Guide to the Bobby Tucker Papers

NMAH.AC.1141

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# Table of Contents

Collection Overview ................................................................. 1
Administrative Information .......................................................... 1
Arrangement................................................................................. 3
Scope and Contents...................................................................... 3
Biographical / Historical................................................................. 2
Names and Subjects ..................................................................... 3
Container Listing ....................................................................... 5
  Series 1: Professional Materials, 1883-2007, undated....................... 5
  Series 3: Audiovisual Materials, Undated..................................... 37
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:

Cultures:
- 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
Container Listing

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.

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
Box 2, Folder 1  "All of You", undated
Box 2, Folder 2  "Almost Like Being In Love", undated
Box 2, Folder 3  "Alone Together" and "My Heart Stood Still", undated
Box 2, Folder 4; Box 59, Folder 4  "Always on My Mind", undated
Box 2, Folder 5  "Another Song", undated
Box 2, Folder 6; Box 59, Folder 5
Anywhere I Wander", undated

Box 2, Folder 7
"Around the World", undated

Box 2, Folder 8; Box 59, Folder 6
"As Long As She Needs Me", undated

Box 2, Folder 9; Box 59, Folder 7
"As Time Goes By", undated

Box 2, Folder 10
"Autumn in Rome", undated

Box 2, Folder 11
"Autumn Leaves" and "Indian Summer", undated

Box 59, Folder 8; Box 3, Folder 1
"Avec ces yeux la!", undated

Box 59, Folder 9; Box 3, Folder 2
"Azure", undated

Box 3, Folder 3; Box 78, Folder 1
"Ba-Ba-Lu", undated

Box 3, Folder 4
"Baby, Come Out of the Clouds", undated

Box 3, Folder 5
"Baby Medley", undated

Box 3, Folder 6
"Baia", undated

Box 3, Folder 7
"Ballad Medley", undated

Box 59, Folder 10; Box 3, Folder 8
"Band of Gold", undated

Box 3, Folder 9
"Be My Love", undated

Box 3, Folder 10
"Be Your Man", undated

Box 3, Folder 11
"A Beautiful Friendship", undated

Box 59, Folder 11; Box 4, Folder 1-2
"Beautiful People", undated

Box 4, Folder 3
"Beautiful People Reprise", undated

Box 4, Folder 4
"Because of You" and "Gypsy in My Soul", undated

Box 59, Folder 12; Box 4, Folder 5
"Because You're Mine", undated

Box 4, Folder 6
"Bedroom Eyes", undated

Box 4, Folder 7
"Bee Hive", undated
Box 5, Folder 1  "Begin the Beguine", undated
Box 59, Folder 13;  "Beginning to See the Light", undated
Box 5, Folder 2
Box 5, Folder 3  "Believe in Music", undated
Box 5, Folder 4  "Believing in You", undated
Box 59, Folder 14  "Beloved", undated
Box 59, Folder 15;  "Best Thing,The", undated
Box 5, Folder 5
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;  "Bitter with the Sweet,The", undated
Box 60, Folder 2
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
Box 6, Folder 10  "Both of Us,The", undated
Box 6, Folder 11  "Boulevard", undated
Box 6, Folder 12  "Boulevard of Broken Dreams", undated
Box 60, Folder 4  "Bow Music", undated
Box 60, Folder 5;  "Bows", undated
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<td>&quot;Broadway&quot;, undated</td>
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<td>&quot;Broken Dreams&quot;, undated</td>
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<td>&quot;But Not For Me&quot;, undated</td>
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<td>&quot;By the River St. Marie&quot;, undated</td>
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<td>&quot;Call Me&quot;, undated</td>
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<td>&quot;Can I Go On?&quot;, undated</td>
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<td>&quot;Canadian Sunset&quot;, undated</td>
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<td>&quot;Can't Buy Me Love&quot;, undated</td>
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<td>&quot;Can't Take That Away&quot;, undated</td>
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<td>&quot;C'est Lui L'amour&quot;, undated</td>
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<td>&quot;Cidade Maravilhosa&quot;, undated</td>
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<td>&quot;Cindy and Alberto&quot;, undated</td>
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<td>&quot;Climb Every Mountain&quot;, undated</td>
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<td>&quot;Cold Cold Heart&quot;, undated</td>
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<td>&quot; Comes Once in a Lifetime&quot;, undated</td>
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<td>&quot;Coquette&quot;, undated</td>
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<td>&quot;Cottage For Sale, A&quot;, undated</td>
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<td>&quot;Couldn't Love Couldn't Cry&quot;, undated</td>
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<td>&quot;A Day in the Life of a Fool&quot;, undated</td>
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<td>Box 9, Folder 8</td>
<td>&quot;Detour Ahead&quot;, undated</td>
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<td>Box 9, Folder 9; Box 61, Folder 6</td>
<td>&quot;Didn't We&quot;, undated</td>
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<td>Box 61, Folder 7;</td>
<td>&quot;Do I Love You&quot;, undated</td>
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Box 10, Folder 1

