

# **Guide to the Susannah McCorkle Papers, 1946-2001**

**JPB 06-03**

## **Music Division**

**The New York Public Library for the Performing Arts  
New York, New York**

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## Descriptive Summary

<b>Title:</b>	<b>Susannah McCorkle Papers</b>
<b>Collection ID:</b>	<b>JPB 06-03</b>
<b>Creator:</b>	<b>McCorkle, Susannah</b>
<b>Extent:</b>	<b>30 linear feet (63 boxes)</b>
<b>Repository:</b>	<b>Music Division. The New York Public Library for the Performing Arts</b>

### Abstract

Susannah McCorkle (1946-2001) was an important American jazz/pop singer as well as a talented writer. Her papers consist of her writings, correspondence, business and personal papers, scores, concert programs, clippings, publicity material, photographs and books.

## Administrative Information

### Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

### Publication Rights

For permission to publish, contact the Chief, Music Division.

### Preferred Citation

Susannah McCorkle Papers, JPB 06-03, Music Division, The New York Public Library for the Performing Arts.

### Custodial History

Thea Lurie, executor of the McCorkle Estate, donated the Susannah McCorkle Papers to the Music Division in 2005.

### Processing Information

The collection was processed and cataloged in 2006.

## Historical Note

Susannah McCorkle, an American jazz/pop singer and a writer of fiction and journalism, was born in Berkeley, California on January 1, 1946. The daughter of an anthropologist who often switched jobs, her family moved regularly. She graduated from high school in Harrisburg, Pennsylvania, and attended the University of California at Berkeley. After a break from school to travel to Mexico, she received her Bachelors degree in Italian literature in 1969. She then moved to Europe, first to Paris, then to Rome, where she worked as a translator.

In Paris a friend played her a Billie Holiday record, and from that point on McCorkle committed to becoming a singer. (Her only previous singing experience had been performing in community theater while in high school.) She briefly studied voice in Rome and began sitting in with local musicians. She also took a job entertaining on a cruise ship, a memorable trip that inspired stories in her journals. McCorkle moved to London in 1973, where she immediately found work with musicians impressed by her knowledge of songs and her authentic Holiday-inspired sound.

Some of her first gigs in the United States were with the trumpeter Richard Sudhalter's band (1975), although she didn't relocate permanently to New York until 1978. McCorkle's first recordings were made in London: 1975 demo sessions with the pianist Keith Ingham, followed by her first album, *The Music Of Harry Warren*, on EMI in 1976. In the United States she recorded several albums for the Inner City and Pausa labels until 1988, when she was signed by Concord, for whom she recorded ten albums.

McCorkle eventually established a career based in the cabaret circuit, but her style was more jazz-based than most cabaret artists. She usually performed with a piano trio, but she engaged larger groups on her recordings, featuring arrangements by her musical director Allen Farnham and Rich De Rosa. She also occasionally performed with big bands or orchestras, such as the Eastman Jazz Ensemble, the Little Orchestra Society and the New York Pops. McCorkle toured the country performing and also conducted music workshops for students of all ages.

McCorkle was a talented writer as well as a singer. Her short stories were published in *Mademoiselle* and other women's magazines in American and in Britain, and one, *Ramona by the Sea*, won the 1975 O. Henry Award for short fiction. She had an ongoing relationship with *American Heritage*, producing three profiles of musicians for the magazine in the 1990s, and for two years prior to her death she was at work on a memoir of her early singing career in Rome.

McCorkle struggled with many personal issues in her life. She suffered from an overeating disorder as a teenager, was married and divorced twice, fought breast cancer in 1989-1990, and suffered from manic depression (several members of her family were also afflicted with depression or other mental illness). She committed suicide on May 19, 2001.

## Scope and Content Note

The Susannah McCorkle Papers document the life and career of a great American singer and writer. They consist of 30 linear feet of material dating from 1946-2001, with the bulk dating from ca. 1970 – 2001. The Papers cover all aspects of McCorkle's professional singing and writing careers as well as her personal life. They include sheet music, scores, arrangements and lyrics for songs she performed and recorded throughout her career, including many of the octet arrangements for her albums on the Concord label; papers documenting her performing, touring and educational activities, as well as media clippings and concert programs; published and unpublished writings and journals, including unpublished novellas and a memoir of her early singing career; personal papers and correspondence; performance and publicity photographs and publicity literature from all stages of her career, and books owned by McCorkle. The separated material includes many unreleased sound and video recordings.

Portions of the McCorkle Papers existed only in electronic form on floppy disks. These files were retrieved and printed; not all were fully salvageable. Documents in the collection printed from electronic files contain headers at the top of each page listing the file name, date of file creation when known, and page number. A CD-R containing all original electronic files is in Box 29, Folder 4.

## Organization

The collection is organized into 12 series, 13 sub-series and Separated Material. The series and sub-series are:

- Series I: Writings, 1957-2001 and undated
  - Sub-series 1 – Early Writings, 1957-1968
  - Sub-series 2 – Non-fiction, 1967-2001 and undated
  - Sub-series 3 – Fiction, 1971-1999 and undated
- Series II: Correspondence, 1967-2001 and undated
- Series III: Business Papers, 1974-2001 and undated
  - Sub-series 1 – Bookings, 1982-2000 and undated
  - Sub-series 2 – Financial Papers, 1982-2000
  - Sub-series 3 – Record Companies, 1974-2001
- Series IV: Personal Papers, 1946-2001 and undated
- Series V: Project Documentation, 1975-2001 and undated
  - Sub-series 1 – Performances, 1975-2000 and undated
  - Sub-series 2 – Recordings, 1975-2001
- Series VI: Concert Programs, 1963-2000 and undated
- Series VII: Clippings, 1972-2001 and undated
- Series VIII: Publicity Material, 1975-2001 and undated
- Series IX: Song Lyrics, 1971-2000 and undated
- Series X: Scores, 1975-2000 and undated
  - Sub-series 1 – Shows, 1984-2000 and undated
  - Sub-series 2 – Special Projects, 1981-2000
  - Sub-series 3 – Recordings, 1986-2000
  - Sub-series 4 – General Trio Arrangements, 1975-1999 and undated
  - Sub-series 5 – Song Collections, ca. 1975-1999 and undated
- Series XI: Iconography, 1972-2000 and undated
- Series XII: Books, 1949-1995

## Series Descriptions

### Series I: Writings, 1957-2001 and undated

**7 boxes**

#### **Sub-series 1 – Early Writings, 1957-1968**

#### **Sub-series 2 – Non-fiction, 1967-2001 and undated**

#### **Sub-series 3 – Fiction, 1971-1999 and undated**

This series contains McCorkle's published and unpublished writings. These include fiction stories published in various magazines, non-fiction journalistic pieces and essays published in newspapers and magazines, and McCorkle's personal journals and her unpublished writings based on them. There are also unfinished writings as well as works-in-progress, including two unpublished novellas and a book-length unpublished memoir. Major portions of this series were retrieved from floppy disks and printed; not all were fully salvageable. Documents printed from electronic files contain headers at the top of each page listing the file name, date of file creation when known, and page number.

#### **Sub-series 1 – Early Writings, 1957-1968**

**4 folders**

##### **Chronological**

This sub-series spans McCorkle's childhood to college years at the University of California at Berkeley. It includes writing she did for the satirical Berkeley newspaper the *Pelican* (sometimes under a pseudonym) as well as work she did for English classes.

#### **Sub-series 2 – Non-fiction 1967-2001 and undated**

**5 boxes**

##### **Alphabetical (essays and stories); Chronological (journals and memoirs)**

This sub-series consists of McCorkle's articles and essays and her journals, as well as the memoirs based on them, including *Secrets In Piazza Navona*, a book McCorkle worked on in the last two years of her life but never completed. It also includes notes and research carried out in the writing process. In addition to the profiles of musicians McCorkle wrote for *American Heritage* (on Irving Berlin, Bessie Smith and Ethel Waters, and an unfinished profile of Mae West), there are several personality profiles McCorkle wrote for local New York City newspapers; *It's Not Easy Being A Politically Correct Chanteuse*, an essay McCorkle wrote for *The New York Time Magazine*; and the script for a proposed McCorkle-hosted radio series, *The Singers*. See also Publishing Correspondence, Box 7, Folders 21-31.

#### **Sub-series 3 –Fiction 1971-1999 and undated**

**1.5 boxes**

##### **Alphabetical**

With the exception of two unpublished novellas, this sub-series consists of short stories. Unless otherwise noted all exist in hand or typed manuscript, with published versions when applicable. A note from McCorkle states that *Ramona by the Sea*, *The Bearer*, *My Lover's Wife* and *French Lessons* were based on incidents described in her journals. See also Publishing Correspondence, Box 7, Folders 21-31.

