



The New York Public Library
Schomburg Center for Research in Black Culture,
Manuscripts, Archives and Rare Books Division

Guide to the

Sonny Rollins papers

1910s-2015 [bulk 1950s-2015]

Sc MG 898

Processed by Matthew Snyder, 2017-2018.

Summary

Musician: Rollins, Sonny

Title: Sonny Rollins papers

Date: 1910s-2015 [bulk 1950s-2015]

Size: 73.43 linear feet (144 boxes, 18 volumes, 18 tubes, 7 oversized folders); 37.13 gigabytes (969 computer files)

Source: Purchased from Sonny Rollins in 2017.

Abstract: Theodore Walter "Sonny" Rollins (born September 7th, 1930) is an American jazz tenor saxophonist. His papers, dating from the 1910s to 2015 (the bulk dates from the 1950s onward), document the musical, personal, and career development of one of the most important musicians and artists of the 20th and early 21st centuries. This development can be most clearly observed in his music manuscripts and practice material; personal writings; letters; and professional business records. Rollins's career is also illustrated by an extensive set of photographs and a large collection of unique sound and video recordings.

Conditions Governing Access:

The touring files (a subset of Series III) are closed to access until 2042. Electronic records are currently unavailable.

Preferred citation: [Item], Sonny Rollins papers, Sc MG 898, Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, The New York Public Library

Language of the Material: English

Processing note: Processed by Matthew Snyder, 2017-2018.

Separated Materials:

Photographs were transferred to the Photographs and Prints Division.

Sound and video recordings were transferred to the Moving Image and Recorded Sound Division.

Artifacts were transferred to the Art and Artifacts Division.

Creator History

Theodore Walter "Sonny" Rollins (born September 9th, 1930) is an American jazz tenor saxophonist, and one of the most highly-regarded improvisors in the history of the music.

Born in Harlem, New York to parents from the United States Virgin Islands, Rollins grew up in the Sugar Hill neighborhood, which was inhabited by many important black musicians and artists. His early influences included Louis Jordan, Coleman Hawkins, Lester Young, Fats Waller, and Louis Armstrong. Rollins was one of several musicians to come out of Sugar Hill; among his contemporaries and friends were drummer Arthur Taylor, saxophonist Jackie McLean, and pianist Kenny Drew.

He began playing piano as a child, but switched to alto saxophone at the age of 11, and finally to tenor saxophone in 1946, inspired by Coleman Hawkins. Primarily self-taught, Rollins was already performing around New York by 1947, and he was mentored by Thelonious Monk starting the following year. His debut recording came in 1949, accompanying the singer Babs Gonzales, and he began working and recording with modern jazz luminaries such as J. J. Johnson, Tadd Dameron, Art Blakey, Bud Powell, Kenny Dorham, Fats Navarro, and Miles Davis, with whom he performed for six months in 1951.

As did many of his contemporaries, Rollins developed a heroin addiction around 1948, but over the next few years he continued to play and record with Davis, Monk, Art Farmer, and the Modern Jazz Quartet, building a reputation as an inspired, fluent, and logical improviser, and one of the best of his generation. He also started recording his own compositions with Davis, including "Oleo," "Doxy," and "Airegin," which became jazz standards. Other well-known Rollins compositions are "St. Thomas," "Strode Rode," "Sonnymoon for Two," and "Pent-Up House."

Rollins served short prison terms for robbery associated with his addiction in the early 1950s. In 1955, he entered a drug treatment program at the Federal Medical Center in Lexington, Kentucky for four months. After his recovery, Rollins moved to Chicago, where he gradually re-entered the jazz scene. He also met his future wife, Lucille Pearson (1928-2004) there; they married in 1965. After a few months, Rollins was invited to replace Harold Land in the Clifford Brown-Max Roach quintet, and he toured with the group, eventually returning to New York. Following the death of Brown in 1956, Rollins remained with Roach briefly before departing to lead his own groups.

Rollins had already recorded three albums as a leader before his recovery, but the albums he recorded afterward, from 1955 to 1959, set the standard for modern jazz saxophone of that era. They include *Tenor Madness* (1956, featuring his only recorded collaboration with John Coltrane); *Saxophone Colossus* (1956, regarded as a landmark recording); *Way Out West* (1957); and *The Freedom Suite* (1958, a social protest as well as an extended composition).

Despite the popularity and respect he had earned from musicians, critics, and the public, Rollins became dissatisfied with his playing and stopped performing in mid-1959 for roughly two years in order to practice extensively, focus, and develop his musical vision. It was during this professional sabbatical that Rollins started practicing on the Williamsburg Bridge to avoid disturbing a pregnant neighbor, a fact that became known through a thinly-fictionalized short story by Ralph Berton published in *Harper's* magazine. Rollins maintained a rigorous practice schedule throughout his career, and also dedicated himself to physical fitness, proper nutrition, and personal development.

Rollins returned to performance in late-1961 with a new group featuring guitarist Jim Hall, and producer George Avakian signed Rollins to RCA, where he produced six albums through 1964. These included *The Bridge* (1962, capitalizing on the publicity surrounding Rollins's break from performance); *Our Man In Jazz* (1963, featuring a group with trumpeter Don Cherry that explored avant-garde ideas); and *Sonny Meets Hawk!* (1963, a collaboration with Rollins's idol, Coleman Hawkins).

Rollins continued to perform through the mid-1960s and record for Impulse Records (including his music for the film *Alfie* and the album *East Broadway Run Down* (both 1966)). He took more breaks from performance between 1968 and 1971, using the time to study yoga and religion in India and Japan. Rollins returned to recording in 1972, when he was signed by producer Orrin Keepnews to Milestone Records; he remained with the label until 2005, after which he formed his own company, Doxy Records. During the 1970s, he experimented with performing on the soprano saxophone and the lyricon (an electronic wind instrument), but eventually returned to concentrating on the tenor saxophone.

Lucille Rollins took over the management of her husband's career in 1971, and co-produced his albums from 1982 onward. Over the years, Rollins developed an audience and gained a reputation and stature that allowed him to stop working in jazz nightclubs, which he did not enjoy performing in or dealing with, and concentrate instead on larger performance spaces and theaters. He increasingly toured the world, including regular visits to Europe and Japan, and formed a working group with the core personnel of bassist Bob Cranshaw and trombonist Clifton Anderson (Rollins's nephew).

Rollins received a John Simon Guggenheim Foundation Fellowship in music composition in 1972; one of his compositions is a *Concerto for Tenor Saxophone and Orchestra* (orchestrated in collaboration with Heikki Sarmanto), which he premiered in Japan. That performance was featured in the documentary film *Saxophone Colossus* (directed by Robert Mugge, 1986). Rollins was also known for his occasional solo performances, including one at the Museum of Modern Art in 1985 which was released as *The Solo Album* on Milestone.

