

Finding Aid Project and Report: Guide to the DeeDee DeVille Collection

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**NOTE: This collection is housed with the Kansas City Museum Archives, located at Union Station.**

C337: DeDe DeVille Collection  
Memorabilia; 1990 – 2011  
7 linear feet

Title: Guide to the DeDe DeVille Collection

Creator: David Krom, n.d.

Collection Dates: 1990 - 2011

Accession Number: C337

Repository:  
Kansas City Museum Archives  
Union Station  
30 West Pershing Rd.  
Kansas City, Missouri 64108  
816-460-2020

Abstract: Costumes, props, publicity and promotional material from DeDe DeVille, local drag legend and cofounder of Late Night Theater. Items in the collection range in date from 1990 to 2011, and are housed in the Kansas City Museum Archives at Union Station as part of the Gay and Lesbian Archives of Mid-America (GLAMA).

Access Restrictions: Collection may be viewed by appointment only.

Recommended Citation: DeDe Deville Collection, Gay and Lesbian Archive of Mid-America, Kansas City Museum Archives at Union Station, Kansas City, Missouri

Extent: 4 Boxes

Dimensions: 21" x 24.5" x 3"

Biographical Name: DeDe DeVille (David Krom).

Biographical Note: David Krom's alter ego DeDe Deville has been a local Kansas City Drag legend for over 18 years. DeDe celebrated her Bat Mitzvah, *Dynasty* style, in 2007 with a big bash. DeDe DeVille has hosted many a cabaret at various gay hotspots throughout the city, including Bar Natasha, Missie B's, PUSH, and NV, and has made guest appearances in plays, films, musicals, rock shows, and burlesque shows in and around the city. As a co-founder of Late Night Theater, a hilarious drag-based acting

troop that ran from the late nineties into 2007, DeDe DeVille is well-known for her outrageous characters, fabulous outfits, and witty asides. DeDe DeVille is also active in fundraising, hosting benefits for AIDS WALK Kansas City, amfAR, and Heartland Pride. This collection holds posters, scripts, correspondence, and other memorabilia that highlight DeDe DeVille's career so far, and hints at what is to come in her future.

Scope and Content: The DeDe DeVille Collection consists of scripts, posters, handbills, ticket stubs, newspaper clippings, stage props, and correspondence relating to and collected by Kansas City drag queen DeDe DeVille, the various productions she's starred in, events she has attended, fundraisers she has participated in, and performers she has worked with.

Notes on Arrangement: The collection has been divided into four series with two subseries, and is contained in four boxes and 60 folders. Some three-dimensional items, including stage props and costumes, will be processed with the three-dimensional collections and placed in the appropriate storage area.

Series I: DeDe DeVille (1990, 1991, 1992, 1996, 1997, 1998, 1999, 2001, 2003, 2005, 2006, 2008)

Series II: Late Night Theater (1995, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006)

Series III: Special Events (1999, 2002, 2005, 2006, 2007, 2008, 2009, 2010, 2011)

Subseries A: Parties/Events

Subseries B: Benefits/Fundraisers

Series IV: Other Productions (2001, 2003, 2006, 2007, 2008, 2009, 2010, 2011)

Related Material:

C313: AIDS Service Foundation, Gay and Lesbian Archive of Mid-America, Kansas City Museum Archives at Union Station, Kansas City, Missouri

Separated Material:

Bible from *A Scarrie Carrie Christmas Carol* (2003) - located in Three-Dimensional Collections.

Late Night Theater commemorative plastic cups – *1983 Drill Team Massacre* (2000) and *Sweet Underground Charity* (2001) - located in Three-Dimensional Collections.

Purple cocktail dress and matching earrings from DeDe's Cabaret Show - located in Three-Dimensional Collections.

Rid O'Rat stage prop from *Come Back to the 9 to 5 Dolly Patron, Dolly Parton!* (2002) - located in Three-Dimensional Collections.

Notes: None.

Index Terms:

Names:

Critcheloe, Cody.

Deville, DeDe.  
Hooser, Phillip Blue Owl.  
Koonce, Missy.  
Krom, David.  
Megee, Ron.  
Reed, David Wayne.  
Von Ausdale, Cory.

Organizations:

AIDS WALK Kansas City.  
amfAR.  
Film Classics Presents.  
Heartland Pride.  
Heart of America Softball League.  
Late Night Theater.  
Missouri Gay Rodeo Association.

Places:

American Heartland Theatre (Kansas City, Missouri).  
Balanca's (Kansas City, Missouri).  
Bar Natasha (Kansas City, Missouri).  
Coterie Theater (Kansas City, Missouri).  
Missie B's (Kansas City, Missouri).  
Kansas City (Missouri).  
PUSH (Kansas City, Missouri).  
The Student Union (Kansas City, Missouri).  
Unicorn Theater (Kansas City, Missouri).

Acquisition Information: The DeDe DeVille Collection was brought in to the archive and donated by David Krom, the actor who plays DeDe DeVille. The collection was received for acquisition on May 10, 2012.

