ball*, music by D. J. La Rocca and Larry Shields, lyrics by Johnny Mercer.
- b. 10 f. 8 Television Programs 1950s-1960s
- b. 10 f. 9 *Young Man With A Horn* 1950  
An unproduced stage adaptation of the novel by Dorothy Baker, which was made into a film starring Kirk Douglas. Condon was offered a small role in the play as a musician named Bobby Laporte.  
Contains a script excerpt with the scenes that include the role of Bobby Laporte.
- b. 10 f. 10-12
- b. 13 f. 1-2

#### Series V: Funeral Files 1958, 1973 (2 containers 0.63 linear feet)

Contains photographs of the funeral (featuring Gene Krupa, Earl Hines, Marian McPartland, and Buck Clayton), the guest register, letters of condolence to the Condon family, Condon's will, and obituaries.

#### Series VI: Art 1903, 1944-1973 (4 containers 0.96 linear feet)

The art consists mainly of informal sketches of Condon by artists or cartoonists, some of whom were friends of the Condons. These include Ham Fisher, James Montgomery Flagg, Paul Smith, and Otto Soglow. Also present are ink drawings by lyricist John De Vries, a reproduction of Al Hirschfeld's caricature of Condon, and reproductions of abstract paintings by drummer George Wettling.

- b. 12 f. 4 Condon, M.F 1903  
A painting of Condon's childhood home in Goodland, Indiana, possibly by his mother, Margaret.
- b. 11 f. 3 De Vries, John 1972
- b. 13 f. 5 Humorous ink drawings of Eddie and Phyllis Condon, given as birthday and anniversary gifts.
- b. 12 f. 6 Fisher, Ham early 1950s  
Pencil and ink sketches, one of Condon.
- b. 12 f. 7 Flagg, James Montgomery before 1960  
Pencil sketch of Condon.

Series VI: Art (cont.)

- b. 13 f. 3     **Hirschfeld, Al**  
Reproduction of a caricature of Condon.
- b. 13 f. 4     **Levy, Julian**  
Reproduction of a drawing of Phyllis Condon.
- b. 12 f. 8     **Quinn, Davis** 1950s, 1973  
An oil painting of the outside of Condon's club on West Third street. The back is inscribed to Phyllis Condon by Larry Braun in 1973.
- b. 12 f. 9-10   **Smith, Paul** 1944  
Painting and drawing of Eddie and Phyllis Condon.
- b. 13 f. 5     **Soglow, Otto**  
Ink sketch.
- b. 4 f. 5     **Trask, Ben**  
Ink portrait of Condon.
- b. 11 f. 5     **Wetling, George**  
Reproductions of Wetling's work.
- b. 11 f. 6     **Unidentified**  
Includes pencil sketches of Condon, and a reproduction of art used to promote an appearance in Japan.