

Edward Ward papers, 1891-1961

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Title: Edward Ward papers

Collection number: PASC-M 16

Contributing Institution: UCLA Library Special Collections

Language of Material: English

Physical Description: 8.0 linear ft.(5 flat boxes and 6 oversize flat boxes)

Date (bulk): Bulk, 1925-1955

Date (inclusive): 1891-1961

Abstract: This collection contains the manuscript scores of film composer Edward Ward. A large part of the collection consists of conductor's scores, vocal scores, lyrics, lead sheets and sketches for various films that Ward was involved in. Also included and of possible interest are Ward's contracts and royalty agreements with film studios, such as Universal, MGM, Warner Bros., and Allied Artists, and music publishers; cue sheets; and various legal documents. Personal materials include photographs, fan mail, and correspondence.

Physical Location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.

Language of Materials: Materials are in English.

Creator: Ward, Edward, 1896-1971

Restrictions on Access

COLLECTION STORED OFF-SITE AT SRLF: Open for research. Advance notice required for access. Contact the UCLA Library Special Collections Reference Desk for paging information.

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Preferred Citation

[Identification of item], Edward Ward Papers (Collection PASC-M 16). UCLA Library Special Collections, Charles E. Young Research Library, UCLA.

Provenance/Source of Acquisition

Gift of Alvin G. Manuel.

Biography

Edward Ward (born April 3, 1896) was a composer and songwriter who worked for various Hollywood film studios in the 1930s and 1940s. Born in St. Louis, Missouri, he attended the Beethoven Conservatory in his hometown. Ward worked in the music department at MGM from 1935 to 1940, United Artists from 1940 to 1943, and Universal from 1943 to 1945. Throughout his career, he was nominated for seven Academy Awards, the last of which was for his best-known work, *The Phantom of the Opera* (1943). Other films include *South of Pago Pago* (1930), *Mannequin* (1937), *The Women* (1939), *Tanks A Million* (1941), and *Cheers for Miss Bishop* (1941). He also worked in the MGM music department on films such as *Camille* (1936) and *The Good Earth* (1937), and with RKO Radio Pictures for *It's A Wonderful Life* (1946). Ward also conducted for the stage; he was involved with the Broadway production of "The Red Mill" during its entire run from October 1945 to January 1947, and for the London revue "Clowns in Clover". Later in his career, he served as a film executive. He died on September 26, 1971 in Hollywood, California.

Scope and Content

Collection consists of conductor's scores, vocal scores, lead sheets, in manuscripts or manuscript facsimiles, for films that Ward worked on, as well as musical sketches, printed sheet music, production notes, cue sheets, correspondence, and photographs. Also included are contracts and royalty agreements with motion picture studios, such as Universal, MGM, Allied Artists, and Warner Brothers, and music publishers, as well as legal documentation relating to various court cases and the incorporation of Ward's own production agency.

Organization and Arrangement

Arranged in the following series:

Series 1. Film Music

Series 2. Legal and personal materials.

UCLA Catalog Record ID

UCLA Catalog Record ID: [3467189](#)

Subjects and Indexing Terms

American Federation of Musicians of the United States and Canada. Professional Musicians, Local 47 (Los Angeles, Calif.).

American Society of Composers, Authors and Publishers.

Film composers--California--Los Angeles--Archives.

Film composers--United States--Archives.

Series 1. Film music. Bulk, 1925-1954. 1891-1954.

Scope and Content

This series contains manuscript scores for films that Ward worked on for various studios.

They include vocal scores, conductor's scores, lead sheets, and sketches. Also included are scripts for films, as well as songbooks and works by other composers, which were used by Ward for research or to build upon.

Box 5, Folder 1
Box 5, Folder 2
Box 5, Folders 3-4
Box 5, Folder 5
Box 5, Folder 6
Box 5, Folder 7
Box 6, Folders 1-9

Broadway Serenade (parts). 1939.

Cheers For Miss Bishop (vocal scores and lead sheets). circa 1941.

The Climax (conductor's scores). 1944.

Cobra Woman (conductor's scores). 1943.

The Good Earth (conductor's score). 1936.

Her Primitive Man (conductor's scores). 1944.

It Never Rains in Hollywood (vocal scores, lead sheets, sketches, and scripts). undated.

Scope and Content

Includes: Datin' With the Promised Land; Dream Girl; I'd Even Shine His Shoes; It Never Rains in Hollywood; The One Spot; Take Hold of My Hand; and There's a Runner in My Stocking.

Box 5, Folder 8
Box 5, Folder 9
Box 5, Folder 10
Box 7, Folders 8-9
Box 5, Folder 11
Box 5, Folder 12
Box 5, Folder 13
Box 7, Folders 1-9

Kit Carson (lead sheets and vocal scores). circa 1940.

Maytime (vocal scores). 1936.

Men of Texas (conductor's scores). 1942.

My Son! My Son! (conductor's score, parts and sketches). circa 1940.

