

LGM

LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2022

JAZZ'S LOST STAR

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A Portrait of Jazz
In its Golden Age

The Lush Life
Of Billy Strayhorn

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A Lush Life

Collection chronicles the work and times of composer Billy Strayhorn.

■ The center of the jazz world in the 1940s was this single block of 52nd Street in New York, home to music clubs such as the 3 Deuces, the Onyx, Jimmy Ryan's and the Downbeat, with Birdland around the corner. *William P. Gottlieb Collection/ Music Division*

Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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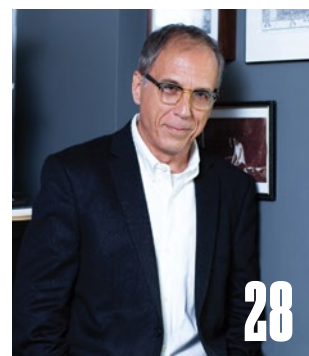
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■ **On the cover:** Hazel Scott earned fame, money and artistic success through her work as an actress and as a jazz and classical pianist – and lost it all. *Music Division*

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OF THE PEOPLE: Widening the Path



■ The new initiative is supported by a \$15 million grant from the Andrew W. Mellon Foundation. *Graphic by Jessica Epting*

WIDENING THE PATH

Initiative helps all Americans tell the stories of their communities.

A new initiative is helping the nation's library tell a more inclusive American story.

The initiative, Of the People: Widening the Path, promotes outreach to and technology innovation and archives development for Black, Indigenous and other communities

of color historically underrepresented in the U.S. and in the Library's collections.

Of the People is supported by a \$15 million grant from the Andrew W. Mellon Foundation. The Library announced the initiative in January 2021 and since has implemented key components, hiring staff, creating new internship programs, making grants available and, most recently, launching a program website.

The Library is expanding opportunities for postsecondary students, early professionals and scholars – the next generation of diverse archivists and knowledge workers. In March, students were invited to apply for the newly expanded Archives, History and Heritage Advanced Internship Program.

Of the People aims to empower individuals in underrepresented communities to gather, preserve and share their histories through audiovisual documentation. To that end, the Library's American Folklife Center created a new Community Collections Grants program to support cultural field research – it intends to award up to 10 grants in the first year.

Another program, the Connecting Communities Digital Initiative, provides grants that help creators in communities of color combine Library materials with technology to connect Americans with a more expansive understanding of our past and future.

Finally, Of the People highlights Library efforts to tell a more inclusive history through such resources as the African American Mosaic, the Latinx studies guide and U.S. Poet Laureate Joy Harjo's "Living Nations, Living Words" project, featuring Native American poets.

The vision for Of the People is to "widen the path," to allow all Americans to engage with historical and cultural knowledge – and to participate or be represented in the creation, preservation and sharing of knowledge now and in the future.

MORE INFORMATION

Of the People: Widening the Path
loc.gov/of-the-people



GALLOPING GHOST

Grange helped bring respectability to professional football.

As college football bowl games give way to the NFL playoffs this time of year, the specter of Red Grange – the “Gallopig Ghost” who starred for the University of Illinois in the mid-1920s and brought respectability to the sketchy professional sport – lives on in photographs from the Library’s collections.

During the Golden Age of Sports, baseball, boxing, horse racing and college football reigned supreme, and Grange, whose shifty moves left would-be tacklers holding nothing but air as he vanished into the end zone, was a household name with the likes of Babe Ruth, Jack Dempsey and Man o’ War. If anyone could compel college football fans to give the precarious NFL a second look, it was the flame-haired Grange, a relentlessly humble man from a modest background who delivered ice to put himself through college.

In the late fall, especially after baseball season, college football teams dominated the sports pages and drew huge crowds. But at the professional level, the nascent

National Football League (founded in 1920) struggled to sign college stars, fielded teams that regularly folded and was regarded by sportsmen as disorganized and a bit shady.

When Grange signed with the Chicago Bears in 1925 and played his first pro game just five days after his last collegiate contest, those closest to him objected.

“My [college] coach, Bob Zuppke, didn’t talk to me for four years,” Grange said. “My father wasn’t happy about it. All of my friends looked upon me as if I was a traitor or something, as if I had done something terrible.”

Grange turned out to be exactly what the NFL needed and wanted: He filled stadiums, gave the pro game a sense of legitimacy and showed that with the right personnel in place, the league could be a profitable venture. As the first vital link between the college and pro games, Grange has a place in football history like no other.

– Susan Reyburn is a writer-editor in the Publishing Office. She is the author of “Football Nation: Four Hundred Years of America’s Game.”

■ Chicago Bears rookie Red Grange (left) appears in uniform for an exhibition game in Washington, D.C., on Dec. 8, 1925. A decade later (right), Grange eludes Bears teammate Joe Zeller in practice. *Prints and Photographs Division*

MORE INFORMATION

Free to Use and Reuse: Football
[loc.gov/free-to-use/football/](https://www.loc.gov/free-to-use/football/)



■ Marcus Toler of the Collections Management Division loads Music Division holdings onto shelves in Module 6.
Shawn Miller

HIGH-TECH STORAGE

Facilities at Fort Meade help the Library preserve its massive collections.

There was little fanfare last August when Library of Congress staffers carefully placed the first box on a shelf inside the Library's new high-tech storage facility – no ribbon-cutting, no crowds, no celebratory speeches.

The quietness, however, had more to do with pandemic restrictions than the significance of the event. The opening of Module 6 in Fort Meade, Maryland, was a major milestone in a multidecade project to house and preserve the Library's ever-expanding collections on the U.S. Army base.

The new module is the most technologically advanced storage and preservation facility on the site to date. It also is the largest. At about 35,000 gross square feet, it is double the size of the five earlier modules and contains around 24,500 square feet of storage space. Ultimately, it will accommodate an estimated 2.6 million collection items.

The presence of Library collections at Fort

Meade originates from the 1994 transfer of 100 acres on the base to Congress to expand the storage capacity of the Library and other legislative bodies.

The modules are more than just enormous warehouses; they feature high-tech environmental controls, security systems, information technology and, in Module 6, innovative fire-suppression technology. Combined, these components ensure the safety and longevity of Library collections for generations.

Filling the huge spaces – Module 6 alone has nearly 17,000 shelves – isn't as simple as just stacking boxes on shelves

The job of determining how much can fit into a module and how it is organized falls to the Collections Management Division. To maximize use of storage space, the division sorts items not by subject matter but by shape and size. So, a book on history might be housed with a cookbook or volume on philosophy.

All that planning, preparing and moving takes time – the Library estimates it will take three to four years to fill Module 6. In the meantime, Module 7 is already underway – one day to play its own role in the preservation of the Library's incredible collections.