**Series II: Correspondence, 1967-2001 and undated** **3 boxes****Alphabetical**

Correspondence is divided into five categories: fan letters, publishing, song research, song suggestions and general correspondence to and from McCorkle. Most of the personal correspondence is to and from friends and colleagues; what little correspondence there is to McCorkle's family is in Box 10, Folder 10.

**Series III: Business Papers, 1974-2001 and undated** **10 boxes****Sub-series 1 – Bookings, 1982-2000 and undated****Sub-series 2 – Financial Papers, 1982-2000****Sub-series 3 – Record Companies, 1974-2001**

This series documents the logistical and financial aspects of McCorkle's career. The bookings sub-series covers McCorkle's performing and traveling life, while the other two sub-series consist mostly of financial statements.

**Sub-series 1 – Bookings, 1982-2000 and undated** **7.5 boxes****Chronological**

Contains correspondence with presenters, contracts, and travel information regarding gigs and prospective gigs. Much of the correspondence is from or to Dan DiNicola (McCorkle's husband and manager) or McCorkle's assistant Anne Jeffreys.

**Sub-series 2 – Financial Papers, 1982-2000** **1.6 boxes****Chronological**

Contains four years of statements from First Teachers Federal Credit Union, Schenectady, New York; tax returns and accounting information; and receipts and credit card statements, which include some tour accounting paperwork.

**Sub-series 3 – Record Companies, 1974-2001** **8 folders****Categorical**

Mainly provides documentation of Concord Records. Includes contracts, marketing information and accounting statements. Other companies documented include EMI, Sony and Rhino.

**Series IV: Personal Papers, 1946-2001 and undated** **2 boxes****Categorical**

In addition to Susannah McCorkle's personal papers, this series also contains papers pertaining to McCorkle's mother, Margery, for whom McCorkle was handling financial and

medical issues. McCorkle's papers contain documentation of her jury service, marriages and divorces, insurance and estate planning, documents such as birth certificate and passports, medical records and her high school yearbook. Papers for her mother (McCorkle usually referred to her as "Mimi") contain information on the trust established for her, bank statements and letters to her mother's physicians regarding her care. **By New York State Law all medical records in this series are sealed from public view.**

**Series V: Project Documentation, 1975-2001 and undated**

**3.5 boxes**

**Sub-series 1 – Performances, 1975-2000 and undated**

**Sub-series 2 – Recordings, 1975-2001**

This series contains notes, setlists, song lists and lyrics, lighting cues, scripts, correspondence and other documentation regarding McCorkle's musical career in both performance and recording.

**Sub-series 1 – Performances, 1975-2000 and undated**

**2.5 boxes**

**Categorical**

This sub-series documents the annual shows McCorkle presented at the Oak Room of the Algonquin Hotel and elsewhere; her various collaborations with Rayburn Wright and the Eastman Jazz Ensemble; her education and school concerts; appearances on radio and television; and collaborations with artists such as Skitch Henderson, Marian McPartland and Dave Frishberg.

**Sub-series 2 – Recordings, 1975-2001**

**1 box**

**Chronological**

This sub-series contains lyrics, notes, correspondence and other documentation, mostly of the album projects McCorkle produced on the Concord label from 1988-2000. There is also a folder of proposed contents for a 2001 studio recording. See also Song Collection, Box 58, Folder 3, for notes on *The Songs Of Johnny Mercer* and Box 59, Folder 8 for notes on *The Music Of Harry Warren*.

**Series VI: Concert Programs, 1963-2000 and undated**

**7 folders**

**Chronological**

This series does not constitute a definitive collection of programs, but it does provide documentation for every phase of McCorkle's career, beginning in her high school years. It contains flyers and concert season schedules as well as programs.

**Series VII: Clippings, 1971-2001 and undated****25 folders****Chronological**

This series contains a very thorough collection of newspaper and magazine clippings about McCorkle, beginning with her earliest press notices in London, 1972, and ending with 2001 posthumous clippings (presumably inserted by the executor of the estate).

**Series VIII: Publicity Material, 1975-2001 and undated****18 folders****Chronological**

The papers in this series consist of material designed for distribution and marketing, including press releases, biographies and resumes, itineraries, flyers and press quotes. McCorkle constantly updated her press package and the progress of her career can be tracked by the latest press releases her office issued. They typically listed upcoming gigs, projects and record releases and summed up recent events in McCorkle's career. The series also contains correspondence relating to work done on McCorkle's behalf by her publicist, Helene Greece, as well as letters she sent to her fan mailing list.

**Series IX: Song Lyrics, 1971-2000 and undated****2 boxes****Chronological**

This series consists of song lyrics, research and occasional correspondence about song history that McCorkle collected throughout her career, in different forms. For several years in the early 1970s she maintained a growing hand-written notebook of lyrics, attaching numbers to songs for reference. Later notebooks were typed or computer-printed. She also produced a set of index cards with lyrics.

**Series X: Scores, 1975-2000 and undated****28 boxes****Sub-series 1 – Shows, 1984-2000 and undated****Sub-series 2 – Special Projects, 1981-2000 and undated****Sub-series 3 – Recordings, 1986-2000****Sub-series 4 – General Trio Arrangements, 1975-1999 and undated****Sub-series 5 – Song Collections, ca. 1975-1999 and undated**

The scores are divided into five sub-series: shows, special projects, recordings, general trio arrangements and song collections. The shows, special projects, and recordings often correspond to project documentation files in series V. Most of the scores McCorkle routinely used were for piano trio. The scores for her Concord recordings were usually for octets, and her collaborations with Rayburn Wright were for either jazz big band or full orchestra.

**Sub-series 1 – Shows, 1984-2000 and undated** **3 boxes****Chronological**

Consists mostly of scores for shows performed at the Algonquin hotel and elsewhere. All are for piano trio and consist of lead sheets, sketches and parts for piano, bass and drums. Arrangements are by Ben Aronov, Allen Farnham, Lee Musiker and Rich DeRosa. The music is in varying combinations of holographs and reproductions.

**Sub-series 2 – Special Projects, 1981-2000 and undated** **7 boxes****Alphabetical**

Includes all of the scores and parts for McCorkle's "Symphony Pops" concerts, most arranged by Rayburn Wright, including those for the 1981 Alec Wilder memorial concert, the 1988 television program *Jazz Meets Pop* and the concert program *Great Songs From The Golden Age Of The Silver Screen*. The sub-series also contains three Don Sebesky arrangements of Friedrich Hollaender songs McCorkle performed with the Little Orchestra Society at Lincoln Center, and scores McCorkle sang with Skitch Henderson and the New York Pops.

**Sub-series 3 – Recordings, 1986-2000** **2 boxes****Chronological**

This sub-series contains lead sheets, scores and parts for arrangements performed on McCorkle's recordings, beginning with the 1986 CBS project *As Time Goes By* and including nearly all of her Concord releases. Arrangements are often for octet. Arrangers include Billy Taylor, Ben Aronov, Rich De Rosa and Allen Farnham.

**Sub-series 4 – General Trio Arrangements, 1975-1999 and undated** **7 boxes****Alphabetical by song title**

Contains McCorkle's library of scores for piano trio that could not be definitively attached to a particular project. Many of the songs in this sub-series have more than one arrangement. Arrangers include Michael Abene, Ben Aronov, Chris Berger, Richard Rodney Bennett, Rich DeRosa, Allen Farnham, Dave Frishberg, Keith Ingham, McCorkle, Lee Musiker, Pat Rebillot, and Don Sebesky.

**Sub-series 5 – Song Collections, ca. 1975-1999 and undated** **9 boxes****Alphabetical and Topical**

This sub-series consists of published sheet music McCorkle collected, often with notes and extra lyrics McCorkle researched. Different portions of the collection are arranged by title, composer/lyricist, and in three special subject collections: Brazilian, songs associated with Bessie Smith, and foreign lyrics to English songs.

**Series XI: Iconography, 1972-2000 and undated** **3 boxes****Chronological**

This series contains photographs of McCorkle and sketches by McCorkle and others. The photographs are in four divisions: publicity, performance, candid and oversized. Publicity photos are mostly 8"x10" and include proof sheets and negatives. Performance and candid photos are in varying sizes. There are three divisions of sketches: drawings produced by McCorkle (some as

part of her therapy during her bout with breast cancer), drawings of McCorkle by others, and drawings by Lee Davis.

**Series XII: Books, 1949-1995**

**1 box**

**Alphabetical**

The books in this series contain inscriptions or markings by either McCorkle or the book's author.

**Series I: Writings, 1957-2001 and undated****Sub-series 1: Early Writings, 1957-1968**

<u>Box</u>	<u>Fol</u>	
1	1	Grade School/High School, 1957-1963
		College, 1964-1968
	2	1964-1965
	3	1965-1966
	4	1968

**Sub-series 2: Non-fiction, 1967 - 2001 and undated**

Essays and Articles, 1979-2001 and undated

Files contain varying combinations of notes, drafts and published versions of articles.

