

LGM

LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2024

DAZZLING DESIGN

The brilliant theater
costumes of
Florence Klotz

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Bernstein to Silver Screen

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A Masterpiece Hits 100

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■ Thalia, one of the graces of Greek mythology, sits with her harp in this mural by Frank Weston Benson in the Jefferson Building. *Carol M. Highsmith Archive/Prints and Photographs Division*

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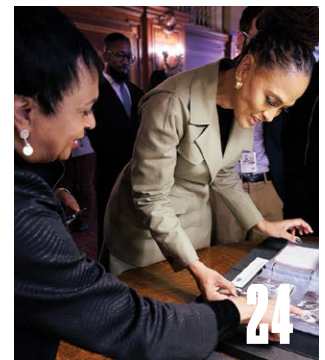
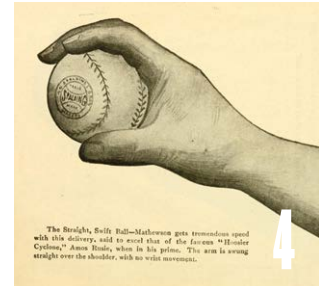
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■ **On the cover:** Florence Klotz created this colorful costume design for "Pacific Overtures," a 1976 musical by Stephen Sondheim set in 19th-century Japan. *Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco*

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■ **Right:** Thomas Jefferson ordered an expedition to explore the newly acquired Louisiana Territory. *Prints and Photographs Division*

Opposite: Jefferson devised this grid of letters, numbers and symbols to encrypt messages for use by Meriwether Lewis (inset). The first of two versions of the cipher is shown here. *Manuscript Division, Prints and Photographs Division*

JEFFERSON'S SECRET CODE

He created this cipher for the Lewis and Clark expedition.

In May 1804, Meriwether Lewis and William Clark set off into the great unknown of the Louisiana Territory, far from help and far from home. Ahead lay vast prairies, endless mountain ranges, uncharted streams, untold dangers.

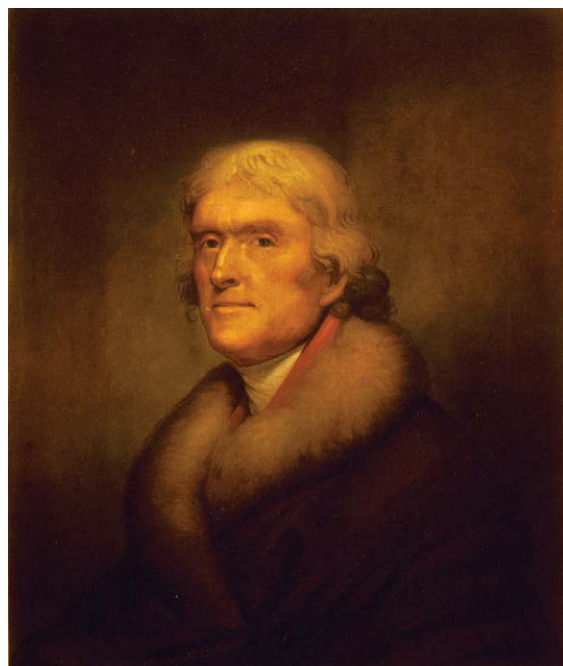
Their mission: lead the Corps of Discovery across the continent, establish relations with Native peoples they met along the way, document plant and animal life and, most importantly, find a practical water route to the Pacific.

President Thomas Jefferson, who had ordered the expedition, expected no regular communication from the corps. But he did hope that traders or Natives might help get occasional messages back to Washington. Some of those communications, he believed, might contain sensitive information best kept secret.

Long fascinated by encryption, Jefferson devised a special cipher for use by the expedition and sent it to Lewis. Only they would understand any messages encoded with it.

"Avail yourself of these means to communicate to us, at seasonable intervals, a copy of your journal, notes & observations of every kind," Jefferson wrote to Lewis on June 20, 1803, "putting into cypher whatever might do injury if betrayed."

Two versions of the cipher, handwritten by the president, are preserved in the Jefferson papers held by the Library's Manuscript Division. Both used grids of letters, numbers and symbols to encrypt and decode messages.



In the earlier version shown at right, Jefferson proposed two different methods to use the cipher, one employing a previously agreed-upon keyword to encode letters of the alphabet.

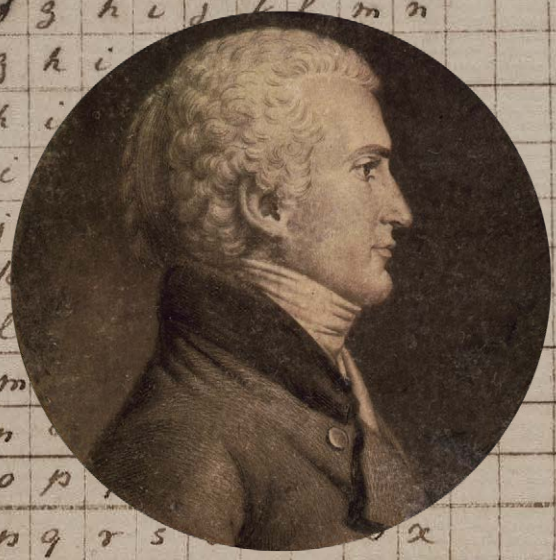
At the very bottom of the page, he provided an example: Jsfjwawpmsxxiawprjllxxzpwqxweudvsdmf&gmlibexpxu&izxpseer

Using the keyword "artichoke," the incomprehensible string of letters and symbols reveals its hidden message: "I am at the head of the Missouri. All well, and the Indians so far friendly."

Jefferson made a second, slightly revised version of the cipher and sent it to Lewis to carry west. Lewis never found the opportunity to use the cipher, which today remains a curious relic of a bold mission across a wild continent.

—Mark Hartsell is editor of LCM.

j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	⋈	a	b	c	d	e	f	g	h	i
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x	y	z	⋈	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w
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⋈	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z



The man whose mind on virtue bent
 ujh qft cpxbp yuas dd maknpa zemu

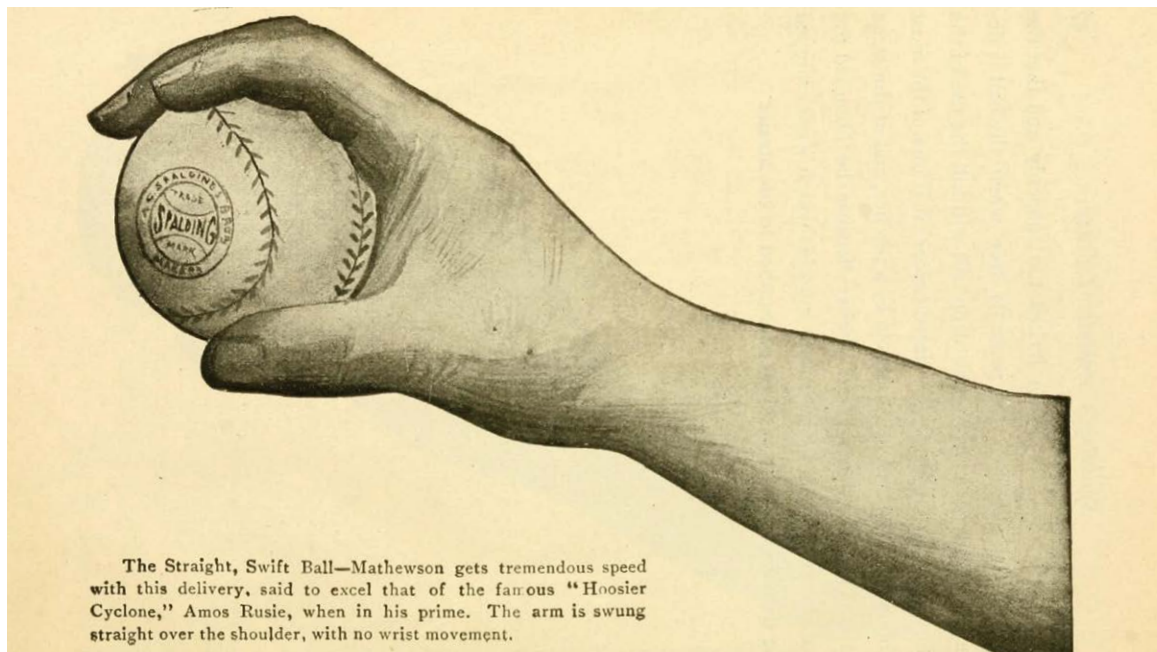
the equivalent of the 1st line is taken from the 1st col.
 of the 2^d from the 2^d
 of the 3^d from the 3^d
 and so on to the 26th and then begin again with the 1. 2. 3.