Rollins is one of the most awarded and decorated musicians in the world. His honors include multiple honorary academic degrees; countless critic and reader awards from *DownBeat* magazine; city and community awards; the National Endowment for the Arts Jazz Master Award (1983); a Grammy award for lifetime achievement (2004); the Polar Music Prize (2007); the Edward MacDowell Medal (2010); the Kennedy Center Honor (2011); and the National Medal of Arts (2011).

Rollins retired from performance in 2012 due to health issues. He lives in Woodstock, New York.

Scope and Content Note

The Sonny Rollins papers, dating from the 1910s to 2015 (the bulk dates from the 1950s onward) document the musical, personal, and career development of one of the most important musicians and artists of the 20th and early 21st centuries. This development can be most clearly observed in his music manuscripts and practice material; personal writings; letters; and professional business records. Rollins's career is also illustrated by an extensive set of photographs and a large collection of unreleased sound and video recordings.

Rollins's music manuscripts are unique in that they feature a large set of self-produced practice material. Dating from almost the start of his performing career until its conclusion in 2012, these manuscripts document Rollins's musical development to an extent rarely if ever seen for an improvising

musician. In addition to music notation, the practice material holds Rollins's occasional prose annotations, as well as personal observations. The music manuscripts also contain sketches and compositions by Rollins, as well as music by other composers and arrangers, many used on recording sessions.

Rollins's writings, like the music manuscripts, provide a unique perspective on his personal development. They include philosophical essays, self-evaluation of his performances, notes on music and practice methods, social observations, and journal entries.

Business records document all aspects of Rollins's professional career and development; they comprise the largest portion of the collection. Compiled and maintained primarily by Lucille Rollins, they include files that illustrate the financial and logistical aspects of touring; the production of Rollins's commercial recordings; the myriad projects beyond touring and recording that he was involved in; and, via clippings and publicity files, Rollins's media presence. The publicity files include a comprehensive set of concert programs.

Rollins's letters hold notes to Lucille that discuss various aspects of life on tour; letters to musicians such as Benny Carter, Jim Hall, and Clark Terry; correspondence with the saxophonist Sigurd Raschèr; and letters from such figures as John Coltrane, Ishmael Reed, Randi Hultin, and Colette Hawkins (daughter of Coleman Hawkins). Business letters and fan mail are also present.

Rollins's awards and honors illustrate the degree to which Rollins has long been recognized by the music industry, academia, and the United States government. They include unique awards such as the Polar Music Prize, the National Endowment for the Arts Jazz Master award, and the National Medal of Arts, as well as honorary academic degrees and awards from magazines.

The sound and video in the collection, held by the Moving Image and Recorded Sound Division, is a monumental set of documentation, much of it never heard by the public. The recordings number over 1000 and include live concerts, rehearsals, home practice sessions, radio and television broadcasts, studio recordings in progress, interviews, and concert videos and films. Among the many unique items is an unreleased studio project recorded in 2004. Also present is Rollins's personal collection of long-playing record albums.

The collection holds a deep component of photography which has been transferred to the Photographs and Prints Division. Dating from the late 1940s to 2013, the photographs (mostly prints, with a few contact sheets and negatives) contain performance and publicity images; portraits; personal snapshots taken on tour, with band members and other musicians; vacation photos; signed photographs by other musicians; and photos taken at Rollins's home. The photographs include Rollins with friends and colleagues such as Dizzy Gillespie, John Coltrane, Kenny Dorham, Max Roach, Jim Hall, Bob Cranshaw, Roy Haynes, Jimmy Heath, Larry Ridley, and many others.

Rollins's personal collection illustrates his varied interests. It includes art; music instruction texts; books on music, yoga, and religion; clippings on music, current events, and the environment; and posters and programs regarding other musicians and events.

The collection also holds the Pearson family papers, which document the histories of Lucille Rollins's parents, Leonard and Nanette Pearson, and Lucille's early life. They hold personal letters, photographs, employment documentation, school records, military records, and financial and insurance records.

The collection has four artifacts held by the Art and Artifacts Division: Rollins's 1971 Selmer Mark VI tenor saxophone, a set of claves gifted to him, and two suitcases bearing souvenir stickers from his

travels.

Key Terms

Subjects

African American musicians
African Americans -- Music
African Americans in the performing arts
Jazz
Jazz musicians
Music -- United States -- 20th century
Music -- United States -- 21st century
Music business

Genre/Physical Characteristic

Appointment books
Artifacts (object genre)
Awards
Business records
Calendars (documents by form)
Clippings (information artifacts)
Contracts
Fliers (printed matter)
Handbills
Letters (correspondence)
Notes (documents)
Photographs
Posters
Programs (documents)
Scores (documents for music)
Sheet music
Works of art

Occupations

Composers
Musicians.

Names

Coltrane, John, 1926-1967
Heath, Jimmy
Hultin, Randi
Nelson, Oliver, 1932-1975
Rascher, Sigurd
Reece, Dizzy
Rollins, Lucille, 1928-2004
Rollins, Sonny
Sarmanto, Heikki, 1939-
Wilkins, Ernie

Container List

I. Music Manuscripts and Scores circa 1951-2012 (19 containers 6.38 linear feet)

Sonny Rollins's music manuscripts document a lifetime of disciplined practice and a constant quest for improvement. They consist of practice material and sketches compiled by Rollins from the early 1950s through 2012; compositions and arrangements by Rollins and others, some used on recording sessions; annotated method books; and published sheet music.

The accumulated written evidence of Rollins's practice regimen is rare and extensive to see from an improvising musician. These materials include harmonic and melodic exercises, saxophone exercises, exercises on chord progressions, and occasional written notes on the material. These notes include discussion of personal development and philosophy, and are similar to personal writings found separate from the music manuscripts (in Series II). The practice materials also contain melodic sketches, fully-conceived compositions in the form of lead sheets, lead sheets for music by other people, and set lists.

Within the practice exercises, on occasion, Rollins will articulate principles, but also question their validity. In one example from 1964 (in box 1, folder 1), he outlines an idea regarding superimposition of major chords, but he questions whether it is "an evolution of hearing" or "a temporary preference of the day." On the same page, he also quotes himself: "It's sacriligeous to worry." In other cases, exercises on chord progressions will have notes on how to arrange a song for performance, or specific instructions for musicians (identified by name). While such prose elaboration on particular exercises is present, most of the practice material is written as music notation without further explanation. Further insights into Rollins's practice regimen can be gleaned from recorded practice sessions in Series VI.