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



SHAWN MILLER

MADISON HALL

Tucked away in the mammoth, bustling James Madison Building lies a small, quiet space that serves as the nation's official memorial to our fourth president.

The Madison is the biggest library building in the world and, along with the Pentagon and FBI headquarters, is one of the three largest public buildings in the Washington, D.C., area. With 2.1 million square feet, the Madison houses many of the Library's reading rooms and administrative offices and stores much of its collections.

But the building also serves another notable function: It is the official memorial to President James Madison, the statesman, diplomat and Founding Father who made pivotal contributions to the Constitution and the Bill of Rights.

A marble statue of Madison, created by sculptor Walker Hancock, sits in a quiet hall just off the main entrance to the building.

The statue depicts Madison as a man in his thirties, holding the *Encyclopédie Méthodique* – the first volume that, in 1783, Madison placed on a list of books that would be useful to Congress.

Madison sits in a chair draped with a cloak and surveys the scene, watching the visitors, employees and researchers come and go each day to the world's greatest library.

■ **This page:** A letter sent by Rudyard Kipling to friend and French army veteran Maurice Hamonneau. *Rare Book and Special Collections Division*

Opposite: The copy of “Kim” that stopped a bullet and saved Hamonneau’s life during World War I. The bullet hole is in the upper left. *Rare Book and Special Collections Division*

THE BOOK THAT SAVED A LIFE

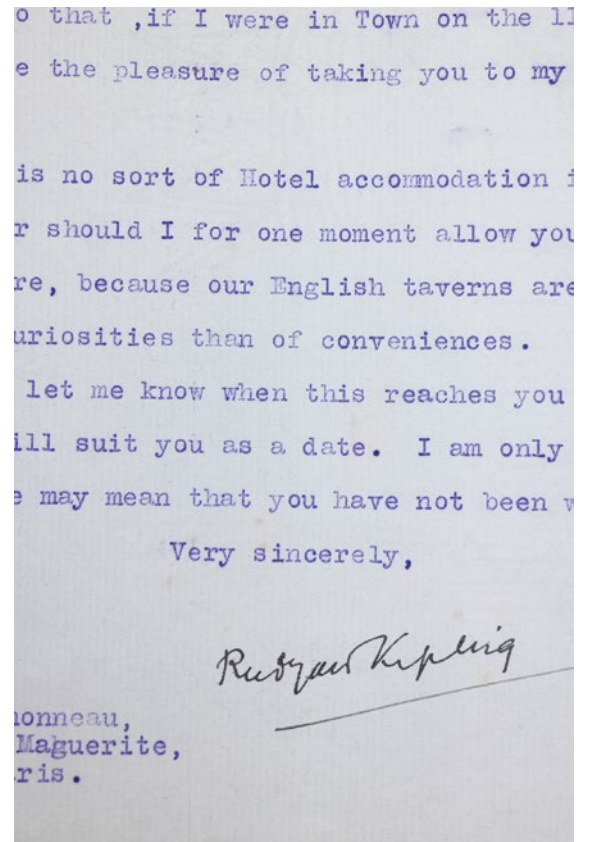
A Kipling novel stopped a bullet and took a multi-generational journey.

In one of the grisliest conflicts of the First World War, the Battle of Verdun took the lives of more than 300,000 French and German soldiers. One fighter, a French legionnaire named Maurice Hamonneau, survived not just by the skin of his teeth, but by the pages of a book held near his heart.

When he awoke after lying wounded for hours on the field of battle, Hamonneau found his pocket edition of Rudyard Kipling’s adventure novel “Kim” punctured by a bullet. The slim volume, which Hamonneau had kept in his breast pocket, saved the man’s life with only 20 pages to spare.

Moved by his great fortune and hearing that Kipling had recently lost his son, Hamonneau sent the author both the pierced book and the Croix de Guerre medal he’d been awarded for his bravery. The two sparked up a friendship, and Kipling promised to one day return these cherished objects should the soldier ever have a son of his own.

As luck would have it, Hamonneau did. He named his child Jean in honor of Kipling’s late son, John, and when the author sent back Hamonneau’s items, he offered Jean some sage advice: “One must always carry a book with them into battle. Such books should not be less than 350 pages.”



For contemporary audiences, Kipling’s work is well-recognized for embodying the imperialist attitudes of his day. Yet his lyrical language often crackles with emotion and even surprisingly universal insights. Near the end of “Kim,” the novel’s young protagonist Kimball O’Hara contemplates the wheel of life, its cycles of birth and death, and he is overcome with an epiphany that everyone and everything around him is “perfectly comprehensible – clay of his clay, neither more nor less.” Somehow, by the vicissitudes of war and chance, Hamonneau, his son and Rudyard Kipling shared a similar connection. Today, their correspondence and the “bullet book” itself continue on in the Library’s Rare Book and Special Collections Division.

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

...M' SAVED THE LIFE
OF A FRENCH SOLDIER

A REMARKABLE SERIES OF
ORIGINAL LETTERS
OF RUDYARD KIPLING
WITH THE SOLDIER'S CROIX DE GUERRE

COLLECTION D'AUTEURS ÉTRANGERS

RUDYARD KIPLING

KIM

— ROMAN —

TRADUIT AVEC AUTORISATION DE L'AUTEUR PAR
LOUIS FABULET et CH. FOUNTAINE

CURATOR'S PICKS

TAKE FIVE

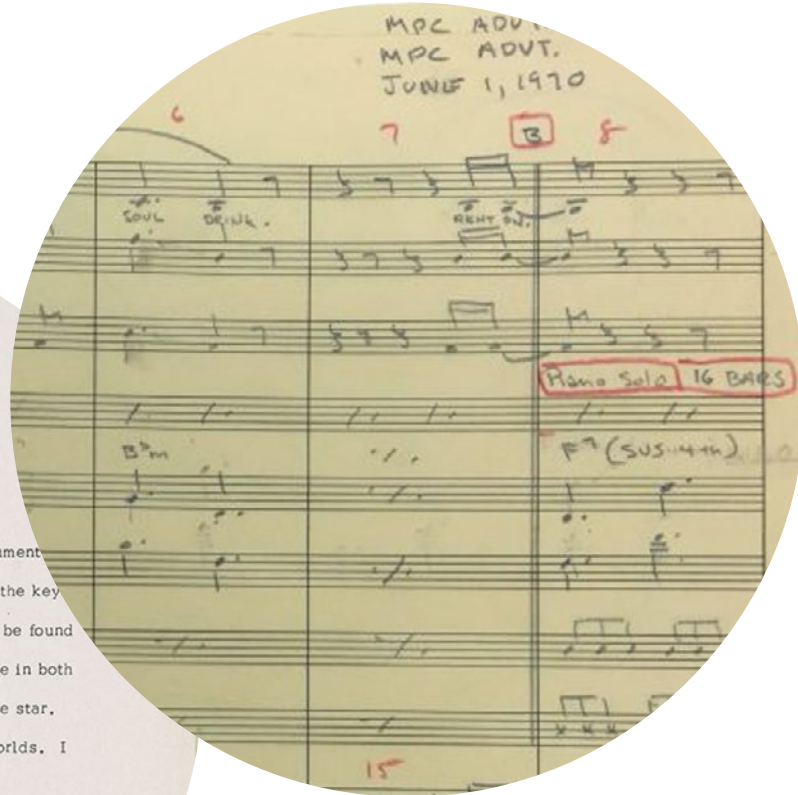
We pick a quintet of favorite jazz-related items from the Library's collections.