Container List

| LOCATION | DESCRIPTION                        | DATES            |
|----------|------------------------------------|------------------|
|          | Series I: DeDe DeVille             |                  |
| B1 : F1  | DeDe DeVille's Cabaret Show        | n.d.             |
| B1 : F2  | The DeDe DeVille Show              | n.d.             |
| B1 : F3  | Greeting Cards                     | 2006, n.d.       |
| B1 : F4  | Publications                       | 1997, 1998, 2006 |
| B1 : F5  | David Krom                         | 1996, 2006       |
| B1 : F6  | Lowell Institute for Creative Arts | 1990, 1991, 1992 |
| B1 : F7  | Heart of America Softball League   | 1999             |

|          |   |  |
|----------|---|--|
| B1 : F8  | Miscellaneous   | 1997, 2001, 2003, 2005, 2006, 2009, n.d. |
|          | Series II: Late Night Theater                                     |  |
| B2 : F1  | Publications  | 1997, 2000, 2006, 2007, n.d.             |
| B2 : F2  | Season Programs   | 2003, n.d.                               |
| B2 : F3  | 10 <sup>th</sup> Anniversary                                      | n.d.                                     |
| B2 : F4  | <i>1983 Drill Team Massacre</i> (2000)                            | Ca. 2000                                 |
| B2 : F5  | <i>The Birds</i> (1997)   | 1997, 2000, 2006                         |
| B2 : F6  | <i>The Birds</i> (1997) cont'd.                                   |  |
| B2 : F7  | <i>Bonanza</i> (1998)   | 1998, 2006                               |
| B2 : F8  | <i>Come Back to the 9 to 5 Dolly Parton, Dolly Parton!</i> (2002) | 2002, 2006                               |
| B2 : F9  | <i>Braces</i> (2006)  | 2006                                     |
| B2 : F10 | <i>Dangerous Dirty Little Liaisons</i> (2003)                     | 2003                                     |
| B2 : F11 | Dolly Stampede and Wig Rodeo                                      | N.d.                                     |
| B2 : F12 | Greatest Hits Party   | N.d.                                     |
| B2 : F13 | <i>The Importance of Being Three's Company</i> (2003)             | 2003                                     |
| B3 : F1  | Night of 1,000 Dolly's  | n.d.                                     |
| B3 : F2  | <i>Rickshaw Rosie and the Geisha Gashers</i> (2003)               | 2003                                     |
| B3 : F3  | <i>Rosemary's Baby</i> (1999)                                     | Ca. 1999                                 |
| B3 : F4  | <i>A Scarrie Carrie Christmas Carol</i> (2003)                    | 2003, 2006                               |
| B3 : F5  | <i>Shoctopussy</i> (2000)   | Ca. 2000                                 |
| B3 : F6  | <i>The Show Formerly Known as Purple Rain</i> (2005)              | Ca. 2005                                 |
| B3 : F7  | Stripped – Eve of Destruction – 5 <sup>th</sup> Anniversary       | n.d.                                     |
| B3 : F8  | <i>Supermodels in Space</i> (2005)                                | Ca. 2005                                 |
| B3 : F9  | <i>Sweet Underground Charity</i> (2001)                           | 2001                                     |
| B3 : F10 | <i>A Tribute to Pink Floyd's The Wall</i> (N.d.)                  | n.d.                                     |
| B3 : F11 | <i>A Tribute to the Stepford Wives</i> (1997)                     | 1997, 2002                               |
| B3 : F12 | <i>Valley of the Dolls</i> (1995)                                 | 1995, 2005                               |
| B3 : F13 | <i>The Woman</i> (2004)   | Ca. 2004                                 |
|          | Series III: Special Events  |  |
|          | Subseries A: Parties/Events                                       |  |
| B4 : F1  | 18 <sup>th</sup> Street Fashion Show                              | 2006                                     |
| B4 : F2  | Belle Starr's Birthday Bash                                       | n.d.                                     |
| B4 : F3  | DeDe's Dynasty Bat Mitzvah Birthday Bash                          | 2007, n.d.                               |
| B4 : F4  | Gold Party  | 2008                                     |