5-6		<i>Always: A Singer's Journey Through The Life Of Irving Berlin</i> , 1998 Published in <i>American Heritage</i> magazine, November 1998.
7		<i>Anklang Des Unbewussten: Die Songs Des Goldenen Zeitalters</i> , 1992 In German. Incomplete photocopy of published article in <i>Die Zeitschrift Der Kultur</i> , April 1992.
8		<i>Back To Bessie</i> , 1997 About Bessie Smith. Published in <i>American Heritage</i> magazine, November 1997.
9		<i>Barney Beck, Beekeeper</i> , undated Unpublished. See Sound Recordings in Separated Material (work tapes) for recording of McCorkle interviewing Beck.
10		<i>George Le Moine</i> , 1980 (Unpublished.)
11-13		<i>Hot Mamas And Torch Singers: Great Performers of the Twenties, Thirties, and Forties</i> , 1993-1995 Includes correspondence and grant application to the Guggenheim Foundation.
14		<i>I Was A Compulsive Overeater</i> , ca. 1980-1981 (Unpublished.)
15		<i>It's Not Easy Being A Politically Correct Chanteuse</i> , 1993-1994 Published in <i>The New York Times Magazine</i> , January 9, 1994.
16		<i>The Kid Who Loved The Marx Brothers</i> , 1980 (Unpublished.)
17		<i>Leonard's World</i> , 1983 (Published in <i>Newsday</i> , April 14, 1983.)
2	1	<i>The Mother Of Us All</i> , 1994 About Ethel Waters. Published in <i>American Heritage</i> , March 1994.
	2	<i>Mr. Dunphy</i> , 1979 Published in <i>New York</i> magazine, October 15, 1979.
	3	<i>Panic In Central Park</i> , 1980 (Unpublished.)
	4	<i>The Passionate Spectator</i> , 1995-1999 (Unpublished.)
	5	<i>The Singers</i> , 1994 Script for proposed radio program, never produced. See pilot tape in Separated Material.
	6	<i>Theodora Skipitares</i> , 1980-1987 (Unpublished.)
	7-10	<i>Type A Man</i> , 1989-1990 (Unpublished.)
	11-13	West, Mae, 1999-2001 Proposed article on Mae West for <i>American Heritage</i> , never finished. See also Box 4, Folder 13.
	14	<i>Women Going To Work In Middle Age</i> , 1979 Contains journal-like material and questionnaire for McCorkle's mother.
	15	<i>Words And Music</i> , 2000 (Columns for Emusic.com.)
	16-18	Proposals and Notes, 1981 - 2000 and undated
	19	Inspirational Writings By Others, undated

Journals, 1967-2000 and undated

Journals incorporate some fiction writing. See also transcriptions of these journals in sub-series 2, Memoirs, Box 4, Folders 14-19 and Box 5, Folders 1-3.

Europe, 1967-1973

- |   |       |   |
|---|-------|---|
| 3 | 1     | <i>Summer In Venice</i> , 1967  |
|   | 2     | Paris, 1970<br>Contains stories <i>Sally</i> and <i>The End of Paris Stay</i>   |
|   | 3     | Paris and Rome, 1969-1970<br>Includes correspondence and early version of story <i>The Quitter</i> . See also Folders 11-13.  |
|   | 4     | Rome, 1970  |
|   | 5     | Rome, ca. 1970 (Contains story, <i>Venetian Laundry</i> .)  |
|   | 6     | <i>The Address Book</i> , 1970 (Journal covers Rome, Florence and London visits.)   |
|   | 7     | <i>Bad Elizabeth</i> , early 1970s (Typed story, from journals.)  |
|   | 8     | <i>Berkeley Birth Control Clinic</i> , early 1970s (Typed story, from journals.)  |
|   | 9     | <i>Carrie and Cairo</i> , early 1970s (Includes typed story and written journal.)   |
|   | 10    | <i>The Girl Who Almost Bombed</i> , early 1970s (Hand-written story.)   |
|   |       | <i>The Quitter</i> , 1970 (Story begun in journals. See Folder 3.)  |
|   | 11    | Manuscript  |
|   | 12    | Typescript  |
|   | 13-14 | Typescript revision   |
|   | 15-16 | <i>Singing On The Sea</i> , 1970<br>Journal of McCorkle's experience singing on a cruise ship. Contains unsent fan letter to Stan Getz.   |
|   | 17    | Rome and London, ca. 1972-1973  |
|   | 18    | Dreams, 1990 and undated<br>Contains dream descriptions and discussions of McCorkle's breast cancer.  |
|   |       | General, 1980 - 2000 and undated  |
|   | 19    | 1980 - 1982   |
| 4 | 1     | 1989 - 1990   |
|   | 2     | 1991  |
|   | 3     | 1992 - 1999   |
|   | 4     | 2000<br>See also <i>Library Notes</i> in <i>Secrets In Piazza Navona</i> , Box 5, Folder 4.   |
|   | 5     | undated   |
|   |       | Memoirs, Early 1970s-2001 and undated<br>None published. See also <i>Because Of Music</i> , Box 6, Folder, 6.   |
|   | 6     | <i>Autostrada della Serenissima</i> , early 1970s   |
|   | 7     | <i>The Glamorous Life Of A Jazz Singer In London</i> , 1974   |
|   | 8     | <i>If You Sing You're A Singer</i> , 1974-1975  |
|   | 9-12  | <i>A Singing Life</i> , 1994-1996   |
|   |       | <i>Secrets In Piazza Navona</i> , 1999-2001<br>McCorkle was attempting to write a memoir of her European life of the early 1970s based on the journals she kept from that period. Part of her writing process involved transcribing the journals into her computer. Drafts were saved as computer files; some were corrupted and only partially preserved. McCorkle's printouts often contain hand-written notes and edits. |
|   | 13    | Notes on Journals and Book Plan, 1999-2000<br>Contains letter from <i>American Heritage</i> regarding Mae West article.   |
|   |       | Journal Transcriptions, 1999  |
|   | 14-16 | Rome 1970   |
|   | 17-19 | Rome 1971-1972  |
| 5 | 1     | America and Florence 1971-1972  |

2	London 1972-1973
3	New York 1975
	Early Drafts, 1999-2000
4	Notes, Outlines and Proposal, 1999-2000 Contains <i>Library Notes</i> , a journal McCorkle kept while writing the first drafts of the book.
5	Outline for Publisher
6	Chapter 1 Two drafts, one incomplete (corrupted computer file).
7	Chapters 2-3 (Chapter 2 incomplete (corrupted computer file).)
	Revisions, 2000
8	Outline and Proposal
9	Prologue and Chapter 1
10	Chapter 2
11	Chapter 3
12	Chapter 4
13	Chapter 5
14	Chapter 6
15	Chapter 7
16	Chapter 8
17	Chapter 9
18	Chapter 10
19	Chapter 11
20	Chapter 12 (File damaged, incomplete.)
6	1 Chapter 13
	2 Additional Material, 2000-2001 More notes and a description of manuscript "trouble spots".
	3 <i>French Lessons</i> , undated
	4 <i>A Trip To Caracas</i> , undated

### Sub-series 3: Fiction, 1971-1999 and undated

<u>Box</u>	<u>Fol</u>	
6	5	<i>The Bearer</i> , 1978 (Published.)
	6	<i>Because of Music</i> , ca. 1978 (Unpublished. )
	7-8	<i>Caroline's Mother</i> , 1980 (Unpublished novella.)
	9	Children's Stories, undated (Contains three stories, none published.)
	10	<i>Cornelia</i> , 1969 Winner of <i>Mademoiselle</i> magazine's 1969 College Fiction Competition. Published in the magazine in August 1969.
	11	<i>Dark Pastels</i> , undated (Unpublished.)
	12	<i>The Door</i> , undated (Unpublished.)
	13	<i>English Actor Jumps From Window</i> , ca. 1972 (Unpublished.)
	14	<i>George, Mary and the Babysitter</i> , 1973 Published in <i>New Idea</i> , April 28, 1973. Published again in unidentified magazine.
	15	<i>Good Night</i> , 1982 Commissioned and published by UK magazine <i>Woman's Own</i> , unknown publication date. Written at Yaddo.
	16	<i>Harry's Wives</i> , 1982-1983 (Published in <i>Woman's Own</i> (unknown date).)
	17	<i>The Little Girl Who Who Got Bored</i> , 1980 (Unpublished.)
	18	<i>Love In A Department Store</i> , 1979 (Unpublished.)
	19	<i>The Lover Who Got Locked Out Of The Garden</i> , 1974-1977 No manuscript. Two published versions: <i>New Idea</i> , April 13, 1974, and UK <i>Woman's Journal</i> , 1977.
	20	<i>The Mad Sociologist Of Berkeley</i> , 1972 (Unpublished.)
	21	<i>The Man In My Dressing Room</i> , 1997