"Did you know that the human voice is the only pure instrument
That it has notes no other instrument has? It's like being between the key
of a piano. The notes are there, you can sing them, but they can't be found
on any instrument. That's like me. I live in between things. I live in both
worlds, the black world and the white world. I am Nina Simone, the star.
And I am not her, I'm a woman. My secret self is between these worlds. I
do not speak like anyone else, you've noticed that."

Nina Simone
Barbados, West Indies
August 7, 1980

'BETWEEN THE KEYS'

Frustrated by the lack of opportunities for Blacks in classical music, Nina Simone turned to jazz. In a draft of an unpublished autobiography, she pondered her life and the art of jazz singing: "Did you know that the human voice is the only pure instrument? That it has notes no other instrument has? It's like being between the keys of a piano. The notes are there, you can sing them, but they can't be found on any instrument. That's like me. I live in between things. I live in both worlds, the black world and the white world."



'THE SOUL DRINK'

Drummer and composer Max Roach worked with a who's who of the greatest players in jazz history: Charlie Parker, Dizzy Gillespie, Miles Davis, Duke Ellington, Thelonious Monk and on and on. The Roach collection documents one of his smaller projects – a jingle he wrote in 1970 for a soft drink called Afro-Kola. He recorded three versions, the longest of which feature these lyrics:

Afro-Kola

The taste of freedom

The soul drink

Right on

ALL PHOTOS EXCEPT WHERE OTHERWISE NOTED/MUSIC DIVISION



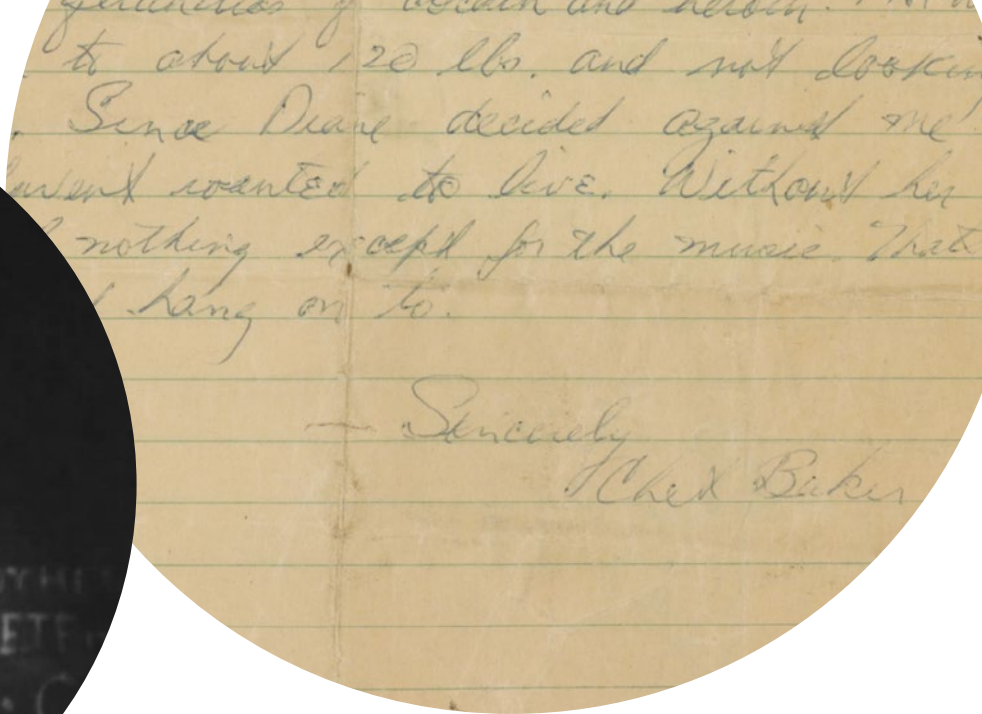
'SYMPHONY IN BLACK: A RHAPSODY OF NEGRO LIFE'

This 1935 film, preserved by the Library, depicts vignettes of African American life set to music written by Duke Ellington and intercut with performances of the piece, "A Rhapsody of Negro Life," by Duke and his orchestra. A highlight comes almost five minutes in when a promising young singer named Billie Holiday, making her screen debut, sings "Saddest Tale."

MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION

ELLA'S ARRANGEMENTS

The Ella Fitzgerald Collection chiefly consists of musical arrangements made for her by more than 50 of the era's most prominent arrangers and orchestrators – Nelson Riddle, Billy May, Don Costa and many more. Russell Garcia created the arrangement of "It Ain't Necessarily So" shown here for the album-length collaboration by Fitzgerald and Louis Armstrong in 1959 on the Gershwins' folk opera, "Porgy and Bess."



CHET BAKER'S LETTER

In recent years, the Music Division acquired a cache of material related to trumpeter Chet Baker, including his deeply personal correspondence with Diane Vavra. Among the items is this undated note in which Baker confessed to trying to kill himself, citing her rejection of him as the cause. Some eight months later, on May 13, 1988, Baker's dead body was found on the sidewalk beneath the window of his second-floor room at an Amsterdam hotel. The exact circumstances of his death remain a mystery.





A PORTRAIT OF JAZZ



Gottlieb's photos capture an era of music and its greatest players.

BY MARK HARTSELL

One of the world's great collections of jazz photos got its start with a questionable piece of pork and a bad case of trichinosis.

The victim, a Lehigh University student named William P. Gottlieb, was laid up for some time, and his friend Doc would come by to help him pass the hours, bringing along jazz records from his collection.

Gottlieb, no fan of the genre beforehand, was hooked.

After graduating in 1936, he accepted an advertising job at The Washington Post for \$25 a week and, wanting to earn extra money, persuaded the editors to let him write a weekly jazz column for an extra \$10.

They agreed but told Gottlieb he'd have to take his own photos, so he bought a Speed Graphic camera and taught himself to use it.