|          |  |                  |
|----------|--|------------------|
| B4 : F5  | KC Pride   | 2006, n.d.       |
| B4 : F2  | Kansas City Drama Desk Fifth Annual Awards                                       | n.d.             |
| B4 : F2  | Melilpalooza   | 2006             |
| B4 : F6  | MGRA Show-Me State Rodeo   | 2006             |
| B4 : F7  | Pageants   | n.d.             |
| B4 : F8  | Priests of Pallas Ball   | 2005, 2006, 2007 |
| B4 : F2  | Velvet Goldmine Party  | n.d.             |
| B4 : F10 | Star Search 1999   | 1999             |
| B4 : F2  | Wedding reception of Peregrine Hoenig and Mark Sutherland                        | 2006             |
|          | Subseries B: Benefits/Fundraisers  |                  |
| B4 : F11 | AIDS WALK Kansas City  | 2009, 2010, 2011 |
| B4 : F12 | Neptune Ball Benefit   | 2006             |
| B4 : F12 | Over the Rainbow – A Night with Judy – A Benefit for Kansas City’s Show Me Pride | n.d.             |
| B4 : F13 | SCREAM – amfAR Benefit   | n.d.             |
| B4 : F11 | Studio 54 Party – A Benefit for Heartland Pride                                  | 2002             |
|          | Series IV: Other Productions   |                  |
| B4 : F14 | Alacartoon Presents <i>Night is the Mirror</i> (2009)                            | 2009             |
| B4 : F14 | <i>Ban This!</i> (2007)  | 2007             |
| B4 : F15 | <i>Boy</i> (2009)  | 2007, 2009, 2010 |
| B4 : F16 | <i>Every Christmas Story Ever Told</i> (2003)                                    | 2006             |
| B4 : F17 | <i>Grease</i> (1971)   | 2007             |
| B4 : F18 | <i>Hanky Panky</i> (ca. 2009)  | n.d.             |
| B4 : F19 | <i>Hay Fever</i> (1924)  | 2007             |
| B4 : F20 | <i>Heaven So Far</i> (ca. 2011)  | 2011             |
| B4 : F21 | <i>Hedwig and the Angry Inch</i> (1998)  | 2008             |
| B4 : F14 | <i>The Insanity of Mary Gerard</i> (1979)  | n.d.             |
| B4 : F22 | <i>La Cage Aux Folies</i> (1973)   | 2007             |
| B4 : F14 | <i>Loving Lucy</i> (n.d.)  | 2003             |
| B4 : F23 | <i>Psycho Beach Party</i> (2000)   | n.d.             |
| B4 : F14 | <i>Pulp Fiction</i> (1994) – A Staged Reading at the Student Union               | Ca. 2008         |
| B4 : F24 | <i>Reefer Madness</i> (1998)   | 2008             |
| B4 : F25 | <i>The Rocky Horror Show</i> (1973)  | n.d.             |
| B4 : F14 | <i>The Santaland Diaries</i> (1996)  | 2001             |
| B4 : F26 | <i>The Wedding Singer</i> (ca. 2006)   | 2008             |

Processed by: Jessica D. McClanahan, 2012

### Finding Aid Process Report

Throughout my time as SLIM student, I have had many opportunities to talk to library and archives professionals, and have been assigned several exercises involving the application of library theory and practice to simulated real-world problems. The finding aid project for li818 Arrangement and Description, however, was the first time that I have actually done genuine archival work in a professional setting. A finding aid for any given archival collection is the most important document in terms of access for the researcher, and the process to create that document can be rather complex. One of the main points I took from the readings is that it is the archivist's job to demonstrate the context of the collection through the arrangement and description process. Once it is decided whether to keep a collection, the final product of the description process, if done properly, will help the archivist to convey that context to the researcher. Along with conveying contents and context, the finding aid ensures access to the collection. One of my favorite things about this profession is the emphasis on access and freedom of information above all else. I am excited to be a part of the description process for such a fun collection and I am happy to have the opportunity to facilitate access to more information for the rest of my career.

Beginning in Mid-August, I will complete my archives practicum at LaBudde Special Collections at the University of Missouri Kansas City (UMKC) under the

guidance of Stuart Hinds, Head of Special Collections. I heard of GLAMA – the Gay and Lesbian Archive of Mid-America – from my soon-to-be supervisor, and immediately wanted the chance to work with it. The ownership of the archives is complicated; GLAMA exists because of a partnership between Mr. Hinds at LaBudde and the Kansas City Museum (KCM). KCM is actually owned by Union Station, so therefore the KCM archives are located and stored with the archives at Union Station, rather than at the museum facility. Needless to say, it was difficult when determining a citation for my collection to put in the finding aid.

When I explained to Mr. Hinds the nature of this project, he put me in touch with Denise Morrison, Director of Collections and Curatorial Services at Union Station, who happily took up my offer to create a finding aid for GLAMA’s newly accessioned collection from local Drag legend DeeDee DeVille. We made arrangements via email, and for the first time, I was invited into the basement archives of Union Station for a personal tour and some professional enlightenment.

My “office” was located in the conference room, and my collection was already waiting for me with a long, empty table to spread the items out on. I will say that even though Respect des Fonds is a concept that has been ingrained my brain since I began taking archives classes, it didn’t really seem to apply in this exercise. I do feel that previous assignments in the course, describing the fictitious Parman Collection, were perfect for the one that lay in front of me – there were scripts, handbills, posters, three-dimensional items, and correspondence pertaining to plays, actors, shows, and films. My experience with the Parman Collection was the only thing I had to go from, and it was perfect. Ms. Morrison explained that DeeDee brought in all of the items in random order,



pulling out posters and costumes on a whim and mixing up loose papers and posters as she went along, explaining everything that caught her eye. After that initial acquisition, another archivist had come in and tried to put the items in some kind of basic order. The first time I pulled the protective linen sheet off of the DeeDee DeVille Collection, it was a mess of loose paper piles, hodgepodge folders, and random stage props spilling over the two racks of a wheeled plastic cart.

