Guide to the Bobby Tucker Papers

NMAH.AC.1141

Vanessa Broussard Simmons, Craig A. Orr and Rebekah Keel

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Collection Overview

Repository: Archives Center, National Museum of American History
Title: Bobby Tucker Papers
Identifier: NMAH.AC.1141
Date: 1883-2007, undated
Extent: 36 cubic feet (88 boxes)
Source: Tucker, Irma
Tucker, Bobby, 1923-2008
Eckstine, Billy
Jones, Quincy, 1933-
Language: English
Collection is in English.

Summary: The collection documents the life and musical career of Robert "Bobby" Tucker. The collection particularly emphasizes Tucker's close collaboration with Billy Eckstine over a forty-year period from approximately 1949-1990, and includes original orchestrations of arrangements by Tucker and other arrangers, a complete set of commercial recordings by Eckstine for which Tucker served as arranger, and ephemeral material including photographs, concert programs and news clippings.

Administrative Information

Acquisition Information
Donated to the Archives Center in 2008 by Tucker's widow, Irma J. Tucker.

Related Materials

Materials in the Archives Center

Smithsonian Jazz Oral History Program Collection (AC0808)
Contains an oral history interview with Bobby Tucker, February 27-28, 2004

Other Finding Aids
An inventory of the music manuscripts (Subseries 1.1) that was created by James Zimmerman, public program specialist; Malcolm Stokes, intern; and Zack Greenwald, intern. See repository for details.
Biographical / Historical

Robert Nathaniel "Bobby" Tucker Jr. was born in Morristown, New Jersey, January 8, 1923 and died there on April 12, 2007. He was an accomplished pianist, arranger, and accompanist. He began performing at the age of fourteen and later studied in New York at the Institute of Musical Art. In 1946, he became accompanist to jazz vocalist Mildred Bailey and later that year, to renowned jazz vocalist Billie Holiday, with whom he remained until 1949 and with whom he had a strong and enduring, platonic friendship. Tucker continued to make recordings with Holiday into the 1950s.

Beginning in 1949, Tucker embarked on a lifetime collaboration as accompanist and musical director for the great African American balladeer and recording artist Billy "Mr. B" Eckstine. After leading a highly-acclaimed band from 1944-1947, Eckstine returned to a career as a solo singer, becoming the country's most popular vocalist in 1949-1950 and signing a lucrative five-year contract with Metro-Goldwyn-Mayer Studios, Incorporated (MGM). Although his popularity waned after 1951, he continued to play in major nightclubs in the United States and abroad for the next several decades and to release several popular albums. As his piano accompanist for over forty years, Tucker helped build and sustain the singer's career, reinventing Eckstine as the nation's musical tastes changed, and the music industry evolved. During his stint with Eckstine, Tucker worked on concerts—planning, arranging music, transcribing, and transposing works for performances; on recordings—preparing written arrangements, working integrally with recording companies. Engagements included recordings and performances with the Count Basie Orchestra; recordings under the direction of Quincy Jones; performances in Las Vegas; and band tours of Europe, Australia, and Japan.

Tucker was a renowned piano accompanist, and while working for Eckstine he was eagerly sought out by other singers, including Johnny Hartman, Lena Horne, Tony Bennett, and Sarah Vaughan. He also collaborated with other jazz accompanists such as Jimmy Jones, Jimmy Rowles, and John Malachi. In his autobiography, Quincy Jones says that Tucker inspired him to begin studying music after they met in Seattle, while Jones was touring with Billie Holiday. Jones attributed all of the success he garnered in his career to the core skills he developed as a result of Tucker's inspiration. Tucker worked with Jones to arrange and conduct the music for the 1978 film The Wiz, which received an Academy Award nomination for best original music score.
Scope and Contents

The collection primarily documents the close collaboration between Tucker and Billy Eckstine over a forty-year period, circa 1949-1990. It articulates the growth and development of a working jazz master—Eckstine—and the diversity of the musical repertoire he performed as he cultivated new audiences throughout his career. The collection includes original orchestrations of arrangements by Tucker and other well regarded arrangers such as Billy Beyers, Quincy Jones, Bob Enevoldsen, Marty Paich, Sammy Nestico, and Artie Butler. All of these materials found their way into Eckstine's recording and concert repertoire, which is evidenced by the approximately twenty cubic feet of sheet music arrangements that form the bulk of the collection. They illustrate the pivotal role Tucker played as the arranger, who interpreted and adapted original compositions to suit Eckstine's vocal style and capabilities, resulting in one of the longest-running successful collaborations in modern American musical history.