Working for the Post and for DownBeat magazine over a 10-year span, Gottlieb captured the era's greatest musicians in their element – Louis Armstrong, Duke Ellington, Benny Goodman, Charlie Parker, Billie Holiday, Ella Fitzgerald, Thelonious Monk, Dizzy Gillespie, Miles Davis and countless others.

In 1995, the Library purchased Gottlieb's collection – some 1,600 negatives and color transparencies, plus exhibition, reference and contact prints. In 2010, the photos entered the public domain, in accordance with Gottlieb's wishes.

In his days at the Post, Gottlieb was paying for his own film and flashbulbs, so he quickly learned to make each picture count.

"I knew the music, I knew the musicians, I knew in advance when the right moment would arrive," he wrote decades later in his book of photographs, "The Golden Age of Jazz." "It was purposeful shooting."

He tried to capture not just a moment but the musicians' inner qualities – the cool of Monk at the keyboard, wearing a goatee and a beret; the playful Gillespie

peeking out from behind Fitzgerald at the mic; Ellington in his dressing room, as sophisticated as the music he created.

When he photographed Django Reinhardt, Gottlieb made sure to show the mutilated fingers of the guitarist's fret hand – the result of a fire that left Reinhardt badly burned and forced him to learn to play his instrument again.

His photo of Holiday, lost in a mid-song moment, is perhaps the most famous image in jazz; decades later, it served as the basis for a postage stamp. You could, Gottlieb wrote, look at the photo and feel the anguish in her voice.

Gottlieb's columns and his book are full of stories of his encounters with musicians – revealing, heartbreaking, funny.

Armstrong carried copies of his diet in his jacket pocket and would hand one to folks he thought could use the help. Gottlieb once ran into him at a dentist's office, and they stopped to chat. Armstrong started to leave, then turned back, looked Gottlieb up and down and pulled a sheet of paper from his pocket. "Hey, Pops," Armstrong said. "There's this diet, man. The greatest. Try it."

By late 1948, drugs and alcohol had taken such a toll on Holiday that she frequently failed to show up for gigs. At one such show, Gottlieb, on a hunch, went to the dressing room and found her there, half dressed and totally out of it.

"I helped her get herself together and led her to the microphone," he later wrote. "She looked terrible. Sounded worse. I put my notebook in my pocket, placed a lens cap on my camera and walked out, choosing to remember this remarkable creature as she once was."

The hundreds of photos of the Gottlieb collection allow us to do the same, to remember this remarkable American art form, as it once was.

■ **Opposite:** William P. Gottlieb photographed a who's who of great musicians during jazz's golden age: Dizzy Gillespie (clockwise from top), Django Reinhardt, Ella Fitzgerald, Sidney Bechet, Thelonious Monk, Nat King Cole and Cab Calloway. *Music Division*

JAZZ'S



Pianist and actress Hazel Scott had fame, money and artistic success. Then, she nearly lost it all.

BY NEELY TUCKER

LOST STAR

Hazel Scott was the gorgeous face of jazz at the midcentury.

She was the most glamorous, well-known Black woman in America, making more than \$100,000 per year, draped in custom-designed jewelry and furs. She headlined sold-out concerts, hosted her own television show and starred in Hollywood films. She wowed integrated audiences – she refused to play a segregated room – mixing jazz and classical music. “Vivacious,” newspapers liked to say.

“She has the most incandescent personality,” raved the *New York Times*.

Jazz, meanwhile, was the crown jewel of Black American culture, the hot, sophisticated music that was remaking popular entertainment and breaking down racial barriers. It sent crowds dancing. It was romance. It was swing.

That era is preserved in the Library’s jazz collections, showcasing the music’s continuing influence. There are heartbreaking letters from Chet Baker, amusing ones from Louis Armstrong. The Library holds collections of material from Ella Fitzgerald and Jelly Roll Morton and the papers of Billy Strayhorn, Charles Mingus and Max Roach. The photographs of William Gottlieb are some of the most iconic in jazz history.

Scott’s story is captured by her collection of nearly 4,000 items, including music, diaries, contracts, scores, her unpublished autobiography and photographs.

Scott’s son, Adam Powell III, donated the collection to the Library in 2020, he said, so that her legacy would endure in all its complexity, particularly since her stardom faded dramatically after she was persecuted by the House Un-American Activities Committee during the Cold War. Besides, by the late ’50s, Elvis was the rage, then the Beatles. Jazz was no longer center stage, and neither was Hazel Scott.

She died in 1981 of pancreatic cancer in a New York hospital. She took



her last breath as Dizzy Gillespie, a friend for decades, serenaded her on a muted trumpet. She was 61.

“I’ve always wanted to do what I could to make sure that she was not lost,” Powell said. “Not just in video clips ... but her intelligence and her talent and her values and her stubbornness as it were, so it could be something that was accessible to everybody.”

It’s a life story that reads like a Hollywood myth.

■ **Above:** Hazel Scott was a child prodigy who learned to play the piano on her own as a toddler. *Music Division*

Opposite: Scott at the peak of her career, when she turned all that promise into reality. *Music Division*



■ **Above:** Scott and her husband, U.S. Rep. Adam Clayton Powell Jr., and their son Adam “Skipper” Powell III arrive in London in 1951. *Music Division*

Right: A program for one of Scott’s classical concerts. *Music Division*

Opposite: A ticket from a 1961 New York benefit gig, presenting her as “The Queen of Jazz.” Famous names – such as actress and singer Lena Horne and jazz bassist Milt Hinton here – litter the pages of her address book. *Music Division*

Born in Trinidad in 1920 and raised in Harlem by her mother, Alma Long Scott, a professional musician, she was a child prodigy with perfect pitch. The Julliard School of Music accepted her as a special student at the age of 8, when the minimum age for acceptance was 16.

Her mother often hosted and cooked for prominent musicians at their apartment. Scott grew up regarding Fats Waller as an uncle, Art Tatum as a de facto dad and Billie Holiday as a big sister and babysitter. Her first professional gig, at 15, was with the Count Basie Orchestra. At 19, she was the star headliner at Café Society, the first integrated club in New York. In her early 20s, she’d hit the town with Leonard Bernstein on one arm and Frank Sinatra on the other. Lena Horne was a close friend. Langston Hughes, a friend, mentioned her in one of his poems.

Her virtuosity was astonishing. She would start playing classical music, Bach or Beethoven, then slowly add syncopation and rhythm until it was swinging jazz. Then she’d launch into boogie-woogie. Her albums were hits.





She was a Hollywood film star at 23, making four films in one year, musicals like "I Dood It," "The Heat's On" and "Rhapsody in Blue." She demanded the outrageous sum of \$4,000 per week and got it (even today, more than 75 years later, that is three times the Screen Actors Guild weekly rate.) In "The Heat's On," she walked off set for three days until the wardrobe of the Black women dancers in her scene was changed from maids outfits to pretty floral dresses.