Most of the finished compositions are arranged under Rollins's name or under "By Others." Compositions by Rollins include the scores and parts for *Concerto for Tenor Saxophone and Orchestra* (1985-1986, orchestrated by Rollins in collaboration with Heikki Sarmanto). The scores for the *Concerto* include Rollins's sketches, and letters from and notes by Sarmanto. Also present are sketches and lead sheets for compositions recorded by Rollins; and transcriptions of Rollins saxophone solos by Jeb Patton and others.

Work by other composers consists of lead sheets, arrangements for small groups, and big band arrangements. Notable items include arrangements by Kenny Dorham for tenor saxophone and big band (written for Rollins), and small group arrangements by Paul Jeffrey, Jimmy Heath, Dizzy Reece, and Jimmy Jones.

A few of the compositions and arrangements are organized under Recording Projects by the name of the released recording. These include Rollins's music for the film *Alfie* (1966, arranged by Oliver Nelson), and arrangements by Ernie Wilkins for the album *Sonny Rollins and the Big Brass* (1958).

Rollins collected published sheet music throughout his career, including many songs he performed and recorded. They include material from Broadway shows, films, and popular hits. Some of the published songs contain his annotations.

Practice Material and Sketches

b. 1 f. 1-2	Circa 1951-1957
b. 2 f. 1	1956-1959
b. 1 f. 3-5	1956-1972
b. 3 f. 1-5	1960s
b. 4 f. 1-5	1962-1969
b. 5 f. 1-6	1963-1980s
b. 6 f. 1-6	1971-1978
	Folder 1 contains Rollins's notes on John Coltrane's saxophone fingerings.
b. 7 f. 1-9	1981-1990s
b. 8 f. 1-5	1990-1991, 1996-1998
b. 9 f. 1-4	1996-2002
b. 10 f. 1-4	1999-2003, 2010-2012

I. Music Manuscripts and Scores (cont.)
Practice Material and Sketches (cont.)

- b. 10 f. 5-9 **Undated 1951-2012**
Compositions and Arrangements
By Rollins
- b. 11 f. 1 **1960s-2000**
Lead sheets, and transcriptions by Jeb Patton, Mark Vinci, and Lynn Gruenewald of Rollins saxophone solos.
Rollins did not create the transcriptions.
Concerto for Tenor Saxophone and Orchestra 1985-1986
Some files contain letters from Heikki Sarmanto.
Composed by Rollins in collaboration with Sarmanto.
- b. 11 f. 2-3 **Notes, Sketches, and Lead Sheets**
- b. 12 f. 1 **Full Score**
- b. 11 f. 4-10 **Piano-Conductor Scores**
- b. 13 f. 1-5
b. 14 f. 1-5
b. 15 f. 1-3 **Parts**
- b. 15 f. 4 *Continuum* 1979
For solo tenor saxophone.
- b. 15 f. 5 *Jungoso* 1962
Tenor saxophone part for a small group arrangement.
- By Others**
- b. 15 f. 6 **1950s-1970s**
Among other scores, this folder contains the production score for the Gil Evans arrangement of "*New Rhumba*" recorded by Miles Davis on his album *Miles Ahead*. It also includes music by Tadd Dameron, Benny Golson, Clifford Brown, and Pat Patrick.
- b. 16 f. 1 **1960s-2000s**
Contains music by Herbie Hancock and Jimmy Giuffre.
- b. 16 f. 2 **Anderson, Clifton Circa 1986**
"*St. Thomas*", arranged for tenor saxophone and orchestra. Score and parts.
- b. 16 f. 3 **Dorham, Kenny Late 1950s**
Arrangements of "*Old Folks*" and "*Lotus Blossom*" (a Dorham composition, not to be confused with Billy Strayhorn's of the same name) for tenor saxophone and jazz big band.
- b. 2 f. 2 **Gardner, Derrick E 2008**
For jazz big band.
- b. 16 f. 4 **Gryce, Gigi 1950s**
Lead sheets.
- b. 2 f. 3 **Heath, Jimmy 2000s**
Arrangement of "*Darn That Dream*" for tenor saxophone and octet.
- b. 2 f. 4 **Jeffrey, Paul 2000s**
Arrangement of "*Evidence*" by Thelonious Monk, for tenor saxophone, trombone, and rhythm section.
- b. 12 f. 2-3 **Jones, Jimmy 1968**
Arrangements of "*Brown Skin Girl*" and "*Don't Stop The Carnival*" for tenor saxophone, rhythm section, and chorus.
- b. 16 f. 5 **Lampert, Frances 1973**
- b. 16 f. 6 **McIntosh, Tom 1960s**
- b. 17 f. 1-8 **O - W and Unidentified 1950s-1975**
Includes music by Harold Ousely, George Russell, and Randy Weston.

I. Music Manuscripts and Scores (cont.)
Compositions and Arrangements (cont.)
By Others (cont.)

- b. 12 f. 4 **Reece, Dizzy 1977**
Arrangements of "St. Thomas" and "Sonnymoon For Two" for tenor saxophone and jazz big band.
- b. 2 f. 5 **Sarmanto, Heikki 1980s**
- Recording Projects**
- b. 17 f. 9 **Sonny Rollins and the Big Brass 1958**
Arrangements by Ernie Wilkins. Contains production scores and parts.
Alfie 1966
Arrangements by Oliver Nelson of music by Rollins.
- b. 18 f. 1 **Parts**
- b. 12 f. 5 **Full Scores and Notes**
- b. 18 f. 2 **The Way I Feel 1976**
Arrangements by Wade Marcus. Parts only.
- b. 18 f. 3 **Published Sheet Music 1950s-1980s**
b. 19 f. 1-3

II. Writings 1957-2014 (6 containers 3.62 linear feet)

Rollins's writings offer an extremely rare look into a jazz musician's thought processes regarding his art, personal development, career, and daily life. Mostly written on lined yellow legal pads, they contain reflections on personal and musical growth; his opinion of his and his band members' performances; notes on practice methods, saxophone issues and fingerings; sporadic journal entries; social and political observations; drafts of letters and essays; and drawings and sketches. Writings like this can also be found in the music manuscripts (Series I), and in letters (Series IV). Essays prepared by Rollins for journalists can be found in the Publicity Files in Series III.

- b. 2 f. 6-7 **1957-1962**
Contains a draft of a congratulatory letter to Gerry Mulligan regarding the album *Mulligan Meets Monk*.
- b. 20 f. 1 **1957-1960s**
Contains notes on saxophone fingerings, practice methods, personal development, personnel, and performances.
- b. 21 f. 1-8 **1960s-2000s**
- b. 22 f. 1-2 **1964-1966**
- b. 23 f. 1-7 **1986, 1990s-2005**
- b. 24 f. 1-5 **2006-2014**

III. Business Records 1950s-2013 (106 containers 41.95 linear feet)

The Business Records offers a panoramic view of the development of Rollins's career, as well as the day-to-day minutia of a working, recording jazz musician; they comprise the largest portion of the collection. Rollins's wife, Lucille, managed his career from the early 1970s until her death in 2004, and she compiled and maintained many of these records. Sonny Rollins managed his own business and kept records before Lucille managed him, and after her death. The records include files on touring, recording, and other projects; calendars, datebooks, and address books; clippings; posters; and publicity files.

