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LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2018

INSIDE

Linking Letters with Lyrics in 'Hamilton'

Bernstein at 100: Honoring a Master

PLUS

- 'Rent' by the Numbers
- Making 'Favorite Things'
- Musical Gems Uncovered

BRILLIANT BROADWAY

THE GENIUS OF SHOW-STOPPING DESIGN

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A mural in the Jefferson Building depicts Thalia, one of the three Graces in Greek mythology. | *Carol M. Highsmith Archive, Prints and Photographs Division*

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In This Issue

MAY/JUNE 2018

FEATURES

DEPARTMENTS

ON THE COVER: Detail, "The Weaker Sex. II," Charles Dana Gibson, 1903. *Prints and Photographs Division, Library of Congress.* Photo Illustration | *Ashley Jones*

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Singer, pianist and music historian Michael Feinstein. *Shawn Miller*

FEINSTEIN ON RODGERS AND HAMMERSTEIN

SINGER, PIANIST AND ARCHIVIST OF THE GREAT AMERICAN SONGBOOK, MICHAEL FEINSTEIN SHARES HIS INSIGHTS INTO THE SONGS OF BROADWAY TITANS RODGERS AND HAMMERSTEIN.

Composer Richard Rodgers and lyricist Oscar Hammerstein II are so important in American musical theater, it is said, that not a day goes by when one of their shows isn't staged somewhere.

In a series of nine videos, the Library of Congress and performer Michael Feinstein explore the Library's Rodgers and Hammerstein collections through some of their most-loved works, such as "South Pacific," "The Sound of Music," "Oklahoma!" and "Carousel."

The series sheds light not just on these great musicals but on the creative process that produced them.

One music manuscript from "Oklahoma!" reveals how Rodgers took a good melody and made it a great one—the classic number "Oh, What a Beautiful Mornin'."

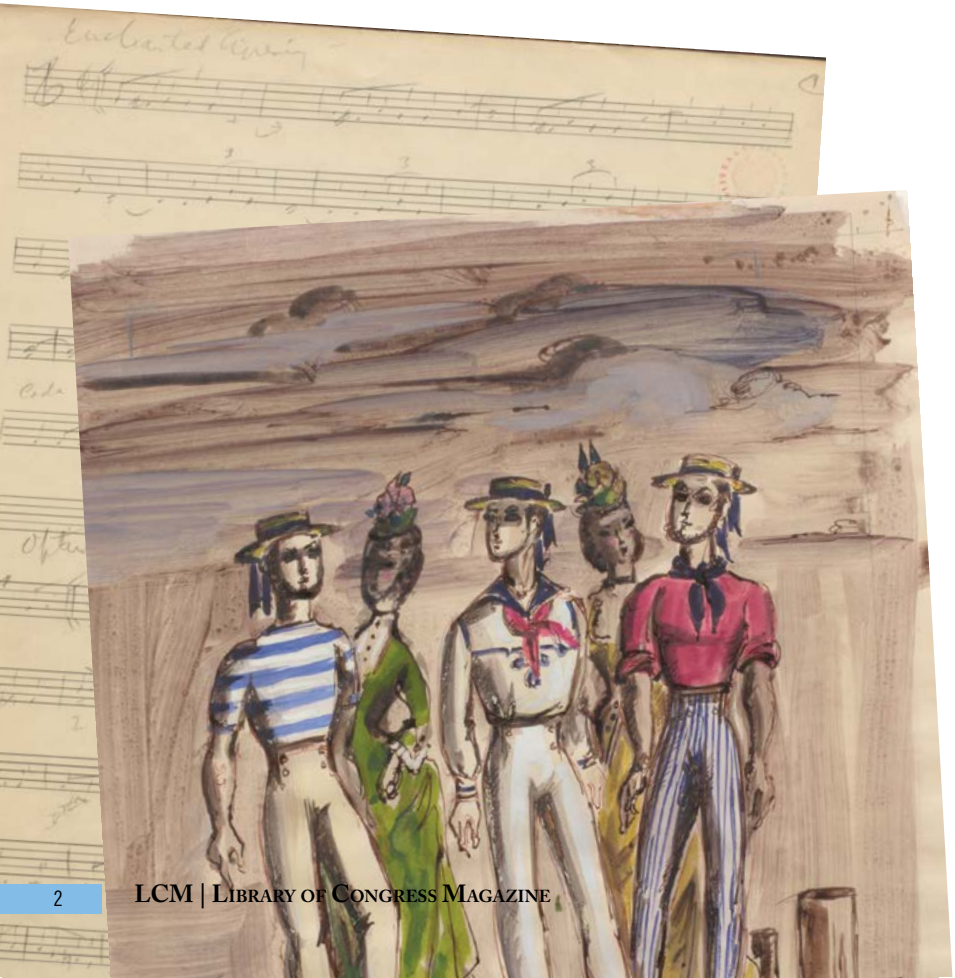
The manuscript shows the famous melody as we know it—and, faintly on the page, a different version that Rodgers wrote, then rejected. The original notes, erased by Rodgers, still are visible, and musicians today can read them and play the first version—as Feinstein does in the video.

Other episodes are equally revealing. "It Might as Well Be Spring" began life with a melody entirely different from the one that helped it win an Oscar. "Getting to Know You," under two different titles, was rejected for "South Pacific" but revived for "The King and I," where it found the perfect home.

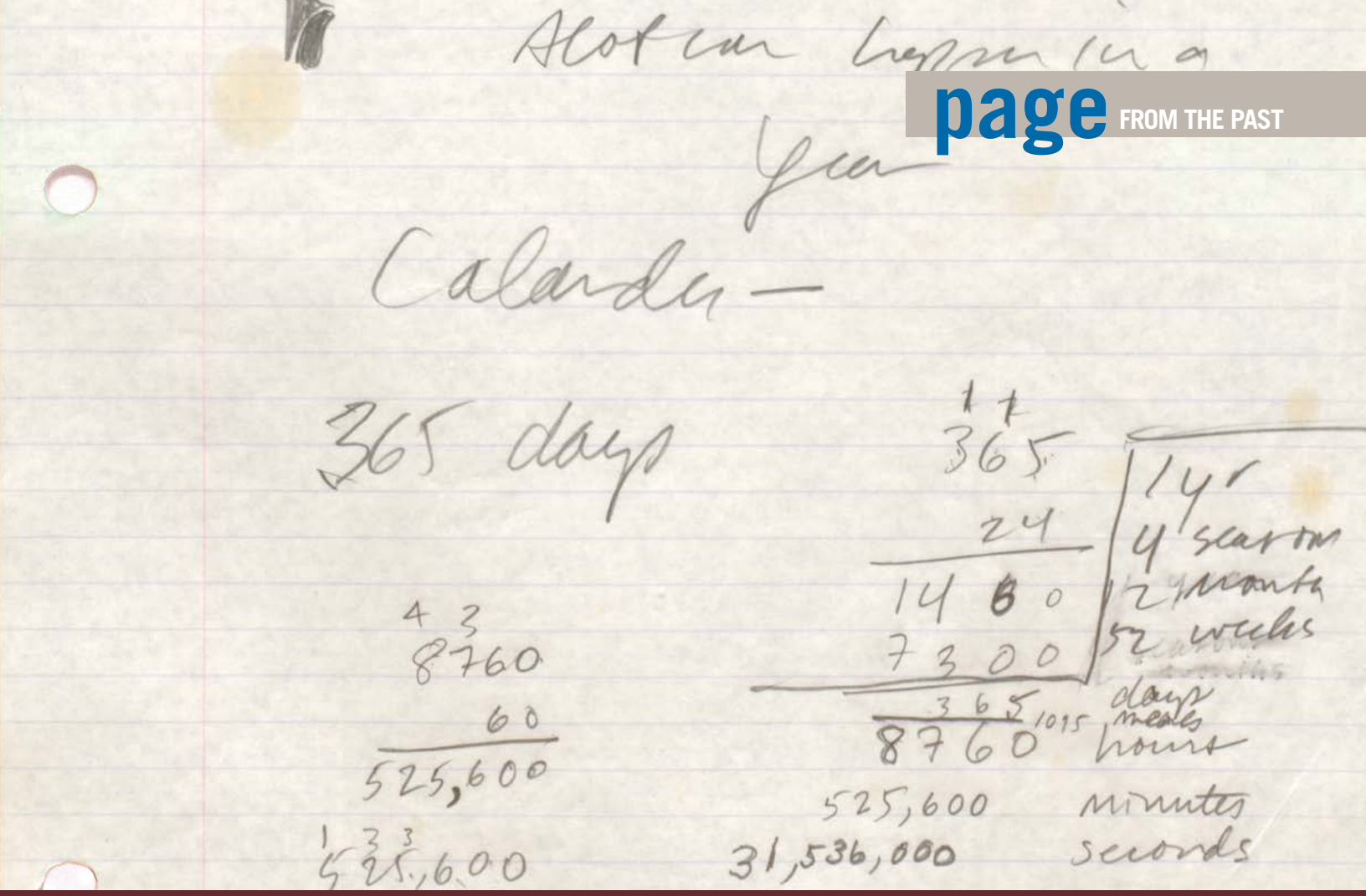
Together, Rodgers and Hammerstein created several iconic Broadway musicals, an original film musical and one television special that forged a different kind of American musical theater. These videos help illustrate how they did so.

MORE INFORMATION

Videos: Michael Feinstein on Musicals and Songs
go.usa.gov/xnMdG



Background: The original musical manuscript for "Some Enchanted Evening," from "South Pacific." **Foreground:** Costume designs created by Miles White for the original 1945 production of Rodgers and Hammerstein's "Carousel." *Music Division*



FIVE HUNDRED TWENTY-FIVE THOUSAND SIX HUNDRED MINUTES

Of the Library's more recently acquired musical theater collections, none has generated more research than the Jonathan Larson Collection.

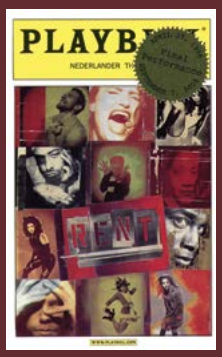
Though Larson died suddenly and tragically at the age of 35—the day before the first off-Broadway preview of his "Rent"—the show's impact continues unabated. The collection, too, has proven richer than imagined.