Box 10, Folder 2  "Do Nothing Till You Hear From Me", undated

Box 10, Folder 3  "Don't Explain", undated

Box 10, Folder 4; Box 78, Folder 3  "Don't Get Around Much", undated

Box 10, Folder 5  "Don't Get Down On Your Knees", undated

Box 10, Folder 6  "Don't Get Hooked", undated

Box 10, Folder 7  "Don't Get Much of It!", undated

Box 10, Folder 8  "Don't Leave Me", undated

Box 10, Folder 9  "Don't Mean a Thing", undated

Box 78, Folder 4; Box 9, Folder 10  "Don't Misunderstand", undated

Box 61, Folder 8; Box 10, Folder 11  "Don't Tell Me", undated

Box 10, Folder 12  "Dora", undated

Box 78, Folder 5  "Down to Earth", undated

Box 10, Folder 13  "Dreams Come True", undated

Box 61, Folder 9; Box 11, Folder 1  "Driving Me Crazy", undated

Box 61, Folder 10; Box 11, Folder 2  "Early Autumn", undated

Box 11, Folder 3  "Easy", undated

Box 11, Folder 4; Box 61, Folder 11  "Ebb and Tide", undated

Box 12, Folder 1; Box 11, Folder 5-6  "Ellington Medley", undated

Box 12, Folder 2  "Emily", undated

Box 61, Folder 12; Box 12, Folder 3  "Embraceable You", undated

Box 78, Folder 6; Box 12, Folder 4; Box 61, Folder 13  "Evergreen", undated
Box 62, Folder 1  "Every Breath", undated
Box 62, Folder 2; Box 12, Folder 5  "Everything Must Change", undated
Box 12, Folder 6  "Every Time I Sing", undated
Box 78, Folder 7  "Every Time I Sing a Love Song", undated
Box 12, Folder 7; Box 13, Folder 1-2  "Everything I Have Is Yours", undated
Image(s)
Box 13, Folder 3  "Exactly", undated
Box 62, Folder 3  "Exactly Like You", undated
Box 13, Folder 4  "Exodus", undated
Box 62, Folder 4  "Exodus Revisited", 1961 - 1961
Box 13, Folder 5  "Face the Music", undated
Box 13, Folder 6  "Fairweather (Like Brothers)", undated
Box 13, Folder 7; Box 62, Folder 5  "Falling for You", undated
Box 14, Folder 1  "Fan Fare", undated
Box 14, Folder 2  "Far In Another World", undated
Box 14, Folder 3  "Feel the Warm", undated
Box 14, Folder 4  "Feeling Good", undated
Box 14, Folder 5  "Feelings", undated
Box 14, Folder 6; Box 14, Folder 5  "Finale", undated
Box 14, Folder 7  "Fine and Dandy", undated
Box 14, Folder 8  "Fly Me To The Moon", undated
Box 15, Folder 1  "Foggy Day", undated
Box 15, Folder 2  "Fool in Love, A", undated
Box 15, Folder 3  "Fool That I Am", undated
Box 15, Folder 4  "Foolish Things", undated
Box 15, Folder 5  "Fool's Paradise", undated
Box 15, Folder 6  "Fools Rush In", undated