Touring files constitute a major portion of the business records. Arranged chronologically, these consist of correspondence with concert presenters, Ted Kurland (Rollins's booking agent), and band members; contracts; travel arrangements; budgets; technical information; programs; clippings; and, occasionally, photographs.

The Recording Projects files date from 1964 to 2011. They contain correspondence with record companies and production personnel, such as Orrin Keepnews of Milestone Records; recording and production notes; scores; cover art; and photographs.

Further project files are divided into chronological and alphabetized sections. Researchers should examine both sections carefully as the contents overlap. They include files on projects or businesses such as Doxy Records (Rollins's company), Milestone Records, television appearances, and DVD releases; royalty statements from publishing and record companies; and letters from Rollins's lawyers, S.E. Katz and Peter Shukat. Further business-related letters can be found in Series IV: Letters, in the chronological file.

A small set of calendars and datebooks offers sporadic documentation of Rollins's schedule for roughly one year in each decade between 1960 and 2012.

Address books date from the 1970s through the 2000s. They supply a detailed look at Rollins's social and business network, and were probably maintained by both Sonny and Lucille Rollins.

The Publicity Files hold sporadic coverage of Rollins's publicity efforts from the late 1950s to the mid-2000s, and detailed coverage between 2006 and 2013. During the latter years, his publicist was Terri Hinte, with whom he maintained frequent contact. Hinte managed Rollins's interview schedule, working with reporters and Rollins to insure that published quotes had Rollins's blessing. This extended to allowing edits of interview transcripts and articles derived from them, some of which were published under Rollins's name. These files include faxed correspondence with Hinte; interview transcripts; a few written notes and essays by Rollins; clippings; and publicity literature. Publicity literature can also be found in the files for Milestone Records, in the alphabetical portion of the project files (box 80, folders 4-5).

Also present in the Publicity Files are clippings, posters, and concert programs. Clippings offer detailed coverage of Rollins's media presence from the mid-1950s to the 2010s. With the exception of two scrapbooks, all are loose.

Posters date from the 1950s to 2010. They advertise appearances at jazz festivals, clubs, and theaters, as well as album, film, or video releases, such as the documentary, *Saxophone Colossus*.

The Publicity Files also contain a large set of concert programs, handbills, and flyers documenting appearances around the world from 1957 to the 2010s. These include high-quality tour books produced for Rollins's Japanese visits.

Because of the presence of social security numbers of living musicians, access to the touring files is restricted until 2042.

Touring Files

CLOSED FOR RESEARCH UNTIL 2042.

- | | | |
|---------------|-----------|--|
| b. 25 f. 1-10 | 1972-1994 | Files from 1974 hold correspondence with George Wein. Folder 6 contains Rollins's passports. |
| b. 26 f. 1-7 | 1977-1978 | |
| b. 27 f. 1-15 | 1978-1979 | |
| b. 28 f. 1-17 | 1979-1980 | |

III. Business Records (cont.)
Touring Files (cont.)

b. 29 f. 1-11	1981
b. 30 f. 1-14	1982-1983
b. 31 f. 1-14	1983
b. 32 f. 1-18	1984-1985
b. 33 f. 1-16	1985
b. 34 f. 1-18	1985-1986
b. 35 f. 1-13	1986-1987
b. 36 f. 1-11	1987
b. 37 f. 1-15	1987-1988
b. 38 f. 1-13	1989-1995
b. 39 f. 1-12	1989
b. 40 f. 1-11	1989-1990
b. 41 f. 1-12	1990
b. 42 f. 1-13	1990-1991
b. 43 f. 1-14	1991-1992
b. 44 f. 1-8	1992
b. 45 f. 1-13	1992-1998
b. 46 f. 1-13	1993
b. 47 f. 1-9	1993-1994
b. 48 f. 1-12	1994
b. 49 f. 1-11	1994-1995
b. 50 f. 1-11	1995-1996
b. 51 f. 1-13	1996
b. 52 f. 1-7	1996
b. 53 f. 1-9	1997
b. 54 f. 1-12	1997-1998
b. 55 f. 1-9	1998
b. 56 f. 1-11	1998-1999
b. 57 f. 1-11	1999
b. 58 f. 1-9	1999-2000
b. 59 f. 1-9	2000
b. 60 f. 1-9	2000-2001
b. 61 f. 1-8	2001
b. 62 f. 1-8	2001-2002
b. 63 f. 1-10	2002-2003
b. 64 f. 1-7	2003
b. 65 f. 1-6	2003-2004
b. 66 f. 1-8	2004-2005
b. 67 f. 1-12	2005-2006
b. 68 f. 1-6	2006-2008
b. 69 f. 1-7	2009-2011

III. Business Records (cont.)

Touring Files (cont.)

- b. 70 f. 1-3 2011-2013
- Recording Projects
 - b. 71 f. 1 *Now's The Time* 1964
 - b. 71 f. 2 *Alfie* 1965-1967
 - b. 71 f. 3 *Horn Culture* 1973
 - b. 71 f. 4 TCB Releasing, Limited 1974-1994
 - b. 71 f. 5 *Don't Ask* 1979
 - b. 71 f. 6 *Love At First Sight* 1980
 - No Problem* 1981
 - b. 71 f. 7 Recording Notes and Correspondence
- b. 20 f. 2-3 Sketches and Lead Sheets
 - b. 71 f. 8 *Reel Life* 1982
 - b. 71 f. 9 *Sunny Days, Starry Nights* 1984
 - b. 71 f. 10 *Dancing In The Dark* 1984-1987
 - b. 71 f. 11 *The Solo Album* 1985
 - b. 71 f. 12 *G-Man* 1987
 - b. 71 f. 13 *Falling In Love With Jazz* 1989
- b. 72 f. 1-2 *Here's To The People* 1991
 - b. 72 f. 3 *Theme To The Warner Brothers Series Billy* 1991
 - b. 72 f. 4 *Old Flames* 1993
 - b. 72 f. 5 *Sonny Rollins + 3* 1995-1996
 - b. 72 f. 6 *Silver City* 1996
 - b. 72 f. 7 *Global Warming* 1998
 - b. 72 f. 8 *This Is What I Do* 2000
- b. 73 f. 1 Montreaux 2000
- b. 73 f. 2 Unreleased Project 2004
 - Never released.
 - Contains correspondence and recording notes.
- b. 73 f. 3 *Without A Song (The 9/11 Concert)* 2005
- b. 73 f. 4 *Sonny, Please* 2006
- b. 73 f. 5 *Road Shows* 2011

Project Files

Chronological

- b. 73 f. 6-10 1965-1994
- b. 74 f. 1-7 1986-2004
- b. 75 f. 1-6 1996-2003
- b. 76 f. 1-5 2000-2003
- b. 77 f. 1-7 2004-2013

Alphabetical

- b. 78 f. 1 Amada Commercial 1990-1991
- b. 78 f. 2 American Federation of Musicians 1971-2002
- b. 78 f. 3 Ancillary Marketing Products 2000-2008

III. Business Records (cont.)

Project Files (cont.)