Larson wrote several unproduced shows, and his autobiographical rock-monologue "30/90" became the source for a new off-Broadway musical, "tick, tick…BOOM!" in 2001. But the material for "Rent" is the richest, including 25 draft scripts, many in longhand, hundreds of pages of notes, lyric sketches, biographies of the show's characters and more than 26 working cassettes.

The collection holds more than 20 pages of lyric sketches for the show's powerful anthem, "Seasons of Love." Based on the Library's collections of lyricists—including Berlin, Gershwin, Hammerstein, Porter and Lerner—all lyricists make lists of rhymes.

Only one set of sketches, perhaps, includes arithmetic. "Seasons of Love" begins:

Five hundred twenty-five thousand six hundred minutes
Five hundred twenty-five thousand moments so dear
Five hundred twenty-five thousand six hundred minutes
How do you measure, measure a year?



All Photos | Music Division

Larson not only did the math to determine there are 525,600 minutes in a year, he did the math leading up to it—with seasons, months, days, meals, hours—taking it a step further to the perhaps-unsingable 31,536,000 seconds.

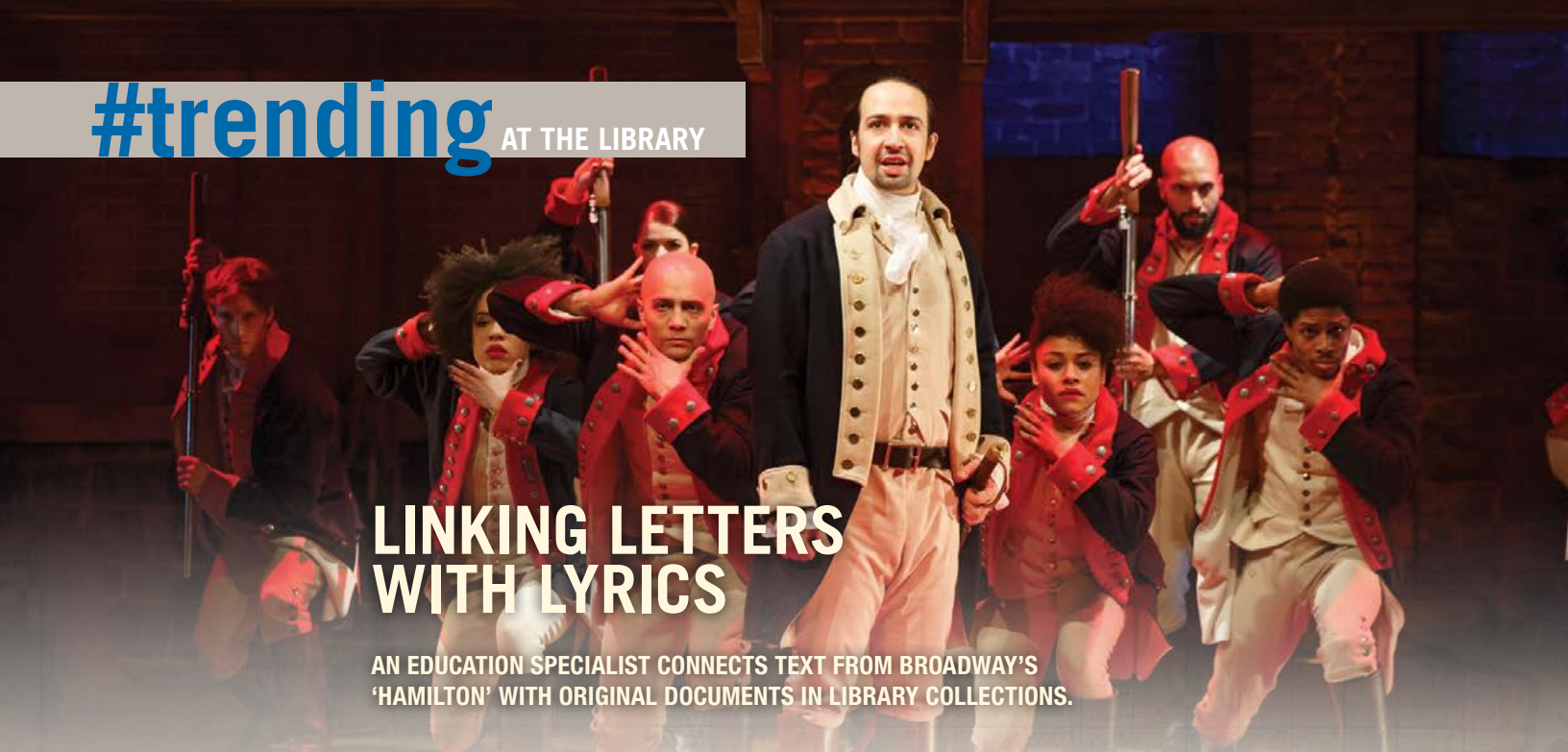
Aside from the numbers, Larson's sketches reveal many yardsticks by which one could "measure a life"—thoughts, ideas, dreams, breaths, memories, songs we hear, stars we see, cups of coffee, people we meet, friends we make/lose, times we lie, truths we tell/share, love given/received …

Larson's life was too short, but by other measurements it was rich and lasting.

—Mark Horowitz is a music specialist in the Music Division.

MORE INFORMATION

Video: Jonathan Larson, the Man Who Died Too Young
go.usa.gov/xnMhH



LINKING LETTERS WITH LYRICS

AN EDUCATION SPECIALIST CONNECTS TEXT FROM BROADWAY'S 'HAMILTON' WITH ORIGINAL DOCUMENTS IN LIBRARY COLLECTIONS.

Above: Lin-Manuel Miranda performs in "Hamilton," the show he created.| *Joan Marcus*

It started with hearing a catchy song on a new soundtrack—and then another. Soon Kaleena Black was hooked on one of Broadway's biggest shows. And yet Black, an education specialist at the Library of Congress, isn't usually a musical theater aficionado.

"Hamilton" was different, though, with its infusion of sounds from hip-hop, pop, jazz and R&B. After she listened a few times, Black noticed she was starting to remember key facts, dates and details from history. Could she be learning something new?

"When you hear a piece of art that's based on historical fact, you always wonder how true is that, how real is that?" Black said. As she listened to the musical, "They would say things like 'I wrote this letter' … I was thinking, 'Does that really exist?'"

The show's creator, Lin-Manuel Miranda, consulted with Hamilton biographer Ron Chernow and Hamilton's published works. But it wasn't clear how closely the finished lyrics from the show would trace back to Hamilton's papers.

When the Library's extensive collection of Alexander Hamilton's papers were made available online for the first time last fall, Black embarked on a months-long effort to link the lyrics of "Hamilton" with the actual letters written by Hamilton, George Washington, Thomas Jefferson and others. Over time, she pieced together a chronology—first on a color-coded spreadsheet and then in a PowerPoint presentation—that highlights lyrics based on documents for many songs in the show.

Showing that connection between the lyrics of "Hamilton" and the archival papers will serve as the basis for future programming and teaching tools. That's the goal for Black and her team in Educational Outreach who focus on teaching with primary sources. With the Kennedy Center, they are developing a performance guide for teachers that will highlight the primary sources where the lyrics originated.

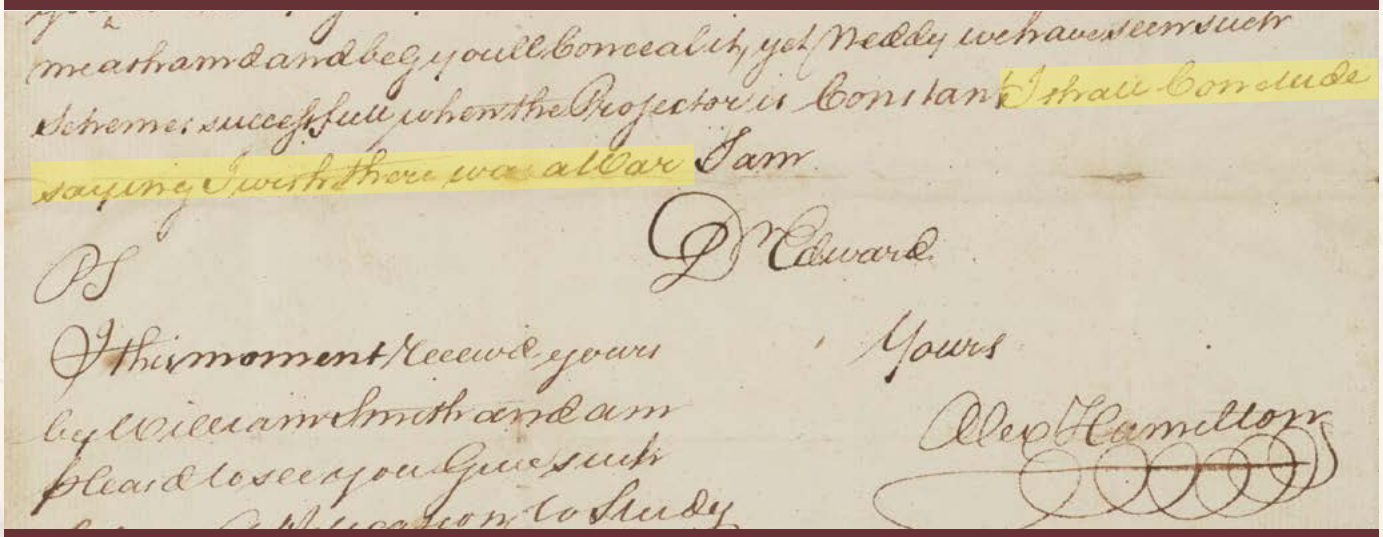
"We're trying to make historical documents have a relevance and feel like living, breathing things that can be important now and can be used now," Black said. The musical, with its diverse casting and innovative sounds, offers a new opportunity. "There's definitely fidelity to the primary sources, but there's also this new, fresh take that is trying to make it feel current and relevant to a 21st century world."