In addition, the sheet music contains Tucker's arrangements for Quincy Jones's music score for the 1978 film *The Wiz.*

Arrangement

The collection is arranged into three series.

**Series 1: Professional Materials, 1883-1992, undated**

Subseries 1.1: Music Scores, undated

Subseries 1.2: Published Sheet Music, 1883-1992

**Series 2: Other Materials, 1940-2007, undated**

**Series 3: Audiovisual Materials, undated**

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Music -- 20th century -- United States
- Musical arrangers
- Musicians -- 20th century
- Pianists

Types of Materials:

- Clippings
- Orchestrations
- Photographs -- 20th century
- Programs -- Concerts
- Sheet music
Names:
Tucker, Irma
Series 1: Professional Materials, 1883-2007, undated

Materials document Bobby Tucker's creativity as pianist, arranger, and accompanist for various artists. Tucker played a significant role in the musical careers of three renowned jazz vocalists in particular: Mildred Bailey, Billie Holiday, and Billy Eckstine. Materials are included from all three of these professional collaborations. The materials are divided into two subseries. Subseries one is the largest group of materials and consists of music manuscripts. Subseries two is published sheet music.

File 1.1: Music Scores, undated

Subseries 1.1 forms the largest portion of the collection and consists of music scores. Consists of written arrangements created primarily by Bobby Tucker for Billy Eckstine but includes material for other artists that he accompanied for live performances and recordings. The name of the performer is generally stamped or written on the scores. The arranger, while not always Bobby Tucker, is identified on the music manuscripts. Short scores for each instrument are also identified on the music. The materials are arranged as complete orchestrations in alphabetical order by the title of the music.

Box 59, Folder 1
"3 Coins", undated

Box 1, Folder 1
"Abe" and "Billy Bows", undated

Box 1, Folder 2
"Again", undated

Box 1, Folder 3
"Aime Moi", undated

Box 1, Folder 4
"Ain't Misbehavin", undated

Box 1, Folder 5;
Box 59, Folder 2
"All is Fair in Love", undated

Box 1, Folder 6
"All of Me", undated

Box 1, Folder 7
"All of My Life", undated

Box 59, Folder 3;
Box 1, Folder 8
"All the Way", undated

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"All of You", undated

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Box 2, Folder 3
"Alone Together" and "My Heart Stood Still", undated

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"Beautiful People Reprise", undated

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Box 60, Folder 1       "Better than Anything", undated
Box 5, Folder 6        "Bewildered", undated
Box 5, Folder 7        "Billy Bows", undated
Box 5, Folder 8        "Billy Play Off", undated
Box 6, Folder 1; Box 60, Folder 2 "Bitter with the Sweet, The", undated
Box 6, Folder 2        "Blood Count", undated
Box 6, Folder 3        "Blue Moon", undated
Box 6, Folder 4        "Blue Prelude", undated
Box 6, Folder 5        "Blues", undated
Box 60, Folder 3       "Blues in the Night", undated
Box 6, Folder 6        "Blues My Naughty Sweetie Gave to Me", undated
Box 6, Folder 7        "Blues You're the Mother of Sin", undated
Box 6, Folder 8        "Boat that's Leaving", undated
Box 6, Folder 9        "Body and Soul", undated
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Box 8, Folder 2  "C'est Lui L'amour", undated
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Box 60, Folder 11  "Changed", undated
Box 8, Folder 4  "Chaser", undated
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Box 8, Folder 6  "Chelsea Bridge", undated
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Box 80, Folder 1-2  Unidentified music manuscripts, undated

Box 80, Folder 1-2; Box 77, Folder 5  Unidentified music manuscripts, undated

File 1.2: Published Sheet Music, 1883-1992
Includes some of the same titles as in Subseries 1.1 of popular songs with lyrics, musical scores and copyrighted information. Tucker possibly used these as reference materials. The materials are arranged in alphabetical order by title.