Box 15, Folder 8; Box 15, Folder 7  "For Love of Ivy", undated
Box 15, Folder 8  "Forgive This Fool", undated
Box 15, Folder 9  "Fragile Eyes", undated
Box 15, Folder 10  "From This Moment On", undated
Box 15, Folder 11; Box 78, Folder 8  "Funny", undated
Box 15, Folder 12  "Funny Valentine", undated
Box 15, Folder 13; Box 62, Folder 9  "Garden In The Rain", undated
Box 15, Folder 14  "Gather Your Dreams", undated
Box 15, Folder 15  "Georgia", undated
Box 15, Folder 16  "Georgia Brown", undated
Box 62, Folder 10; Box 15, Folder 17  "Gershwin Medley", undated
Box 62, Folder 11; Box 16, Folder 1  "Gigi", undated
Box 16, Folder 2  "Girl I Love, The", undated
Box 16, Folder 3  "Give Me the Simple Life", undated
Box 16, Folder 4  "God Bless the Child", undated
Box 62, Folder 12  "Gonna Build a Mountain", 1962 - 1962
Box 16, Folder 5  "Good Life, Wanna Be Around, The", undated
Box 62, Folder 13; Box 16, Folder 6  "Good Morning Heartache", undated
Box 16, Folder 7  "Goodbye", undated
Box 16, Folder 8  "Goodnight Kiss is a Good Night's Work, A", undated
Box 16, Folder 9; Box 62, Folder 14  "Grapevine", undated
| Box 17, Folder 1 | "Green", undated |
| Box 62, Folder 15 | "Green Dolphin Street", 1962 - 1962 |
| Box 17, Folder 2 | "Groovy People", undated |
| Box 63, Folder 1 | "Guilty", 1962 - 1962 |
| Box 17, Folder 3 | "Hackett Opener", undated |
| Box 63, Folder 2 | "Had You Been Around", undated |
| Box 17, Folder 4 | "Hatikvah", undated |
| Box 63, Folder 3 | "Have a Good Time", undated |
| Box 63, Folder 4; Box 17, Folder 5 | "Hello", undated |
| Box 63, Folder 5 | "Here Come the Blues", undated |
| Box 17, Folder 6 | "Hey There", undated |
| Box 63, Folder 6; Box 17, Folder 7 | "High and Mighty, The", undated |
| Box 17, Folder 8 | "Hold Me Close To You", undated |
| Box 63, Folder 7 | "Hold Me, Thrill Me", undated |
| Box 17, Folder 9 | "Hot Diggity", undated |
| Box 17, Folder 10; Box 63, Folder 8 | "House Is Not a Home, A", undated |
| Box 17, Folder 11 | "I Am a Singer", undated |
| Box 63, Folder 9 | "I am Yours", undated |
| Box 63, Folder 10; Box 18, Folder 1 | "I Apologize", undated |
| Box 18, Folder 2 | "I Believe In Love", undated |
| Box 63, Folder 11; Box 18, Folder 3 | "I Believe in Music", undated |
| Box 63, Folder 12; Box 18, Folder 4 | "I Believe in You", undated |
| Box 63, Folder 13; Box 18, Folder 5 | "I Concentrate on You", undated |
| Box 18, Folder 6 | "I Cover the Waterfront", undated |
Box 63, Folder 14; Box 18, Folder 7; Box 78, Folder 9
"I Didn't Mean to Love You", undated

Box 19, Folder 1
"I Don't Know", undated

Box 19, Folder 2
"I Fall in Love Too Easily", undated

Box 19, Folder 3
"I Got Lost in Her Arms", undated

Box 19, Folder 4
"I Hadn't Anyone", undated

Box 63, Folder 15
"I Hear a Rhapsody", 1960 - 1960

Box 19, Folder 5; Box 64, Folder 1
"I Honestly Love You", undated

Box 64, Folder 2; Box 19, Folder 6
"I Laugh to Keep from Crying", undated

Box 19, Folder 7
"I Left My Hat In Haiti", undated

Box 19, Folder 8
"I Let a Song," "Got it Bad," and "Do Nothing" (Medley), undated