Going through the collection was intimidating at first, but I had a list of plays to start with, and the events on the big posters were easy enough to determine. So, like my process with the Parman Collection, I went through and tried to identify major events, organizations, and productions. From there, I made a giant list, and then organized that into what I considered logical order, with series and subseries. I started with six series, and 16 subseries, but the more involved I got with the process I was able to whittle it down to four series and only two subseries. My thinking was that if a so-called subseries is only one folder, then there is no point to it being referred to as a subseries and I need to make it fit with the series on its own. I believe I succeeded in that. I physically organized all of the documents and three-dimensional items according to my ordered list, and I really feel like that was the hardest part of the entire process.

After initially organizing the collection, I was smacked in the face with a reminder to stick to Original Order, a concept that my jumble of Drag Queen miscellanea had made me forget. I brought it up to Ms. Morrison, afraid that I had ruined the order of the entire collection, but she assured me that there was no original order to speak of, and that I needed to do whatever was necessary in order to create my finding aid. Ms. Morrison had already seen my organization plan, and had approved of my moving

forward with the project in the direction I intended, so there was really nothing to worry about. Relieved, I went on with my business and didn't second-guess my arrangement choices again. In archives, I learned that it is stressful to even think about trying to go back and start over once you have already begun rearranging things.

For most of my time at Union Station, I was on my own. Ms. Morrison was in meetings or conference calls most of the time, and the takedown process of the Titanic exhibit was just beginning. I had my items arranged in the order I wanted them, but everything was still loose and I needed to put it all in folders to determine how many boxes I would need. I enlisted the help of Lisa Shockley, Curatorial Specialist of Three-Dimensional Collections, to fix me up with some supplies. We tromped downstairs to the basement and found boxes of folders and archival storage supplies in a dark hallway. Not really knowing what I needed, I grabbed a few big grey archival boxes and a package of 11"x17" manila folders, and got to work. Putting things in folders was easy, but I had so many items of different sizes – some posters would not even fit in the boxes I had, and other items were no bigger than a ticket stub – that I was unsure how to go about it. The next time I spoke to Ms. Morrison, she let me in on another tricky secret of the KCM and Union Station Archives: they store everything by size. Really, she told me, it didn't matter that some things were sticking out of the folders or didn't fit into the boxes because, when it came down to putting this collection in storage, they were going to separate everything anyway. That tidbit of information made me think differently of my folder arrangement in two ways: 1. It led me to combine some folders that housed little tiny things (i.e. ticket stubs, single handbills, or newspaper clippings), and 2. I started thinking of my folder system as temporary arrangement. Ms. Morrison said that they

would still utilize my finding aid and container list, but that they have other ways of physically finding the items. She never showed me exactly what she meant, but as I understand it, they have a certain process they use for retrieving materials that is not what one would expect. I began making decisions based on this new information, and although it disrupts the flow of my folder order, I felt they were the right decisions to make. Ms. Morrison mentioned that she had gone through the boxes while I was gone one day, in order to scan some images for a colleague, and she remarked that she was able to find exactly what she was looking for based on my organization plan; that made me feel like I had done a good job.

As far as the actual creation of the finding aid, I combined the template that I was given in class for this assignment with a couple of the finding aids for other GLAMA collections. I used the repository's format for the body of my finding aid and for my container list, and then I added all of the required information. I added series information in the container list because that is how GLAMA does theirs (see Appendix I). Most of the information was pretty easy to come by, however I was not provided with any biographical information about DeeDee DeVille. I had seen a few of the Late Night Theater plays that she was in, and there were a few interviews and pictures in the collection, but that was all of the information I had on her. Ms. Morrison encouraged me to email DeeDee and explain who I was, the project I was working on, and what kind of information I needed. Although I expected an enthusiastic response from Ms. DeVille, I got none. Like all of the people listed in my index, I have no birth date for DeeDee DeVille and no solid information. I did some Internet searching, but found only images and blurbs. The biography that I wrote explains, in general, the types of things that

DeeDee is and has been involved in, and some well-known facts about her. I was disappointed at this aspect of my project, but alas, I can only work with what I have.

I also found that there is nothing in DACS explaining how to list a name of someone who plays a character. In my opinion, a Drag Queen is a much more complex than just an author writing under a pseudonym. In the Drag world, the character is her own entity and makes decisions and appearances based on the personality of that particular alter ego; in the case of DeeDee DeVille, this is a character that actually plays other characters. It was difficult for me to list this information, and most times I was unsure if I should refer to David Krom, or his alter ego DeeDee DeVille. In this case, David Krom is the real person who created this collection, but only because of the things he did when dressed as DeeDee DeVille; people even refer to him as DeeDee when he is in plain clothes. I flip flop back and forth throughout the finding aid, and I would be pleased to see this sort of information in DACS.