The connection between lyrics and letters was evident from the opening song, "Alexander Hamilton," when the main character is introduced. First performed at the White House in 2009, the song includes details on Hamilton's back story, growing up in poverty in Saint Croix and orphaned at a young age.

As the song goes, "Then a hurricane came, and devastation reigned. Our man saw his future drip, drippin down the drain. Put a pencil to his temple, connected it to his brain, and he wrote his first refrain, a testament to his pain."

Within the Hamilton papers, Black saw the letter a young Hamilton had written to his father about the hurricane that was then published in the Royal American Danish Gazette. In it, Hamilton

"Right Hand Man"
As a kid in the Caribbean I wished for a war...



"I shall Conclude saying I wish there was a War..." - Alexander Hamilton to friend, Edward Stevens (Nov. 11, 1769)

describes the destruction from the storm before he immigrates to New York City and an approaching revolution.

Listening to the story, Black was fascinated by how Hamilton and his contemporaries corresponded—especially his partner and rival Aaron Burr in personal letters read aloud in the musical. They debated politics and divided loyalties when the new nation was being formed. Yet the closings of their letters couldn't be more polite.

"I have the honor to be your obedient servant, A. Burr."

"I was thinking, huh, that's a fun little lyric, and I'm looking through the letters and there's literally this letter signed 'your obedient servant, A. Burr.'"

The musical also delves into arguments over how the new Constitution should be shaped and the role of the federal government. Hamilton, along with James Madison and John Jay, anonymously wrote dozens of essays known as The Federalist Papers, defending the Constitution, as recounted in the song "Non-Stop."

Among the Library's many documents are Jefferson's personal copies of The Federalist Papers, which include his notes as he tallied the essays written by each author. This copy had previously belonged to Elizabeth Schuyler Hamilton, none other than Alexander Hamilton's wife.

"That's the moment you think 'I can't believe we have this document here,'" Black said. "I'm really glad that's been digitized because that means anyone can view that from anywhere."

Lee Ann Potter, the Library's director of Educational Outreach, said she is excited about Black's research and the curiosity it may spark in students about the Library's collections.

"I am convinced that harnessing the popularity of 'Hamilton' among young people will pique their curiosity about not only the Hamilton Papers, and how we know what we know, but other collections as well," Potter said. "Perhaps a student who sees how the original documents inspired compelling lyrics will dig into some of those other documents and compose another great musical."

—Brett Zongker is a public affairs specialist in the Office of Communications.

Lin-Manuel Miranda drew lyrics for "Right Hand Man" from this letter, now in the Library's collections, that Hamilton wrote as a boy in Saint Croix. *Manuscript Division*

MORE INFORMATION

Alexander Hamilton Papers
go.usa.gov/xnejd

Resources for Teachers
loc.gov/teachers/

Shawn Miller

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—Whitney Levandusky is an attorney-adviser in the U.S. Copyright Office.

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3. Complete the appropriate online application. The beginning of each application has a description of when each application is appropriate.
4. Pay the required filing fee.
5. Upload or send a deposit copy (or copies) of the work being registered.

MORE INFORMATION

U.S. Copyright Office
copyright.gov

Shawn Miller

THE MERE MENTION OF GEORGE AND IRA GERSHWIN conjures images of 1920s and '30s glamour, of Jazz Age nightclubs and Broadway theaters.

Decades later, audiences still embrace such classic Gershwin songs as "Embraceable You," "Someone to Watch Over Me," "I Got Rhythm," "Love Is Here to Stay" and "I've Got a Crush on You."

The brothers left behind manuscript scores and lyric sheets, correspondence, photos, film and sound recordings that document their work and lives. Thanks to generous gifts from Gershwin family members, the Library holds the world's pre-eminent collection of original Gershwin documents.

Some of that material is displayed in the Library's Gershwin Gallery exhibition—royalty statements from George's first big success, "Swanee"; Ira's working lyrics for "Long Ago and Far Away"; the original score for "An American in Paris"; George's piano and Ira's typewriter; their painted self-portraits; and much more.

"Together," an Ira lyric famously forecast, "we're going a long, long way." The Gershwins did, and the Library's collection captures every step.

MORE INFORMATION:

"Here to Stay: The Legacy of George and Ira Gershwin"

Gershwin Gallery
Thomas Jefferson Building
10 First Street, S.E.
Washington, D.C. 20540

THE MAKING OF 'MY FAVORITE THINGS'

After a half-century, "My Favorite Things" remains one of the world's favorite things, an uplifting ode to little pleasures that has pleased audiences since its debut on Broadway in "The Sound of Music."

But turning a vague concept into a classic song wasn't all whiskers on kittens—the phrases that still delight millions were the product of both the meticulous crafting and bolt-from-the-blue inspiration of lyricist Oscar Hammerstein II.

The Library's Music Division holds the papers of many great composers and lyricists, including those of Hammerstein, one of the artistic geniuses behind such musicals as "Oklahoma!," "The King and I" and "The Sound of Music." Those papers offer insight into the creative process behind the music.

The concept of "My Favorite Things" was simple: Aspiring nun Maria joins the Mother Abbess (in the stage production, unlike the film) to sing about everyday pleasures.

During the last days of June 1959, Hammerstein turned that elementary idea into sublime song—efforts he recorded on 10 sheets of yellow legal paper and placed into a folder labeled "Good Things," the tune's working title.

Hammerstein began June 26 with a brain-dump of happy things (opposite, bottom): kittens, mittens, snowflakes, laughter, merry-go-rounds, stars on the ocean, a crisp apple strudel. A page dated the 27th is remarkable for how little it contains—just three new thoughts, one of which, crucially, begins the song's first line: "Raindrops on roses."

On June 28, Hammerstein assembled his ideas into song form, typed them up (opposite, top) and began tweaking and tweaking, moving this phrase here, that one there, changing this word, dropping that idea. "Curling my fingers in warm woolen mittens" becomes "bright copper kettles and warm woolen mittens," "snowflakes that fall on my nose and eyelashes" becomes "snowflakes that rest," then "snowflakes that stay."

The first section concludes with two phrases unfamiliar to the song's legions of fans today: "Riding downhill on my big brother's bike / these are a few of the things that I like"—lines as clunky and inelegant as Richard Rodgers' melody is playful and memorable.

Inspiration stepped in. Scrawled in blue ink next to that offending line is a fresh idea: "my favorite things," words written again at the top of the page and then on the folder as the song's new title—the magical phrase Hammerstein needed.

That eureka moment created an additional need: words that rhymed with the new title. A page dated June 29 contains a list of possibilities—clings, kings, rings, sings, springs, strings, swings, slings, wings and then, separately, "brown paper packages tied up with strings."

An undated final sheet puts it all together, a typed, near-finished set of the lyrics we all know—with a handwritten, sudden-inspiration addition.

At the bottom, Hammerstein scrawled what would be the last verse: "when the dog bites / when the bee stings / when I'm feeling sad / I simply remember my favorite things / and then I don't feel so bad."

Fifty-nine years later, neither do we.

— Mark Hartsell

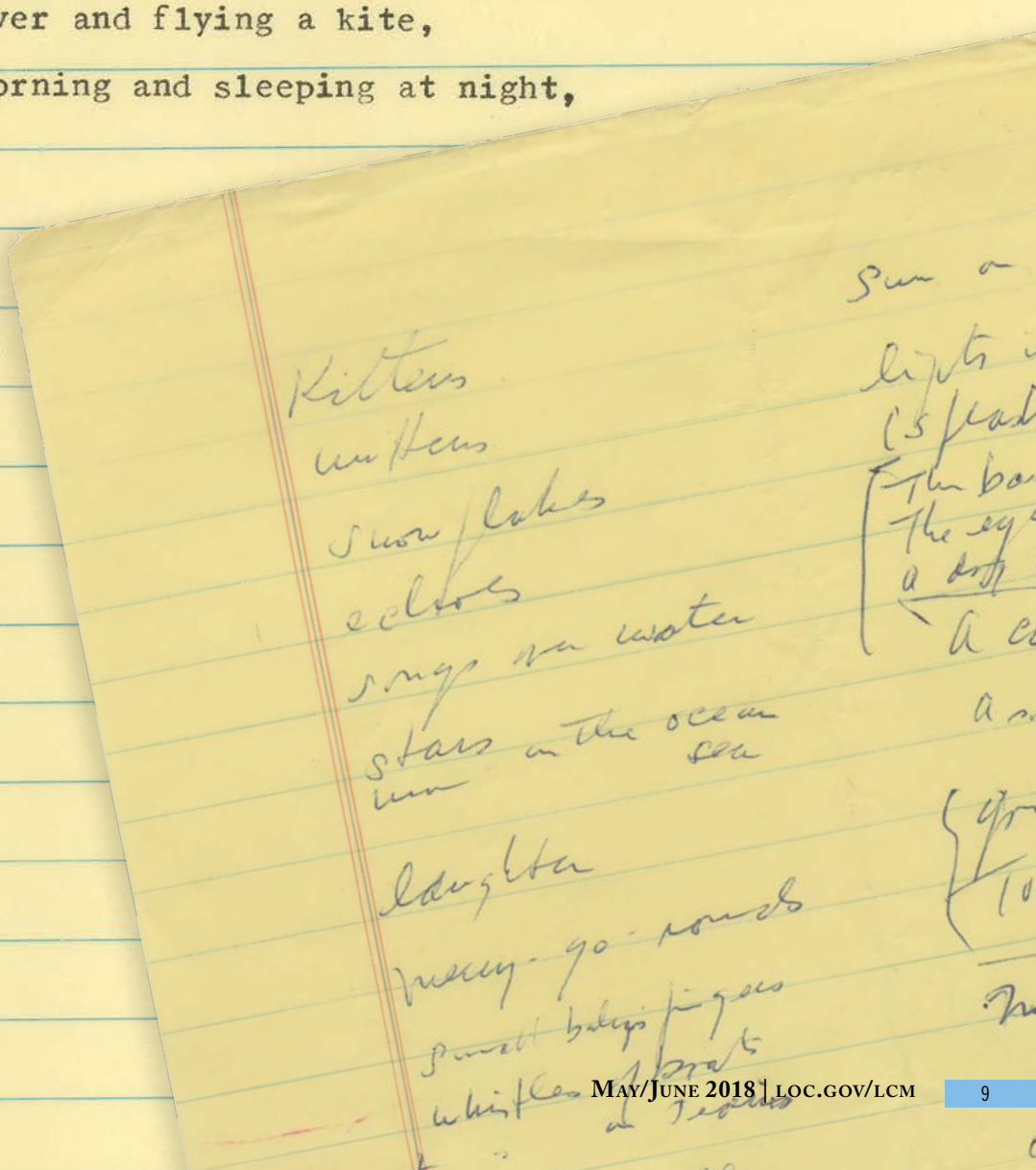
Top: A set design for the abbey interior of "The Sound of Music," created by Oliver Smith for the original 1959 production. *Music Division*

My favorite things 6/28

Raindrops on roses and whiskers on kittens,
Curling my fingers in warm woolen mittens,
Riding down hill on my big brother's bike -
These are a few of the things that I like.