or instead of using them in the regular numerical order have a key word
 suppose 'artichoke' and finding the letter to be cyphered in the 1st vertical
 column, seek it, equivalent seek it, equivalent in the column ^{over} a foot
 the next letter to order the 17th vertical column (it is q) the next under (it is x)
 next under o (it is u) the next under (it is e) the next under h (it is a)
 the man in the bottom line is u in the last horizontal line & so on as follows

t in the 1st vertical over a in the last horizontal, which is u
 h r z
 e t y
 m i v
 a c d
 n h u

22126

I am at the head of the Missouri. all well, and the Indians so far Amold,
 art ichok ear tichok eartich ohe arte cholear tichok eartichoke art
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 then copy fair thus. jssjwawp mfsxxiaawprjjlxxzpwqxweudvsdmf gmlibexpxu vizpsecr



The Straight, Swift Ball—Mathewson gets tremendous speed with this delivery, said to excel that of the famous “Hoosier Cyclone,” Amos Rusie, when in his prime. The arm is swung straight over the shoulder, with no wrist movement.

■ The 1911 manual *How to Pitch* provided illustrations of grips for various pitches, including this one for the “Straight, Swift Ball,” or fastball, thrown by future Hall of Famer Christy Mathewson. *General Collections*

PLAY BALL!

Publications collection chronicles baseball’s early decades.

Buy us some peanuts and Cracker Jack – it’s about time for Major League Baseball’s opening day.

For serious fans and historians of the game, a digital collection on the Library’s website provides full-text access to more than 120 early books that help chronicle the early decades of the national pastime.

Early Baseball Publications offers a large selection of 19th- and early 20th-century annual guides, including many volumes of Spalding’s *Official Base Ball Guide*, one of the premier baseball publications of its day. Also featured are rulebooks, record books, reporting manuals and books on how to hit and play different positions.

The 1911 manual *How to Pitch*, for instance, provides detailed illustrations showing how to grip the ball to throw different pitches, such as the “straight, swift ball” (fastball) thrown by New York Giants ace and future Hall of Famer Christy Mathewson. The *Orr-Edwards Code for Reporting Base Ball*, a guide published in 1890, instructs journalists how to use shorthand to

report on games via the telegraph.

The collection mostly highlights works of nonfiction but offers at least one poetic surprise: “Chick Gandil’s Great Hit” from 1914. Written by Gilbert Marquardt Eiseman, the poem adapts “Casey at the Bat” by imagining a tense game between the Washington Senators and Boston Red Sox. The hero is Washington first baseman Gandil, whose talent would be overshadowed several years later by his involvement as the ringleader of the 1919 Chicago “Black Sox” game-fixing scandal, for which he and eight other players were permanently banned from baseball.

Early Baseball Publications represents only a fraction of the Library’s baseball collections, among the largest in the world. The Library also holds troves of early baseball cards and sheet music; the papers of Branch Rickey and Jackie Robinson; photos of players, managers, teams and stadiums; videos of television shows and games; historical newspapers offering coverage of the game; and much more – all waiting to be explored.

—Peter Armenti is a reference librarian in the Researcher Engagement and General Collections Division.

MORE INFORMATION

Early Baseball Publications
go.loc.gov/bWRF50Qwv3R

FATHER TIME

Flanagan's great clock watches over the Main Reading Room.

The researchers in the Library's magnificent Main Reading Room toil away under the watchful eye of Father Time, looking down from atop a massive clock over the entrance.

The clock serves as more than just a way to tell time. It's also an extraordinary work of art – a combination of practical function, inspired design, rich decoration and years of sweat.

It sits in a frame of multicolored marbles, inset with semiprecious stones and flanked by golden-flamed torches. The gilt face of the dial, which measures about 4 feet across, represents brilliant bursts of sunlight.

A bronze sculpture of Father Time strides above, moving relentlessly forward like time itself. In his hands, he carries an hourglass and a scythe – a reminder to mortals that their own time on Earth is passing.

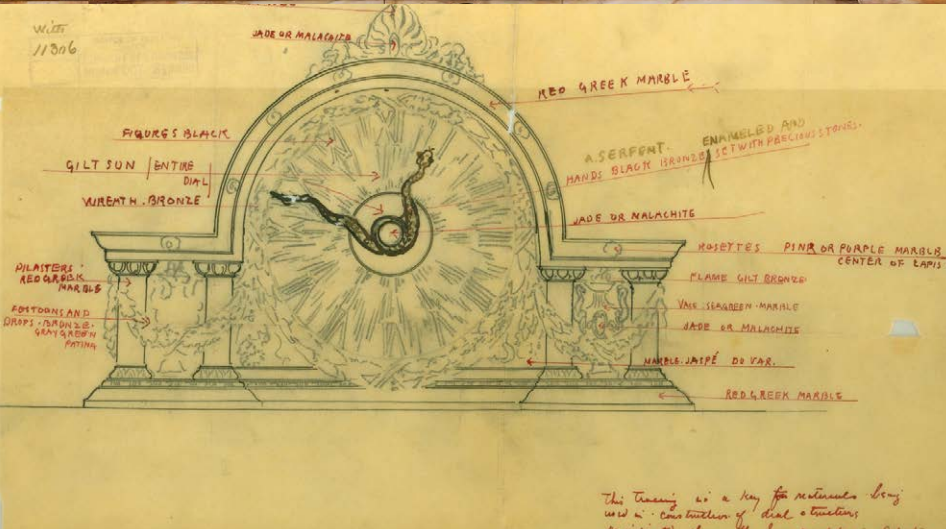
The clock was the creation of young sculptor John Flanagan and took seven years to finish – much to the exasperation of Bernard Green, construction superintendent for the Library's new Jefferson Building. The Jefferson opened to the public in November 1897 to great acclaim. The last pieces of the clock, however, weren't installed until nearly five years later – finally, Green wrote in his journal, making the building complete.

Flanagan went on to design a work familiar to every American who ever fished in a pocket for change: the U.S. quarter with the left-facing profile of George Washington on one side and a spread-winged eagle on the other, first issued in 1932.

Today, his great clock remains an extraordinary feature in a space filled with the extraordinary – and, to the researchers working below, a reminder of deadlines drawing ever nearer.