I had a little trouble with some of the DACS rules and formats; I found MARC cataloging much easier because it is more specific, but also because published items already have all the information printed on them, leaving little guesswork as to years and authorities. As far as places listed in the index, they are mostly Kansas City gay bars, not churches and museums like those listed in DACS, so I had a little trouble with those as well. I am confused as to the distinction between geographic places, and places that are referred to as “corporate bodies.” I listed my gay bars under “Places” in the index, although I’m not 100% sure about my choice.

In the Scope and Contents section, I fit it into the format that GLAMA used, rather than the format I used in my previous assignment. Here, “Scope and Contents”

describes what types of items are in the collection and how many folders and boxes there are, with a broad overview of organizations and people involved in the collection; “Notes on Arrangement” explains the details of the series organization and separated items. There were no date ranges in the GLAMA finding aids I looked at, so I added that next to each series, just as I did for the Parman Collection.

Overall, I am pleased with the work I have done here. I feel that being able to arrange and describe my own collection, with only minimal guidance, allowed me to really figure it out on my own. I was a little annoyed at first that I got what I perceived to be such a disorganized collection, but in reality it was probably a good indication of the kinds of things that archivists face everyday. It seems like one of the most difficult parts of this job could be to discern order from someone else’s personal papers, but I consider myself a pretty intuitive person, and in general, trust myself to make the right decisions. Due to personal circumstances, I was afraid I would not be able to complete this project on time. I believe, however, that I succeeded admirably, and made due with what I was given to work with. The DeeDee DeVille Collection gave me a taste of real life archival work, and makes me even more excited to start my practicum in a few weeks. I got discouraged in my Introduction to Archives course last semester because I knew that I definitely did not want to work in records management. Now I have been able to work in my ideal area of archives, and I cannot wait to learn more. There were a few good hands-on projects in this course, and through this final finding aid project, I was able to really take advantage of a worthwhile professional opportunity and create a memorable experience to take with me on the next step of my career path.

Appendix I

Aids Service Foundation Finding Aid

**NOTE: *This collection is housed with the Kansas City Museum Archives, located at Union Station.***

C313: AIDS SERVICE FOUNDATION  
Records; 1992-2009  
15 linear feet

Background: In 1992, leaders from the four primary AIDS service organizations in Kansas City: Kansas City Free Health Clinic, SAVE Inc., Good Samaritan Project and HARCMart joined together to create a cooperative fundraising strategy. Putting aside organizational agendas, these leaders formed the AIDS Service Foundation of Greater Kansas City. Each founding organization made an initial funding commitment to the foundation and placed two representatives on the board to serve with a diverse group of at-large directors from the Kansas City community. In 2006, HARCMart closed its doors and Hope Care Center was brought in as a primary beneficiary. Since its founding, the ASF has held a number of different types of fundraising events, most notably AIDSWalk (1992 – present), Ribbon of Hope dinner (1994 – 2003), and Arts Audiences Against AIDS (1993-1995). The Foundation also sponsors annual Worlds AIDS Day events on or around December 1<sup>st</sup>. The AIDS Service Foundation Collection is a part of the Gay and Lesbian Archive of Mid-America, a collecting partnership between the Kansas City Museum, LaBudde Special Collections at the University of Missouri – Kansas City Libraries, and Jackson County Historical Society. The collection was donated in April of 2011.

Scope and Content: Collection consists of correspondence, minutes, and financial paperwork of the Foundation as well as files related to its three major fundraisers: Arts Audiences Against AIDS, Ribbon of Hope, and AIDSWalk.

Notes on Arrangement: Some photographs were removed and filed in the Kansas City Museum Archives' photo collection. This collection has been grouped into two series: Board of Directors, Fundraising.

Series I: Board of Directors  
    Subseries A: Financials  
Series II: Fundraising  
    Subseries A: Arts Audiences Against AIDS  
    Subseries B: Ribbon of Hope  
    Subseries C: AIDSWalk

Related Collections:

C313: AIDS SERVICE FOUNDATION

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| LOCATION | DESCRIPTION  | DATES            |
|----------|--|------------------|
|          | Series I: BOARD OF DIRECTORS   |                  |
| B1: F1   | Agendas, Packets, Minutes  | 1994             |
| B1: F2   | Agendas, Minutes   | 1995             |
| B1: F3   | Agendas, Minutes, Roster   | 1996             |
| B1: F4   | Agendas, Minutes, Roster   | 1997             |
| B1: F5   | Agendas, Minutes   | 2000             |
| B1: F6   | Agendas, Minutes   | 2001             |
| B1: F7   | Board retreats: agendas, summaries   | 1997, 2001       |
| B1: F8   | Budget   | 1994-2000        |
| B1: F9   | By-laws, Missions, Rosters   | 1992-2003, n.d   |
| B1: F10  | Correspondence   | 1995-2003        |
| B1: F11  | Donations  | 1998, 2001       |
| B1: F12  | Distribution of funds  | 1993-1996, n.d.  |
| B1: F13  | Insurance policies   | 1996-2002        |
| B1: F14  | Miscellaneous: includes handwritten notes, lists, etc.   | n.d.             |
| B1: F15  | Newspaper clippings: coverage includes support from San Francisco baseball team; local boxer Tommy Morrison's disclosure of his HIV+ status; AIDS and teens; and global spread of AIDS | 1994, 1996, 2000 |
| B1: F16  | Other organizations: includes newsletters, solicitations, and newsletters  | 1996, 2000, n.d. |
| B1: F17  | Publicity: article about appearance of Mary  | 1996             |