Alphabetical (cont.)

- b. 78 f. 4 Boston Horn Repair 1994
- b. 78 f. 5 British Broadcasting Corporation 2000
- b. 78 f. 6 Capitol - EMI Records 1988-1989
- b. 78 f. 7 Contat, Michel 1978-1980
Contains a film proposal.
- b. 78 f. 8 Creative Enterprise International 1980
- b. 78 f. 9-10 Doxy Records 2006-2007, 2013
- b. 78 f. 11 Hal Leonard Corporation 1998-1999
- b. 79 f. 1 Heath, Jimmy 1998
- b. 79 f. 2 *Indelible Evidence* 1986-1987
A British television series for which Rollins contributed music.
- b. 79 f. 4 *Introduction to Jazz by John Fordham* 1992
- b. 79 f. 13 *Jazz Casual - Rhino Entertainment* 2002
- b. 79 f. 5 *JazzTimes Convention* 1994
- b. 79 f. 6 JVC Videodisc 1983-1988
- Katz, S.E
Rollins's lawyer.
- b. 79 f. 7-10 1975-1993
- b. 80 f. 1 1980-1992
- b. 80 f. 2 Kobalt Music Services 2009
- b. 80 f. 3 Listerine Commercial 1988
- b. 80 f. 4-5 Milestone Records 1972-2000
Contains business correspondence and publicity literature.
- b. 80 f. 6 Paasen, Olaf van 2008-2014
The director of the documentary film Sonny Rollins - Morgen Speel Ik Beter.
- b. 80 f. 7 Pirelli - Bruce Weber Calendar 1997
- b. 80 f. 8 Pomegranate Communications, Limited 2003
- b. 80 f. 9-10 RCA-Victor Legal Case 1981-1986, 2009
- b. 80 f. 11 Reelin' In The Years Productions, Inc 2008
- b. 81 f. 1-2 Rent Disputes 1990-2004
- b. 81 f. 3 Rico Reeds 1996-1997, 2005
- b. 81 f. 4 Rigotti Reeds 2011
Contains a letter from Rollins regarding reeds.
- b. 81 f. 5 Ring Tone License 2006
- Royalty Statements
- b. 81 f. 6-16 1958, 1971-1998
- b. 82 f. 1-13 1999-2014
- b. 82 f. 14-15 *Saxophone Colossus* 1986-1988, 1998
A documentary film directed by Robert Mugge.
- b. 83 f. 1 See's Candy Advertisement 1999
- b. 83 f. 2 Shukat, Peter 2008-2011
Rollins's lawyer.
- b. 83 f. 3 *The Simpsons* 2012

III. Business Records (cont.)

Project Files (cont.)

Alphabetical (cont.)

- b. 83 f. 4 *Sonny Rollins Live At Laren* 1973, 1999
The video release of a 1973 concert.
- b. 83 f. 5 *Sonny Rollins: Beyond The Notes* 2011
Documentary film.
- b. 83 f. 6 Video Vienne 1995-1997
See also Vienne in 1994 touring files.
- b. 83 f. 7 *Sonny Rollins In Vienne* 2008
A video release.
- b. 83 f. 8 Verve Records 1997
- b. 83 f. 9 Yamaha 1981-1982
- b. 22 f. 5 Calendars and Datebooks 1960, 1977-1978, 1987, 1995, 2005, 2012
- b. 83 f. 10-11 Address Books 1970s-2000s
- Publicity Files
- Clippings
- b. 84 f. 1-3 1955-1960s
 - v. 1 1957-1959
- b. 84 f. 4 1963
 - v. 2 Two scrapbooks of clippings and photographs documenting Rollins's first tour of Japan, assembled by a Japanese fan.
- b. 84 f. 5-6 1970s
- b. 85 f. 1-5 1970s
- b. 86 f. 1-4 1970s-1980s
 - v. 3 1973
- b. 87 f. 1-4 1980s
- b. 88 f. 1-4 1980s
- b. 89 f. 1-4 1980s
- b. 90 f. 1-4 1990s
- b. 91 f. 1-4 1990s
- b. 92 f. 1-4 1990s-2000s
Folder 2 contains the clipping and complete transcript of a 1993 interview with *Der Spiegel*, and photographs of Rollins taken during the interview.
- b. 93 f. 1-4 2000s
- b. 94 f. 1-3 2000s
 - b. 95 f. 1 2003
- b. 94 f. 4-5 2010s
- b. 96 f. 1-2 2010s
- Posters
- b. 95 f. 2-7 1950s-2000s
 - o. 1 1970s
 - t. 1-3 1970s-1980s
- b. 97 f. 1 t. 4 1970s-1990s
 - t. 6 1970s-2000s
 - t. 5 o. 2 1980s
 - o. 3 1980s

III. Business Records (cont.)

Publicity Files (cont.)

Posters (cont.)

- t. 7-9 1980s-1990s
- t. 10-12 1980s-2000s
 - o. 4 1980s, 2004, 2007
- t. 13 1980s-2010
- t. 14 1983
- t. 15 1992, 2006

Correspondence, Interview Transcripts, and Literature

- b. 98 f. 1-10 Circa 1958, 1977-2010
Folder 9 contains an essay by Rollins on his experience with yoga.
- b. 99 f. 1-3 2011-2013

Programs, Handbills, and Flyers

- b. 99 f. 4-6 1950s-1970s
- b. 100 f. 1-7 1970s-1980s
- b. 101 f. 1-3 1980s-2011
- b. 102 f. 1-6 1990s
- b. 103 f. 1-6 1990s-2000s
- b. 104 f. 1-5 2000s
- b. 105 f. 1-3 2000s-2012

Tourbooks

Most of the tourbooks were produced for Japanese tours. They contain high-quality photography, biographies of bandmembers, and greetings from Rollins.