Box 64, Folder 3
"I Let a Song Go Out of My Heart", 1952 - 1952

Box 20, Folder 1
"I Like it Here", undated

Box 20, Folder 2; Box 64, Folder 4
"I Love Paris", undated

Box 20, Folder 3
"I Love You", undated

Box 20, Folder 4
"I Love You Says it Very Well", undated

Box 20, Folder 5; Box 78, Folder 10
"I Love You So, And", undated

Box 20, Folder 6
"I Thought About You", undated

Box 64, Folder 5
"I Wanna be Around", 1965 - 1965

Box 20, Folder 7
"I Wanna Be Loved", undated

Box 21, Folder 1
"I Want A Little Girl", undated

Box 21, Folder 2
"I Want To Be Around", undated

Box 21, Folder 3
"I Was Wrong", undated

Box 21, Folder 4
"I Will Wait For You", undated
<table>
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<th>Box 64, Box 6</th>
<th>&quot;I Wonder Why&quot;, 1968 - 1968</th>
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<td>&quot;I Won't Last A Day Without You&quot;, undated</td>
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<td>&quot;Idaho&quot;, undated</td>
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<td>&quot;If Ever I Would Leave You&quot;, undated</td>
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<td>&quot;If I Can Help Somebody&quot;, undated</td>
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<td>&quot;If I Never Sing Another Song&quot;, undated</td>
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<td>Box 64, Folder 9; Box 21, Folder 10</td>
<td>&quot;If I Should Lose You,&quot; &quot;Don't Worry 'Bout Me,&quot; and &quot;They Say It's Wonderful&quot; (Medley), undated</td>
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<td>&quot;If She Walked Into My Life&quot;, undated</td>
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<td>Box 64, Folder 11</td>
<td>&quot;If That's the Way You Feel&quot;, undated</td>
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<td>Box 64, Folder 12</td>
<td>&quot;If You Believe&quot;, 1979 - 1979</td>
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<td>&quot;If You Could See Me Now&quot;, undated</td>
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<td>&quot;If You Ever Leave Me&quot;, undated</td>
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<td>&quot;If You Feel Like Singing, Sing&quot;, undated</td>
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<td>&quot;I'll Know&quot;, undated</td>
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<td>&quot;I'm Glad for Your Sake&quot;, undated</td>
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<td>&quot;I'm in the Mood For Love&quot;, undated</td>
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Box 23, Folder 4  "I'm Out to Forget To-Nite", undated
Box 23, Folder 5  "I'm Singing This Song to You", undated
Box 23, Folder 6; Box 65, Folder 1  "I'm The One", undated
Box 23, Folder 7; Box 65, Folder 2  "I'm Walking Behind You", undated
Box 24, Folder 1; Box 65, Folder 3  "I'm Yours To Command", undated
Box 24, Folder 2  "Imagination", undated
Box 24, Folder 3; Box 65, Folder 4  "Impossible", undated
Box 24, Folder 4  "In A Sentimental Mood", undated
Box 24, Folder 6  "In the City", undated
Box 24, Folder 7  "In the Still of The Night", undated
Box 24, Folder 5  "In My Solitude", undated
Box 24, Folder 8  "Inch Worm", undated
Box 65, Folder 5  "Indian Summer", undated
Box 65, Folder 6  "Indiana", undated
Box 65, Folder 7; Box 24, Folder 9  "Ireland Ending", undated
Box 65, Folder 8  "Is This What Feeling Gets", undated
Box 24, Folder 10  "Isfahan", undated
Box 24, Folder 11  "It Could Happen to You", undated
Box 24, Folder 12  "It Had to be You", undated
Box 24, Folder 13  "It Might as Well be Spring", undated
Box 25, Folder 1  "It Was Lovely While it Lasted", undated
Box 25, Folder 2  "It Was So Beautiful", undated
Box 25, Folder 3  "It's Easy", undated
Box 25, Folder 4  "It's the Hully-Gully", undated
Box 25, Folder 5  "I've Got It Bad", undated
Box 25, Folder 6  "I've Never Been In Love", undated
Box 25, Folder 7  "Jalousie", undated
Box 65, Folder 9  "Jamais Dimanche (Never on Sunday)", 1962 - 1962
Box 65, Folder 10; Box 25, Folder 8  "Je Sais Que Vous Etes Jolie", undated
Box 65, Folder 11; Box 25, Folder 9  "Jealousy", undated
Box 26, Folder 1; Box 65, Folder 12; Box 25, Folder 10  "Jelly Jelly", undated
Box 26, Folder 2  "Jenny", undated
Box 26, Folder 3  "Joanna", undated
Box 65, Folder 13; Box 26, Folder 4  "Joey", undated
Box 26, Folder 5  "Johnny Get Your Girl", undated
Box 26, Folder 6  "Just a Little Street", undated
Box 26, Folder 7  "Just Around the Corner", undated
Box 26, Folder 8  "Just in Time", undated
Box 65, Folder 14; Box 26, Folder 9  "Just the Way You Are", undated
Box 78, Folder 11  "Just Want to Be Your Man", undated
Box 65, Folder 15  "Kenny's Stuff", undated
Box 27, Folder 1  "A Kiss from You", undated
Box 65, Folder 16  "Kiss Me in the Rain", undated
Box 27, Folder 2  "Kiss of Fire, The", undated
Box 66, Folder 1  "Know One But You", undated
Box 27, Folder 3; Box 66, Folder 2  "Ko Ko Mo", undated
Box 27, Folder 4  "La De Do De Do", undated
Box 27, Folder 5  "La Valse des Lilas", undated
Box 66, Folder 3; Box 27, Folder 6  "Lady", undated
Box 28, Folder 1  "Lady Day Medley", undated
Box 28, Folder 2  "Lady is a Tramp", undated
Box 28, Folder 3  "Lament", undated
Box 66, Folder 4  "Lamont Cranston of Your Smile", undated
Box 28, Folder 4  "Lately", undated
Box 66, Folder 5; Box 28, Folder 5  "Laugh Clown Laugh", undated
Box 28, Folder 6  "Learning Tree, The", undated
Box 66, Folder 6; Box 28, Folder 7  "Leroy Brown", undated
Box 28, Folder 8  "Les Feuilles Mortes", undated
Box 28, Folder 9  "Lift Every Voice", undated
Box 66, Folder 7  "Like Being in Love", 1950 - 1950
Box 29, Folder 1  "Little Bit of Love, A", undated
Box 29, Folder 2  "Little Girl", undated
Box 66, Folder 8; Box 29, Folder 3  "Little Mama", undated
Box 66, Folder 9; Box 29, Folder 4  "Livin' Like A Gypsy", undated
Box 29, Folder 5  "Lonely Love", undated
Box 29, Folder 6  "Lonesome Lover", undated
Box 66, Folder 10; Box 29, Folder 7  "Lonesome Lover Blues", undated
Box 29, Folder 8  "Long Ago and Far Away", undated
Box 29, Folder 9; Box 66, Folder 11  "Looks Like We Made It", undated
Box 29, Folder 10  "Lost in the Loveliness", undated
Box 66, Folder 12; Box 30, Folder 1
"Lost in the Stars", undated