- Contains hand-written and printed draft, and correspondence with McCorkle's agent.
- 22 *Mrs. Lassen's London Friends*, 1969 (Radio play. Never produced.)
- 23 *My Lover's Wife*, undated (Unpublished.)
- 7 1 *No More Than Three Days*, undated (Unpublished. Hand manuscript only.)
- 2 *The Prisoner Of Plato's Retreat*, 1982 (Unpublished.)
- 3 *Ramona by the Sea*, 1973-1975  
Originally published in *Mademoiselle*, October 1973. The story won the 1975 O. Henry Award and was published in that year's *Prize Stories* collection.
- 4 *Rides*, 1971 (Unpublished.)
- 5 *Waiting*, 1981-1983  
Published in *Cosmopolitan*, October 1983. Contains post-it note from McCorkle indicating which stories were based on her life experiences.
- 6 *Without Him*, 1983  
(Published in unidentified magazine. No manuscript.)
- 7 *The Woman Across The Room*, 1979 (Published in unidentified magazine.)
- 8 *The Woman In 2B*, 1977 (Published in unidentified British magazine.)
- 9 *Your Name In Lights In Hollywood*, 1993 (Unpublished.)
- 10 *You've Changed*, 1993 (Unpublished.)
- 11 Untitled Novel, 1989 and undated (Found as electronic document. )
- 12 Untitled Material, early 1970s and undated
- 13 Proposals and Notes, 1993-1999
- 14-19 *Fiction Fragments*, 1971 and undated  
Unfinished handwritten and typed manuscripts assembled by McCorkle under title *Fiction Fragments*, including early work on stories in finished form elsewhere in this sub-series.

## Series II: Correspondence, 1967-2001 and undated

- | <u>Box</u> | <u>Fol</u> |   |
|------------|------------|---|
| 7          | 20         | Fan Letters, 1990-2000 and undated<br>Contains letter from fan with anecdote of meeting and working with Irving Berlin just after World War II. |
|            |            | Publishing, 1979-2001   |
|            | 21         | A-L, 1979-1984  |
|            | 22         | <i>American Heritage</i> , 1992-2000  |
|            | 23         | <i>Cosmopolitan</i> , 1981-1984   |
|            | 24         | Curtis Brown, Ltd., 1980-1982   |
|            | 25         | Deborah Rogers Ltd. Literary Agency, 1978-1984  |
|            | 26         | Hochman, Gail, 1990-2001 (McCorkle's literary agent.)   |
|            | 27         | M-Z, 1980-1998  |
|            | 28         | <i>The New York Daily News</i> , 1980-1981  |
|            | 29         | <i>New York</i> 1980-1982   |
|            | 30         | <i>Redbook</i> , 1982   |
|            | 31         | Unidentified, 1980-1982<br>Correspondence with unidentified individuals regarding McCorkle's writing.   |
|            | 32         | CD-R containing all electronic documents from McCorkle papers.  |
|            |            | Song Research, 1991-1997 and undated<br>Notes, lyrics, and correspondence with musicians and scholars about song lyrics and history.            |
| 8          | 1          | 1991 and undated  |
|            | 2          | 1996<br>Contains correspondence with Bill Simon regarding <i>Parlor Songs</i> published by Clarence Williams.                                   |
|            | 3          | 1997 and undated  |
|            | 4-5        | undated   |
|            |            | Song Suggestions, 1992-2000 and undated   |

		Correspondence and submissions from songwriters and fans, and suggestions on songs for McCorkle to perform. Recordings included with letters are in Separated Material, and listed on folders.
6		A-B, 1996-2000 and undated
7		C-H, 1994-2001
8		I-N, 1994-1999 and undated
9		S-T, 1992-1997
9	1	W-Z and unidentified, 1994-1999 and undated
		<b>General</b>
		To McCorkle, 1971-2001 and undated
2		A-B, 1979-1999
3		C-E, 1975-2000 and undated
4		Century Association, 2000-2001
5		F, 1988-2000 (Correspondents include Dave Frishberg.)
6		G-H, 1980-1999 and undated Correspondents include Terry Gross and staff of WHYY Philadelphia.
7		I-K, 1976-1999 and undated
8		L-McCorkle, 1972-2000 and undated Correspondents include McCorkle's mother (Mimi) and sister (Margie).
9		Ma-Mon, 1971-2000 and undated
10-12		Moran, Daniel, 1999 McCorkle and Moran were romantically involved. Contains ephemera and small iconography in addition to correspondence.
13		N - Olson, Eric, 1989-1999 (McCorkle and Olson were romantically involved.)
14-16		Olson, Eric, 1997
10	1	Osteen - Ottawa, 1993-2000 and undated
	2	P - S, 1978-2000 and undated (Correspondents include Rex Reed and Don Sebesky.)
	3	T - Z, 1975-2000 and undated (Correspondents include Harry Warren.)
	4	Yaddo, 1982-1983
		<b>Unidentified</b>
	5	1998-2001 and undated
	6	1978-1999 Includes letter to Keith Ingham from unidentified correspondent.
		<b>From McCorkle, 1967-2001 and undated</b>
	7	A-K, 1967-2001 Contains letter to UC Berkeley faculty about education program in Padua. Concord Records, dates Also contains correspondence from Dan DiNicola. See also Concord Records in Business Papers, Box 20, Folders 1-7.
	8	1990-1994
	9	1996-1998
	10	L-Z, 1990-2001 (Contains letters to McCorkle's relatives.)
	11	Unidentified, 1988-2000 and undated

### **Series III: Business Papers, 1974-2001 and undated**

#### **Sub-series 1: Bookings, 1982-2000 and undated**

<u>Box</u>	<u>Fol</u>	
10	12	Algonquin Hotel, 1992-1998
		<b>General, 1982-2000 and undated</b>
	13	1982-1988
	14-18	1989
11	1-9	1990

	10-18	1991
12	1-5	1992
	6-11	1993
	12-15	1994
13	1-3	1994
	4-10	1995
	11-12	1996
14	1-6	1996
	7-16	1997
15	1-4	1997
	5-13	1998
16	1-4	1998
	5-15	1999
17	1-6	1999
	7-14	2000
18	1-2	2000
	3	undated

**Sub-series 2: Financial Papers, 1982-2000**

		Bank Statements, 1995-1999
	4	1995-1996
	5	1997-1999
		Receipts and Credit Card Statements, 1994-1995
	6	1994-1995
	7-13	1995
19	1-4	1995
		Tax Returns, 1982-2000
	5	1982-1983
	6	1984-1985
	7	1986
	8	1987
	9	1989
	10	1990-1991
	11	1992
	12	1994
	13	1995
	14	1996
	15	1998
	16	1999
	17-18	2000

**Sub-series 3: Record Companies, 1974-2001**

		Concord, 1988-2001
		See also Correspondence in Box 10, Folders 8-9 and Publicity Material in Box 28, Folder 4.
20	1	Account Statements, 1997-1998
		Contracts, 1988-2001
	2	1988-1997
	3	1998-2001

- Marketing, 1999-2000
- 4 1999
- 5 2000
- Royalty Statements, 1996-1999
- 6 1996-1997
- 7 1998-1999
- 8 Other Companies, 1974-1994

**Series IV: Personal Papers, 1946-2001 and undated**

- Susannah McCorkle, 1946-2001 and undated
- 9 Jury Service, 1983-2001
- 10-11 Marriage and Divorce Papers, 1977-2001
- 12 Insurance and Estate Planning, 1986-2001
- 13 Coin Collecting and Jewelry, 1978-2000
- 14 Berkeley House, 2001
- 15 Identification Cards and Address Book, 1997-2001 and undated
- 21 1 High School Yearbook, 1963 (Incomplete photocopy.)
- 2 Ephemera, 1999 and undated (Mostly business cards.)
- 3 General, 1946-1999
  - Birth certificate, diploma, driver license and passports.
- Margery McCorkle, 1988-2001
- 4 Trust, 1988-2000
- 5 Bank Statements, 2000-2001
- 6 Correspondence regarding, 2000-2001
- Medical Records, 1988-2001
  - BY NEW YORK STATE LAW THESE RECORDS ARE SEALED FROM PUBLIC VIEW.
- 29 1-2 Susannah McCorkle, 1988-2000
  - Contains correspondence to McCorkle's doctors concerning her cancer treatment.
- 3 Margery McCorkle, 2000-2001
- 4 CD-R containing Susannah McCorkle electronic documents.