- b. 101 f. 4-7 1963, 1968, 1975-1986
- b. 106 f. 1-3 1988-2010

IV. Letters 1959-2013 (16 containers 7.54 linear feet)

Rollins's letters consist almost entirely of incoming mail, with the notable exception of letters and cards to and from his wife, Lucille. Most of the letters to her date from 1959 to 1962, in particular from a west coast tour Rollins undertook in the winter of 1962. Often written in between performance sets, these letters discuss personnel issues, Rollins's health, and other problems of performance and travel. A few letters from Lucille to Sonny are also present among them. Most of the remainder of the correspondence with Lucille consists of greeting cards and love notes sent or given over decades. The few letters in this series from Rollins to people other than Lucille include notes to Benny Carter, Jim Hall, Clark Terry, Ben Webster, Phil Schaap, Bill Clinton, and Sigurd Raschèr (see below).

The remainder of the letters are in four divisions: an alphabetical file, a chronological file, fan mail, and birthday and holiday cards sent to Rollins.

In the alphabetical file, letters from the Norwegian jazz impresario Randi Hultin (a friend) make up the largest portions. Other notable writers include classical saxophonist, teacher, and close friend Sigurd Raschèr, who maintained correspondence with Rollins about the saxophone and music; John Coltrane, from whom a letter to his first wife, Naima, regarding his poem "A Love Supreme" is present (gifted to Rollins by Naima); and Bret Primack, a jazz journalist and media figure who assisted Rollins with his website. Primack's letters include website guestbook entries, some of which have Rollins's written responses.

The chronological file, dating from 1950 to the 2010s, contains business, personal, and fan mail. In some cases, letters to Rollins contain unsolicited papers, dissertations, book manuscripts, and television and film scripts sent for his review. Some incoming letters in this file are to Lucille Rollins.

A separate set of fan mail dates from the 1980s to the 2010s. Some contain photographs of Rollins with the writers. Fan mail can also be found in the chronological file and in letters from Bret Primack in the alphabetical file.

The birthday and holiday cards, sent by friends, family, and fans, date from the 1970s forward.

Rollins, Sonny

Correspondence with Lucille Rollins

- b. 105 f. 4-6 1959-2000s
- b. 107 f. 1 1960s-2000s
- b. 106 f. 4 1984

b. 107 f. 2 Letters to Others 1970-2013

Contains letters to Benny Carter, Bill Clinton, Clark Terry, Jim Hall, Phil Schaap, and the producer Joel Dorn. In the letter to Dorn, Rollins reflects on his friendship with Rahsaan Roland Kirk.

Alphabetical

- b. 107 f. 3 Abdul-Jabbar, Kareem 2006
- b. 107 f. 4 Adderley, Cannonball Circa 1963
- b. 107 f. 5 Ataka, Deko and Hideko 1978, 1990, 2005-2008
- b. 107 f. 6 Bloom, Jane Ira 1980s
- b. 107 f. 7 Boley, Peter 1981
 Contains Rollins's reflections on Jackie Robinson.
- b. 107 f. 8 Brubeck, Dave 2007
- b. 107 f. 9 Coggins, Wilfred 1980s-2010
 Brother of pianist Gil Coggins.
 The letters hold photographs of both brothers and other musicians including Horace Silver.
- b. 107 f. 10 Coltrane, John 1964
 Naima Coltrane gave the letter to Rollins after John Coltrane's death in 1967.
 The folder holds a letter from Coltrane to his first wife Juanita (Naima), regarding his poem "A Love Supreme."

IV. Letters (cont.)

Alphabetical (cont.)

- b. 107 f. 11 Crouch, Stanley 1980, 2002, 2012
- b. 107 f. 12 DeJohnette, Jack and Lydia 1982
- b. 107 f. 13 De Nomie, Jo Ann 2010-2012
- b. 107 f. 14 Ellis, Pee Wee 2011
- b. 107 f. 15 Fagen, Donald 2012
- b. 108 f. 1 Figueroa, Sammy 2000s
- b. 108 f. 2 Frenz, Barbara 2007-2012
- b. 108 f. 3 Golson, Benny 2007
- b. 108 f. 4 Haarmann, Rainer 2008
- b. 108 f. 5 Hall, Jim 2007
- b. 108 f. 6 Harley, Rufus 2000-2004
- b. 108 f. 7 Hawkins, Colette 2004, 2008
Daughter of Coleman Hawkins.
The folder contains copies of 1962 letters from Rollins to Hawkins, and Rollins's comments on Hawkins's significance.
- b. 108 f. 8 Heath, Jimmy 2003
- b. 108 f. 9 Henry, Conrad 1993
- Holloway, Ron
- b. 108 f. 10 1988, 1998
- b. 106 f. 5 2008
- Hultin, Randi
The letters from Hultin include drawings, sketches, and photographs.
- b. 22 f. 4 1964-1997
Includes Hultin's portraits of Rollins, Cannonball Adderley, and Paul Desmond.
- b. 108 f. 11 1971-2000
- b. 109 f. 1 Jeffrey, Paul 2004, 2010-2011
- b. 109 f. 2 Kirk, Dorthaan 2004
- b. 109 f. 3 Lovano, Joe 2000-2011
- b. 109 f. 4 McLean, René and Dolly 1962, 2003
Contains copies of letters Rollins wrote to René in 1962, and a letter from Dolly McLean.
- b. 109 f. 5 McPartland, Marian 2007-2008
- b. 109 f. 6 Mingus, Eric 2007
- b. 109 f. 7 Moody, James 1991
- b. 109 f. 8 Moore, Bob 2009-2010
- b. 109 f. 9 Mover, Bob 1993-2008
- b. 109 f. 10 Ong, A. Chester 2008
- b. 106 f. 6 Oreo, Greg 1979
- b. 109 f. 11 Potter, Chris 2009
- b. 109 f. 12-14 Primack, Bret 2000-2012
Primack's letters include website guestbook entries from fans (some of which have Rollins's written responses), as well as discussion of Rollins's web and social media presence.
- b. 110 f. 1 Raschèr, Sigurd and Ann Mari 1989-2004
Includes correspondence between Rollins and Raschèr.
- b. 110 f. 2 Reed, Ishmael 1997-1998

IV. Letters (cont.)

Alphabetical (cont.)

- b. 110 f. 3 Rollins, Valdemar 1980s
Older brother of Sonny Rollins.
- b. 106 f. 7 Shaler, Dennis 2000s
- b. 110 f. 4 Smith, Carl 2005-2013
A fan who collected and produced informal live recordings of Rollins, one of which was eventually released as *Without a Song: The 9/11 Concert*.
- v. 4 Streeter, Deborah 2006
- b. 110 f. 5 Welcher, Dorismarie 2007
- b. 110 f. 6 Williams, Martin 1973
- b. 110 f. 7 Wilson, David W 1996

Chronological

- b. 110 f. 8-10 1959-1970s
- b. 111 f. 1-4 1980s-1990s
 - b. 22 f. 3 1985, 2007
- b. 112 f. 1-5 1990s-2000s
- b. 113 f. 1-4 2000s
- b. 114 f. 1-5 2000s-2010s
- b. 115 f. 1-3 2010s
- b. 115 f. 4-5 Unsorted undated
- b. 116 f. 1-2 Unsorted undated

Fan Mail

See also Primack, Brett.