—Mark Hartsell

■ John Flanagan's original design (bottom) contained detailed notes on materials and placement. The snake hands shown in the drawing were not included in the final version (top). *Prints and Photographs Division, Manuscript Division*





ANCESTRAL VOICES

Project helps Native peoples recover tribal languages and cultural practices.

BY WENDI A. MALONEY



The anticipation in the small room in Culpeper, Virginia, was palpable as the stylus touched down on a rare 100-year-old wax cylinder recording. Chin in hand, film producer Daniel Golding sat while his son, Nate, stood behind him, hands in pocket.

A scratchy sound emerged, followed by a man's voice, which Golding identified as his great-grandfather's. He was singing a deer song in the language of the Quechans, a Native American tribe indigenous to an area along the Mexico border in Arizona and California.

"My great-grandfather was the last one to sing these songs," Golding said. "There's nobody left in the community that sings them."

Golding brought a film crew to the National Audio-Visual Conservation Center (NAVCC) in July 2022 to document a collaboration between the Library and another tribe – the Passamaquoddy of Maine – to recover and share tribal language and cultural practices from wax cylinder recordings in the collections.

Golding's film, "Language Is Life," showcases efforts by three Native communities – the Passamaquoddy, the Cherokee and the Navajo – to revitalize their languages and, through language, to revive cultural heritage.

Narrated by Joy Harjo, the former U.S. poet laureate, the film premiered at the Library in November in advance of its broadcast as one of four episodes in a PBS series, "Native America."

Anthropologist Jesse Walter Fewkes documented Passamaquoddy folktales, origin stories and vocabulary in 1890 using wax cylinders, the recording medium of the day. The 31 Passamaquoddy recordings donated to the Library are the oldest ethnographic field recordings known to survive anywhere.

The Library holds a total of about 9,000 turn-of-the-20th-century field recordings of Native communities, the largest collection in the U.S. Between 1977 and 1987, the Library's American Folklife Center (AFC) transferred these early field recordings to reel-to-reel cassette tape as part of the Federal Cylinder Project.

Since 2015, using cutting-edge laser-assisted technology, NAVCC has been digitizing and restoring these recordings through a project called Ancestral Voices –

informally dubbed Federal Cylinder Project 2.0. Ancestral Voices is part of a larger collaboration involving the AFC, Native communities and other cultural institutions to support revitalization of Native languages and cultures.

The task is urgent: According to "Language Is Life," linguists predict that only 20 Native languages will be spoken in North America by 2050, down from more than 300 in 1492, if language loss isn't reversed.

AFC is collaborating with communities to curate digitized recordings and release them selectively on the Ancestral Voices portal – communities do not want all materials shared publicly. The folklife center also provides copies directly to Native tribes.

In recent years, for example, it provided the Warm Springs Reservation in Oregon with copies of out-of-circulation recordings that allowed the community to reincorporate content not used in 70 years and Sioux communities with copies of photographs and recordings that they said documented the proper way to butcher buffalo, an important cultural tradition.

When Golding heard the newly digitized recording of his great-grandfather in Culpeper in 2022, he immediately recognized a big improvement over a recording his parents had played for him in the 1970s. The speed was corrected, and the sound was much clearer.

For his son, Nate, then 16, the experience was more profound – he had never heard his great-great-grandfather's voice before.

"I hope these traditions are passed down to the younger generation so the tradition can live on," Nate said, holding back tears. "It gives me hope for our community to become stronger. It just gives me hope in my heart."

–Wendi A. Maloney is a writer-editor in the Office of Communications.

■ **Opposite:** Members of the Passamaquoddy tribe sing in these scenes from the film "Language is Life." Courtesy of Providence Pictures

Below: A Library technician prepares a wax cylinder for listening. Courtesy of Providence Pictures



OFF THE SHELF



■ The Virgin Mary (above) speaks with the angel Gabriel in this illumination from the tiny Edith Book of Hours (below). *Rare Book and Special Collections Division; photos by Shawn Miller*

SMALL WONDER

This tiny 14th-century Book of Hours is a masterpiece of Gothic illumination.

In the medieval world, impossibly small, cleverly constructed objects made of precious materials were appreciated for their craftsmanship and their inherent miraculous quality.

The Edith Book of Hours, a handwritten 14th-century volume of prayers, is such an object, one that today still prompts viewers to ask: How could anyone create something that small?

The book, which measures just 2 $\frac{5}{8}$ inches tall and 1 $\frac{3}{8}$ inches wide, also is a masterpiece of Gothic illumination – its many lovely leaves contain delicate, scrolling border designs and flawless miniatures crafted in the style of Parisian artist Jean Pucelle.

Renowned collector Lessing J. Rosenwald presented the book to his wife, Edith G. Rosenwald, on her birthday in 1951 – along with a custom case and a small magnifying glass to make viewing easier. Edith donated the book to the Library in 1981 in commemoration of her husband, who had passed away two years earlier.

Today, the Edith Book of Hours is part of the Rosenwald Collection, and the beauty and meaning found in its pages still amazes.

In a miniature rendering of the Annunciation, the Virgin Mary holds a book in her hand, and a centrally placed scroll highlights the moment when, in the Christian tradition, the “Word became flesh” in a verbal exchange between Mary and the angel Gabriel. “Ave maria gratia plena,” the scroll reads: “Hail Mary, full of grace.”

The scene, and the book itself, invites its readers to experience the miracle of just how small words can be: tiny letters written on a tiny scroll within a tiny miniature within a tiny book.

Recently digitized, the volume now can be appreciated by more than one person at a time, allowing people everywhere to experience the smallness of the Edith Book of Hours. Centuries after the book was created, it still feels nothing short of miraculous.

–Marianna Stell is a reference specialist in the Rare Book and Special Collections Division.

MORE INFORMATION

Edith Book of Hours
[loc.gov/item/89213240/](https://www.loc.gov/item/89213240/)



11.5 MILLION PAGES AND COUNTING

Digitization project makes copyright records more accessible.

The U.S. Copyright Office recently surpassed a major milestone in its efforts to make resources more widely accessible: The office now has released over 11.5 million digitized pages documenting copyright registrations for books, periodicals and unpublished musical works from its Copyright Historical Record Books Collection.

Dating from 1870 to 1977, the digitized pages are part of the office’s collection of historical copyright records, the most complete and accurate collection in the world.