In 1945, she married Adam Clayton Powell Jr., the Harlem congressman and pastor who was then the nation's galvanizing civil rights leader. They made a dazzling pair, featured on magazine covers and in gossip columns and were the toasts of high-end parties in New York and Washington.

"She had every man in the room hanging on her every word," Marjorie Lawson, a federal judge and civil rights activist, told Powell biographer Wil Haygood of Scott's first high-society appearance. "She was a sensation."

The couple were both fiercely devoted to civil rights. Conservatives accused them of being sympathetic to Communist causes during the Red Scare days of the Cold War. Scott's name was listed in a pamphlet that

Telephone Directory Page:

NAME AND ADDRESS	TELEPHONE	DATE
HUGHES MARKET FRANKLIN AVE. <td>213 <td></td> </td>	213 <td></td>	
TON <td>412-7447 <td></td> </td>	412-7447 <td></td>	
	212 <td></td>	
	018-8975 <td></td>	
	212 <td></td>	
	C15-4360 <td></td>	
	787-1692 <td></td>	
	1W4-0535 <td></td>	
	201 <td></td>	
	7-3728 <td></td>	

Ticket Stub:

23 JAN'R'Y
 Church of St. Mark presents
 The Jazz Queen, HAZEL SCOTT
 also CARLTON CONNER and others
 in a Benefit Performance

ACADEMY OF MUSIC
 MONDAY EVE
 At 8:00 o'clock
 ADMISION \$2.00
 TAX EXEMPT

BALCONY
 JAN'R'Y
 MONDAY EVE
 GOOD ONLY

Handwritten Notebook Page:

NAME AND ADDRESS	TELEPHONE	DATE
HARRIS, PAUL		
292-0691 Office		
HIT FACTORY, THE		
353 W. 48th St. 6 th floor		
(BOB MORGAN)		
HALL SAM + GRAYSON		
853-7-AVE. 154155		
MT. 10C		
Midtown N.Y.C. 914-876 7887		
HORNE, LENA		
HODGES EDIE CUE		
274 1st Ave. 16+18 th St.		
N.Y.C. apt 9G 10009		
HERMAN BERNARD E.		
1199 Park Washington DE.		
100 York W. 4		
HILL BERNICE		
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UDA384 (02)UD-NB403

PD RX NEW YORK NY 9 815P EST

MISS HAZEL SCOTT - THE LIVING ROOM

915 SECOND AVE NYK

ALL GOOD WISHES FOR YOUR RETURN TO THE AMERICAN SCNE.

LANGSTON HUGHES.

1967 JAN 9 PM 9 05



attempted to smear her reputation. HUAC didn't subpoena Scott, but she insisted on testifying before it anyway. Even her husband, who relished confrontations, urged her not to. She insisted, and, once on Capitol Hill, testified angrily. She finished by saying that musicians and artists should not be vilified by the "vicious slanders of small and petty men." It wasn't clear if she meant the authors of the pamphlet or the committee itself.

The results were devastating.

In less than a week, her nascent television show – the first ever hosted by a Black woman – was canceled. Concert bookings dropped off. Her Hollywood career had ended, and not just because of her stand about demeaning portrayals of Black women on screen. Scott had called the wife of film mogul Jack Warner an epithet, she wrote in a draft of her unpublished autobiography, an incident that her son confirmed. It was one of a string of incidents over the years in which she recklessly lashed out.

Though she had made the equivalent of millions of dollars, tax brackets at the time claimed about 90 percent of it. Lawyers and accountants mismanaged much of the rest. The Internal Revenue Service said she owed far more taxes than she could pay. The Powells' marriage crumbled, eventually ending in divorce. She twice took overdoses of pills but survived both suicide attempts. Stress sent her into eating binges.

She moved to France with their son, had a brief second marriage and, for a while, made a nice living playing in Europe. She was happy and more relaxed and loved hosting dinners for friends at her Paris flat – Holiday, James Baldwin, Nina Simone, Lester Young, Quincy Jones. But times changed during the '60s, and after a few years, she began to struggle with paying the rent, with her health.

She was just 47 when she returned to the U.S. in 1967, finding a nation caught up in riots, protests, hippies, the Vietnam War and the latter days of the civil rights movement. Young activists scarcely knew who she was. Suddenly, she seemed old-fashioned.

Her work ethic kept her going, playing intimate clubs in New York, getting a few guest roles on television series and soap operas. She settled into the role of a doting grandmother to Adam's kids and enjoyed her friends. She poured



her piercing observations about being a Black woman in America into drafts of an autobiography that was never published.

But she seemed more at peace now, more settled with how her remarkable life had evolved.

"Bitterness was not part of her package," says Karen Chilton, author of "Hazel Scott: The Pioneering Journey of a Jazz Pianist from Café Society to Hollywood to HUAC." "There may have been a sense of longing, of frustration after she came back, of 'Where do I fit in?' But she loved music so much, she loved jazz so much ... she never stopped playing."

Chilton recounts Mike Wallace, the famed CBS News journalist, remembering Scott at her funeral this way: "She was gregarious. And sweet ... she really lived."

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

■ **Opposite top:** Langston Hughes, a fan and friend of Scott's, welcomed her 1967 return to the U.S. after several years in France with this telegram. *Music Division*

Opposite center: Scott with friends in the south of France in this photo taken by Adam Powell III. From left are Annie Ross, the British jazz singer and actress; Scott; Lena Horne; Lorraine Gillespie; I.B. Lucas, Scott's friend and hairdresser; and trumpeter Dizzy Gillespie. *Music Division*