Box 30, Folder 2
"Love", undated

Box 30, Folder 3
"Love Has Passed Me By Again", undated

Box 30, Folder 4
"Love is a Ball", undated

Box 66, Folder 13; Box 30, Folder 5
"Love is a Many-Splendored Thing", undated

Box 30, Folder 6
"Love Is Where You Find It", undated

Box 30, Folder 7
"Love Me", undated

Box 30, Folder 8
"Love Me or Leave Me", undated

Box 30, Folder 9
"Love of Ivy", undated

Box 30, Folder 10; Box 66, Folder 14
"Love Story", undated

Box 31, Folder 1
"Love the One You're With", undated

Box 31, Folder 2; Box 66, Folder 15
"Love Will Find a Way", undated

Box 31, Folder 3
"Love You So", undated

Box 67, Folder 1
"Lovely Way, A", undated

Box 31, Folder 4
"Lovely Way to Spend An Evening, A", undated

Box 67, Folder 2
"Lover Come Back", undated

Box 31, Folder 5
"Lover Has Gone", undated

Box 67, Folder 3
"Lover Man", undated

Box 31, Folder 6
"Loving You", undated

Box 31, Folder 7
"Lucky So and So", undated

Box 31, Folder 8; Box 67, Folder 4
"Lush Life", undated

Box 31, Folder 9
"Ma", undated

Box 31, Folder 10; Box 67, Folder 5
"MacArthur Park", undated
Box 68, Folder 3; Box 33, Folder 11
"Mixed Up Girl", undated

Box 34, Folder 1
"Monk's Mood", undated

Box 68, Folder 4; Box 34, Folder 2
"Mood for Love", undated

Box 34, Folder 3
"Mood Indigo", undated

Box 34, Folder 4
"Moon, The", undated

Box 34, Folder 5
"Moon Mist", undated

Box 68, Folder 5
"Moon River", 1962 - 1962

Box 34, Folder 6
"Moonlight Love", undated

Box 68, Folder 6; Box 34, Folder 7
"More Than You Know", undated

Box 34, Folder 8
"Morning Star", undated

Box 34, Folder 9
"My Cellar", undated

Box 34, Folder 10
"My Destiny", undated

Box 68, Folder 7; Box 34, Folder 11
"My Fickle Heart", undated

Box 35, Folder 1; Box 68, Folder 8
"My Foolish Heart", undated

Box 68, Folder 9; Box 35, Folder 2
"My Funny Valentine", undated

Box 35, Folder 3
"My Heart Stood Still", undated

Box 35, Folder 4
"My Love", undated

Box 35, Folder 5
"My Music", undated

Box 68, Folder 10
"My Own True Love", 1962 - 1962

Box 68, Folder 11; Box 35, Folder 6-7
"My Way", undated

Box 36, Folder 1; Box 69, Folder 1
"Name of My Sorrow, The", undated

Box 36, Folder 2
"Nana's Theme", undated

Box 36, Folder 3-4; "Nat Cole Medley", undated
<table>
<thead>
<tr>
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<td>&quot;New Arrivals&quot; and &quot;Blues for Philly&quot;, undated</td>
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<td>&quot;No Orchids for My Lady&quot;, undated</td>
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<td>&quot;No Other Love&quot;, undated</td>
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<td>&quot;Our Happy Love&quot;, undated</td>
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<td>&quot;People Will Say We're in Love&quot;, undated</td>
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<td>&quot;Performers of America&quot;, undated</td>
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Box 43, Folder 1-2