- b. 116 f. 3-5 1980s-2010s
- b. 117 f. 1-4 1980s-2010s
- b. 118 f. 1-4 Birthday and Holiday Cards 1970s-2010s

V. Awards and Honors 1957-2013 (21 containers 8.0 linear feet)

The files for Rollins's awards, in addition to the awards themselves, often include letters from presenting organizations, travel arrangements, and photographs. The awards include notable honors such as the Polar Music Prize, the National Medal of Arts, and the National Endowment for the Arts Jazz Master award; honorary degrees from colleges and conservatories; and multiple critic and reader poll plaques from *Down Beat* magazine;

- b. 119 f. 1 1990, 2006-2012
- b. 120 f. 1 Académie Charles-Cros Grand Prix Du Disque Circa 1974
- b. 119 f. 2 Academy of Achievement 2006
- b. 119 f. 3 American Academy of Arts and Sciences 2010
- v. 5 Artists Collective 1986
- b. 119 f. 4 Austrian Cross 2009
- b. 119 f. 5 Bard College 1992
- v. 6 Ben Webster Foundation Member of Honour 2011
Contains a photograph of Ben Webster.
- b. 119 f. 6 Berklee College of Music 2003
- b. 120 f. 2 Borough of Manhattan 1995
- b. 120 f. 3 Città di Perugia 2012
- b. 121 f. 1 City of Detroit 2007

V. Awards and Honors (cont.)

- b. 120 f. 4 City of Memphis 1988, 1991
- b. 120 f. 5 City of Miami, Florida 2006
 - v. 7
- b. 119 f. 7 City of Minneapolis 2006
- b. 119 f. 8 City of San Francisco 1996
- b. 119 f. 9 City of Wilmington 1996
- b. 121 f. 2 Clearwater Jazz Holiday Hall of Fame 1989
- b. 119 f. 10 Colby College 2007
- b. 120 f. 6
 - Down Beat*
 - b. 122 Critics Poll 1957-1973, 1998-2012
 - b. 123 Readers Poll 1998-2012
 - Duke University
 - b. 121 f. 3 Department of Music/Jazz Studies Program 1990s
 - b. 120 f. 7 Honorary Doctorate 1999
 - b. 124 f. 1
 - b. 120 f. 8 I Festival Internacional de Jazz de Barcelona 1966
 - v. 8 Greater Jamaica Development Corporation 1994
 - v. 9 Hollywood Jazz Festival 1994
 - b. 121 f. 4 *Jazz Times* 1994
 - b. 124 f. 2 John Simon Guggenheim Memorial Foundation 1971-1973
 - b. 120 f. 9 The Juilliard School 2013
 - b. 124 f. 3 Kennedy Center Honors 2011-2012
 - v. 10 KNOK AM, Fort Worth 1981
 - b. 125 f. 1 Long Island University 1998
 - v. 11 Marquis Who's Who In America 1980-1981, 1986-1987, 1988-1989
 - v. 12
 - b. 124 f. 4 MacDowell Colony 2010
 - b. 124 f. 5 National Academy of Recording Arts and Sciences 1966, 2001, 2004, 2012
 - b. 124 f. 6 National Endowment for the Arts Jazz Master 1983, 2003
 - v. 13
 - b. 120 f. 10 National Medal of Arts 2011
 - b. 124 f. 7 New England Conservatory 2002
 - b. 126 f. 1 New Jersey Jazz Society Hall of Fame 1990
 - b. 127 f. 1 New York Jazz Awards 1979-1980
 - b. 125 f. 2 Nightlife Awards 2003
 - b. 125 f. 3 *Playboy* 1963
 - b. 125 f. 4 Polar Music Prize 2007
 - b. 127 f. 2-3
 - v. 14 Russian River Jazz Festival 1985
 - b. 127 f. 4 t. 16 Rutgers University 2009
 - b. 120 f. 11 Shelby County, Tennessee 1988, 1991
 - b. 127 f. 5 Smithsonian Institution 1982
 - b. 125 f. 5 Society for the Preservation of Jazz Music 1999

V. Awards and Honors (cont.)

- b. 127 f. 6 State of Connecticut 2002
- b. 125 f. 6 Umbria Jazz Festival 1996
- b. 125 f. 7 University of Hartford 2015
University of Pittsburgh
- b. 127 f. 7 International Academy of Jazz Hall of Fame 1989
v. 15
- b. 125 f. 8 Jazz Seminar Committee 1984
- b. 127 f. 8 Wesleyan University 1998

VI. Sound and Video Recordings 1962-2007 (Over 1000 items 37.13 gigabytes 969 computer files)

Sound and video recordings in the collection date from 1962 to 2007, and contain extensive documentation of Rollins in performance and in practice. The sound recordings, numbering in the hundreds, include concerts, radio broadcasts, rehearsals, interviews, oral histories, warm-ups, practice sessions, rough mixes of studio recordings, and comparisons of reeds, mouthpieces and saxophones. The moving images include film and video of concerts. A large component of the sound and video recordings has never been commercially issued, or has been broadcast only once. Notable contents include an unissued 2004 studio project (in multi-track and mixed versions), a 1965 live recording of Rollins with Dexter Gordon, a 1997 Japanese concert video, a 1983 interview on WKCR-FM New York, and the 1986 world premiere performance of Rollins's *Concerto for Tenor Saxophone and Orchestra* in Japan (excerpted in the film *Saxophone Colossus*).

Rollins's personal collection of over 800 commercial record albums consist primarily of jazz artists from throughout the music's history. Also present are blues, gospel, popular, and classical albums, as well as music from Japan and Morocco.

Electronic records are currently unavailable.

Record Albums 1950s-1990s (863 items)

VII. Photographs 1940s-2013 (21 containers)

The collection holds a rich and extensive photographic component which was transferred to the Schomburg Photographs and Prints Division. Dating from the late 1940s to 2013, the photographs contain performance shots; portraits and publicity images of Rollins; informal photos taken on tour, on vacation, or at the Rollins homes in Germantown, New York or New York City; photographs of Rollins with colleagues, friends and family; images of other people; and photographs of events such as the Kennedy Center Honors and award ceremonies at the White House. Photographs can also be found with letters in Series IV.