**Series V: Project Documentation, 1975-2001 and undated**

**Sub-series 1: Performances, 1975-2000 and undated**

- Shows, 1982-2000
  - With the exception of *The Hollywood Blondes*, all were performed at the Oak Room of the Algonquin Hotel and elsewhere.
- 21 7-9 *The Hollywood Blondes*, 1982-1984 (See also scores, Box 33, Folders 1-2.)
- 10 *Autumn In New York: A Celebration Of The Great Songs And Singers Of Manhattan*, 1991 (McCorkle's first Algonquin show.)
- 11-12 *The Passionate Cole Porter*, 1996
- 22 1-3 *Let's Face The Music: The Songs Of Irving Berlin*, 1997-1998 and undated
- 4-6 Gershwin and Jobim, 1998
- 7 *From Broken Hearts To Blue Skies*, 1999
- 8-9 *Hearts And Minds*, 2000
- Collaborations, 1998-2000 and undated
  - See also Byrd, Charlie in scores, Box 36, Folder 1.
- 10 Frishberg, Dave, undated (See also audio tapes in Separated Material.)
- 11 Henderson, Skitch and New York Pops, 1998
- 12 McPartland, Marian, Mike Abene and Gene Bertoncini, undated (Notes and lead sheets.)
- 13 Nadler, Mark, 1998-2000

Other Performance Projects, 1983-2000 and undated  
 Eastman School of Music, 1983-1985 and undated

Notes and correspondence between McCorkle and Rayburn Wright documenting multiple projects, probably including the Alec Wilder memorial concert of August 1981. See also video in Separated Material, project documentation in Box 23, Folders 5 and 8, and Scores, Box 36, Folders 2-5.

- |    |       |   |
|----|-------|---|
| 14 |       | 1983 Jan. - Sept.   |
| 15 |       | 1983 Oct.   |
| 16 |       | 1984-1985   |
| 17 |       | Undated   |
| 23 | 1     | Education and School Concerts, 1989-2000 and undated  |
|    | 2     | <i>Jazz Meets Pop</i> , 1988<br>Live concert in Schenectady, NY broadcast on PBS. Collaboration with Rayburn Wright and Eastman Jazz Ensemble, Mark Murphy, Gerry Mulligan, Gene Bertocini and Michael Moore. See also scores in Boxes 36, Folders 2-5 and video in Separated Material. |
|    | 3-4   | <i>Lullaby Of Broadway</i> (Corky Hale Show), 1998 (See also audio tape in Separated Material)  |
|    | 5     | <i>Marian McPartland's Piano Jazz</i> , 1999-2000 and undated (Includes research on Alec Wilder songs.)   |
|    | 6     | <i>Great Songs From The Golden Age Of The Silver Screen</i> , 1985-1997<br>Collaboration with Rayburn Wright. See also scores in Boxes 37-39.   |
|    | 7-8   | <i>Riverwalk: Live From The Landing</i> , 1990<br>See also correspondence from Jim Cullum in Box 9, Folder 3 and lead sheets in Box 42, Folder 3.   |
|    | 9     | Symphony Pops Concerts, 1984-1985 and undated   |
|    | 10    | Voiceovers, 1998 (See also audio tapes in Separated Material.)  |
|    | 11    | <i>When Tony Played The Sax</i> , 1997-2000 (See also recordings in Separated Material.)  |
|    | 12    | Performance Outlines, 1992-2000 and undated<br>(Includes proposed program for Festival Miami 2001.)   |
|    | 13-16 | Set Lists, 1975-2000  |
|    | 17    | Technical Riders, 1999 and undated  |

**Sub-series 2: Recordings, 1975-2001**

- | <u>Box</u> | <u>Fol</u> |  |
|------------|------------|--|
| 24         | 1          | London Demos, 1975 (See also sound recording in Separated Material.)               |
|            | 2          | <i>No More Blues</i> Concord Jazz 4370, 1988-1989                                  |
|            | 3-6        | <i>Sabia</i> Concord Jazz 4418, 1990-1991  |
|            | 7          | <i>I'll Take Romance</i> Concord Jazz 4491, 1991                                   |
|            | 8          | <i>From Bessie To Brazil</i> Concord Jazz 4547, 1993                               |
|            | 9-10       | <i>From Broadway To Bebop</i> Concord Jazz 4615, 1994                              |
|            | 11         | <i>Easy To Love - The Songs Of Cole Porter</i> Concord Jazz 4696, 1996             |
|            | 12-13      | <i>Let's Face The Music - The Songs Of Irving Berlin</i> Concord Jazz 4759-2, 1997 |
|            | 14-15      | <i>From Broken Hearts To Blue Skies</i> Concord Jazz 4857-2, 1998                  |
|            | 16-17      | <i>Hearts And Minds</i> Concord Jazz 4897-2, 2000                                  |
|            | 18         | Proposals, 1999-2001<br>(Includes notes on proposed 2001 studio recording.)        |

**Series VI: Concert Programs, 1963-2000 and undated**

- |    |   | McCorkle Programs |
|----|---|-------------------|
| 25 | 1 | 1963-1987         |
|    | 2 | 1989-1993         |
|    | 3 | 1994-1996         |
|    | 4 | 1997              |
|    | 5 | 1998              |

- 6 1999-2000 and undated  
 7 Non-McCorkle Programs, 1994-2000  
 (Programs contain McCorkle's notes on performances.)

### Series VII: Clippings, 1972-2001 and undated

<u>Box</u>	<u>Fol</u>	
25	8	1972-1975
	9	1976
	10	1977-1979
	11	1980
	12	1981
	13	1982
	14	1983
26	1	1984
	2-3	1985
	4-5	1986
	6	1987
	7	1988
	8	1989
	9	1990
	10	1991
	11	1992
	12	1993
	13-14	1994
27	15	1995
	16-17	1996
	1-2	1997
	3-5	1998
	6-8	1999
	9	2000-2001 Includes posthumous clippings.
10-11	undated	

### Series VIII: Publicity Material, 1975-2001 and undated

		Press Releases and Biographies, ca. 1975-2001 and undated
	12	ca. 1975-1985
	13	1986-1989
	14	1990-1991
	15	1992-1995
28	1	1996-1998 Contains essay by McCorkle titled <i>Susannah McCorkle Childhood Singing And Musical Influences</i> .
	2	1999-2001 and undated
		Other Publicity Material, 1978-2000 and undated
	3	Flyers, ca. 1978 - 2000
	4	Concord Records, 1989-2000
	5	Discographies, 1985-2000 Includes correspondence with McCorkle's webmaster regarding her online discography.
	6-7	Mailing Lists, 1989-2000 and undated
	8-9	Greece, Helene, 1996-2000 and undated (Greece did publicity work for McCorkle.)
	10	Quotes, 1989 -1998 and undated
	11	Itineraries, 1996-2000 and undated
	12	Show Descriptions, 1993 and undated

- 13 Correspondence, 1979-2000  
Includes letters sent to fans on McCorkle's mailing list.
- 14 Resumes, ca. 1980-1991  
Includes response to Ira Gitler for *Encyclopedia of Jazz*.

**Series IX: Song Lyrics, 1971-2000 and undated**

- Handwritten, Typed and Printed, 1971-2000 and undated
- 31 1 1971 and undated  
2-14 1972-1977  
This material was gathered in a single notebook assembled during McCorkle's time in London. It contains research and notes on songs, as well as proposed medleys and setlists.
- 15 1991 and undated  
16 1993-1995  
17-21 1994-2000 and undated  
22 Undated  
Contains McCorkle's translation and notes on Antonio Carlos Jobim's *The Waters Of March*.
- 32 Index Cards, undated  
Around 200 cards with song lyrics, arranged alphabetically by title. Complete only to the letter N.

**Series X: Scores, 1975-2000 and undated**

**Sub-series 1: Shows, 1984-2000 and undated**

Varying combinations of holographs and reproductions.

*The Hollywood Blondes*, 1984

See also project documentation in Box 21, Folders 7-9.

- 33 1 A-L  
2 M-Z
- Algonquin Hotel, 1991-2000 and undated  
*Autumn In New York: A Celebration Of The Great Songs And Singers Of Manhattan*, 1991 (Arrangements by Ben Aronov and Lee Musiker.)
- 3 A-F  
4 G-Z  
5 1992 (Show associated with CD I'll Take Romance.)  
6 1994  
Show associated with CD *From Broadway To Bebop*.
- 7-11 *The Passionate Cole Porter*, 1996 (Arrangements by Allen Farnham and Rich DeRosa.)
- 34 1-3 *Let's Face The Music: The Songs Of Irving Berlin*, 1996-1997  
(Arrangements by Allen Farnham.)  
4-6 Gershwin and Jobim, 1998 (Arrangements by Allen Farnham.)  
7-8 *From Broken Hearts To Blue Skies*, 1999 (Arrangements by Allen Farnham.)
- 35 1-3 *Hearts And Minds*, 2000 (Arrangements by Allen Farnham.)
- Unidentified Shows, 1994-1998 and undated  
4 1994 and undated  
Includes "censorship medley" based on McCorkle's article *It's Not Easy Being A Politically Correct Chanteuse*.  
5 1998

**Sub-series 2: Special Projects, 1981-2000**

- |            |            |  |
|------------|------------|--|
| <u>Box</u> | <u>Fol</u> |  |
| 36         | 1          | Byrd, Charlie Collaboration, 1998-1999 (Lead sheets and correspondence.) |

Eastman School of Music Alec Wilder Concert, 1981 July

Arrangements used in memorial concert for Wilder. See also concert video in Separated Material.