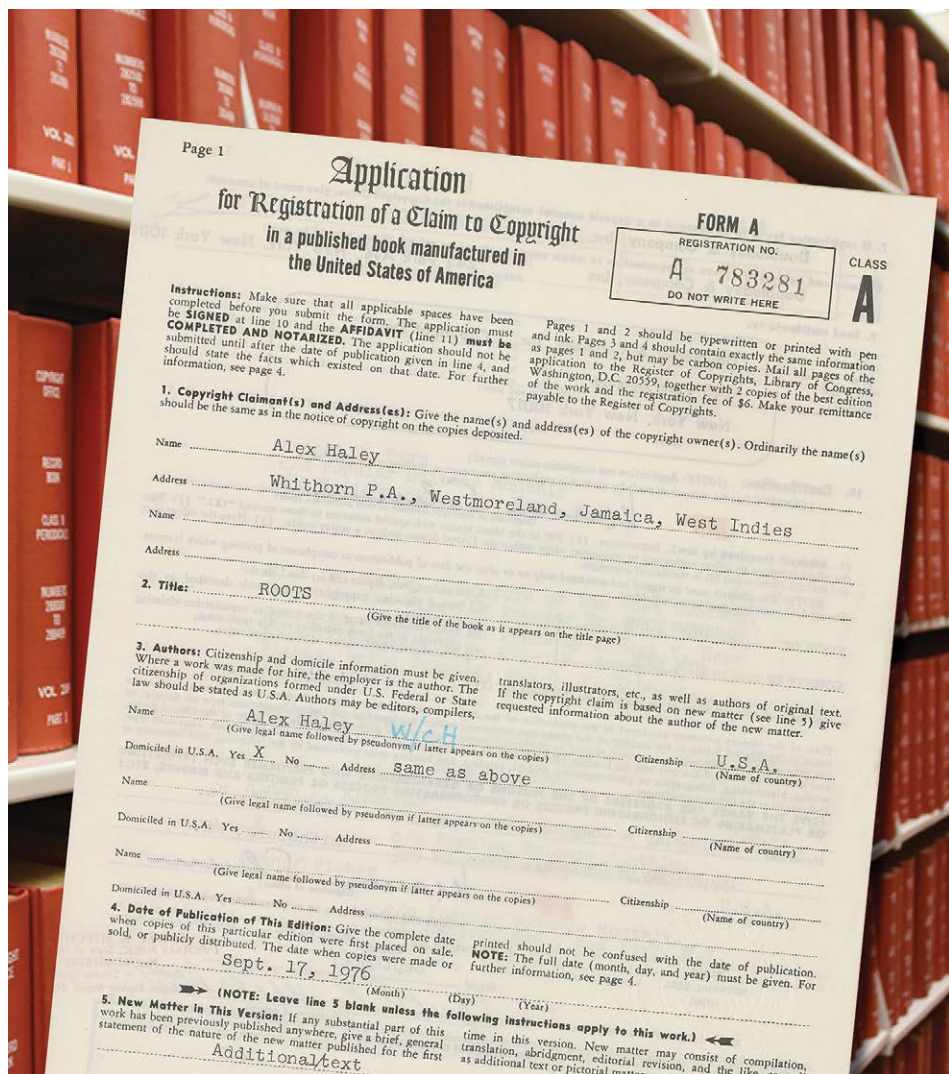
Iconic works in the newly digitized records include Alex Haley’s bestseller “Roots”; “Farewell to Manzanar” by Jeanne Wakatsuki Houston and James D. Houston, a memoir about one family’s experiences at the Manzanar War Relocation Center during World War II; and Judy Blume’s 1970 novel “Are You There, God? It’s Me, Margaret,” made into a major motion picture last year.

The record books had been accessible only on-site at the Copyright Office. In 2021, the office began digitizing the 26,000-plus volumes – one of the most extensive digitization projects undertaken by the Library.

Since 1790, when the first federal copyright law was enacted, copyright records have been kept in various ways. Before 1870, when registration was centralized in the Library, registration records were held at federal district courts around the country and in government offices in Washington, D.C. Most were later transferred to the Library, and many of these older records can be found online today in the Early Copyright Materials Collection.

Since 1978, copyright records have been preserved as online indexed records and are accessible and searchable through the Copyright Public Records System pilot.

For the millions of copyright records created between 1870 and 1977, indexes of registrations and other records pertaining



to copyright ownership were kept in the Copyright Office’s card catalog, the Catalog of Copyright Entries and bound historical record books.

The card catalog and the Catalog of Copyright Entries are digitally accessible online. Now, 11.5 million records and counting from the historical record books are, too – available to anyone with a computer, anywhere.

—Kristin Phelps is the digitization manager in the U.S. Copyright Office.

■ Researchers can now access millions of historical copyright records online, including Alex Haley’s “Roots” copyright application. Photo illustration by David Rice

MORE INFORMATION

Copyright Historical Record Books
go.loc.gov/swli50QwT7u



A CENTURY OF 'RHAPSODY'

Music manuscripts tell the creation story of a Gershwin masterpiece.

BY NEELY TUCKER

At some point during the composition of “Rhapsody in Blue,” one of George Gershwin’s masterpieces of 20th-century music, he got help with the process. After all, the piece, which was to debut in just a few short weeks, eventually would run to 22,000 notes over 500 measures.

In his handwritten score, Gershwin sketched out the notation for his piano solo but left a small section blank in the second draft, as by then copyists were helping record each change he made as the piece came together.

That short break stayed blank in the performance orchestration arranged by Ferde Grofé, with a note to bandleader Paul Whiteman to “wait for nod.”

It’s a charming moment. Gershwin, 25, performing his first major concert

piece, would briefly improvise, then give a tilt of the chin to Whiteman to bring the rest of the band back in.

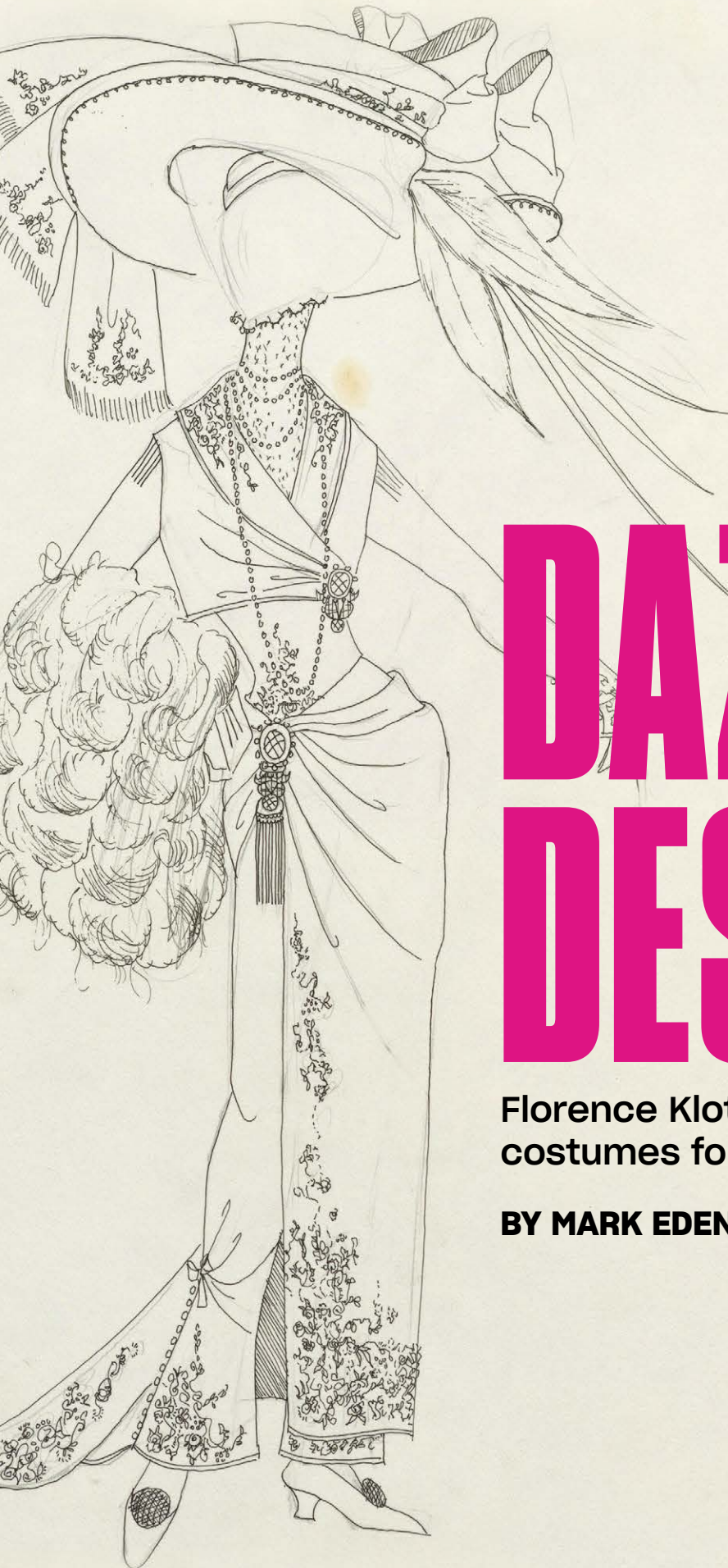
The vast collections of the division document the birth of “Rhapsody.” It holds four manuscripts of the piece, including Gershwin’s original manuscript, now digitized. That manuscript is in pencil, with “RHAPSODY IN BLUE – FOR JAZZ BAND AND PIANO” written across the top of the first page in neat block lettering. It is dated Jan. 7, 1924, a few days after Gershwin agreed to compose a piece for an upcoming concert by Whiteman’s band.