Box 43, Folder 3  "Remember", undated
Box 43, Folder 4  "Rendezvous", undated
Box 43, Folder 5  "Rhythm in a Riff", undated
Box 44, Folder 1  "Richard Rodgers, Medley", undated
Box 44, Folder 2  "Right To Sing The Blues", undated
Box 44, Folder 3  "Rock Bows", undated
Box 70, Folder 12  "Rock with You", undated
Box 71, Folder 1  "Rockin' in Rhythm", undated
Box 44, Folder 4  "Roll Out the Barrel", undated
Box 44, Folder 5  "Round Midnite", undated
Box 71, Folder 2  "Rose Room", 1994 - 1994
Box 44, Folder 6  "Run With The Wind", undated
Box 70, Folder 3;  "St. (Saint) Louis Blues", undated
Box 44, Folder 7
Box 71, Folder 4  "Salt Lake City Blues", undated
Box 44, Folder 8  "Salt Peter", undated
Box 44, Folder 9  "San Francisco, Around", undated
Box 44, Folder 10;  "Satin Doll", undated
Box 71, Folder 5
Box 44, Folder 11  "Second Time Around", undated
Box 44, Folder 12;  "Secret Love", undated
Box 71, Folder 6
Box 44, Folder 13  "See the Light", undated
Box 44, Folder 14;  "Send My Baby Back to Me", undated
Box 45, Folder 1;  "Senor Blues", undated
Box 71, Folder 7
Box 45, Folder 2
Box 45, Folder 3  "September Song", undated
Box 45, Folder 4  "Shadow of a Smile", undated
Box 79, Folder 2  "Shadow of Your Smile", undated
Box 45, Folder 5  "Shake It, But Don't Break It", undated
Box 71, Folder 8; Box 45, Folder 6  "Shanghai", undated
Box 45, Folder 7  "She's a Lady", undated
Box 45, Folder 8  "Show Me", undated
Box 46, Folder 1  "Show Must Go On, The", undated
Box 71, Folder 9; Box 46, Folder 2  "Simple Life", undated
Box 46, Folder 3  "Sincerely", undated
Box 46, Folder 4; Box 71, Folder 10  "Sing Baby Sing", undated
Box 46, Folder 5  "Sing the Songs", undated
Box 71, Folder 11; Box 46, Folder 6  "Sitting By the Window", undated
Box 71, Folder 12  "Smile", 1962 - 1962
Box 46, Folder 7  "Smoke Gets In Your Eyes", undated
Box 71, Folder 13; Box 46, Folder 8  "Soft Shoe", undated
Box 46, Folder 9  "Soliloquy", undated
Box 46, Folder 10; Box 71, Folder 14  "Solitude", undated
Box 46, Folder 11  "Somebody Loves Me", undated
Box 47, Folder 1  "Somehow", undated
Box 47, Folder 2  "Someone To Watch", undated
Box 71, Folder 15; Box 47, Folder 3  "Something", undated
Box 47, Folder 4  "Something More", undated
Box 47, Folder 5  "Something's Wrong", undated
Box 47, Folder 6;  "Somewhere", undated
Box 71, Folder 16
Box 47, Folder 7  "Song is You, The", undated
Box 47, Folder 8; Box 72, Folder 1  "Song of India", undated
Box 72, Folder 2  "Soon As I Get Home", undated
Box 47, Folder 9; Box 72, Folder 3  "Sophisticated Lady", undated
Box 72, Folder 4  "Spanish Flea", undated
Box 47, Folder 10  "Speak Low", undated
Box 47, Folder 11  "Squeeze Me", undated
Box 72, Folder 5  "Stadium Chase", undated
Box 47, Folder 12; Box 72, Folder 6  "Star Dust", undated
Box 47, Folder 13; Box 72, Folder 7  "Star Eyes", undated
Box 72, Folder 8; Box 48, Folder 1  "Stella", undated
Box 48, Folder 2  "Steve Allen Medley", undated
Box 48, Folder 3; Box 72, Folder 9  "Still", undated
Box 48, Folder 4  "Still of the Night", undated
Box 48, Folder 5  "Stone Flower", undated
Box 48, Folder 6  "Stormy Monday Blues", undated
Box 72, Folder 10  "Stormy Weather", undated
Box 48, Folder 7; Box 72, Folder 11  "Strange Sensation", undated
Box 49, Folder 1; Box 72, Folder 12  "Stranger in Paradise", undated
Box 72, Folder 13; Box 49, Folder 2  "The Summer Knows", undated
Box 49, Folder 3  "Sunshine Street", undated
Box 72, Folder 14;  "Sweetie", undated
Box 49, Folder 4
Box 49, Folder 5  "Swing High", undated
Box 72, Folder 15; Box 49, Folder 6  "Swingin' The Blues", undated
Box 49, Folder 7; Box 72, Folder 16  "So Wonderful", undated
Box 72, Folder 17  "Talk to Me", undated
Box 49, Folder 8  "Take Your Brother", undated
Box 79, Folder 3  "Take Your Brother By the Hand", undated
Box 49, Folder 9; Box 72, Folder 18  "Teach Me Tonight", undated
Box 72, Folder 19  "Tender is the Night", 1962 - 1962
Box 73, Folder 1  "Tender Trap", 1962 - 1962
Box 49, Folder 10  "Tenderly", undated
Box 49, Folder 11  "That Kind of Woman", undated
Box 49, Folder 12  "That's All", undated
Box 73, Folder 2  "That's Life", undated
Box 50, Folder 1  "Them There Eyes", undated
Box 50, Folder 2  "There's a Boat Dats Leavin"", undated
Box 73, Folder 3  "There's a Boat's That's Leavin"", undated
Box 50, Folder 3  "There's No You", undated
Box 50, Folder 4  "Think About Things", undated
Box 50, Folder 5; Box 73, Folder 4  "Thinking of Lady", undated
Box 73, Folder 5; Box 50, Folder 6  "Third Child", undated
Box 73, Folder 6; Box 50, Folder 7  "This Is All I Ask", undated
Box 73, Folder 7; Box 50, Folder 8  "This One's For You", undated
Box 50, Folder 9  "Those Were the Days" and "Little Things", undated
Box 50, Folder 10  "Thought About You", undated
Box 50, Folder 11  "Time After Time", undated
Box 50, Folder 12  "To Be or Not to Be in Love", undated
Box 50, Folder 13; Box 73, Folder 8  "To the Ends of the Earth", undated
Box 51, Folder 1  "To Spend an Evening", undated
Box 51, Folder 2  "Together", undated
Box 73, Folder 9; Box 51, Folder 3  "Too Marvelous", undated
Box 73, Folder 10; Box 51, Folder 4  "Tout Doucement", undated
Box 73, Folder 11  "Trust in Me", undated
Box 51, Folder 5  "Truly", undated
Box 51, Folder 6  "Try a Little Tenderness", undated
Box 51, Folder 7; Box 79, Folder 4  "Tryin' To Get the Feeling (Again)”, undated
Box 51, Folder 8  "Uncle Sam", undated
Box 51, Folder 9  "Unforgettable", undated
Box 51, Folder 10  "Until Eternity", undated
Box 73, Flat-file 12  "Up, Up, and Away", undated
Box 51, Folder 11  "Verse", undated
Box 52, Folder 1; Box 73, Folder 13; Box 51, Folder 12  "Very Thought of You, The", undated
Box 52, Folder 2; Box 73, Folder 14  "Walk A Mile In My Shoes", undated
Box 52, Folder 3  "Walking Stick", undated
Box 52, Folder 4; Box 73, Folder 15  "Wanted", undated
Box 52, Folder 5  "Warm Valley", undated
Box 52, Folder 6;  "Watch What Happens", undated
Box 73, Folder 16