Girls in white dresses with blue satin sashes,
Snowflakes that fall on my nose and eyelashes,
Icy cold water right out of a well,
Tunes that I hear on an old carrousel.

Bright copper kettles and crisp apple strudels,
Cream colored ponies and schnitzel with noodles,
Wading a river and flying a kite,
Waking at morning and sleeping at night,



BRILLIANT BY DESIGN

The Library's extensive collections of scenic, costume and lighting design materials reveal the rich creativity that brought the great Broadway shows to life.

BY CHRISTOPHER HARTTEN

One word can create a world, and few do it better and with more pizzazz than "Broadway"—a name that evokes images of packed theaters, soaring vocals, dazzling costumes and performances you wish would never end.

The works of a pantheon of legendary Broadway figures, from composers Richard Rodgers and Leonard Bernstein to scenic designers Oliver Smith and Tony Walton, all have their homes in the collections of the Library of Congress. The Library's Music Division boasts over 50 special collections containing music scores, lyric sheets, correspondence and design materials related to musical theater.

And while it's certainly true that iconic musical numbers are a hallmark of Broadway, the audience experience would be far less colorful and more than a bit dim if not for the incredible designers of scenery, costumes and lighting that help bring productions to life.

Florence Klotz created this costume design for actor Ben Vereen in the original 1985 production of "Grind." *Music Division*

SETTING THE STAGE

Few scenic designers amazed audiences, critics and performers alike more than Smith. Born in 1918, Smith developed a love for architecture at an early age, often traversing the countryside with his grandmother in upstate New York to admire and examine how structures were built. He made his professional breakthrough in 1941 designing sets for the premiere of Léonide Massine's ballet "Saratoga" and never looked back.

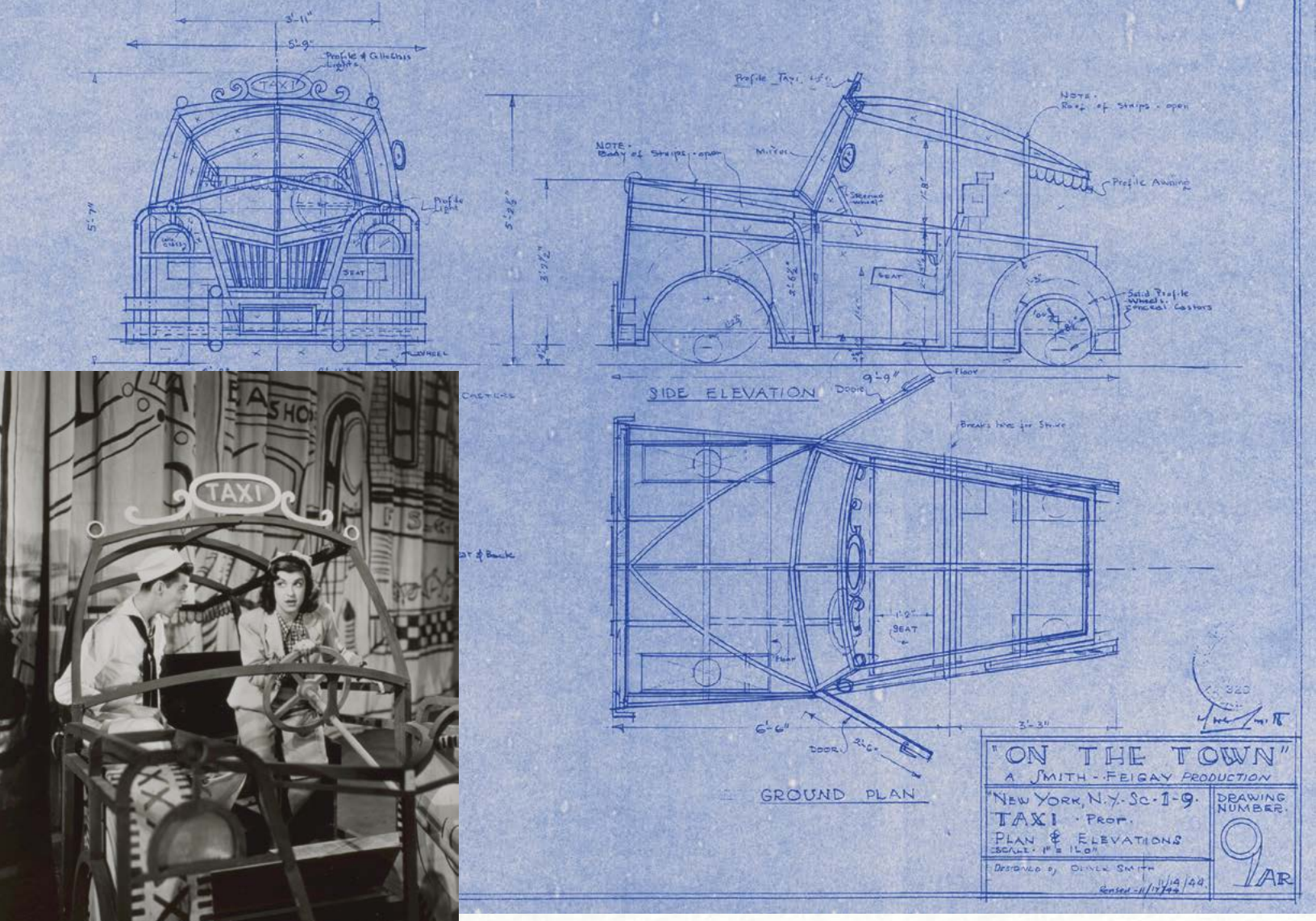
Smith's design credits during the 1940s and 1950s are a who's who of Broadway classics—"On the Town" (1944), "My Fair Lady" (1956), "West Side Story" (1957) and "The Sound of Music" (1959). All of these works are represented in the Oliver Smith Papers, the Music Division's namesake collection of his designs.

His painted scenic renderings are treasures to behold, but Smith's genius of conceptualization and meticulous drafting really set him apart from other designers. His understanding of the relationship between scenery and actors was unparalleled. For Smith, scenery was not just something around which actors moved; it was a moving actor in and of itself. He envisioned his role as being not just a designer but also a director and "choreographer" of scenery.

At the time of its 1956 opening, "My Fair Lady" was the most ambitious and expensive musical to grace the Broadway stage. For the show, Smith drafted a set of stunning plans that included iconic backdrops such as Professor Higgins' study and the Ascot Pavilion. Yet the sheer scale of the production often clashed with the realities of the cramped stage dimensions of mid-20th century theaters—sometimes to humorous effect.

Smith's rendering of the distant Ascot Pavilion depicts an automobile for chauffeuring Mrs. Higgins to the racetrack, but no vehicle was ever used in the 1956 production, presumably because of space constraints. However, when Opera Australia revived "My Fair Lady" in 2017 using Smith's original designs, director Julie Andrews followed through with the car, commenting that it'd be awfully silly for her as a director to believe

Top: Oliver Smith created this rendering of Professor Higgins' study for the 1956 production of "My Fair Lady." He also designed this set, below, for the rumble scene of "West Side Story," which debuted on Broadway the next year. *Music Division*



Oliver Smith designed the sets for Leonard Bernstein's 1944 "On the Town," including the taxi shown in this blueprint. Below is a photo of the taxi from the original production. | *Music Division*

