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

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.

Processing Information

Processed by Rebekah Keel, intern and Vanessa Broussard Simmons, archivist, 2015.
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.

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
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<td>2, Folder 8; 59, Folder 6</td>
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<td>2, Folder 9; 59, Folder 7</td>
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<td>2, Folder 10</td>
<td>&quot;Autumn in Rome&quot;</td>
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"Wanted", undated

Box 52, Folder 5

"Warm Valley", undated

Box 52, Folder 6; Box 73, Folder 16

"Watch What Happens", undated

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;  "Weaver of Dreams", undated
Box 74, Folder 3
Box 53, Folder 2  "Well All Right", undated
Box 53, Folder 3  "We've Only Just Begun", undated
Box 53, Folder 4;  "What Are You Afraid Of", undated
Box 74, Folder 4
Box 74, Folder 5  "What Are You Doing for the Rest of My Life", undated
Box 53, Folder 5;  "What Are You Doing for the Rest of Your Life", undated
Box 79, Folder 5
Box 74, Folder 6;  "What Kind Of Fool Am I", undated
Box 53, Folder 6
Box 74, Folder 7;  "What I Did For Love", undated
Box 54, Folder 1
Box 54, Folder 2  "What More is There to Say", undated
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Box 54, Folder 3
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;  "When I Look in Your Eyes", undated
Box 54, Folder 8
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; Box 54, Folder 11  "Why Don't You Believe Me?", undated
Box 54, Folder 12  "Wildest Gal in Town, The", undated
Box 74, Folder 13; Box 54, Folder 12  "Wind Beneath My Wings", undated
Box 55, Folder 1; Box 79, Folder 6  "Windmills of Your Mind, The", undated
Box 55, Folder 2  "Windy", undated
Box 55, Folder 3  "With a Song in My Heart", undated
Box 55, Folder 4  "Without A Song", undated
Box 55, Folder 5; Box 74, Folder 14  "Wives and Lovers", undated
Box 79, Folder 7; Box 56, Folder 1-4; Box 55, Folder 6; Box 75, Folder 1-4; Box 74, Folder 15; Box 76, Folder 1-2  "Wiz, The", undated
Box 76, Folder 3  "Woman, A", 1968 - 1968
Box 57, Folder 1  "Work Song", undated
Box 57, Folder 2; Box 56, Folder 4  "World On A String", undated
Box 57, Folder 3  "Wouldn't It Be Loverly", undated
Box 57, Folder 4  "Yellow, Blue, and Red", undated
Box 57, Folder 5; Box 76, Folder 5
"Yes, I Can", undated

Box 76, Folder 6
"Yesterdays", 1966 - 1966

Box 57, Folder 6
"You", undated

Box 57, Folder 7; Box 74, Folder 7
"You and Me Against the World", undated

Box 57, Folder 8
"You Came a Long Way from St. (Saint) Louis", undated

Box 76, Folder 8
"You Don't Bring Me Flowers", undated

Box 76, Folder 9; Box 58, Folder 1
"You Don't Have To Be A Star", undated

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

Box 81, Folder 1

Copyrighted music, D, 1931 - 1983

Box 81, Folder 2

Copyrighted music, E, 1928 - 1965

Box 81, Folder 3

Copyrighted music, F, 1883 - 1983

Box 81, Folder 4

Copyrighted music, G, 1928 - 1981

Box 81, Folder 5

Copyrighted music, H, 1937 - 1965

Box 82, Folder 1

Copyrighted music, I, 1924 - 1983

Box 82, Folder 2

Copyrighted music, J, 1926 - 1950

Box 82, Folder 3

Copyrighted music, K, 1958
Box 82, Folder 4  Copyrighted music, L, 1926 - 1983
Box 82, Folder 5  Copyrighted music, M, 1928 - 1991
Box 82, Folder 6  Copyrighted music, N, 1934 - 1979
Box 83, Folder 1  Copyrighted music, O, 1890 - 1978
Box 83, Folder 2  Copyrighted music, P, 1938 - 1980
Box 83, Folder 3  Copyrighted music, Q, 1957
Box 83, Folder 4  Copyrighted music, R, 1927 - 1979
Box 83, Folder 5  Copyrighted music, S, 1936 - 1972
Box 83, Folder 6  Copyrighted music, T, 1932 - 1982
Box 83, Folder 7  Copyrighted music, V, 1919
Box 84, Folder 1  Copyrighted music, W, 1933 - 1989
Box 84, Folder 2  Copyrighted music, Y, 1943 - 1986
Box 84, Folder 3  Copyrighted music, unidentified, 1933 - 1986
Box 84, Folder 4  Copyrighted music, unidentified music books, 1946 - 1948

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

Box 86, Folder 11  Leola Jiles, 1986 - 1987
Box 86, Folder 12  Concert flyers, 1986 - 1992
Box 86, Folder 13  Newspaper clippings, 1987 - 2001
Box 77, Folder 8  Publications relating to jazz, 1988 - 1988
Box 86, Folder 14  Intermission, 1989 August
Box 86, Folder 15  Delores Harris, 1990
Box 86, Folder 16  Lightnin' Hopkins, 1991
Box 86, Folder 17  Miles Davis, 1992
Box 86, Folder 18  Sarah Vaughan, 1992
Box 86, Folder 19  Quincy Jones, 1997
Box 86, Folder 20  The Instrumental, 2004 October
Box 86, Folder 21  Tony Bennett, undated
Box 84, Folder 9  Billy Eckstine program, undated
Box 86, Folder 22  Biographical materials, undated
Box 86, Folder 23  Business cards, undated
Box 86, Folder 24  Cartoons, undated
Box 77, Folder 9  Catalogues, undated
Box 84, Folder 10  Correspondence, undated
Box 77, Folder 10  Envelopes, undated
Box 86, Folder 25  Earl Hines, undated
Box 86, Folder 26  Hotel letterhead stationery, undated
Box 84, Folder 11  List of song order for a performance, undated
Box 86, Folder 27  Lists of song orders for performances, undated
Box 84, Folder 12  Magazine clippings, undated
Box 86, Folder 28  Miscellaneous, undated
Box 87, Folder 1  Music folder, undated
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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