*I Like It Here* by Alec Wilder and William Engvick

Arranged by David Berger. For voice and jazz big band with strings.

2 Full score. Holograph reproduction.

3 Parts.

4 *If Someday Ever Comes Again* by Alec Wilder and Johnny Mercer

Arranged by Rayburn Wright. Orchestra reduction score and parts for vocal, bass and drums.

5 *You're Free* by Alec Wilder and Frances Landesman

Arranged by Rayburn Wright. For jazz big band. Full score and parts, holographs and reproductions.

6 Eye Bank Benefit, 2000 (*Vision Medley* arranged by Allen Farnham.)

7 Foreign Language Record, 1986 (Published lead sheets.)

Little Orchestra Society, 1996 June

Arrangements by Don Sebesky used in performance at Lincoln Center. All for voice and chamber orchestra. Full scores (holograph reproductions) and parts (computer prints). See also Concert Programs.

8 *Falling In Love Again* by Friedrich Hollaender and Sammy Lerner

9 *Ich Weiss Nicht* by Friedrich Hollaender and Robert Liebmann

10 *Wenn Ich Mir Was Wunschen* by Friedrich Hollaender

New York Pops, 1998

Arrangements by Mark Suozzo for voice and orchestra. Full scores, vocal-piano scores and vocal parts. Holograph reproductions.

11 *Chica Chica Boom Chic* by Mack Gordon and Harry Warren

12 *Manha De Carnival* by Luiz Bonfá, Antonio Maria and Susannah McCorkle

13 *Wave* by Antonio Carlos Jobim

Great Songs From The Golden Age Of The Silver Screen, 1985

Arrangements by Rayburn Wright for voice and orchestra. Scores are holograph reproductions, parts are both holographs and reproductions. See also project documentation, Box 23, Folder 6. Charts are arranged in performance order.

*42nd St.* by Al Dubin and Harry Warren

Opener.

37 1 Full score.

2 *A Set* parts.

3 *B Set* parts.

Full song.

4 Full score.

5 Parts.

*As Time Goes By* by Herman Hupfeld

6 Full score.

7 Parts.

*Blues In The Night* by Harold Arlen and Johnny Mercer

8 Full score.

9 Parts.

*Bye Bye Baby* by Leo Robin and Jule Styne

38 1 Full score.

2 Parts.

*It's A Most Unusual Day* by Harold Arlen and Jimmy McHugh

3 Full score.

- 4 Parts.
- Let Yourself Go* by Irving Berlin
- 5 Full score.
- 6 Parts.
- Movie Medley*
- 7 Full scores, A and B set.
- Parts.
- 8 A set.
- 39 1 B set.
- Remember My Forgotten Man* by Al Dubin and Harry Warren
- 2 Full score.
- 3 Parts.
- They Can't Take That Away From Me* by George and Ira Gershwin
- 4 Full score.
- 5 Parts.
- The Trolley Song* by Ralph Blane and Hugh Martin
- 6 Full score.
- 7 Parts.
- Jazz Meets Pop, 1988*  
 Live concert in Schenectady, NY broadcast on PBS. Collaboration with Rayburn Wright and Eastman Jazz Ensemble, Mark Murphy, Gerry Mulligan, Gene Bertoncini and Michael Moore. Unless otherwise noted all songs arranged by Rayburn Wright for vocal and jazz big band. See also project documentation in Box 23, Folder 2 and video in Separated Material.
- 40 1 *Ac-cent-tchu-ate The Positive* by Harold Arlen and Johnny Mercer  
 Full score. (Holograph reproduction.)
- Parts. (Holographs.)
- 2 Reeds and trumpets.
- 3 Trombones and rhythm section.
- 4 *The Ballad Of Pearly Sue* by Gerry Mulligan (Lead sheet.)
- Bye Bye Baby* by Leo Robin and Jule Styne
- 5 Full and reduction scores. (Holograph reproductions.)
- 6 Parts. (Holographs.)
- Call Of The City* by Oscar Brown
- 7 Full score. (Holograph reproduction.)
- 8 Lead sheet and parts. (Holographs.)
- The Lady Is A Tramp* by Richard Rodgers and Lorenz Hart  
 Arranged by Rayburn Wright for two vocals (McCorkle and Mark Murphy) and jazz big band.
- 9 Full score. (Holograph reproduction.)
- 10 Lead sheets and parts. (Holographs.)
- 41 1 *Let's Get Away From It All* by Thomas Adair and Matt Dennis  
 Full score. (Holograph reproduction.)
- Parts. (Holographs.)
- 2 Reeds and trumpets.
- 3 Trombones and rhythm section.
- Still Crazy After All These Years* by Paul Simon
- 4 Full score. (Holograph reproduction.)

- 5                   Parts. (Holographs.)
- 6                   *S'wonderful* by George and Ira Gershwin  
Lead sheets and full score. (Holograph reproductions.)
- 7                   Parts. (Holographs.)  
Reeds and trumpets.
- 8                   Trombones and rhythm section.
- 42 1               *Walkin Shoes* by Gerry Mulligan and Bobby Troup  
Full score. (Holograph reproduction.)
- 2               Lead sheets and parts. (Holographs.)
- 3               *Riverwalk: Live From The Landing, 1990*  
Lead sheets. See also correspondence from Jim Cullum, Box 9, Folder 3 and  
Project Documentation, Box 23, Folders 7-8. Sound recording of  
McCorkle's appearance on the radio program may be in Separated  
Material.
- 4               San Jose Jazz Festival, 1998 Aug. 9 (Lead sheets.)
- 5               *Shirley Temple Christmas, 1998 Dec.*  
Lead sheets, lyrics and correspondence. For performance at Lincoln Center. See  
also Concert Programs.
- 6               WHYY Broadcast, 1988 Dec. (*Concord Christmas Broadcast*. Lead sheets.)

**Sub-series 3: Recordings, 1986-2000**

- |                  |                 |   |
|------------------|-----------------|---|
| <u>Box</u><br>43 | <u>Fol</u><br>1 | <i>As Time Goes By</i> CBS/Sony 28AP-3315, 1986 Oct.<br>Lead sheets and lyrics. Arrangements by Billy Taylor.   |
|                  | 2               | <i>No More Blues</i> Concord Jazz 4370, 1988 Oct. (Lead sheets.)  |
|                  | 3               | <i>Sabia</i> Concord Jazz 4418, 1990-1991 (Lead sheets.)  |
|                  | 4               | <i>I'll Take Romance</i> Concord Jazz 4491, 1991 (Lead sheets.)   |
|                  |                 | <i>From Bessie To Brazil</i> Concord Jazz 4547, 1992-1993<br>All arrangements for voice and jazz septet. All have full scores and parts, all<br>holographs. |
|                  | 5               | <i>Accentuate The Positive</i> by Johnny Mercer and Harold Arlen, 1992 Dec. 27<br>(Arranged by Rich DeRosa.)  |
|                  | 6               | <i>Hit The Road To Dreamland</i> by Johnny Mercer and Harold Arlen, 1993<br>(Arranged by Ben Aronov.)   |
|                  | 7               | <i>The Lady Is A Tramp</i> by Richard Rodgers and Lorenz Hart, 1993 (Arranged<br>by Ben Aronov.)  |
|                  | 8               | <i>Love</i> by Hugh Martin and Ralph Blane, 1992 Dec. 30 (Arranged by Rich<br>DeRosa.)  |
|                  | 9               | <i>The People That You Never Get To Love</i> , 1993 (Arranged by Allen Farnham.)  |
|                  | 10              | <i>Thief In The Night</i> by Howard Dietz and Arthur Schwartz, 1993 (Arranged by<br>Allen Farnham.)   |
|                  |                 | <i>From Broadway To Bebop</i> Concord Jazz 4615, 1994<br>All arrangements for voice and jazz septet. Full scores and parts, all holographs.                 |
|                  | 11              | <i>Chica Chica Boom Chic</i> by Mack Gordon and Harry Warren (Arranged by<br>Allen Farnham.)  |
|                  | 12              | <i>Don't Fence Me In</i> by Cole Porter (Arranged by Allen Farnham.)  |
|                  | 13              | <i>A Friend Like Me</i> by Howard Ashman and Alan Menken (Arranged by Rich<br>DeRosa.)  |
|                  | 14              | <i>Guys And Dolls</i> by Frank Loesser (Arranged by Allen Farnham.)   |
|                  | 15              | <i>He Loves Me</i> by Jerry Bock and Sheldon Harnick (Arranged by Rich<br>DeRosa.)  |
|                  | 16              | <i>It's Easy To Remember</i> by Richard Rodgers and Lorenz Hart (Arranged by<br>Rich DeRosa.)   |
|                  | 17              | General lead sheets.  |

*Easy To Love: The Songs Of Cole Porter* Concord Jazz 4696, 1995 Aug. - 1995 Sept.