The Library also holds the papers of Grofé, who provided the score for the 1942 orchestral version that quickly became the standard.

Taken together, the two collections give the Library all the manuscripts of “Rhapsody” leading up to its historic debut just over a century ago, on Feb. 12, 1924, at Aeolian Hall – its long, opening glissando on clarinet signaling a new era in American music.

–Neely Tucker is a writer-editor in the Office of Communications.

■ **Opposite:** This score for “Rhapsody in Blue” shows a note to conductor Paul Whiteman to “wait for nod,” a cue for the orchestra to join in again after George Gershwin finished his piano solo. *Music Division, Prints and Photographs Division*



■ Many of Florence Klotz's design sketches stand as works of art, such as this brilliant design for the 1973 Stephen Sondheim musical "A Little Night Music." *Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco*

DAZZLING DESIGN

Florence Klotz created brilliant costumes for the stage.

BY MARK EDEN HOROWITZ

The Library's recently acquired collection of Florence Klotz costume designs are a visual celebration of the art, craft and range of her work.

Many of her shows feature dichotomies of harsh realities and glamorous fantasies, such as in "Kiss of the Spider Woman" where one goes from ragged prisoner garb to the celluloid fantasy of Aurora – the Spider Woman. But however gritty her costumes might get, Klotz undeniably had a magical way with baubles, bangles, beads, rhinestones, sequins, feathers and furs.

In her final show before retirement, the 1994 Broadway revival of "Show Boat" directed by Hal Prince, Klotz designed 585 costumes for 72 actors covering over 30 years of American history. She won her sixth Tony Award for the costumes, more than any previous costume designer.

The Library's Florence Klotz Collection includes those designs, as well as those for "Follies," "A Little Night Music," "Pacific Overtures," "On the Twentieth Century," "City of Angels," "Kiss of the Spider Woman" and many others.

Unlike her costumes, Klotz's career was not planned or designed; it evolved unexpectedly, as she described it, "mostly through luck."

Her parents owned a millinery store, Klotz Brothers (her father named a cloth pattern after her: Florence plaid). She attended the Parsons School of Design but assumed that, after graduating, she would get married and have a family rather than a career. Instead, she and Ruth Mitchell – who began her career as a stage manager, then worked as an assistant to and ultimately co-producer with Prince – became life partners and a theatrical power couple.

In 1941, Klotz got a call from a friend asking if she would like to "paint some materials" at the Brooks Costume Company. Unbeknownst to Klotz, Brooks was the most famous costume company in the theater world. During and right after World War II, many materials were hard to come by so "ordinary materials were painted to look like whatever cloth was desired." As it turned out, Klotz had a real knack for it.

One day in 1951, legendary designer Irene Sharaff approached Klotz, asking if she would assist her on Rodgers and Hammerstein's "The King and I." For several years thereafter, Klotz worked



■ Klotz directed costume design for some of the best-known shows in American theater: "Follies," "A Little Night Music," "Pacific Overtures" and "Kiss of the Spider Woman," among others. Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco



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■ A gallery of great design: Klotz costumes for "Grind" (clockwise from top left), "On the Twentieth Century," "Pacific Overtures," "On the Twentieth Century," "Kiss of the Spider Woman," "Grind" and two from "Follies." Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco





RITA
O'CONNOR

■ Many sketches, such as this one for “Follies,” contain Klotz’s notes on the design as well as original swatches of fabric. Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco



as an assistant to virtually all of the major designers of the day – Sharaff, Lucinda Ballard, Miles White, Raoul Pene Du Bois, Alvin Colt – on shows such as “Flower Drum Song,” “The Sound of Music,” “Cat on a Hot Tin Roof” and “Silk Stockings.” Ballard eventually nudged a reluctant Klotz into trying her hand as the designer, not an assistant, for shows.

The idea of designing costumes for a Broadway musical alone was daunting, but

in 1961 Klotz dipped her toe in, designing the costumes for the Prince-produced, George Abbott-directed play “A Call on Krupin.” (Of course, it was not unusual in those days for a straight play to have a cast of 26.)

For the next few years, Klotz continued to assist on other designers’ shows while increasingly designing for plays on her own. In 1966, again working with Prince, she designed the costumes for her first Broadway musical, “It’s a Bird ... It’s a Plane ... It’s Superman.” In 1970, she joined with Prince again on the first film for either: “Something for Everyone,” starring Angela Lansbury and Michael York.

But it was the next show that exceeded all expectations and where Klotz’s genius was widely recognized: the 1971 Stephen Sondheim musical “Follies” – a show whose extraordinarily elaborate, clever and gorgeous costumes won Klotz not only accolades and adulation but also her first Tony Award.

Two more Prince/Sondheim collaborations swiftly followed: “A Little Night Music” (a romantic operetta set in turn-of-the-century Sweden) and “Pacific Overtures,” which tracked Western influence on Japan since the Perry expedition landed on Japanese shores in 1853. Klotz won Tonys for each.

Klotz went on to design costumes for Prince’s film of “A Little Night Music,” starring Elizabeth Taylor (with Klotz receiving an Academy Award nomination). Klotz designed the violet cashmere wedding dress for Taylor’s marriage to Sen. John Warner in 1976, and they would work together again in 1981 on the Broadway revival of “The Little Foxes.” When Klotz was awarded the Patricia Zipprodt Award for Innovative Costume Design in 2002, Taylor wrote her a letter to include in the program: “You’re the best, the funniest, the most talented. If only you could have controlled my boobs when I ran.”

Klotz worked on 58 Broadway shows, as an assistant on 26 and the designer on 32. In addition, she designed for opera, ballet (particularly in association with Jerome Robbins) and even “Symphony on Ice” for John Curry, his attempt to legitimize ice dancing as an art form.

The Library’s Klotz Collection includes approximately 2,500 designs, plus hundreds of additional pages of correspondence, notes, photographs and other items.



There also are over 40 “Show Bibles” – extraordinary volumes that track every aspect of every costume for a show by performer. The designs themselves range from quick pencil sketches to beautiful hand-painted renderings, often accompanied by fabric swatches and notes.

Looking through the collection, one’s eyes are drawn to the gorgeous designs as works of art. You realize that Klotz was, indeed, an artist.

Then you begin to realize other things, too. She had to be a historian, researching her designs to be appropriate to time, place and situation. She had to be expert in textiles, knowing how each fabric folds, flows, cuts, takes the light, lays, ages and lasts – and how it can be dyed, distressed, appliqued and embellished with sequins, bugle beads, feathers and fur.

She had to be intimate with every aspect of theater: how clothing reveals character (and helps an actor become a character); how it works with sets and props and under lights whose colors change; how costume changes must happen, often at speed, and what will work with dance choreography.