Photographs of Rollins in performance, often sent as a courtesy to Rollins by the photographers, offer extensive coverage of his concerts in the United States, Europe, and Japan. The earliest feature him in performance with Art Blakey, Tommy Potter, and Kenny Dorham. They also include shots with the Max Roach-Clifford Brown Quintet of the mid-1950s; with his early-60s group featuring Jim Hall; his mid-60s band with Don Cherry; and later groups featuring Mark Soskin, Jerome Harris, Al Foster, Clifton Anderson, Stephen Scott, and other musicians. Performance shots can also be found in the informal photos taken on tour.

The informal photographs include shots of Japanese tours of the late-1960s and early-1980s; these include images of Larry Ridley, Roy Haynes, Chick Corea, Jack DeJohnette, and Joe Zawinul. They also contain a large number of photos taken on vacations or at home.

The portraits, dating from the late-1950s to 2008, include the work of photographers with whom Rollins had long-term working relationships and friendships, such as Katsuji Abé and John Abbott. The portraits contain performance photographs, but most are studio portraits used for publicity purposes. One set of photographs from the 1980s, taken for a Japanese magazine, features Rollins on the Williamsburg Bridge.

The publicity photos date primarily from Rollins's years with Milestone Records (1970s to the 2000s), but also include a few from 1957 to 1963.

Photographs of Rollins with others include Dizzy Gillespie, Hank Jones, Thelonious Monk, Charles Mingus, John Coltrane, Art Blakey, Orrin Keepnews, Max Roach, Jim Hall, Bob Cranshaw, Roy Haynes, Jimmy Heath, Dexter Gordon, Ben Webster, Oscar Pettiford, Jean-Paul Sartre, Ronnie Scott, Ravi Coltrane, Christian McBride, Kareem Abdul-Jabbar, Bill Cosby, Hillary Clinton, Sigurd Raschèr, and many others. Also present are photos of Rollins sent to him by fans. There are very few photographs of Rollins with his wife or family in the collection.

Photographs of other people (without Rollins) include a set of prints of other jazz musicians (with Rollins's commentary on them for *Life* magazine), John Coltrane (in performance in 1964), David S. Ware, Benny Carter, Bud Powell, Paul Bley, Roy McCurdy, Coleman Hawkins, Sonny Stitt, Max Roach, Abbey Lincoln, Terri Lyne Carrington, Sigurd Raschèr, and Masahiro Oki (Rollins's yoga instructor in Japan). Some of these prints are autographed.

Photographs must be consulted in the Photographs and Prints Division.

VIII. Collections 1950s-2010s (25 containers 10.69 linear feet)

Rollins' personal interests are revealed through his collection of art, books, calendars, clippings, posters, programs, and a scrapbook. None of these items document his activities.

Art is comprised mainly of portraits of Rollins, created and sent as gifts by fans and friends, in the form of oil paintings, watercolors, drawings, and sketches. These include a folio of portraits by Klaus Albrechtsen. There is also a set of art works that do not depict Rollins, and may have been displayed in his home.

The books include music instruction manuals, coffee table books of jazz photography, and books on yoga and Rosicrucianism. The calendars feature images of jazz musicians, including Rollins.

Rollins regularly saved clippings about music, musicians (especially obituaries), and current events, in particular regarding issues such as racism, injustice, the environment, inequality, and politics.

The posters advertise performances by other musicians. The programs document concerts, memorial services, lectures, and other events. Rollins attended some of these events, while other programs were sent to him by friends. The scrapbook, containing published photographs of jazz musicians, was created for Rollins by an unidentified fan or friend.

VIII. Collections (cont.)

Art

Portraits of Rollins

- o. 5 1961, 1970s
- b. 128 f. 1 1970s, 2007-2008
- b. 129 f. 2 1970s, 2006-2010
- b. 127 f. 9 1980-2014
- b. 130 f. 1 1987
- b. 129 f. 2 1989, 2008-2011
Contains a folio of portraits by Klaus Albrechtsen.
- b. 131 Mid-2000s
Two identical glass portraits.
- t. 17 2008

Other Subjects

- v. 16 1950s-2010s
- o. 6 1950s-2010s
- b. 128 f. 2 1962, 1979-2009
- b. 132 1977, 1980s
- b. 130 f. 2 1996, 2003
- b. 129 f. 3 1995-2006
- v. 17 2009

Books

- b. 133 Music
Includes method books and coffee table books of photographs. Some books are autographed by the authors.
- b. 134 Yoga and Rosicrucianism
- b. 135 General Interest
- b. 136 Calendars
Jazz calendars, some with images of Rollins.
- b. 128 f. 3 Clippings Not Regarding Rollins 1950s-2010s
- b. 137 f. 1-3
- b. 138 f. 1-4
- b. 139 f. 1-4
- b. 140 f. 1-4
- b. 141 f. 1-3

Posters Not Regarding Rollins

- o. 7 1967-1970s
- t. 18 1975, 2003-2004
- b. 142 Undated

Programs (not Sonny Rollins)

Programs for concerts by other musicians, memorial services, and other public events.

- b. 129 f. 4 1960s-2000s
- b. 143 f. 1-4 1970s-2000s
- v. 18 Scrapbook 2000s

A scrapbook of published photographs of jazz musicians created for Rollins.

IX. Pearson Family Papers 1910s-1981 (2 containers 0.83 linear feet)

The family papers of Lucille Pearson Rollins document the lives of her parents, Leonard (1896-1949) and Nanette (1901-1979), as well as Lucille's early life. The papers are divided between a chronological portion, sections for all three Pearsons, and photographs.

The chronological portion mainly documents Nanette and Lucille Pearson. It contains cards and letters, school reports, a confirmation program, promotion documents and other work reports, financial and insurance records, clippings, and an address book. None of the cards and letters are substantial, but they include a few postcards from Sonny Rollins to his mother-in-law, dating from 1972 to 1973.

The Leonard Pearson papers hold work documentation, military promotion and discharge papers, Veterans Administration letters, mortgage records, Pearson's death certificate, and his funeral guestbook. Nanette Pearson's papers contain financial records, employment records, retirement cards from co-workers, letter of condolence after Leonard's death, and insurance records. Lucille's papers contain her Baptism records, school records and transcripts, clippings, letters and cards from her mother, and employment records.

The photographs are of Leonard Pearson, his parents, and extended family; Nanette Pearson and members of her family; and Lucille. They date from Leonard's early childhood to the 1970s.

Documents

- b. 130 f. 3-6 Chronological 1914-1916, 1931, 1940s-1981
- b. 130 f. 7 Leonard Pearson 1918, 1942-1949
- b. 144 f. 1
- b. 144 f. 2 Nanette Pearson 1924, 1949-1965
- b. 144 f. 3-4 Lucille Pearson 1928-1971
- b. 144 f. 5-6 Photographs 1910s-1976