Box 80, Folder 3  Copyrighted music, A, 1908 - 1978

Box 80, Folder 4  Copyrighted music, B, 1927 - 1992

Box 80, Folder 5  Copyrighted music, C, 1935 - 1970
File 2: Other Materials, 1940-2007, undated
Material collected by Tucker relating primarily to jazz including files that he maintained on artists such as Lightnin' Hopkins, Earl Hines, Miles Davis, Sarah Vaughan and Quincy Jones. In addition, biographical information about Bobby Tucker is included in this series.
The photographs document primarily Tucker's professional association with various artists including Art Tatum, Sarah Vaughan, Billie Holliday, Billy Eckstine, Louis Armstrong, Count Bassie and Quincy Jones. Most of the images are of Tucker during performances and but also include him in social settings with artists and acquaintances. There are a few images of Tucker in his private life including his marriage to Irma J. Tucker, his home and memorial materials. An attempt was made to arrange the photographs in chronological order with very few of the images being dated.

Box 85  Photographs of Bobby Tucker, 1940s-2007
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Box 86, Folder 1  Instruction Manual, Naval School of Photography, 1943

Box 84, Folder 5  Photographs of Bobby Tucker performing, 1948 - 1948
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Box 86, Folder 2  Billie Holiday, 1948

Box 77, Folder 6  Newspaper clippings, 1950 - 1950

Box 79, Folder 10  Magazine clippings, 1955 - 1976

Box 84, Folder 6  Caricature of Bobby Tucker, 1956 - 1956
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Box 86, Folder 3  Billy Eckstine, 1958 - 1990

Box 86, Folder 4  Schlitz Radio, Celebrity Series, 1959

Box 88  Pastel drawing of Bobby Tucker by Tom Morris, 1965 - 1965

Box 86, Folder 5  Instruction manuals, 1971 - 1985

Box 84, Folder 7  Ebony Magazine, 1972 April

Box 84, Folder 8  Correspondence, 1976 - 1976

Box 86, Folder 6  Flyers and advertising materials relating to 40s and 80s concerts in New Jersey, 1982 - 1983

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Box 86, Folder 8  Jazzletter, 1983 - 1995

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<td>Box 86, Folder 21</td>
<td>Tony Bennett, undated</td>
</tr>
<tr>
<td>Box 84, Folder 9</td>
<td>Billy Eckstine program, undated</td>
</tr>
<tr>
<td>Box 86, Folder 22</td>
<td>Biographical materials, undated</td>
</tr>
<tr>
<td>Box 86, Folder 23</td>
<td>Business cards, undated</td>
</tr>
<tr>
<td>Box 86, Folder 24</td>
<td>Cartoons, undated</td>
</tr>
<tr>
<td>Box 77, Folder 9</td>
<td>Catalogues, undated</td>
</tr>
<tr>
<td>Box 84, Folder 10</td>
<td>Correspondence, undated</td>
</tr>
<tr>
<td>Box 77, Folder 10</td>
<td>Envelopes, undated</td>
</tr>
<tr>
<td>Box 86, Folder 25</td>
<td>Earl Hines, undated</td>
</tr>
<tr>
<td>Box 86, Folder 26</td>
<td>Hotel letterhead stationery, undated</td>
</tr>
<tr>
<td>Box 84, Folder 11</td>
<td>List of song order for a performance, undated</td>
</tr>
<tr>
<td>Box 86, Folder 27</td>
<td>Lists of song orders for performances, undated</td>
</tr>
<tr>
<td>Box 84, Folder 12</td>
<td>Magazine clippings, undated</td>
</tr>
<tr>
<td>Box 86, Folder 28</td>
<td>Miscellaneous, undated</td>
</tr>
<tr>
<td>Box 87, Folder 1</td>
<td>Music folder, undated</td>
</tr>
</tbody>
</table>
Box 77, Folder 11  Music folders, undated
Box 86, Folder 29  "New Adventures in Harmony: The Scale System" by Howard Anderson and George Johnson, undated
Box 84, Folder 13  Presentation folder for photographs, undated
Box 84, Folder 14  Photograph of Quincy Jones performing for The Wiz, undated
Image(s)
Box 84, Folder 15  Photographs of Art Tatum, undated
Image(s)
Box 86, Folder 30  "Uncle Sam Could Use Some Ham", undated
Box 84, Folder 16  Photograph of Sarah Vaughan performing, undated
Image(s)
Box 86, Folder 31  Writings, undated
Series 3: Audiovisual Materials, Undated
This series contains a complete set of commercial recordings by Billy Eckstine, for which Tucker served as arranger, as well as the few recordings done solely by Tucker. Audiovisual materials are unprocessed.

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