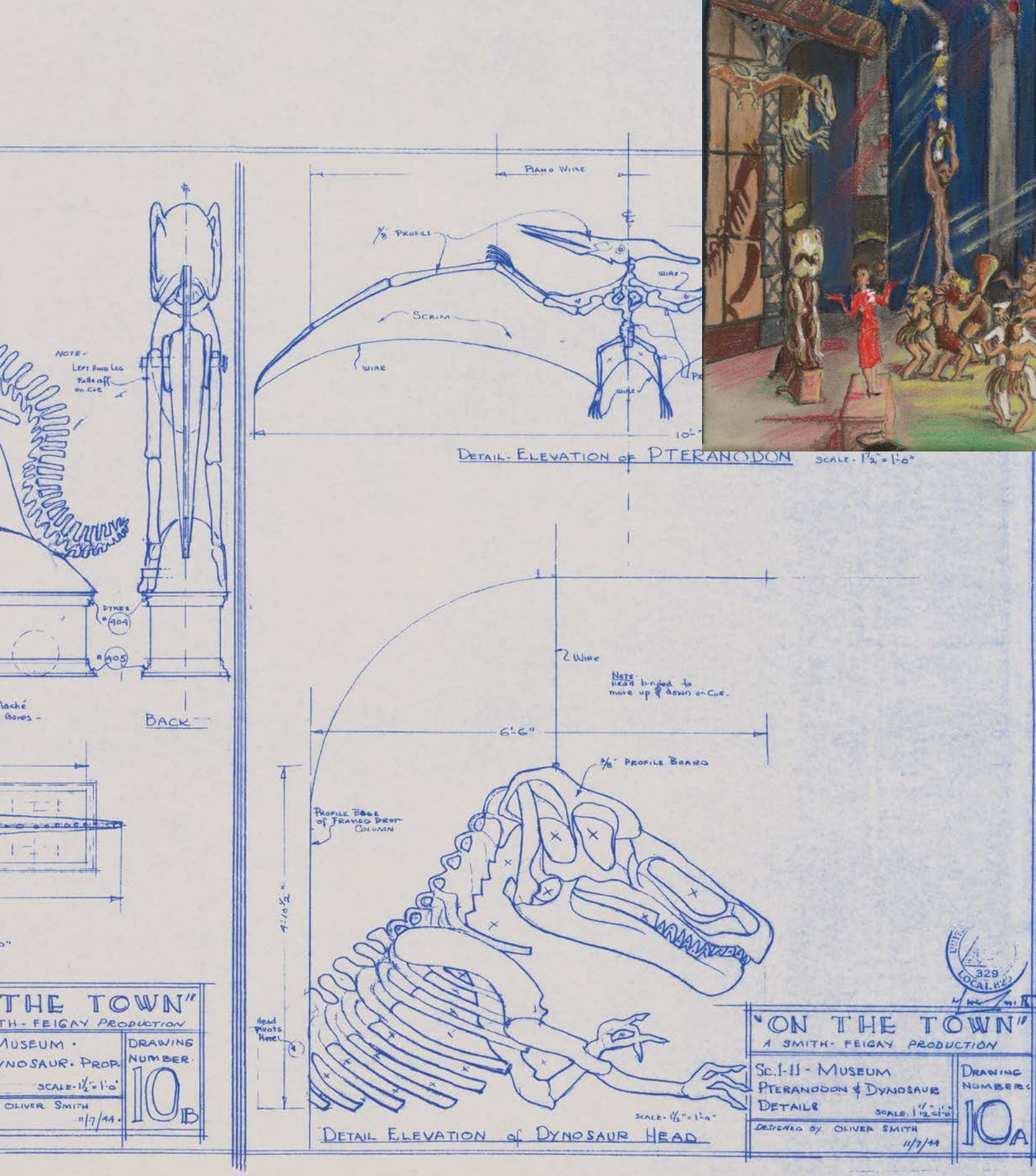
that the noble Mrs. Higgins clomped a half mile across a muddy field to Ascot.

"My Fair Lady" displayed Smith's picturesque sensibility of design; his collaboration with composer Bernstein on "West Side Story" showed a grittier style. Many fondly remember those cascading fire escapes dotting the tenement apartments or the chain-link fences surrounding the rumble under the bridge—though, as Smith once wryly admitted, the storied set was "more Brooklyn than Manhattan ... but don't tell anyone."

It's easy to be mesmerized by colorful renderings and overlook the fact that Smith spent considerable time at the drafting table with a fistful of sharpened instruments. He was a Mozart of scenic design, laying down nearly finished plans after periods of rumination. As Smith himself put it, design was "ninety percent in your head and ten percent on paper."

His drafting extended to the more pedestrian elements of sets as well. For every gorgeous backdrop, Smith designed hundreds of stairwells, columns and props. His freehand drawings for the dinosaurs in the American Museum of Natural History from "On the Town" were a source of delight—and amusement.

"Oliver once related to me that in the first rehearsals the fly cues were consistently being performed out of order, despite the fact that the stage manager was calling the cues properly," former set-design assistant Rosaria Sinisi recalls. "The pterodactyl kept descending into scenes where it didn't belong, frustrating the director and Oliver himself and stopping the rehearsal. Upon investigation, it turned out that one of the flymen was both illiterate and unenthusiastic about exercise. As he didn't like getting too far away from the stool on which he sat and 'bird' was closest, well, the pterodactyl would descend again. The flyman was replaced."



Smith's blueprint for the dinosaurs featured in the museum scene of "On the Town." Peggy Clark, the technical director on that show, created this pastel view of a rehearsal of the museum scene shown at top. *Music Division*

DRESSED FOR SUCCESS

Florence Klotz conceived these costumes for "A Little Night Music" (below) and "Follies" (bottom)—her "Follies" design still bears a swatch of blue fabric. At bottom right are Tony Walton's costume designs for actors Michael Jackson, Richard Pryor and Diana Ross for the 1978 film version of "The Wiz." *Music Division*

Productions need sets, sets need actors and actors need … clothing. The sensational costume designs of Lucinda Ballard, Tony Walton, Florence Klotz, Miles White and Vincente Minnelli all are represented in Music Division collections.

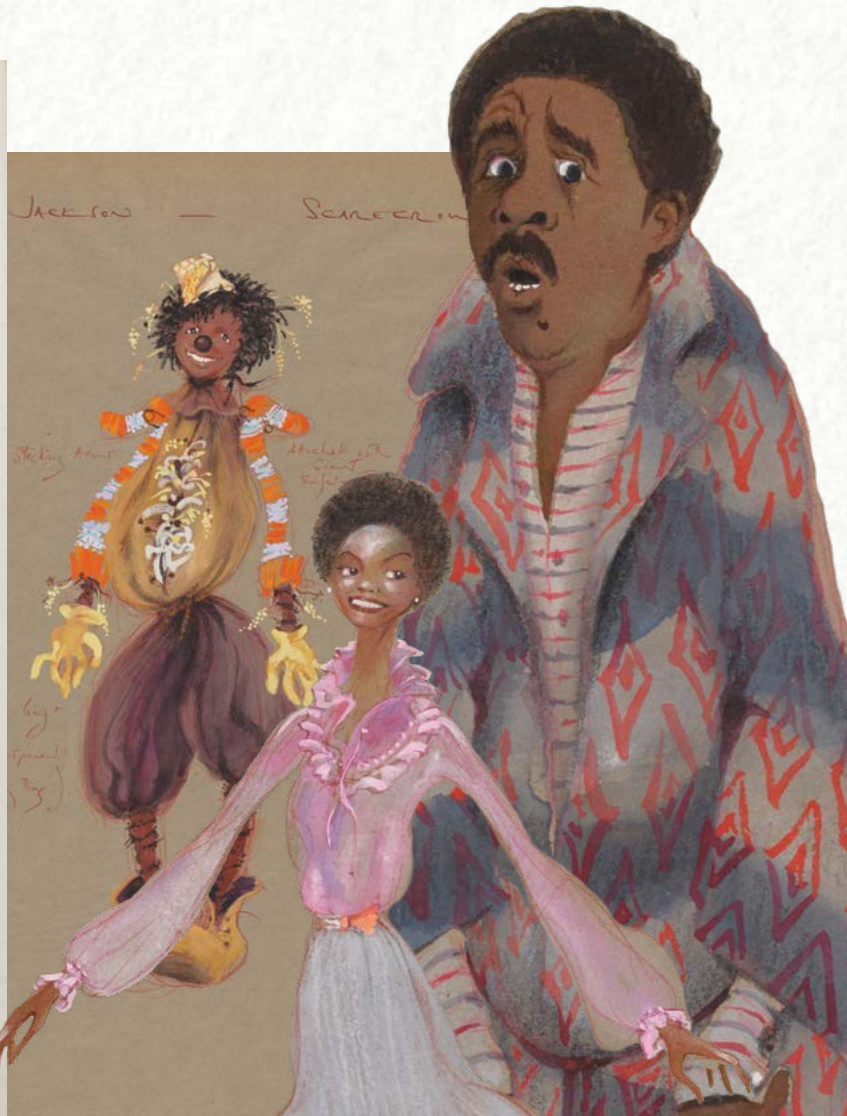
English designer Walton has created sets and costumes for dozens of edgy and influential musical theater productions, from "Chicago" and "Guys and Dolls" to the celebrated 1978 film "The Wiz," starring Michael Jackson and Diana Ross. Like Smith, Walton hails from an era in which designers wore many hats, often creating sets, costumes and even lighting plans by themselves. He relished the freedom afforded him by having a hand in all design facets.

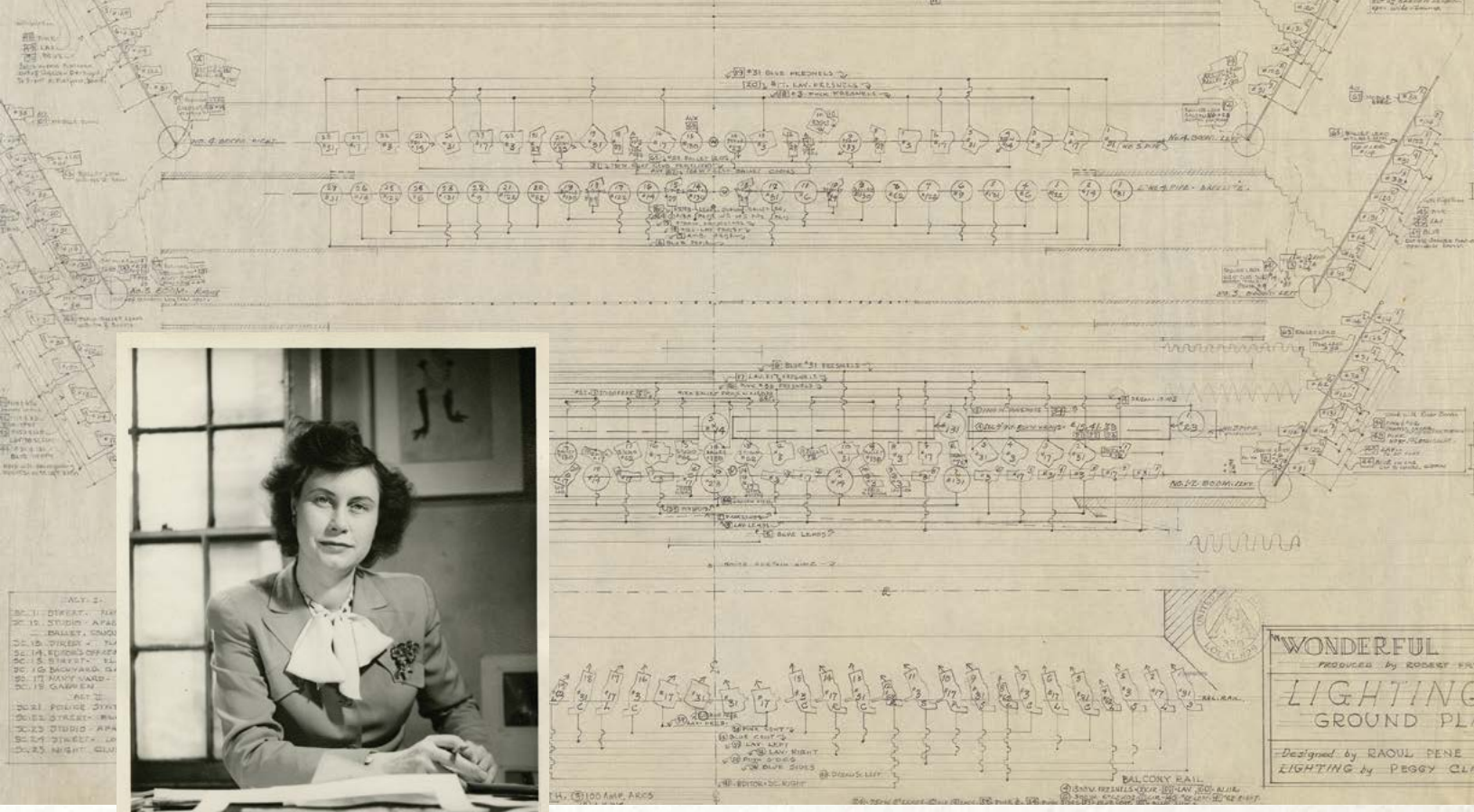
"If you're working on both [sets and costumes], you essentially don't think of them as two disciplines," Walton once said. "You think of them as the look of the show."