|         |  |                 |
|---------|--|-----------------|
|         | Fisher   | 17              |
| B6: F1  | Publicity: <i>The Independent</i>                              | 1997            |
| B1: F18 | Research: student paper; AIDS timeline                         | 2000-2002, n.d. |
| B1: F19 | Stationery   | n.d.            |
|         | Subseries A: FINANCIALS  |                 |
| B1: F20 | Bank Accounts: Arts Audiences Against AIDS – bank statements   | 1994-1995       |
| B1: F21 | Bank Accounts: Community Fund - bank statements                | 1994-1995       |
| B1: F22 | Bank Accounts: Primary (UMB) - bank statements, correspondence | 1992, 1994-95   |
| B1: F23 | Bank Accounts: Primary - bank statements                       | 1994-1996       |
| B1: F24 | Bank Accounts: Ribbon of Hope – bank statements                | 1994-1995       |
| B1: F25 | Bank Accounts: Walk for Life (UMB) – bank statements           | 1994-95         |
| B1: F26 | Bank Accounts: Walk account – bank statements                  | 1995-96         |
| B1: F27 | Charts of Accounts   | 1995            |
| B1: F28 | Correspondence, primarily about use of the accounts            | 1995            |
| B1: F29 | Deposit slips: blank, for various accounts                     | n.d.            |
| B1: F30 | Deposits   | 1994-1996       |
| B1: F31 | Expenditures   | 1995-1996       |
| B1: F32 | Financial Statements   | 1994-1995       |
| B1: F33 | Financial Statements   | 1996            |
| B1: F34 | Financial Statements   | 1997-2002       |

|         |   |            |    |
|---------|---|------------|----|
| B1: F35 | General Ledgers   | 1995-1995  | 18 |
| B1: F36 | Invoices  | 1994-2003  |    |
| B1: F37 | Receipts of deposits  | 1996       |    |
| B1: F38 | Registers   | 1994, n.d. |    |
| B1: F39 | Tax-exempt status, federal                                  | 1993       |    |
| B1: F40 | Tax-exempt status, state, county                            | 1996, 1999 |    |
| B1: F41 | Tax returns, federal  | 1993-1995  |    |
|         | Series II: FUNDRAISING                                      |            |    |
|         | Subseries A: ARTS AUDIENCES AGAINST AIDS                    |            |    |
| B1: F42 | Mailing lists, packets, summaries                           | 1993       |    |
| B1: F43 | Mailing lists, correspondence                               | 1994       |    |
| B1: F44 | Mailing lists, packet, correspondence, summaries, donations | 1995       |    |
|         | Subseries B: RIBBON OF HOPE                                 |            |    |
| B2: F1  | Budget  | 1994       |    |
| B2: F2  | Distribution of funds                                       | 1994       |    |
| B2: F3  | Donations   | 1994       |    |
| B2: F4  | Donations – Acknowledgements                                | 1994       |    |
| B2: F5  | Donations – Solicitations                                   | 1994       |    |
| B2: F6  | Donations – Summary   | 1994       |    |
| B2: F7  | Honorees  | 1994       |    |
| B2: F8  | Invoices  | 1994       |    |
| B2: F9  | Photographs   | 1994       |    |

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| B2: F10 | Publicity                             | 1994 | 19 |
| B6: F2  | Publicity: <i>The Independent</i>     | 1994 |    |
| B2: F11 | Reception                             | 1994 |    |
| B2: F12 | Speaker                               | 1994 |    |
| B2: F13 | Steering Committee: Agendas, Minutes  | 1994 |    |
| B2: F14 | Steering Committee: Correspondence    | 1994 |    |
| B2: F15 | Steering Committee: Working Documents | 1994 |    |
| B2: F16 | Tables at event                       | 1994 |    |
| B2: F17 | Budget                                | 1995 |    |
| B2: F18 | Distribution of funds                 | 1995 |    |
| B2: F19 | Donations                             | 1995 |    |
| B2: F20 | Donations – Acknowledgements          | 1995 |    |
| B2: F21 | Honorees                              | 1995 |    |
| B2: F22 | Invoices, receipt, 1099 form          | 1995 |    |
| B2: F23 | Invitation                            | 1995 |    |
| B2: F24 | Mailing lists                         | 1995 |    |
| B2: F25 | Program                               | 1995 |    |
| B2: F26 | Publicity                             | 1995 |    |
| B6: F2  | Publicity: <i>The Independent</i>     | 1995 |    |
| B2: F27 | Reception                             | 1995 |    |
| B2: F28 | Solicitations of donations            | 1995 |    |
| B2: F29 | Speaker                               | 1995 |    |
| B2: F30 | Steering Committee: Correspondence    | 1995 |    |