The Merry Widow (sketches). 1934.

Naughty Marietta (conductor's scores). circa 1935.

The Phantom of the Opera (vocal scores). 1943.

South of Pago Pago (conductor's scores, full scores and sketches). circa 1940.

Scope and Content

Includes: After the Toast, The Altar, Bottle of Rum, Carry You Away, The Clock, Coo Coo's Death, Carry You Away, and Ulili (Drum) Routine.

Boxes 1-4

The Singing Bandit (conductor's scores, vocal scores and lead sheets). undated.

Scope and Content

Includes: Bells of Monterey; Dance- Mexico; Gold; Heart Strings; I Can't Stop; Just One Love; Love is Whispering; More and More; Opening- Act I (Fiesta); Ride Caballeros; Susanna Entrance; and Sacramento Packet.

Box 5, Folder 14
Box 10, Folder 1
Box 10, Folder 2
Box 10, Folder 3
Box 10, Folder 4
Box 10, Folder 5

These Glamour Girls (conductor's scores). 1939.

Songs: Cubana (vocal scores). undated.

Songs: Hold On To Love (vocal scores). undated.

Songs: I'll Be There With You (vocal scores). undated.

Songs: Song of Steel (vocal scores). undated.

Songs written with Rex Ford (sketches, lyrics sheets, scores and contracts). 1953-1954.

Scope and Content

Includes: Sam the Softshoe Man, Where Were You, and others.

Box 10, Folder 6

Song sketches. undated.

Scope and Content

Includes: Breakin' Up a Rhythm; Goodnight, Sweet Princess; Hum Sumpin' (Hum Something); Kill That Cat!; My Estate; Happy Landings; Pinky Poo; Remember Me?; Totem Pole Headache; When I'm With You; Why Tomorrow?; With You; and other untitled manuscripts.

Box 10, Folder 7

Published numbers. 1925-1942.

Scope and Content

Includes songs from Broadway Serenade (1939), Fiesta (1942), Kit Carson (1940), Shopworn Angel (1938), and The Women (1939).

Box 10, Folder 8

Script: Forty- Five Minutes from Broadway. 1940s.

Box 10, Folder 9

Script: Sound Your 'A'. undated.

Box 10, Folder 10

Script: The Wayward Bride. 1949.

Box 10, Folder 11

Unlabeled cue sheet. undated.

Box 11

Research: published music by other composers. 1891-1940s.

Scope and Content

Includes songbooks of Brazilian, Hungarian, Latin American, Mexican, and Polish popular songs, as well as individual works (largely compositions for violin and piano). Also includes a book: Frank Skinner's New Method for Orchestra Scoring.

Series 2. Legal and personal materials. 1925-1961.

Scope and Content

This series contains Ward's personal and professional documents. Professional documents include composition inventories, cue sheets for films, and contracts with film studios, production agencies, and music publishers. Motion picture agreements include Universal Pictures, MGM, Warner Brothers, Hal Roach Studios, RKO Radio Pictures, Allied Artists Productions, Richard A. Rowland Productions, and Edward Small Productions. The legal documents pertain to court cases for both personal and professional matters, and are from his dossier at his lawyer Thomas Morris's office. Included are the details of his royalty agreements with various publishers, as well as suits involving various entities, such as the American Society of Composers and Publishers (ASCAP).

Personal materials include photographs, fan mail, music written for Ward, notes on a biography, and an painting on board.

Box 8, Folder 1

Composition list and cue sheets. 1942-1945.

Box 8, Folder 2

Motion Picture Agreements. 1929-1949.

Box 8, Folder 3

Music Publishers' Contracts. 1925-1941.

Box 8, Folders 4-9

Legal documents for personal and professional court cases. 1939-1954.

Box 8, Folder 10

Ward Agency documents. 1946.

Box 8, Folder 11

Mounted score: "Dedicated to Edward on His 450th Anniversary". 1936 April 3.

Box 8, Folder 12

Mounted score: "You're A Horse's Nether Extremity". undated.

Box 8, Folder 13

Painting: "Rehearsal" by Blewitt. 1946 May 14.

Box 9, Folder 1

Proposal for MGM Orchestra World Tour. undated.

Box 9, Folder 2

ASCAP mailer. 1958 January.

Box 9, Folder 3

Boxoffice award for Best Picture of the Month- Boys Town. 1938 September.

Box 9, Folder 4

Notes on the Life of Edward Ward. undated.

Box 9, Folders 5-6

Fan mail and song title requests for "Phantom of the Opera". 1943-1944.

Box 9, Folder 7

Photographs. 1930s-1940s.

Scope and Content

Includes photographs of Ward with Irene Bordoni and others. Also includes signed headshots addressed to Ward from Buster Crabb, Nelson Eddie, Frank Faye, Jack LaRue, Ted Lewis, Charles Collins and Dorothy Stone.

Box 9, Folder 8

**Issues of Los Angeles Examiner about The Rise and Fall of the Third Reich. 1961
April.**