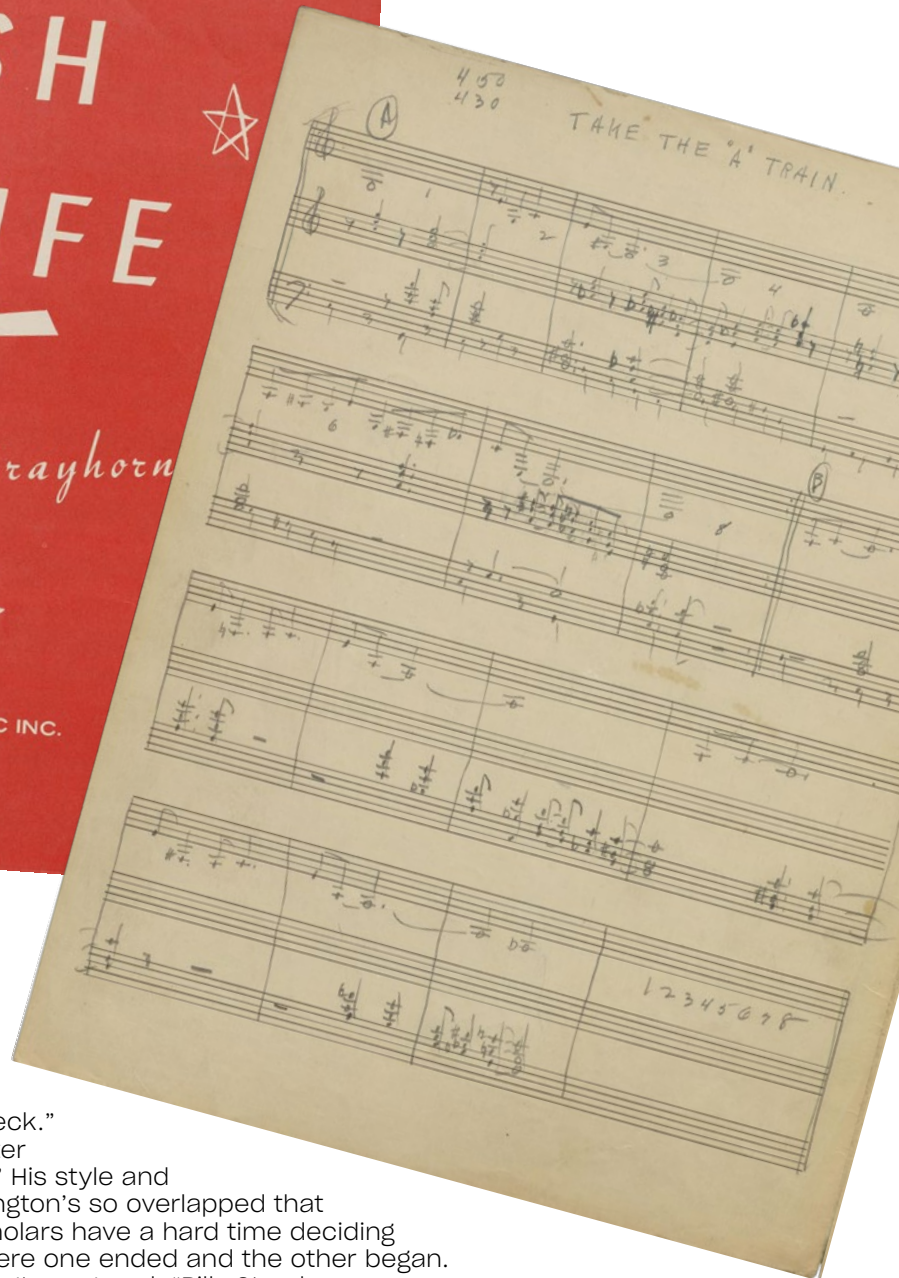
Above: Scott's high-flying lifestyle was always good for celebrity news, as this 1966 Jet magazine cover promises in its cover story. *Music Division*



A LUSH LIFE

Collection chronicles
the work and times of
composer Billy Strayhorn.

BY NEELY TUCKER



It was just a few years into the 20th century. Times were impossibly hard for a young Black couple in Dayton, Ohio. Two of their three children died in infancy. So on Nov. 29, 1915, when Lillian Strayhorn gave birth to another small and sickly child, she and her husband, James, didn't bother to name him. They didn't think he'd live long enough. They just put "Baby Boy Strayhorn" on his birth certificate.

Eventually, though, as Duke Ellington famously put it, "his mother called him Bill."

Billy Strayhorn's unlikely rise from childhood sickness and poverty to becoming one of the greatest names in 20th-century American music – he was the composer, arranger and songwriter for Ellington's orchestra for three decades – is captured in his papers at the Library. The 17,000 items, including music manuscripts, letters, photographs, scrapbooks and business contracts, were brought to the Library by his family in 2018.

Strayhorn wrote the iconic "Lush Life," about the darker seductions of the jazz life, when he was a teenager. He wrote "Take the 'A' Train" at 24, just after joining Ellington's band. He wrote "Chelsea Bridge," "A Flower Is a Lovesome Thing," "Day Dream," "Rain

Check."

"After All." His style and Ellington's so overlapped that scholars have a hard time deciding where one ended and the other began. Ellington agreed. "Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head," he wrote in his memoir.

He was small, bespectacled, neatly dressed and fun to be around. He was a terrific vocal coach. Lena Horne absolutely adored him. "Ever up and onward!" was his motto. His nickname was "Sweet Pea" or "Strays." He drank. He smoked. He was friends with everybody. He was openly gay in an era when that was all but impossible.

He died of esophageal cancer in 1967. One of his last pieces was "Blood Count," about his cancer's deadly progression. When he left one hospital a few weeks before his death, his nurse thanked him

■ Printed sheet music for "Lush Life" and Strayhorn's handwritten score for "Take the 'A' Train," two of his best-known songs. Music Division



■ Billy Strayhorn (left) with his close collaborator, the great bandleader and composer Duke Ellington. *Music Division*

for his “extended hand of encouragement” to her. “I ... hope that the power of God’s Blessings and protection will be your daily experience,” she wrote.

He was 51 when they buried him.

His compositions are still “harmonically and structurally among the most sophisticated

in jazz,” says the *New Grove Dictionary of Jazz*, a 1,200-page reference work. Pianist Donald Shirley, remembering the man for David Hajdu’s biography, “Lush Life,” put it this way: “Many composers in jazz are good at thinking vertically and horizontally, but Billy could write diagonals and curves and circles.”

Thanks to a number of posthumous recordings, biographies and retrospectives, he is perhaps more widely known today than during his lifetime. Billy Strayhorn Songs Inc. (BSSI), the company his family founded in 1997, works to protect his copyrights and cement his reputation.

“The Strayhorn legacy continues to move ‘Ever Up and Onward’ ... as a new generation of artists are performing his works in recordings, on television, in film and on the stage,” said A. Alyce Claerbaut, Strayhorn’s niece and president of BSSI. “There has been increasing scholar study by jazz educators that has highlighted more of the singular genius that his writing and arrangement talents contributed to the Ellington Orchestra.”

Part of the magic of the Library is holding, in your own hands, the works of people who have changed history and helped create the modern world. Their hand pressed the pen into the paper here. They scribbled in the margin there. Time moves at the speed of their pen across the paper.

It’s that way with Strayhorn’s papers. In a working copy of “Chelsea,” the musical notation is in pencil but he marks parts for the musicians in red ink: “Paul [Gonsalves],” “Proc [clarinetist Russell Procope]” and so on. Here is “Day Dream,” taking life before your eyes. The man held this very sheet of paper, the song just an idea in his head, concentrating, his hand sketching out chord progressions. A ragged copy of “Lush Life,” which got wet somewhere along the way, marks out how the lyrics should be sung: “I used to vis-it all the ver-y gay places ...”