All songs by Cole Porter. See also photographs of recording session in Box 62, Folder 5.

- |    |    |  |
|----|----|--|
| 44 | 1  | <i>Anything Goes</i><br>Arranged by Allen Farnham for voice and jazz octet. Sketch, full score and parts. Holographs.  |
|    | 2  | <i>Easy To Love</i> (Lead sheets.)   |
|    | 3  | <i>Everytime We Say Goodbye</i> (Lead sheet.)  |
|    | 4  | <i>It's All Right With Me</i><br>Arranged by Allen Farnham for voice and jazz octet. Sketch, full score and parts. Holographs.   |
|    | 5  | <i>Let's Do It</i><br>Arranged by Rich DeRosa for voice and jazz octet. Lead sheets, full score and parts. Holographs and reproductions.   |
|    | 6  | <i>Night And Day</i><br>Arranged by Rich DeRosa for voice and septet. Full score and parts. Holographs and reproductions.  |
|    | 7  | <i>You Do Something To Me</i><br>Arranged by Rich DeRosa. For voice and jazz octet. Full score and parts. Holographs and reproductions.  |
|    | 8  | <i>You'd Be So Nice To Come Home To</i> (Lead sheets. Holographs.)   |
|    | 9  | <i>Who Wants To Be A Millionaire?</i><br>Arranged by Allen Farnham for voice and jazz octet. Sketch, full score and parts. Holographs and reproductions.                         |
|    | 10 | <i>Let's Face The Music And Dance: The Songs Of Irving Berlin</i> Concord Jazz 4759-2, 1996 (Jazz trio arrangements by Allen Farnham.)   |
|    | 11 | <i>From Broken Hearts To Blue Skies</i> Concord Jazz 4857-2, 1998<br>Lead sheets. (Includes songs not on recording.)   |
|    | 12 | <i>Blue Skies</i> by Irving Berlin<br>Arranged by Rich DeRosa for voice and jazz septet. Full score and parts. Holographs.   |
|    | 13 | <i>I Wish I Were In Love Again</i> by Richard Rodgers and Lorenz Hart<br>Arranged by Allen Farnham for voice and jazz septet. Full score and parts. Holographs.                  |
|    | 14 | <i>Looking For The Silver Lining</i> by Jerome Kern, B.G. DeSylva and Susannah McCorkle<br>Arranged by Allen Farnham for voice and jazz octet. Full score and parts. Holographs. |
|    | 15 | <i>Something To Live For</i> by Billy Strayhorn<br>Arranged by Rich DeRosa for voice and jazz septet. Full score and parts. Holographs.  |
|    | 16 | <i>Hearts And Minds</i> Concord Jazz 4897-2, 2000 (Sketches, lead sheets and parts.)   |

**Sub-series 4: General Trio Arrangements, 1975-1999 and undated**

- |            |            |  |
|------------|------------|--|
| <u>Box</u> | <u>Fol</u> |  |
| 45         | 1          | Ab - <i>Ain't Misbehavin'</i> , undated  |
|            | 2          | <i>Ain't Safe To Go Nowhere - Alone Together</i> , 1985 and undated  |
|            | 3          | <i>Alone Too Long - At</i> , 1999 and undated  |
|            | 4          | Ba - Be, 1986 and undated  |
|            | 5          | Bi - Bl, undated   |
|            | 6          | Bo - By, undated<br>Contains McCorkle's version of <i>The Girl From Ipanema</i> retitled <i>The Boy From Ipanema</i> . |
| 46         | 1          | C, undated   |
|            | 2          | Da - Dia, 1983 and undated   |
|            | 3          | Did - Dr, 1999 and undated   |

- 4 E - Fa, 1976-ca.1985 and undated
- 5 Fe - Foo, 1986 and undated
- 6 For - G, 1994-1996 and undated
- 47 1 H, ca.1985 and undated
- 2 I Can't - I Feel, undated
- 3 I Get - I Remember, 1992 and undated
- 4 I Thought - If I Only, 1977-ca.1997 and undated
- 5 If - I'm, undated
- 48 1 Im - It, undated
- 2 It's - I've, undated
- 3 J, undated
- 4 K - La, 1991 and undated
- 5 Let - Let's Face, 1983-1996
- 6 Let's Get - Lo, 1976 - ca. 1999 and undated
- 7 Lu - Ma, ca. 1975 and undated
- 49 1 Me - My, 1977-1987 and undated
- 2 N - O, 1985 and undated
- 3 P - Q, ca. 1982 and undated
- 4 R - Sk, ca.1990 and undated
- 50 1 SI - Some, 1985 and undated
- 2 Somebody - Sp, 1999 and undated
- 3 St - Sw, 1998-1999 and undated
- 4 Ta - Tha, undated
- 5 There - They, 1986-1998 and undated
- 51 1 Thi - Tri, 1986 and undated
- 2 Tro - V, undated
- 3 Wa - Wha, 1984 and undated
- 4 Whe - Whi, 1985 and undated
- 5 Who - Wi, 1986 and undated
- 6 Ya - You Gotta, 1996 and undated
- 7 You Keep - Z and orphan pages, undated

**Sub-series 5: Song Collections, ca. 1975 - 1999 and undated**

- By Title, ca. 1975
- 52 1 A (Contains list of songs with keys.)
- 2 B
- 3 C
- 4 D
- 5 E
- 6 F - G
- 7 H
- 53 1 I - I'll
- 2 I'm - J
- 3 K - L
- 4 M - N
- 5 O - P
- 6 R
- 54 1 S
- 2 T
- 3 U - W
- 4 Y - Z

By Composer or Lyricist, 1976-1999 and undated

- 55 1 Bell, Bernie, 1994  
 2 - 7 Berlin, Irving, undated
- 56 1 Coleman, Cy, undated  
 2 Coward, Noel, undated  
 3 Dorrough, Bob, undated  
 4 Fields, Dorothy, undated  
 5 Frishberg, Dave, 1985 and undated (Contains signed book of Frishberg's songs.)  
 6 Gershwin, George, undated
- 57 1 Gershwin, Ira, undated  
 2 Haber, Robert, 1986 and undated  
 3-4 Harburg, Yip, ca. 1981  
     Contains notes and research on Harburg and his songs.  
 5 Hollaender, Friedrich, 1996 and undated  
 6 Landesman, Fran and Simon Wallace, undated  
 7 Maltby, Richard and David Shire, 1989 - 1991
- 58 1 Mathews, Norman, 1994 and undated  
 2 McPartland, Marian, 1983  
  
 Mercer, Johnny, 1977-1999 and undated  
 3 Mercer album material, 1977  
 4-5 General, 1999 and undated  
 6 Monk, Thelonious, 1994 and undated  
     Contains McCorkle's lyrics to *Well You Needn't*.  
 7-8 Porter, Cole, undated  
  
 Robin, Leo, undated  
 9-10 Lead sheets
- 59 1 Arrangements (Parts for piano, guitar, drums and bass.)  
 2 Rodgers, Richard, undated  
 3 Rome, Harold, undated  
 4 Ross, Steve, 1995  
 5 Schwartz, Arthur, undated  
 6 Stoller, Mike and Jerry Lieber, undated  
 7 Van Heusen, Jimmy, 1985 and undated  
 8 Warren, Harry, 1976 (Contains notes on Warren recording session.)  
  
 Special Subjects, 1994 and undated
- 60 1-5 Brazilian, 1994 and undated  
 6 Foreign Lyrics To English Songs, undated  
 7 Smith, Bessie (songs associated with), undated

**Series XI: Iconography, 1972-2000 and undated**

Photographs, 1972-2000 and undated

Publicity, 1972-2000 (See also Oversized photos, Box 63, Folder 1.)