Box 74, Folder 1  "Waterfront", undated
Box 74, Folder 2  "Way I Am, The", 1975
Box 52, Folder 7  "We Never Kissed", undated
Box 53, Folder 1; Box 74, Folder 3  "Weaver of Dreams", undated
Box 53, Folder 2  "Well All Right", undated
Box 53, Folder 3  "We've Only Just Begun", undated
Box 53, Folder 4; Box 74, Folder 4  "What Are You Afraid Of", undated
Box 74, Folder 5  "What Are You Doing for the Rest of My Life", undated
Box 53, Folder 5; Box 79, Folder 5  "What Are You Doing for the Rest of Your Life", undated
Box 74, Folder 6; Box 53, Folder 6  "What Kind Of Fool Am I", undated
Box 74, Folder 7; Box 54, Folder 1  "What I Did For Love", undated
Box 54, Folder 2  "What More is There to Say", undated
Box 74, Folder 8; Box 54, Folder 3  "What Will I Tell My Heart", undated
Box 54, Folder 4  "Whatever Possessed Me", undated
Box 54, Folder 5  "What's My Name", undated
Box 54, Folder 6  "What's New", undated
Box 54, Folder 7  "When Do the Bells Ring for Me", undated
Box 74, Folder 9; Box 54, Folder 8  "When I Look in Your Eyes", undated
Box 74, Folder 10  "When Summer Comes", undated
Box 54, Folder 9  "When the World Was Young", undated
Box 54, Folder 10  "Where Can I Go Without You?", undated
Box 74, Folder 11  "Who Can I Turn To?", 1965 - 1965
Box 74, Folder 12; "Why Don't You Believe Me?", undated
<table>
<thead>
<tr>
<th>Folder 1</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>Box 54,</td>
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<td>Box 54,</td>
<td>&quot;Windmills of Your Mind, The&quot;</td>
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<td>&quot;You Came a Long Way from St. (Saint) Louis&quot;</td>
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<td>&quot;You Don't Have To Be A Star&quot;</td>
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</table>
Box 58, Folder 2  "You Go to My Head", undated
Box 58, Folder 3; Box 76, Folder 10  "You Light Up My Life", undated
Box 58, Folder 4; Box 76, Folder 11  "You Needed Me", undated
Box 76, Folder 12  "You Will Be My Song", 1976 - 1976
Box 58, Folder 5  "You'd Be So Nice", undated
Box 58, Folder 6  "You'd Better Go Now", undated
Box 77, Folder 1; Box 58, Folder 7  "Young and Foolish", undated
Box 58, Folder 8; Box 77, Folder 2  "Young at Heart", undated
Box 58, Folder 9; Box 77, Folder 3  "You're All I Need", undated
Box 58, Folder 10  "You're Easy on the Eyes (But Hard on the Heart)", undated
Box 58, Folder 11  "You're Gonna Hear", undated
Box 58, Folder 12; Box 79, Folder 8  "You're The First, The Last, My Everything", undated
Box 58, Folder 13  "You've Changed", undated
Box 58, Folder 14  "You've Got Me Crying Again", undated
Box 77, Folder 4  "You've Made Me So Very Happy", undated
Box 79, Folder 9; Box 58, Folder 15  "Zing", undated
Box 80, Folder 1-2  Unidentified music manuscripts, undated
Box 80, Folder 1-2; Box 77, Folder 5  Unidentified music manuscripts, undated