It was the era when people wrote letters, and he was delightfully chatty and offhand.

On May 18, 1952, when he was 36 and a big star, he sent his parents a postcard from Yellowstone National Park. It showed a bear, standing on two feet, looking into a car window. “Dear Mom and Pop,” he wrote, “Would you like a nice bear for your living room? Mom, I tried to call on Mother’s Day but couldn’t get through ... Love and Kisses, Bill.” From Hamburg, Germany, he wrote boxer Sugar Ray Robinson, after one of his fights: “We’re a long ways from home but we heard all about you. Congratulations! See you soon, Sweet Pea.”

The collection, like his music, is a charming and lovable thing.



JAZZ AT THE LIBRARY

The Library holds many important collections and individual treasures that together tell the story of jazz.

William P. Gottlieb’s classic photos of musicians, contracts for gigs performed by Max Roach, musical arrangements created for Ella Fitzgerald, correspondence written by Louis Armstrong, film that captures Billie Holiday in her screen debut alongside Duke Ellington – all help chronicle the history of this great American art form.

The Prints and Photographs Division, the American Folklife Center and the Motion Picture, Broadcasting and Recorded Sound Division all hold material related to jazz.

But the place to start is the Music Division, which holds particularly rich resources – scores, manuscript material, sheet music, books, serials and copyright deposit lead sheets. The division’s catalogued general collections contain music for jazz ensembles, music history and criticism, as well as method books, transcriptions and biographies.

The division’s crown jewels of jazz are the special collections that represent some of the most important artists in jazz history – among others, Roach, Billy Strayhorn, Fitzgerald, Charles Mingus, Dexter Gordon, Gerry Mulligan and Carmen McRae.

If you dig it, dig in.

MORE INFORMATION

Jazz research at the Library
guides.loc.gov/jazz-research



■ The Original Dixieland Jass Band recorded and released the first jazz record, the “Dixie Jass Band One-Step,” in May 1917. *Motion Picture, Broadcasting and Recorded Sound Division*

THE START OF SOMETHING BIG

The first jazz record proved a smash, then set off scandal.

The first commercially released jazz recording was an enormous hit. Introduced in May 1917, Victor record 18255 featured “Livery Stable Blues” and “Dixieland Jass Band One-Step” on opposite sides of a 10-inch disc.

The performers, a quintet from New Orleans known as the Original Dixieland Jass Band, and the recording were the most brazen and disquieting on the market. It was unique. Parents warned youngsters that “jass” (or jazz) had no musical value and would reduce them to delinquency in no time.

Nevertheless, the record sold so well that the Victor Talking Machine Company kept it in print for nine years – a long life for recordings made in the 1910s.

Its unsuitability for youth notwithstanding, the recording was fraught with other scandal: Two well-publicized court cases ensued – one for each side of the record.

“Dixieland Jass Band One-Step” prompted a plagiarism case, which was settled out of court. “Livery Stable Blues” was the greater concern. Victor brass considered the title too vulgar to appear in the catalog alongside Enrico Caruso and other high-

class artists. It had to be renamed.

The band’s agent chose the title “Barnyard Blues” and copyrighted the song thusly. But the Victor copy editors failed to have the label copy changed. Therefore, Victor had a surprise hit recording of a vulnerable work; it had been copyrighted, but the mistitling invited shenanigans.

Seeing potential gold, New Orleans musicians Alcide Nunez and Ray Lopez quickly copyrighted a tune virtually identical, titling it “Livery Stable Blues,” resulting in the publication of two nearly identical works with different titles. The Original Dixieland Jass Band instigated a lawsuit, headed by cornetist Nick LaRocca.

A trial, fraught with confusion, ensued. Nobody understood this strange music; testimonies were inconclusive. After 10 days of attempts to define what constituted an original “blues,” federal Judge George A. Carpenter, citing the contested piece as unmusical noise, declared neither plaintiffs nor defendants as victor; both lost their copyright.

Thus, an inauspicious beginning for jazz – an American treasure – on record.

–David Sager is a reference assistant in the Recorded Sound Research Center.

MORE INFORMATION

Hear ‘Livery Stable Blues’
[loc.gov/item/jukebox-186254/](https://www.loc.gov/item/jukebox-186254/)

THE JELLY ROLL SESSIONS

The pianist made a seminal recording at the Library.

In the early history of jazz, no figure looms as large as Ferdinand LaMothe, better known as Jelly Roll Morton. The New Orleans native, who claimed to have invented jazz itself in 1902, was a bandleader and pianist on numerous recordings in the 1920s but fell into relative obscurity in the 1930s.

Then, in the spring and summer of 1938, Alan Lomax, the assistant in charge of the Library's Archive of American Folk Song, recorded over nine hours of Morton's singing, playing and boasting – the first extensive oral history of a musician recorded in audio form.

The sessions were born when BBC radio journalist Alistair Cooke advised Lomax to seek out Morton at the Music Box, a small Washington, D.C., nightclub where he played piano, regaled the audience with tales of his glory days and expressed his strong views on jazz history.

Lomax visited the Music Box and chatted with Morton, who suggested the recording sessions as a way to cement his place in history as the inventor of jazz. This suited Lomax, who had his own agenda for the sessions: in his words, "to see how much folklore Jelly Roll had in him" and capture it for posterity.

Seated at a grand piano on the Coolidge Auditorium stage, Morton filled disc after disc with blues, ragtime, hymns, stomps and his own compositions. He embedded the music in a series of swinging lectures on New Orleans music history and its influence on his style.

The recordings not only documented Morton's playing and his stories, they were the first – and last – significant documentation of Morton as a singer.

Shortly after, Morton was stabbed by a Music Box patron and never fully recovered. He left for New York and then Los Angeles, intending to restart his career, but died in 1941. Lomax used the interviews to write a 1950 biography, "Mister Jelly Roll," which still is considered a classic of jazz literature.



The Library's Morton recordings were released as a piano-shaped box set by Rounder Records in 2005 and won Grammy awards for best historical album and best liner notes. Today, the recordings are a priceless document of American musical history, rightly enshrined by the Library in the National Recording Registry.

—Stephen Winick is folklore specialist at the American Folklife Center.

■ Jelly Roll Morton recorded hours of music and stories in the Library's Coolidge Auditorium in 1938.

MORE INFORMATION

Jelly Roll Morton webcast
[loc.gov/item/webcast-8450/](https://www.loc.gov/item/webcast-8450/)

MICHELE GLYMPH

Concert producer helps bring music to the masses.

Describe your work at the Library.

As a senior music specialist/concert producer, my responsibilities include producing the Concerts from the Library of Congress series and working closely with the Library's Events Office to present high-profile events. The events include the Gershwin Prize for Popular Song, special exhibitions, lectures and book signings.