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| B2: F31 | Steering Committee: Meeting announcements, minutes                               | 1995 | 20 |
| B2: F32 | Tables at event  | 1995 |    |
| B2: F33 | Budget   | 1996 |    |
| B2: F34 | Distribution of funds  | 1996 |    |
| B2: F35 | Donations  | 1996 |    |
| B2: F36 | Donations – Acknowledgements   | 1996 |    |
| B2: F37 | Donations – Tallies  | 1996 |    |
| B2: F38 | Donations – Ticket and seating requests  | 1996 |    |
| B2: F39 | Honorees   | 1996 |    |
| B2: F40 | Invitation   | 1996 |    |
| B2: F41 | Invoices   | 1996 |    |
| B2: F42 | Mailing lists  | 1996 |    |
| B2: F43 | Miscellaneous: handwritten notes, lists  | 1996 |    |
| B2: F44 | Program  | 1996 |    |
| B2: F45 | Publicity  | 1996 |    |
| B6: F3  | Publicity: <i>The Independent</i>  | 1996 |    |
| B2: F46 | Reception  | 1996 |    |
| B2: F47 | Solicitations: lists; letter drafts; letters; speaker event                      | 1996 |    |
| B2: F48 | Speaker  | 1996 |    |
| B2: F49 | Steering Committee: Correspondence   | 1996 |    |
| B2: F50 | Steering Committee: Roster, Agendas  | 1996 |    |
| B2: F51 | Wine Host Committee: prospect lists; solicitations; acknowledgements, pre-event; | 1996 |    |

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|         | acknowledgements, post-event                               | 21   |
| B3: F1  | Budget   | 1997 |
| B3: F2  | Distribution of funds                                      | 1997 |
| B3: F3  | Donations: tallies; seating requests; count sheets         | 1997 |
| B3: F4  | Donations – Acknowledgements                               | 1997 |
| B3: F5  | Honorees   | 1997 |
| B3: F6  | Invitations  | 1997 |
| B3: F7  | Mailing Lists  | 1997 |
| B3: F8  | Miscellaneous: handwritten notes, lists                    | 1997 |
| B3: F9  | Program  | 1997 |
| B3: F10 | Publicity  | 1997 |
| B6: F3  | Publicity: <i>The Independent</i>                          | 1997 |
| B3: F11 | Reception  | 1997 |
| B3: F12 | Solicitations, including rejection letters                 | 1997 |
| B3: F13 | Speaker  | 1997 |
| B3: F14 | Steering Committee: Agendas, Meeting Announcements, Roster | 1997 |
| B3: F15 | Steering Committee: Correspondence                         | 1997 |
| B3: F16 | Tables at event  | 1997 |
| B3: F17 | Wine Host Committee  | 1997 |
| B3: F18 | Budget   | 1998 |
| B3: F19 | Distribution of funds                                      | 1998 |
| B3: F20 | Donations, including tallies                               | 1998 |

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| B3: F21 | Donations – Acknowledgements                                | 1998 | 22 |
| B3: F22 | Invoices  | 1998 |    |
| B3: F23 | Mailing Lists   | 1998 |    |
| B3: F24 | Publicity   | 1998 |    |
| B6: F3  | Publicity: <i>The Independent</i>                           | 1998 |    |
| B3: F25 | Reception   | 1998 |    |
| B3: F26 | Solicitations   | 1998 |    |
| B3: F27 | Stationery  | 1998 |    |
| B3: F28 | Steering Committee: Agendas, Meeting Announcements, Rosters | 1998 |    |
| B3: F29 | Steering Committee: Correspondence                          | 1998 |    |
| B3: F30 | Table requests  | 1998 |    |
| B3: F31 | Wine Host Committee   | 1998 |    |
| B3: F32 | Budget  | 1999 |    |
| B3: F33 | Distribution of funds                                       | 1999 |    |
| B3: F34 | Donations   | 1999 |    |
| B3: F35 | Donations – Acknowledgements                                | 1999 |    |
| B3: F36 | Donations – Solicitations                                   | 1999 |    |
| B3: F37 | Donations – Tallies   | 1999 |    |
| B3: F38 | Honorees  | 1999 |    |
| B3: F39 | Invoices  | 1999 |    |
| B3: F40 | Mailing Lists   | 1999 |    |
| B3: F41 | Miscellaneous: handwritten lists, notes                     | 1999 |    |
| B3: F42 | Publicity   | 1999 |    |