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
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 Vaughn 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 Vaughn, 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
        Image(s)

Box 86, Folder 1  Instruction Manual, Naval School of Photography, 1943

Box 84, Folder 5  Photographs of Bobby Tucker performing, 1948 - 1948
              Image(s)

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
              Image(s)

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

Box 86, Folder 7  Correspondence, 1982

Box 86, Folder 8  Jazzletter, 1983 - 1995

Box 77, Folder 7  Correspondence, 1984 - 1984

Box 86, Folder 9  Long rundown of songs, 1984

Box 86, Folder 10  Jim Vance, 1985

Box 79, Folder 11  Magazine Clipping, 1984 - 1984
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Folder Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 86, Folder 11</td>
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<td>Leola Jiles, 1986 - 1987</td>
</tr>
<tr>
<td>Box 86, Folder 12</td>
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<td>Concert flyers, 1986 - 1992</td>
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<tr>
<td>Box 86, Folder 13</td>
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<td>Newspaper clippings, 1987 - 2001</td>
</tr>
<tr>
<td>Box 77, Folder 8</td>
<td></td>
<td>Publications relating to jazz, 1988 - 1988</td>
</tr>
<tr>
<td>Box 86, Folder 14</td>
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<td>Intermission, 1989 August</td>
</tr>
<tr>
<td>Box 86, Folder 15</td>
<td></td>
<td>Delores Harris, 1990</td>
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<tr>
<td>Box 86, Folder 16</td>
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<td>Lightnin' Hopkins, 1991</td>
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<tr>
<td>Box 86, Folder 17</td>
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<td>Miles Davis, 1992</td>
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<tr>
<td>Box 86, Folder 18</td>
<td></td>
<td>Sarah Vaughan, 1992</td>
</tr>
<tr>
<td>Box 86, Folder 19</td>
<td></td>
<td>Quincy Jones, 1997</td>
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<tr>
<td>Box 86, Folder 20</td>
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<td><em>The Instrumental</em>, 2004 October</td>
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<td>Box 86, Folder 21</td>
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<td>Tony Bennett, undated</td>
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<tr>
<td>Box 84, Folder 9</td>
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<td>Billy Eckstine program, undated</td>
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<tr>
<td>Box 86, Folder 22</td>
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<td>Biographical materials, undated</td>
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<td>Business cards, undated</td>
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<td>Cartoons, undated</td>
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<td>Catalogues, undated</td>
</tr>
<tr>
<td>Box 84, Folder 10</td>
<td></td>
<td>Correspondence, undated</td>
</tr>
<tr>
<td>Box 77, Folder 10</td>
<td></td>
<td>Envelopes, undated</td>
</tr>
<tr>
<td>Box 86, Folder 25</td>
<td></td>
<td>Earl Hines, undated</td>
</tr>
<tr>
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<td></td>
<td>Hotel letterhead stationery, undated</td>
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<td>Box 84, Folder 11</td>
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<td>List of song order for a performance, undated</td>
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<tr>
<td>Box 86, Folder 27</td>
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<td>Lists of song orders for performances, undated</td>
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<tr>
<td>Box 84, Folder 12</td>
<td></td>
<td>Magazine clippings, undated</td>
</tr>
<tr>
<td>Box 86, Folder 28</td>
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<td>Miscellaneous, undated</td>
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<td>Box 87, Folder 1</td>
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<td>Music folder, undated</td>
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<tr>
<td>Box 77, Folder 11</td>
<td>Music folders, undated</td>
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</tr>
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<td>&quot;New Adventures in Harmony: The Scale System&quot; by Howard Anderson and George Johnson, undated</td>
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<tr>
<td>Box 84, Folder 13</td>
<td>Presentation folder for photographs, undated</td>
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<tr>
<td>Box 84, Folder 14</td>
<td>Photograph of Quincy Jones performing for <em>The Wiz</em>, undated</td>
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<tr>
<td>Box 84, Folder 15</td>
<td>Photographs of Art Tatum, undated</td>
<td></td>
</tr>
<tr>
<td>Box 86, Folder 30</td>
<td>&quot;Uncle Sam Could Use Some Ham&quot;, undated</td>
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<tr>
<td>Box 84, Folder 16</td>
<td>Photograph of Sarah Vaughan performing, undated</td>
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</tr>
<tr>
<td>Box 86, Folder 31</td>
<td>Writings, undated</td>
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</tr>
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</table>
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.

Return to Table of Contents