She also had to be a budgeter, a business

manager and a shop manager. The collection includes a three-page working budget for “Pacific Overtures” costumes. The budget has separate columns for materials and construction, using two different companies for the 65 or so costumes the show required. Judging by the document, Klotz apparently was able to negotiate \$90,805 down to \$81,850.

More than anything, one is awestruck by the extraordinary amount of work involved. Aside from the actual time fitting and constructing the costumes, the collection shows Klotz’s method: how she researched designs, began the design process, came up with significantly different versions of outfits (presumably for the director’s final choice) and created truly ravishing pen-and-ink and watercolor works of art representing them – works that not only show the costume but suggest how it moves, how it will be worn and the character of the actor playing the part.

Klotz was a designer of both the conscious and the subconscious, the surface and the hidden. Fortunately, with her collection now at the Library, all is revealed.

–Mark Eden Horowitz is a music specialist in the Music Division.

■ Florence Klotz (second from left) with a group of her contemporaries, including composer and lyricist Stephen Sondheim (far left), producer and director Hal Prince (front left) and Ruth Mitchell (fourth from right), an associate producer and Klotz’s life partner. *Florence Klotz Collection, Music Division; courtesy of Suzanne DeMarco*

PAGE FROM THE PAST



■ Anthony Newley (left) and Leslie Bricusse co-wrote well-known songs from musicals and hit films such as “Goldfinger” and “Willie Wonka & the Chocolate Factory.” *Wikimedia Commons; Music Division*

‘FEELING GOOD,’ STILL

A song from a lesser-known musical became a classic.

In spring 1962, two young British songwriters were following up on their first hit musical, “Stop the World – I Want to Get Off.”

The songwriting team – Leslie Bricusse and Anthony Newley – were up-by-the-bootstraps types, just hitting their 30s, and would become big successes. Bricusse, whose papers are now in the Library, would win two Oscars and one Grammy, writing or co-writing hits for everything from two James Bond films to “Willy Wonka & the Chocolate Factory” to “Victor/Victoria.”

But on this day – May 15, 1962 – none of that had happened yet.

Bricusse flipped open his notebook and sketched in a song they were putting together. It was set to be the 12th piece in their new musical, “The Roar of the Greasepaint – The Smell of the Crowd,” a comic allegory about class differences in Britain. The song was a stirring piece for a secondary character.

He called it “Feeling Good.” The musical, with its awkward title and weighty subject, was only a modest hit on Broadway.

But that song! Its simple lyrics, rooted in sunshine and swagger, opening in a cappella clarity, were set off perfectly by brassy horns that saunter in on the second verse. It’s so malleable, so simple in emotion, that it became a template for a performer with a big voice and a big personality.

Nina Simone was one of the first, stamping it as an anthem of female sensuality and self-confidence in 1965. Bolstered by her unique vocals, the lyrics hit with the knowing power of a Maya Angelou poem.

*Bird flying high
You know how I feel
Sun in the sky
You know how I feel*

It quickly became one of her iconic songs and is still popular with millions; a flashy new music video of it was released in 2021, featuring four generations of Black women. Canadian balladeer Michael Bublé released his swanky version in 2005, gaining worldwide audiences and more than 238 million views on YouTube. Others? Plenty, in pop and jazz, by names such as John Coltrane, Sammy Davis Jr., George Michael and, yes, The Pussycat Dolls.

Not a bad day’s work for Bricusse and Newley in the spring of ’62. One hopes they took the rest of the day off.

—Neely Tucker is a writer–editor in the Office of Communications.

Backing style → DDFE^b (D D G typist roll).

Song 12: "FEELING GOOD"

15 May 62

G B^b C D
D G B^b C D
G B^b C D
F D C D

① ② & ④
Bird flying high
You know how I feel
Sun in the sky
You know how I feel

②
You know what it's like

~~G B^b C D~~
~~D G B^b C D~~

~~D G F G~~ River
D G B^b C D You know how I feel

Flowing
sweeping
rushing by

G G B^b C
B^b B^b C D
G C D F
D C G B^b C
G F G

It's a new dawn
It's a new day
It's a new life

②

For me
Feeling good

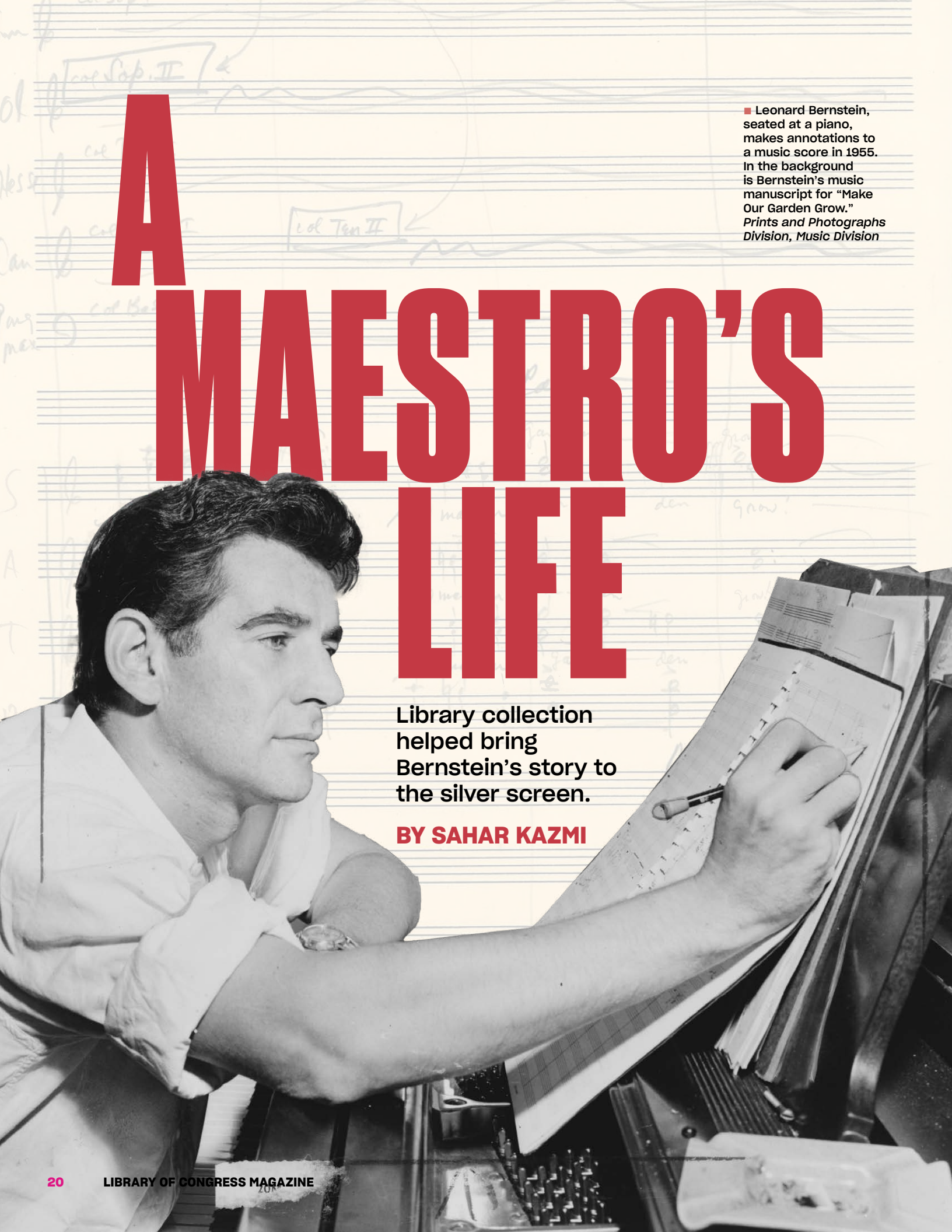
G A^b C D FF
G D C D
G A^b C D FF
F D F G
G F F D D B^b B^b
D B^b B^b B^b