Walton's "look" for the "The Wiz" is brilliantly innovative—his iconic design for the scarecrow, played by Jackson, uses materials more likely found in a broom closet than an upscale fabric shop.

"The scarecrow went through all kinds of changes before he was 'cast,' while we were trying to think of what an urban scarecrow might be," Walton said. "He ends up being a conglomeration of plastic trash bags. His hair is a dishmop, and his hat is a little popcorn barrel upside down. He's made up of urban garbage and filled with shredded paper. When he's stuck for a sentence from time to time, he pulls shredded quotes from his garbage bag."

For a taste of extravagance, look no further than the works of costume designer Klotz. Her designs for the Stephen Sondheim musicals "Follies" (1971) and "A Little Night Music" (1973) gush with opulence. The finished images are accompanied by sketches, fabric samples and even measurement cards for the actors.





Lighting designer Peggy Clark drafted this lighting plot for the 1954 production of "Wonderful Town." *Music Division*

BRIGHT LIGHTS, BIG CITY

Barring an errant spotlight in the eyes or a technical malfunction, chances are the average theater goer won't have much to say about lighting after a performance—unless, that is, they had seen the masterful work of Peggy Clark, one of the most influential lighting designers of mid-20th-century Broadway.

Clark was the pioneer woman in a male-dominated technical theater industry, a relentless worker who possessed great ambition and mechanical expertise. After learning her craft at Yale University during the late 1930s, she made her splash on Broadway with "On the Town" and soon after became a frequent collaborator of Smith. The pair tag-teamed on more than a half-dozen musicals, including "Brigadoon," "Gentlemen Prefer Blondes" and "The Unsinkable Molly Brown."

Lighting design largely was an amateur operation before Clark whipped it into shape using a precise network of wiring plots, lighting cue sheets and other diagrams to create new standards for the industry. Her plots for Bernstein's musical "Wonderful Town" are representative of this transformation. Clark's diligence and innovations paid off—she eventually became the first female president of United Scenic Artists, Local 829, the leading union for designers, artists and craftspeople in decorative arts and entertainment.

Clark also possessed a certain understanding of and appreciation for her work that stood in contrast to the bustling, ephemeral nature of theater design. Many design materials were nonchalantly thrown in the trashcan after a production run on the assumption that future designers would look elsewhere for inspiration. Clark saved everything.

"I saved it all because I wanted people to remember," she sadly remarked later, "but now I cannot remember."

But if the Library of Congress has learned one thing from its patrons, it's that their passion for the past always finds its way into the future. And when it comes to designing for Broadway, there's never such a thing as a final curtain.

MORE INFORMATION

Exhibition: "Grand Illusion: The Art of Theatrical Design"
loc.gov/exhibits/art-of-theatrical-design/

Christopher Hartten is a music archivist in the Music Division.

MUSICAL GEMS, REDISCOVERED

Researchers use Library collections to reconstruct original scores and inform new productions.

BY WENDI A. MALONEY

For two long weeks in summer 1899, readers of the New York World and the New York Journal had to do without their daily papers. The reason: Thousands of ragtag child newspaper sellers went on strike against publishing tycoons Joseph Pulitzer and William Randolph Hearst, shutting down distribution.

The strike is the subject of a 1992 Disney movie musical, "Newsies," and a Tony Award-winning Disney stage musical that debuted on Broadway in 2012. Last December, "Newsies" premiered at the Maltz Jupiter Theatre in Florida under the direction of Broadway veteran Marcos Santana—but with a twist: He cast several girl newsies in the play. Neither the movie nor the Broadway adaptation, by playwright Harvey Fierstein, includes a girl newsie.

Santana added girls to his production after searching the Library's online photograph collections and discovering multiple images by Lewis Wickes Hine of girl newsies in the National Child Labor Committee Collection.

"They were not as common, but they existed," Santana says. Casting them was a highlight of his production, he believes, and "something I am very proud of."

Santana is not alone in drawing on the Library's collections to inform a production. Multiple researchers have used the Library's musical theater holdings to reconstruct original scores for unrecorded shows, Mark Horowitz of the Music Division says. Some have even found lost or cut songs they have incorporated into revivals or new productions.

"The collections are vast, and the possibilities are near endless as to where these discoveries might be made, whether in the collection of a songwriter, producer or publisher, or even a copyright deposit," Horowitz says of material relating to musical theater.

Ben West is one artist whose research has taken him far and wide in the Library's collections. For the past nine years, he has traveled from his home in New York to the Library to search for primary sources for his production "Show Time! The First 100 Years of the American Musical," which will premiere in September. The work blends live music, performance and narrative to explore the evolution of musicals from the mid-1800s through 1999 alongside social and artistic changes.

In the copyright deposit collection of unpublished dramatic works in the Manuscript Division, West has made "startling" discoveries of forgotten scores and materials important to his story. In 2014, he created a concert for Lincoln Center's American Songbook including songs deposited for an unproduced musical adaptation of "The Great Gatsby."

"Truth be told, there is hardly a collection that I do not find compelling," West says. But his most frequent destination is the "absurdly majestic" Music Division, which houses the papers of noted songwriters—Irving Berlin, Leonard Bernstein and George and Ira Gershwin among them—as well as a vast sheet music collection.

Among other notable uses of the collections, Horowitz cites a modern revival by playwright David Henry Hwang of the 1958 Rodgers and Hammerstein musical "Flower Drum Song." When the revival was in preview, the song "Don't Marry Me" proved wildly popular with audiences. The Rodgers and Hammerstein Organization contacted the Music Division seeking any unused original lyrics for an encore.

"We found an unused refrain in the Hammerstein Collection that they added to the show," Horowitz says.

Just this past January, the Rodgers and Hammerstein Organization contacted the Music Division again about a planned revival of "Pal Joey," first staged in 1940. The organization had heard that a song from the production existed but had never been used or published. The division found the song in the papers of Richard Rodgers. "My understanding is they loved the song and hope to be able to interpolate it," Horowitz says.

"It's exciting and gratifying," he says of being able to provide original material. "That's why we collect these treasures, not only to preserve them, but so they can be discovered and brought to life."

Teal Wicks (above) performs in "Unsung Carolyn Leigh," which incorporates original material discovered among the Library's unpublished copyright deposits by director and theater historian Ben West (opposite, top). *Kevin Yatarola (Teal Wicks) and Kris Rogers (Ben West)*

Images from the Library's collections (opposite, bottom) inspired Broadway veteran Marcos Santana to add girl newsies to his production of "Newsies" (above). *Prints and Photographs Division and Benjamin Rusnak ("Newsies")*

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

THE MIND OF THE MAESTRO

This year, the world is celebrating the centennial of Leonard Bernstein, whose papers reveal the extraordinary depths of this American composer, conductor, pianist, educator and social activist.

BY MARK HOROWITZ

It's been 27 years since Leonard Bernstein passed away, yet in this, his centennial year, he seems more omnipresent and influential than ever. The doings related to Bernstein's centennial are staggering, dwarfing the centennial celebrations of any previous American musician—including titans John Philip Sousa, George Gershwin, Aaron Copland or Richard Rodgers.

More than 2,000 concerts are scheduled on six continents, along with exhibits, including a Grammy museum touring exhibit; several books; two documentaries in Germany alone; a 25-CD box set of just his musical compositions; and a 100-CD box set of him conducting. And, Steven Spielberg is planning a film remake of "West Side Story."

Opposite: Leonard Bernstein at work in 1956. **Above:** Bernstein at about age 6. *Music Division*

Contributing to all this is the Library's extraordinary Leonard Bernstein Collection, estimated at 400,000 items—one of the largest in the Music Division. Those items go far beyond the expected music manuscripts. It also includes, but is far from limited to, his writings, personal correspondence, fan mail, business papers, photographs, datebooks, scrapbooks, recordings and objects that range from passports to batons to the suit in which he conducted his New York Philharmonic premiere. The Bernstein Collection long has been among the most heavily used in the Music Division, but this year it seems to eclipse all others.

Bernstein arguably was the most prominent musical figure in America in the second half of the 20th century. A polymath—a Renaissance man—he was a composer, conductor, pianist, educator and social activist. He composed musicals, ballets, operas, a film score, a mass, chamber music and symphonies. He conducted the New York Philharmonic during 40 seasons, most as music director—its first to be American-born and American-trained. All told, he conducted more than 75 orchestras. He virtually invented musical education on television, mostly with his Young People's Concerts—53 concerts from 1958 to 1972. Those broadcasts and subsequent showings in music classes inspired generations of musicians. Bernstein also was politically involved and a passionate advocate for peace and nuclear disarmament, racial equality and AIDS research.