- 61 1 1972-1976  
 2 1978  
  
 1980  
 3 Jan.  
 4 June  
 5 1981-1983  
 6 1984-1986  
 7 1987  
 8 1988-1989  
 9 1990-1992

- 10 1993  
 11 1994 Jan.  
 12 1994 Mar. - 2000
- 62 1 Performance, 1974-1999 and undated  
 1974-1980  
 Includes photo of McCorkle performing with Bobby Hackett.  
 2 1983  
 3 1985-1999 and undated
- 4 Candid, 1980-2000 and undated  
 Personal, 1980-2000 and undated (With friends.)  
 5 With Other Musicians, 1996-1998 and undated  
 Includes photos with Skitch Henderson and Michael Feinstein, and in recording  
 studio recording Cole Porter CD.
- 63 1 Oversized, 1973-1993 (All publicity photos.)
- 62 6 Sketches, 1973-1999 and undated  
 Drawings by Susannah McCorkle, 1990-1999  
 Most of these drawings were produced for therapeutic purposes during McCorkle's  
 bout with breast cancer.  
 7 Drawings of McCorkle by Others, 1973-1998 and undated  
 8 Drawings by Lee Davis, undated  
 Found in envelope notated "Lee Davis drawings 1/99, Lee Davis, Berkeley."  
 Drawings are of Navy scenes during World War II.

## Series XII: Books, 1949-1995

Box  
 30

- Golino, Carlo L., ed. *Contemporary Italian Poetry: An Anthology*. Berkeley:  
 University of California Press, 1962. (Inscribed by McCorkle to friends.)  
 Howe, Irwin. *The Immigrant Jews Of New York*. London: Routledge & Kegan  
 Paul, 1976. (Inscribed to McCorkle by a friend.)  
 Milne, A. Forbes. *An Introduction To Sight-Singing Part II*. England: Stainer &  
 Bell, 1949 (Contains theory exercises by McCorkle.)  
 Moran, Daniel Thomas. *Gone To Innisfree*. [Self-published], 1993. (Inscribed to  
 McCorkle by the author.)  
 Moran, Daniel Thomas. *Sheltered by Islands: New and Selected Poems 1985-  
 1995*. [Self-published], 1995. (Inscribed to McCorkle by the author.)  
 Myss, Caroline. *Why People Don't Heal And How They Can*. New York: Harmony  
 Books, 1997.  
 Inscribed to McCorkle by Jackie and Herbert Osteen.  
 Roach, Marion. *Another Name For Madness*. Boston: Houghton Mifflin, 1985.  
 (Inscribed to McCorkle by a friend.)

## Separated Material

### Sound Recordings

- Commercially-Released Recordings  
*The Music Of Harry Warren*. (Cassette insert only for 1983 Inner City reissue.)  
*The Songs Of Johnny Mercer*. Cassette (Inner City 1983 reissue) and CD  
 (Jazz Alliance 1996 reissue).  
*Over The Rainbow: The Songs of E.Y. "Yip" Harburg*. CD (Jazz Alliance  
 1996 reissue). (Also, insert but no cassette for Inner City 1983 issue).  
*The People That You Never Get To Love*. Cassette (Inner City 1981  
 release) and CD (Jazz Alliance 1997 reissue).  
*Thanks For The Memory: Songs Of Leo Robin*. Cassette (Pausa 1985  
 release) and CD (Jazz Alliance 1998 reissue).  
*How Do You Keep The Music Playing?* Two CDs (Pausa 1986 issue and

Jazz Alliance 2000 reissue).  
*Dream*. Cassette (Pausa, 1987).  
*No More Blues*. Cassette (Concord Jazz 4370, 1989).  
*Sabia*. Cassette (Concord Jazz 4418, 1990).  
*I'll Take Romance*. CD (Concord Jazz 4491, 1992)  
*From Bessie To Brazil* CD (Concord Jazz 4547, 1993). (Signed by McCorkle.)  
*Easy To Love: The Songs Of Cole Porter* CD (Concord Jazz 4696, 1996). (Signed by McCorkle.)  
*Let's Face The Music: The Songs Of Irving Berlin*. CD (Concord Jazz 4759-2, 1997).  
*Someone To Watch Over Me*. CD (Concord Jazz 4798-2, 1998).  
*Hearts And Minds*. CD (Concord Jazz 4897-2, 2000).  
Commercial Releases-In-Progress (34 cassettes of rough mixes and test masterings of McCorkle's albums.)

#### Non-Commercial Recordings

Radio Broadcasts (69 cassettes and 3 CDs of radio broadcasts from throughout McCorkle's career. Includes NPR, BBC and local radio programs containing interviews with and performances by McCorkle.)  
Live Performances (28 cassettes and 2 DATs of live performances from throughout McCorkle's career).  
Work/Rehearsal Tapes (37 cassettes of recordings of McCorkle working with accompanists (most often Allen Farnham) on material for performances or recordings.)  
Music Demos (19 cassettes labeled "demo" recordings. Some are duets with Keith Ingham.)  
Voiceover Demos (5 cassettes, 2 DATs and 3 reels.)  
Answering Machine Messages (3 cassettes and 8 mini-cassettes.)

#### Video Recordings

*A Tribute To Alec Wilder: 1907-1980*. August 1981 performance at Eastman Theater, Rochester, NY. WXXI production. With Marian McPartland and orchestra, Rayburn Wright conducting. VHS.

Live performance ca. 1982, WTVD, Durham, NC. U-matic.

TV News feature. July 1983 performance at Penn State University. VHS.

*The Jonathan Schwartz Show*. MSG Cable Network, Oct. 19, 1983. VHS & U-matic.

TV studio performance ca. 1986. VHS (has content listing on box) & U-matic.

#### *Jazz Meets Pop: Susannah McCorkle and Friends*

April 18, 1988 performance at Proctor's Theatre, Schenectady, NY. WMHT Schenectady Production. With Ray Wright and Eastman Jazz Ensemble, Mark Murphy, Gerry Mulligan, Gene Bertoncini, Michael Moore. VHS (full show), VHS (excerpts) U-matic (full show), U-matic (3 tapes of excerpts).

*CBS News Nightwatch*, May 29, 1990. Interview by Charlie Rose. VHS. Sony U-matic (may have other content on it, labeled 7/90).

- NBC TV4 *Live at Five*, December 1990. Interview with McCorkle. VHS.
- CBS *This Morning*, Dec. 1990. VHS.
- CBS *Sunday Morning with Charles Kuralt*, July 14, 1991. VHS (3 copies).
- Clint Holmes Show*, 1991. VHS
- Compilation video: Japanese tv interview and performance (1991), CBS *This Morning* and CBS *Sunday Morning*. VHS (2 copies) & U-matic.
- Excerpt of Dec. 1990 appearance on CBS *This Morning*, and 1994 performance at Rainbow and Stars, NY. U-matic.
- Live at Jazz Alley, Seattle, Jan. 1997. Betacam SP 12:44 (2 copies), Betacam SP (excerpt) 8:00, VHS 12:44, VHS (excerpt) 7:00
- Brazilian TV news segment, May 28, 1997. VHS.
- 1998 live performance with Al Gafa, guitar: *They Can't Take That Away From Me, The Waters of March*. VHS (2 copies).

### **Books and Scores**

- Alexander, Shana. *Happy Days: My Mother, My Father, My Sister & Me*. New York: Doubleday, 1995.
- Bartok, Bela. *Mikrokosmos*. London: Boosey & Hawkes, 1940.
- A College Book of Modern Verse*. Edited by James K. Robinson and Walter B. Rideout. New York: Harper and Row, 1958.
- Da Fonseca, Duduka and Bob Weiner. *Brazilian Rhythms For Drumset*. New York: Manhattan Music, Inc., 1991.
- The Gramophone Jazz Good CD Guide*. Edited by Keith Shadwick. Middlesex, England: Gramophone, 1995.
- Holroyd, Michael. *Bernard Shaw Vol. I: 1856-1898: The Search for Love*. New York: Random House, 1988.
- Holroyd, Michael. *Bernard Shaw Vol. II: 1898-1918: The Pursuit of Power*. New York: Random House, 1989.
- Jones, Judy and William Wilson. *An Incomplete Education*. New York: Ballantine Books, 1987.
- Landesman, Fran. *Rhymes At Midnight*. London: Golden Handshake, 1996.
- Milne, A. Forbes. *An Introduction to Sight-Singing*. London: Stainer & Bell, 1947.
- Milne, A. Forbes. *An Introduction to Sight-Singing Part II*. London: Stainer & Bell, 1949.

Papworth, Keith. *500 Chord Shapes for the Guitar*. London: B. Feldman, 1960.

Savage, Flora L. *Phillip Savage – A California Saga: 1850 – 1914*. San Francisco: self-published, 1950. (Photocopied manuscript.)

Scotti, S.R. and R.S. Goodwin. *Blue Vagabond: A Song Revue*. Boston: Urban Press, 2000.

Shostakovich, D. *Six Children's Pieces*. London: Boosey & Hawkes, 1946.

Thompson, John. *The Adult Preparatory Piano Book*. London: Chappell, 1961.

Thompson, John. *Chord-Speller: A Music Writing Book*. London: Chappell, 1947.

### **Award**

Manhattan Cabaret Association award to McCorkle for Best Jazz/Swing Recording of the Year 1999 for *Someone To Watch Over Me*.