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| B6: F3  | Publicity: <i>The Independent</i>   | 1999 |    |
| B3: F43 | Reception   | 1999 |    |
| B3: F44 | Speaker   | 1999 |    |
| B3: F45 | Steering Committee: Agendas, Roster   | 1999 |    |
| B3: F46 | Steering Committee: Correspondence  | 1999 |    |
| B3: F47 | Wine Host Committee: solicitations, donations, acknowledgements                 | 1999 |    |
| B3: F48 | Budget  | 2000 |    |
| B3: F49 | Distribution of funds   | 2000 |    |
| B3: F50 | Donations   | 2000 |    |
| B3: F51 | Donations – Acknowledgements  | 2000 |    |
| B3: F52 | Donations – Solicitations, including rejections                                 | 2000 |    |
| B3: F53 | Donations – Tallies   | 2000 |    |
| B3: F54 | Honorees: committee, nomination packets, notifications and other correspondence | 2000 |    |
| B3: F55 | Invoices  | 2000 |    |
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| B3: F57 | Publicity   | 2000 |    |
| B6: F3  | Publicity: <i>The Independent</i>   | 2000 |    |
| B3: F58 | Reception   | 2000 |    |
| B3: F59 | Save the Date card, Invitation, Program   | 2000 |    |
| B3: F60 | Speaker   | 2000 |    |
| B3: F61 | Steering Committee: Agendas, Roster   | 2000 |    |
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| B3: F63 | Table Requests  | 2000 |    |
| B3: F64 | Wine Host Committee   | 2000 |    |
| B3: F65 | Budget  | 2001 |    |
| B3: F66 | Distribution of funds   | 2001 |    |
| B3: F67 | Donations – Solicitation  | 2001 |    |
| B3: F68 | Donations – Tallies   | 2001 |    |
| B3: F69 | Honorees: correspondence, lists, nomination forms, notification letters | 2001 |    |
| B3: F70 | Miscellaneous   | 2001 |    |
| B3: F71 | Publicity   | 2001 |    |
| B6: F3  | Publicity: <i>The Independent</i>                                       | 2001 |    |
| B3: F72 | Reception   | 2001 |    |
| B3: F73 | Save the Date card, Invitation  | 2001 |    |
| B3: F74 | Steering Committee: Agendas, Announcements                              | 2001 |    |
| B3: F75 | Steering Committee: Correspondence                                      | 2001 |    |
| B4: F1  | Distribution of funds   | 2002 |    |
| B4: F2  | Donations   | 2002 |    |
| B4: F3  | Donations – Tallies   | 2002 |    |
| B4: F4  | Honorees  | 2002 |    |
| B4: F5  | Mailing Lists   | 2002 |    |
| B4: F6  | Publicity   | 2002 |    |
| B6: F4  | Publicity: <i>The Independent</i>                                       | 2002 |    |
| B4: F7  | Reception; Solicitation; Table Request                                  | 2002 |    |



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| B4: F8  | Save the Date card; Program   | 2002 | 25 |
| B4: F9  | Steering Committee: Announcements, Agendas                                      | 2002 |    |
| B4: F10 | Steering Committee: Correspondence  | 2002 |    |
| B4: F11 | Wine Host Committee: solicitations; donations; lists                            | 2002 |    |
| B4: F12 | Budget; Disbursement of Funds   | 2003 |    |
| B4: F13 | Donations   | 2003 |    |
| B4: F14 | Donations – Acknowledgements  | 2003 |    |
| B4: F15 | Donations – Tallies   | 2003 |    |
| B4: F16 | Invitation; Program   | 2003 |    |
| B4: F17 | Invoices  | 2003 |    |
| B4: F18 | Mailing Lists   | 2003 |    |
| B4: F19 | Publicity   | 2003 |    |
| B6: F4  | Publicity: <i>The Independent</i>   | 2003 |    |
| B4: F20 | Reception   | 2003 |    |
| B4: F21 | Solicitations   | 2003 |    |
| B4: F22 | Steering Committee: Agendas; Rosters  | 2003 |    |
| B4: F23 | Steering Committee: Correspondence  | 2003 |    |
| B4: F24 | Table Requests  | 2003 |    |
| B4: F25 | Wine Host Committee: donations, donation acknowledgements, lists, solicitations | 2003 |    |
|         | Subseries 3: AIDSWALK   |      |    |
| B5: F1  | AIDSWalk  | 1994 |    |
| B5: F2  | AIDSWalk  | 1995 |    |

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| B5: F3  | AIDSWalk, pt. 1                             | 1996             |    |
| B5: F4  | AIDSWalk, pt. 2                             | 1996             |    |
| B5: F5  | AIDSWalk                                    | 1997             |    |
| B6: F4  | AIDSWalk, Publicity, <i>The Independent</i> | 1997             |    |
| B5: F6  | AIDSWalk                                    | 1998             |    |
| B5: F7  | AIDSWalk                                    | 1999             |    |
| B5: F8  | AIDSWalk                                    | 2000             |    |
| B5: F9  | AIDSWalk                                    | 2001             |    |
| B5: F10 | AIDSWalk                                    | 2003, 2004, 2009 |    |
| B6: F4  | AIDSWalk, Publicity, <i>The Independent</i> | 2009             |    |