Onota Rythm Band and
Leonard Bernstein - 1937

The Bernstein Collection holds, among many other things, more than 50 boxes of his music manuscripts and sketches alone, including an anthem he wrote when he was a student at Boston Latin in 1935; "It's Not So Hotsy Totsy Being a Nazi," a song he wrote during World War II; and his notes for a Holocaust opera (tentatively titled "Babel") he was working on the year he died.

There have been wonderful discoveries, such as a manuscript for an unproduced ballet, "Conch Town," he wrote circa 1940 while staying in Key West. On examining the score, librarians discovered it included the music for what became the song "America" in "West Side Story" some 17 years later. There's the tender "A Valentine (for Jamie and Alexander)," written for two of his children, that became the majestic finale to "Candide," "Make Our Garden Grow."

The correspondence includes all the things one might expect—and the unexpected. There's an extraordinary letter from Jackie Kennedy written at 4 in the morning the day after Bernstein conducted the funeral mass for Robert Kennedy at St. Patrick's Cathedral. "It was so much more appropriate for this Kennedy—my Kaleidoscopic brother-in-law—and his wife who loved him mystically," she wrote of Bernstein's musical selections.

In the fan mail was discovered a letter from the composer John Adams, while a student at Harvard in 1966. Having just heard Bernstein's "Chichester Psalms," he expresses frustration in understanding how Bernstein can "turn his back on the future." Bernstein's thoughtful reply is written on the back: "One writes what one hears within one, not without. Lord knows I am sufficiently exposed to the 'influences' of non-tonal music; but obviously I have not been conditioned by them. … I cannot conceive music (my own music) divorced from tonality …" That response seems to have changed Adams' life. In a follow-up letter in 1968, Adams writes: "You replied to my letter with a patience and wisdom which did a great deal towards shaking me out of my inertia."

To celebrate the Bernstein centennial, the Library is presenting a concert on May 18 that will include rarities found in its collection and, on the 19th, a daylong program, "Bernstein's America: Celebrating the Collection," with displays, talks, video clips and live performances. The Library is also dramatically expanding—by some 2,400 items—its online Bernstein Collection, which, for the first time, includes musical sketches and scrapbooks as well as significantly greater numbers of letters, photos, scripts, recordings and other materials.

Join us in the celebrating the wonder that was Bernstein.

Mark Horowitz is a music specialist in the Music Division.

Opposite, clockwise from top left: The first known photo of Bernstein conducting, as a counselor at Camp Onota in 1937. His passport from the late 1940s. A letter written by Bernstein to his mother, Jennie, while on a trip to Israel in 1948. The conductor at a rehearsal in 1988, two years before his death. Bernstein at a Young People's Concert in 1964. *Music Division*

MORE INFORMATION

Leonard Bernstein Collection
go.usa.gov/xne3y

Video: Bernstein's Life in Letters
go.usa.gov/xne3v

Interview with Bernstein Assistant Charlie Harmon
go.usa.gov/xne36

MY FATHER, LEONARD BERNSTEIN

Jamie Bernstein discusses her famous dad and her journey of memory with the Library of Congress.

After our father, Leonard Bernstein, died in 1990, my brother, sister and I realized we had a vast archive to contend with. Where would it reside? We chose the Library of Congress, because in those days, it was the institution most advanced and enlightened about digitization, thereby making their resources available to the public online.

The Library did not disappoint us. They have done a superb job—not only of sorting through all the materials and organizing them in a coherent fashion, but also in making so much of it available free of charge on the Library's website.

It's beyond gratifying to see that not only musicians and scholars can access these materials but also students of all ages—and, in fact, virtually anyone on the planet with an internet connection. This astonishing availability is in harmonious alignment with our own hopes for the Bernstein at 100 celebrations; my siblings and I see the centennial as our unique (and unrepeatable!) opportunity to remind Bernstein enthusiasts worldwide of his multifarious legacy—and, even more significantly, to introduce him to younger generations who might not know very much about him.

Over the past two years, I've been working on a memoir, "Famous Father Girl," which comes out in June from HarperCollins. My research steered me to the Library of Congress many times. Not only did the online finding aid help me go on my various treasure hunts, but Mark Horowitz of the Music Division also was brilliant at helping me navigate the archive to find the items I was looking for.

Sometimes he even found me goodies I wasn't looking for: On one occasion, he unearthed a manuscript of a silly song my father invented for my brother and me when we were very young. I had no idea that song existed anywhere but in my own memory. Seeing that manuscript gave me a profound thrill; it felt like being hurled backward in a time machine.

Leonard and Jamie Bernstein together in 1957. *Music Division*

The word I so often find myself using to describe my father is not a word he knew in his lifetime: "broadband." The Bernstein collection has this same broadband quality. The contents illustrate a career that traveled across multiple worlds. A partial list of those worlds includes musical theater, symphony orchestras, educational institutions, television and radio, audio and video recordings and extensive participation in humanitarian and civil rights movements. In fact, exploring the multifaceted universe of Leonard Bernstein is a fascinating means of exploring the 20th century itself.

Plus, I found all the family holiday cards! The Leonard Bernstein archive has certainly been an ideal playground for this Famous Father Girl.

CAIT MILLER DISCUSSES HER WORK AS A REFERENCE SPECIALIST IN THE MUSIC DIVISION.

How would you describe your work at the Library?

I am most often found in the Performing Arts Reading Room welcoming researchers, orienting people to the Music Division's collections, answering questions about accessing the collections, and presenting orientations to individuals and groups. I relish any opportunity, whether in the reading room, via our online Ask-A-Librarian service or writing for the Library's In the Muse blog, to share our collections and programs with the public. I've lost track of the number of times someone has commented to me at the reference desk or after an orientation: "You have the coolest job!" I couldn't agree more!

How did you prepare for your position?

As a music major in college, I knew that a career in performance was not for me but desperately wanted to find something where I could maintain a strong tie to music. One career kept popping up in conversations: music librarianship. During a summer home from college, I took an internship in the American Folklife Center and was inspired by the Library's collections and service to the public. I started a dual-degree program at Catholic University one week following my college graduation and received an M.S. in library science as well as an M.A. in musicology (as a part of my library science program, I actually took an internship in the Music Division, thinking it was a once-in-a-lifetime opportunity!). After graduating, I applied for a music reference specialist position in the Music Division and was incredibly lucky to be selected. About a year into the job, I decided to also pursue a Ph.D. in musicology. I am now officially working on my dissertation: "At the Intersection of Gender, Nationalism and the Dangerous Woman: Lorelei in Nineteenth-Century Song."

What projects have you especially enjoyed?

While I am passionate about all genres of music, I've been particularly delighted to have the opportunity to work with musical theater. One of my favorite projects grew out of a passing comment by my colleague Mark Horowitz alerting me to correspondence in the Oscar Hammerstein Collection. The correspondence

was between a nun named Sister Gregory and Oscar Hammerstein while he was working on "The Sound of Music." As I read the letters, I realized that the correspondence brought new insight into the creative process of Hammerstein, and I requested and was granted permission from Sister Gregory's Order (the Sinsinawa Order) to digitize the letters. You can read my blog post on Sister Gregory and see the letters online.

What have been some of your most memorable experiences at the Library?

I would have to say my most memorable experience in the Music Division was when Lin-Manuel Miranda visited the Performing Arts Reading Room in October 2017. He was here to conduct his own research in our collections, but my colleague Janet McKinney and I curated a small display of items that we thought he would appreciate (we have been inspired by him since our first listen to the "Hamilton" cast album). He tweeted about his favorite items in the display: an early draft of a lyric for "Maria" from "West Side Story" and lyricist Howard Ashman's personal Sebastian the Crab stuffed animal from "The Little Mermaid" (a favorite of mine as well!).

MORE INFORMATION

Blog post on Sister Gregory
go.usa.gov/xQjpK

1. Singer Dolly Parton reads "Coat of Many Colors" to children during a book-donation ceremony in the Great Hall of the Jefferson Building on Feb. 27.

2. Authors Jonathan Franzen (from left), Elliot Ackerman and Sam Quinones talk during a March 28 tribute to Denis Johnson, who last year was posthumously named winner of the Library's Prize for American Fiction.

3. David Betancourt of the Washington Post (from left) on March 29 interviews former publisher and president of DC Comics Paul Levitz and artist Dan Jurgens, known for his work on the Superman series.

4. Bill Nye "the Science Guy" speaks with John Haskell of the John W. Kluge Center during an interview about asteroids on March 14.

5. Linguists Frauke Sachse of the University of Bonn and Saqijix Candelaria Lopez Ixcoy from Universidad Rafael Landivar translate a rare 16th-century Guatemalan priest's handbook on March 13.

6. "Hidden Figures" author Margot Lee Shetterly (center) discusses her book with film producer Donna Gigliotti (left) and the Library's Marie Arana in the Coolidge Auditorium on March 14.

All photos | *Shawn Miller*

LIBRARY TO OPEN MAJOR EXHIBIT IN JUNE CELEBRATING BASEBALL

A major exhibition opening this summer at the Library of Congress will showcase America's national pastime, baseball, and the game's influence in American culture. The yearlong exhibition "Baseball Americana" will open June 29, just before Washington's Nationals Park hosts Major League Baseball's 89th All-Star Game.

Original content developed in collaboration with ESPN's Statistics and Information Group will support the Library's world-class collections. Statistical comparisons, game trends, video presentations and intriguing stories will explore the art and science of baseball.

Additional artifacts, borrowed from the National Baseball Hall of Fame, Major League Baseball and private collectors, have been selected to expand upon the storylines developed from the Library's unique baseball materials.

In conjunction with the exhibition, the Library will offer a series of special programs, including family activities, gallery talks, film screenings, panel discussions, educational materials, teacher workshops, docent-led tours and more.