③
Droopily out in the sun
You know what I mean
Lazing, floating, having fun
You know what I mean
Cricket chirping in the field
Know what I mean

Swooping

D D F G
F F G B^b
G G B^b C
G F G

It's a new
For me

A black and white photograph of Leonard Bernstein is the central focus. He is shown from the chest up, in profile, looking towards the right. He is wearing a light-colored, long-sleeved shirt and has his left hand on a piano keyboard. His right hand is holding a pen and writing on a music manuscript that is propped up on the piano. The background is filled with various handwritten musical notations and annotations on staves, including phrases like "1st Sop. II", "1st Ten II", and "den grow!". The overall scene is one of intense creative work.

A MAESTRO'S LIFE

■ Leonard Bernstein, seated at a piano, makes annotations to a music score in 1955. In the background is Bernstein's music manuscript for "Make Our Garden Grow." Prints and Photographs Division, Music Division

Library collection helped bring Bernstein's story to the silver screen.

BY SAHAR KAZMI

It's difficult, sometimes, to imagine the ordinary lives of extraordinary people.

The Library's enormous Leonard Bernstein collection – abundant with personal correspondence, recordings and a vast range of personal and professional materials from the renowned American conductor-composer and music educator – offers extraordinary access and insight into nearly every aspect of Bernstein's life.

The creatives behind "Maestro," a recent feature film about Bernstein's life, work and relationships, researched extensively in the collection to tell their own story about a person who transformed American music. A man who inspired awe but also argued and played and enjoyed the weather and remained deeply passionate about his work.

Luckily for the filmmakers, the Library's holdings on Bernstein are unparalleled. He was only 25 when he first publicly conducted for the New York Philharmonic in 1943, and his secretary, Helen Coates, carefully maintained his papers for the duration of his long career.

Bernstein began giving his music manuscripts to the Library in the 1950s. After his death, his estate began donating hundreds of thousands of additional items to the Library, beginning in 1993.

There are childhood letters, theater rental permits for Bernstein and his Harvard friends and early notes on "Mass," the work he created for the opening of the Kennedy Center in 1971. The collection includes original drafts and annotated versions of the music that made Bernstein an icon: "Candide," "On the Waterfront" and especially "West Side Story." It also features photos and scripts from Bernstein's famously televised Young People's Concerts with the New York Philharmonic.

There also are special objects filled with personal meaning.

The charcoal double-breasted suit Bernstein wore for his major debut as a conductor with the New York Philharmonic – a role he took on at the last minute when guest conductor Bruno Walter came down with the flu. Even with no rehearsal, Bernstein shined and became an instant star.

A vanity license plate – MAESTRO1 – commissioned decades later when



■ The Leonard Bernstein collection contains many of his personal effects, like those shown here: batons, a pair of glasses, a ring and a scarf embroidered with the initials of his mentor, Serge Koussevitzky. Music Division, photo by Shawn Miller

sacrificing myself on the L.B. altar.
 happen to love you very much
 be a disease, and if it is
 ter cure?) It may be difficu
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 riers and tensions for both
 's try and see what happ
 e free to do as you like; be
 tilt and confession, please!
 As for me - Once you are rid of
 ions I'm sure my own will disappear
 n companionship will grow which probably
 re else may be able to offer you. The
 hips you have for me will be clearer
 easier to express - Our marriage
 ot based on passion but on tenderness
 e mutual respect - Why not have them
 known now for that I need to work -
 is a very important part of me and
 ce incomplete without it - I may want



Bernstein long had been established as perhaps the biggest name in classical music.

A red scarf, given to the composer as a Christmas gift in 1976, embroidered with a line from an Edna St. Vincent Millay poem Bernstein had set to music earlier that year in "Songfest": "What lips my lips have kissed ... I have forgotten."

And there are utilitarian objects of his daily life: eyeglasses, the red-blue pencils he used to edit his scores, a ring, a baton, among many other things.

The Library made scans and photographs of those and other items for the prop and music departments of "Maestro" to re-create for the film. Getting little details like those right – a suit that looks just so, a license plate that feels correct for the era – helps bring a film to life, helps it seem real to the audience.

Letters from the collection provide insight into Bernstein's complex private life.

Besides Coates herself, whose communications document practically every major achievement in Bernstein's career, another figure looms large over the collection: Felicia Montealegre Bernstein. A successful actress when she married Leonard Bernstein in 1951, Felicia

■ Bernstein's wife, Felicia (shown here with Leonard in 1971), speaks plainly about his love affairs with men in this letter. Music Division



Montealegre Bernstein became well known for both her political activism and her role as the fashionable social nucleus of the Bernstein household.

In a letter addressed to Bernstein sometime early in their relationship, she speaks plainly about his love affairs with men and wonders if he might be willing to try marriage another way. She writes, "... let's try and see what happens if you are free to do as you like, but without guilt and confession, please!"

She adds, "I am willing to accept you as you are, without being a martyr or sacrificing myself to the L.B. altar ... I happen to love you very much."

Her raw appeal may have inspired some of the film's most central themes, which follow the emotional tides of a deep and complex relationship. By all accounts, the marriage

of Montealegre and Bernstein was one of loving, if imperfect, partners.

The filmmakers may only guess at what was really said between them in the halls of their Manhattan apartment, or the wounds a life of hidden loves could leave on two people. But a symphony is incomplete without its changing movements, and a long relationship perhaps impossible without its own transformations.

—Sahar Kazmi is a writer-editor in the Office of the Chief Information Officer.

■ Bernstein's music manuscript for "Candide"; the suit he wore the night of his historic debut with the New York Philharmonic; and pencils he used to edit his scores. *Music Division*

MORE INFORMATION

Leonard Bernstein Collection
loc.gov/collections/leonard-bernstein/

AROUND THE LIBRARY



1.



2.

1. Filmmaker Ava DuVernay (right) looks over a special collections display with Librarian of Congress Carla Hayden in the Members Room on Jan. 18.

2. U.S. Supreme Court Justice Elena Kagan speaks with Jeffrey S. Sutton, chief judge for the U.S. Court of Appeals for the Sixth Circuit, during the annual Supreme Court Fellows Program lecture at the Library on Feb. 8.



3.



4.

3. Lina Mendoni, a former Greek minister of culture (from left); Ekaterini Nassika, the ambassador of Greece in the U.S.; and Anna Panagiotarea, a former adviser to the minister, look over a special collections display in the Latin American, Caribbean, and European Division on Jan. 25.

4. The cast of “tick, tick... Boom!” tours the Main Reading Room on Feb. 1.

5. The U.S. Air Force Band and classical pianist Simone Dinnerstein perform in the Coolidge Auditorium to commemorate the centennial of “Rhapsody in Blue” on Feb. 12. *Elaina Finkelstein*



5.



6.

6. Rep. Cathy McMorris Rodgers (left) and military legislative assistant Jackson Smith present Veterans History Project Director Monica Mohindra with a donation of oral histories from three veterans in eastern Washington state.

ALL PHOTOS BY SHAWN MILLER UNLESS OTHERWISE NOTED

John, Taupin to Receive Library's Gershwin Prize

Elton John and Bernie Taupin, one of the great songwriting duos of all time, recently were named 2024 recipients of the Library of Congress Gershwin Prize for Popular Song.

Together, John and Taupin wrote timeless songs that became standards: "Your Song," "Tiny Dancer," "Rocket Man," "Don't Let the Sun Go Down on Me," "Goodbye Yellow Brick Road," "Bennie and the Jets" and "Crocodile Rock," among many others. John and Taupin will be honored with a tribute concert in Washington, D.C., that will premiere on PBS stations nationwide on April 8 at 8 p.m. EST.

Bestowed in recognition of the legendary songwriting team of George and Ira Gershwin, the Library of Congress Gershwin Prize for Popular Song is the nation's highest award for influence, impact and achievement in popular music.

MORE: loc.gov/item/prn-24-016

Library Supports Six Projects Highlighting Digital Collections

The Library announced that six awards totaling nearly \$400,000 have been granted from the Connecting Communities Digital Initiative through a program available to higher education institutions and libraries, archives and museums.

The program is part of the Library's Of the People: Widening the Path initiative with support from the Mellon Foundation. The 2024 awardees will use these funds to create projects that offer creative approaches to the Library's digital collections and center Black, Indigenous, and Hispanic or Latino studies.

The recipients are Angelo State University, University of Houston-Downtown, trustees of Indiana University, the District of Columbia Public Library, Friends of Tijeras Pueblo and Hoboken Public Library.

MORE: loc.gov/item/prn-24-004

AAPB Launches Archive Of Shearer's 'Le Show'

The American Archive of Public Broadcasting, a collaboration between the Library and Boston public media producer GBH, recently launched the "Le Show" Collection, a publicly accessible digital archive of more than 2,000 hours of broadcasts featuring actor and comedian Harry Shearer. The archive stretches back over four decades.

Since December 1983, the star of "The Simpsons" and "This Is Spinal Tap" has produced and presented "Le Show," a weekly, hourlong romp through the worlds of media, politics, sports and show business with a heady mix of satire, interviews and comedy sketches.

The American Archive of Public Broadcasting coordinates a national effort to preserve at-risk public media before its content is lost to posterity. It provides a central web portal for access to the unique programming aired by public stations over the past 70 years.

MORE: loc.gov/item/prn-23-099

Students Earn Holland Prize For Drawing of Bathhouse

The Library and the National Park Service named Shelby Doyen, Chanan Hanson, Laura Hershner, Victoria Hill and Sol Scherer-Estevéz winners of the 2023 Leicester B. Holland Prize.

The students, all of whom study at the Art Institute of Chicago, were honored for a drawing of the south bathhouse at Illinois Beach State Park in Lake County, Illinois. The bathhouse features a prominent series of interconnected, cast-concrete barrel vaults and a prominent tower.

The Holland Prize recognizes the best single-sheet, measured drawing of a historical building, site or structure prepared to the standards of the Historic American Buildings Survey, the Historic American Engineering Record or the Historic American Landscapes Survey.

MORE: loc.gov/item/prn-24-012

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MEMBERSHIP SPOTLIGHT

The Library finds a Friend in Peter Durkin.

Originally from New Hampshire, Peter Durkin grew up visiting Washington, D.C., with his family. He's worked in Congress and in political campaigns and now directs product management at a D.C.-based startup. Today, he calls Washington home.

Durkin frequents the Library and sometimes even works in its inspiring Main Reading Room in the iconic Thomas Jefferson Building. He encourages everyone he meets to spend time in the Library, a beautiful place that is open and accessible to all.

He joined the new Friends of the Library group after learning about it on the Library's website at loc.gov/donate. He found the idea "compelling, that any amount of support can help this amazing institution."

Support from Friends, he learned, goes to free public programming, new collections and innovative ideas like a new online game to encourage civic engagement. Durkin's favorite part of being a Library Friend is the special events.

"The events are always informative, unique and remind us of the incredible work being done that benefits us all," he said.

Last year, he enjoyed attending the Library's National Book Festival and a book talk featuring a Library publication, "American Feast: Cookbooks and Cocktails from the Library of Congress."

When asked why he supports the Library of Congress, Durkin said, "The Library is a one-of-a-kind institution. Its positive influence touches the entire country. All Americans need to know that this is a place they're welcome to come and learn and take part in a major piece of history."



■ Peter Durkin takes in the view from the Jefferson Building dome on a Friends of the Library tour. *Library of Congress*

MORE INFORMATION

Friends of the Library
loc.gov/friends

LAST WORD

ELTON JOHN

How does it feel to be the Gershwin Prize recipient, along with Bernie Taupin?

Elton John: Quite extraordinary! I've been writing songs with Bernie for 56 years, and never when we started did we think that one day this might be bestowed upon us. It's an incredible honor for two British guys to be recognized. It's quite overwhelming and probably the biggest honor we've ever been given as a songwriting partnership.

Did you and Bernie click when you first met?

EJ: We both love music. He was kind of the brother I never had; we became best friends. We went to the cinema together, we went to concerts together, we wrote together, we read together, we listened to music together. It was the start of an amazing collaboration and an enduring friendship, which is even stronger now than it was then.

Bernie writes the lyrics, then you write the melodies. How does that dynamic work?

EJ: I've never questioned why our dynamic works, but it does. I can only seem to write music to the written word, and we have never been in the same room when we've written a song. It's wonderful because I have never gotten tired of our process. I never know what kind of lyric I am going to get, so I never know what kind of melody I will come up with. We've always lived separate lives when we're songwriting, but it seems to have magically worked and we've never questioned it.

You famously wrote "Your Song" in 15 minutes.

EJ: I remember it very, very vividly. I was in my parents' apartment, sat down at the piano and played an E-flat chord. Really, it all went from there. The lyrics Bernie had written were so beautiful and so moving that it just came naturally. I tend to write songs very quickly because, once I've got the gist of it, it just comes. I don't know how, and I don't know why. It's just the way it is.

How you dressed and how you performed paved the way for a lot of artists.

EJ: I'm a piano player, so I'm stuck behind it throughout my performance. I'm not Mick Jagger, and I'm not Freddie Mercury. Those people move around the stage and create their own show. I knew by being behind a



DEBORAH ANDERSON

piano that I had to dress a little differently and use the piano as a prop. I've done handstands, I've stood on it, I've played it underneath – which was inspired, of course, by Jerry Lee Lewis and Little Richard. But I took it much, much further. I used it as a prop, and I loved it.

What do you want your legacy to be?

EJ: I want people to remember our songs and sing along to them for years to come, and I think we've achieved that already. But really, I want to be remembered as being so blessed as to love music. Music has made my life what it is. It's given me so much enjoyment. It has given me my family. It's given me my life, and I'm so blessed and so grateful. I want people to remember that I gave back, that I tried to help other musicians and people all over the world and that I never stopped wanting to learn.

—Elton John is among the top-selling solo artists of all time, with more than 70 top 40 hits. He has sold more than 300 million records worldwide. John and Bernie Taupin are the recipients of the 2024 Library of Congress Gershwin Prize for Popular Song.



"HERE TO STAY"
THE LEGACY OF
GEORGE AND IRA GERSHWIN

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mother, Rose (ca.187
1981) and Frances (b
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of original Gershwin
Gershwin Collection
Division, are exhibit

■ George Gershwin's piano, part of the "Here to Stay" exhibition of Gershwin brothers material held by the Library of Congress. Music Division

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