MORE: loc.gov/item/prn-18-005

SELECT FILM REGISTRY TITLES NOW AVAILABLE FOR VIEWING ONLINE

The Library has made a select group of motion pictures, named to the Library's National Film Registry, available on the Library's website. The collection, "Selections from the National Film Registry," also is available to the public on YouTube.

These 64 films are among hundreds of titles that have been tapped for preservation because of their cultural, historical and aesthetic significance. All of the streaming films in the new online collection are in the public domain. They also are available as freely downloadable files with the exception of two titles. Additional films will be added periodically.

Highlights include "Memphis Belle" (1944), "The Hitch-Hiker" (1953), "Trance and Dance in Bali" (1936–1939), "Modesta" (1956), "Popeye the Sailor Meets Sindbad the Sailor" (1936), "Master Hands" (1936), "The House I Live In" (1945) and the Cold War curio "Duck and Cover" (1951).

MORE: loc.gov/item/prn-17-179

HISTORICAL VERSIONS OF U.S. CODE ONLINE AND ACCESSIBLE FOR FREE

More than 60 years of U.S. laws have been published online and made accessible for free for the first time after being acquired by the Library of Congress.

The U.S. Code is a compilation of federal laws arranged by subject by the Office of the Law Revision Counsel of the House of Representatives. The Library's U.S. Code Collection is fully searchable. This provides access to editions of the U.S. Code that previously were not available to the public online for free.

The first edition of the U.S. Code was published in 1926 and the second in 1934. Thereafter, main editions have been published every six years with annual cumulative supplements published in between. The Library has made available the main editions and supplements of the Code from 1925 through the 1988 edition.

MORE: loc.gov/item/prn-17-185
MORE: loc.gov/collections/united-states-code/

LIBRARY ACQUIRES ARCHIVE OF HUMORIST ART BUCHWALD

The Library has acquired the archive of Pulitzer Prize-winning humorist, commentator and playwright Art Buchwald, best known for his long career as a political satirist, poking fun at the famous and powerful for the Washington Post and in a column syndicated in 500 newspapers worldwide. Buchwald was often considered "the Wit of Washington."

The archive of approximately 100,000 items includes his columns, plays, screenplays, books, unpublished pieces, correspondence and business records from his personal life and extensive career as a writer and public speaker.

Buchwald's papers document his relationships with a large network of friends and acquaintances. These include journalists Ben Bradlee and Mike Wallace and novelist William Styron, part of Buchwald's social set at Martha's Vineyard. There are letters, photographs and exchanges with political figures, entertainers and celebrities, including the Kennedy and Shriver families, Lauren Bacall, Bob Hope, Carol Burnett and others, as well as a brief exchange with Donald Trump.

MORE: loc.gov/item/prn-17-187

shop THE LIBRARY

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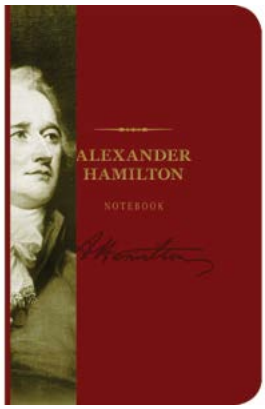

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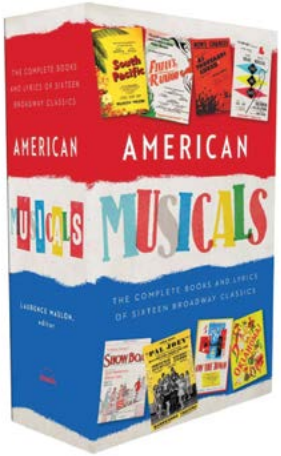

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VOLUNTEERS FIND OWN WAYS TO GIVE

EACH YEAR, HUNDREDS OFFER THE INSTITUTION THEIR TIME, FUNDS, COLLECTIONS, EXPERIENCE AND ENTHUSIASM.

Across the Library, more than 340 people volunteer their time and intellectual energy to support the Library and actively engage visitors and researchers in their pursuit of knowledge. In addition to this extraordinary commitment greeting visitors and leading tours, many volunteers are so passionate about the institution that they make generous donations, including gifts of personal collections so that they can be accessible to the nation for generations to come.

Abby Martin has volunteered giving tours since 2004. Her father, Lee McCardell, was a war correspondent for the Baltimore Sun during World War II. After her parents died, Martin and her sisters considered offering McCardell's papers to several libraries, but decided on the Library of Congress, "the biggest and most comprehensive Library in the world, where I volunteer!"

Following a review by Ryan Reft and Alan Teichroew of the Manuscript Division—and after 50 years in family attics—this collection joined the division's other extraordinary journalistic collections. Among the papers now available to researchers are beautifully descriptive letters from the 1920s between McCardell and his wife when he was living in Paris.

Last year, Shelly Brody, a volunteer since 2014, celebrated a milestone birthday. To acknowledge her years as a volunteer and her many years as an educator, her sons and nephew made a special gift in her name to the National Book Festival. Virginia Gray was a volunteer in 2002 when she was smitten by the acquisition of the 1507 Waldseemüller map. She made a generous six-figure donation to support scholarly study, preservation and presentation of the map in memory of husband Martin Gray, who was fascinated by cartography.

Inspired by the "Library of Awesome" pop-up display last June, Robert and Annetta Smith donated a collection of 300 Silver Age comic books—including the first 12 issues of Star Trek, which the Library did not have. The Smiths also donated 50 early folk music albums from the 1930s and 1940s, which will now be available for research.

Ed Miller holds a special place in the hearts of Library staff and visitors. Miller is a researcher who has written several books. He also is a volunteer who helps guide first-time researchers as they begin their work in this awe-inspiring institution. And he is a member of the Madison Council, a lead donor group of individuals from the private sector who wish to further illuminate and advance the Library's mission.

Many volunteers have provided generously to the Library. Some make gifts to programs they enjoy or to acknowledge the extraordinary efforts of staff. Others share their stories with the Veterans History Project (VHP). Len Alfredson, a volunteer docent since 2001, readily accepted the last-minute role as interviewee to help train a new VHP interviewer. His story as a Navy Civil Engineer Corps officer is now part of VHP collections.

Benefactions come in all forms. First and foremost, these dedicated people donate their time to serve more than 1.9 million visitors each year. They help inform visitors about the library and its role in sharing knowledge of world culture, as well as how they can access its treasures. Many also make a difference with their benefactions to the Library's collections and programs and, for this, we are grateful.

—Giulia Adelfio is head of the Library's Visitor Services Office.

MORE INFORMATION

Volunteer at the Library
loc.gov/visit/volunteer

Donate to the Collections
loc.gov/acq/donatex.html

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Matthew Murphy

JASON ROBERT BROWN SHARES WHAT 'BROADWAY' MEANS TO HIM.

I still get defensive when anyone asks me what I do. Because I know that when I say I write musicals, my interrogators immediately imagine something very bright, shiny and loud, none of which characterizes the work I do. And when I say I write for Broadway, that mistaken image is made concrete. "Oh," I feel them thinking, "he writes Broadway musicals." Which I do, but … All right, allow me two points.

Some people say they don't like musicals because "in real life, people just don't burst out singing," and I think, "You must know a lot of boring people." In my life, people sing all the time. A parent must know how to communicate with song—this is the way we brush our teeth, so early in the morning. With adults, I'm always finishing a sentence with a familiar lyric or figuring out someone's mood from what they're listening to or whistling. Singing is a primal response: When President Obama sang "Amazing Grace" at Rev. Pinckney's memorial, that was a reaction in the face of extraordinary grief, and it surely didn't require explanation.

So, my first point: People singing is not unrealistic, and a story doesn't have to be ridiculous to explain that the characters in it sing.

Now, about Broadway. If the term "Broadway" conjures images of tap dancing, jazz hands and Busby Berkeley frothiness, I assure you that few who write musicals have more than casual interest in such fripperies. A musical is a capacious object, and the range of emotional colors available to a writer of contemporary musical theater is staggering. To be sure, Broadway itself—which is to say, the commercial theater industry based in Manhattan—is a marketplace, one that does not necessarily reward that which is challenging or ambiguous. But the last three winners of the Tony Award for Best Musical—"Fun Home," "Hamilton" and "Dear Evan Hansen"—all tell stories of considerable complexity and what could surely be called "uncommercial" subject matter. Nor are these shows anomalous—for every meringue like "Spamalot" in the pantheon, there is a hearty meal of "Sweeney Todd," "South Pacific" or "Les Misérables" for balance.

Therefore, my second point: Broadway doesn't necessarily equal "Broadway."

I have always wanted my work to sit alongside the great musicals of the past, at least since I first heard my dad's "West Side Story" LP when I was seven or eight. And because, with few exceptions, a musical cannot hope to sail into posterity without having played one of the 40 buildings that make up the list of Tony-eligible Broadway theaters, I have had to reckon with that marketplace and its contradictions and compromises every time I've written a show. "Broadway" has been branded to appeal to some nostalgic-romantic view of what show business should look like—a Google search on "Broadway" retrieves images of a nighttime view of Times Square with LED marquees blazing, a big sign saying "BROADWAY" in old-timey chaser lights and the cast of "Cats." I don't recognize my work in those images.

I visited the Library last year and was shown Oscar Hammerstein's drafts for "My Favorite Things." As I turned the pages, I could follow Hammerstein's progress day by day as he tried out ideas, rejected obvious choices and homed in on what he wanted the song to be and what the character needed. In those pages, I recognize all the things "a Broadway musical" means to me—an artist building a world, line by line and note by note, where the story he has to tell begins to sing. I write Broadway musicals, because whatever else that phrase conjures, to me, a musical is an exquisitely rich way to tell a story, and Broadway is where I have gotten to work with the most extraordinary collaborators, the best actors, directors, designers and musicians on the planet, and where I have created the bulk of the most meaningful work I have done in my life.

—Jason Robert Brown is a Tony Award-winning musical theater composer, lyricist and playwright.

Domes richly embellished with murals and gold rosettes line this first-floor corridor in the Jefferson Building. | *Shawn Miller*

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