Additionally, I serve as the Music Division's fund manager, with responsibilities for monitoring the operations of 43 gift and trust funds while working closely with the Financial Services Directorate and the chief and assistant chief of the Music Division. I also serve as facility manager of the Coolidge Auditorium and Whittall Pavilion, which houses the Library's renowned Stradivarius instruments.

How did you prepare for your position?

Growing up, I listened to all types of music, never realizing that music would become my career. I came to the Library as a 16-year-old work-study student on a referral from a U.S. senator.

I actually planned to spend only a summer at the Library, but I fell in love with the music collections and live performances. One summer turned into a 44-year love affair, and I am still here and still in love with my work. I have been fortunate to have great mentors who observed my talents early in my career and trusted me to get the job done.

What have been your most memorable experiences at the Library?

In my position, I have met and worked with many luminaries, including three U.S. presidents: William J. Clinton, George W. Bush and Barack Obama. I interviewed Gershwin Prize for Popular Song honoree Smokey Robinson and produced memorable concerts that featured Stevie Wonder, Dolly Parton, Paul McCartney, Garth Brooks, Willie Nelson, Shirley Caesar, Billy Joel and Gloria and Emilio Estefan.

Another treasured memory was going to Thailand for the retrieval of traditional Thai



instruments on exhibit from the Library at the King's Palace (the instruments were given to the Library in 1960 as a gift from King Bhumibol Adulyadej). I also traveled to St. Louis to pack and ship the Katherine Dunham Dance Collection, working from her home surrounded by items she collected during her travels.

While all these memories are important to me, the most significant event that I will most cherish was witnessing the first African American woman become the Librarian of Congress. This really stands apart from everything else!

What are your favorite collections items?

I really do not have a favorite item. There are so many amazing items in our collections. However, if I had to name a few they would be the Louis Armstrong collection of letters; "The Wiz" production materials; Gershwin self-portraits; the Federal Theatre Project, which includes the first all-Black "Macbeth" cast; the Alvin Ailey Dance Collection; and Beethoven's hair.

I've really enjoyed being able to work with the Stradivarius instrument collection and to hear the instruments played by some of the most famous artists in the world on the Coolidge Auditorium stage. There is so much history throughout the Library of Congress, and I am grateful to continue to be a part of making history that will be stored within our collections.

Reynolds Receives Third Term As Ambassador for Literature

The Library and Every Child a Reader announced that Jason Reynolds' term as national ambassador for young people's literature will be extended to include a third year – a first in the program's history.

In 2022, Reynolds will meet in person with students in rural communities to continue his work of encouraging young people to share their own narratives. In addition, Reynolds will create an archive of student voices, encouraging students to share their creations via his GRAB THE MIC: Tell Your Story platform.

Reynolds is the bestselling author of "All American Boys," "When I Was the Greatest," "The Boy in the Black Suit," "Stamped," "As Brave as You" and "Long Way Down," which received a Newbery Honor, a Printz Honor and a Coretta Scott King Award Honor.

MORE: loc.gov/item/prn-21-056

Conklin Named Library's Chief Information Officer

Librarian of Congress Carla Hayden appointed Judith Conklin the chief information officer of the Library and John Rutledge the deputy chief information officer.

Conklin joined the Library in 1997 and has served as deputy chief information officer since 2015. A cybersecurity expert, Conklin has been recognized by Federal Computer Week as one of the nation's top federal IT professionals for her work in strengthening the Library's IT security posture. She holds a Master of Science in computer information systems from Webster University and a Bachelor of Science from Indiana University of Pennsylvania.

Since 2018, Rutledge has served as the Library's first director of IT partner engagement, helping establish the Office of the Chief Information Officer as a trusted, business-driven customer-service organization. He is a graduate of George Mason University.

MORE: loc.gov/item/prn-21-054

Board Members Chosen For Of the People Initiative

Nine experts in technology, cultural memory, libraries and archives have signed on to serve as the advisory board for the Connecting Communities Digital Initiative, a key component of the new initiative Of the People: Widening the Path at the Library.

Funded by the Andrew W. Mellon Foundation, this initiative aims to connect the Library more deeply with Black, Indigenous and other communities of color traditionally underrepresented in the U.S.

The initiative will offer grants to libraries, museums, educators, scholars and artists working on projects that spotlight the perspectives of communities of color using the Library's digitized collection materials.

The board members, who will serve a one-year term, are André Brock, Brian Carpenter, Jennifer A. Ferretti, Gabrielle Foreman, Samip Mallick, Elizabeth Méndez Berry, Bari Talley, Janet Tom and Jewon Woo.

MORE: loc.gov/item/prn-21-050

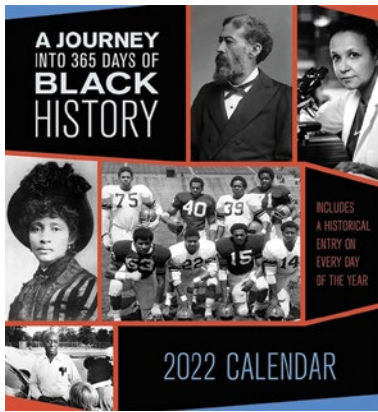
Library Literacy Awards Honor Work of Three Organizations

The Library announced the recipients of the 2021 Library of Congress Literacy Awards, bestowed each year on organizations doing exemplary and innovative work to expand literacy and promote reading. The recipients of the prizes, originated by David M. Rubenstein in 2013, are:

- David M. Rubenstein Prize (\$150,000): Dolly Parton's Imagination Library of Pigeon Forge, Tennessee. The Imagination Library provides books free of charge to families through local community partnerships.
- American Prize (\$50,000): The Parents as Teachers National Center of St. Louis. Parents as Teachers matches parents and caregivers with trained professionals who make regular personal home visits during a child's earliest years in life.
- International Prize (\$50,000): The Luminos Fund of Boston. Luminos provides education programs to thousands of out-of-school children, helping them to catch up to grade level, reintegrate into local schools and prepare for lifelong learning.

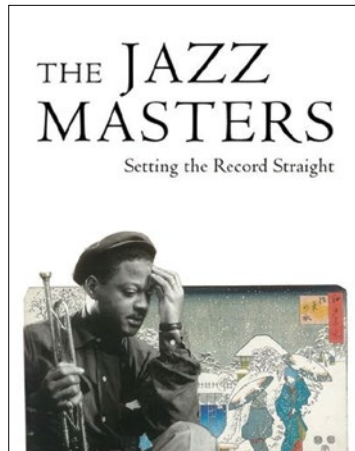
MORE: loc.gov/item/prn-21-049

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The exemplary individuals featured here enhanced the human experience across a wide range of disciplines, including medicine, science, law, journalism, education, sports and activism.



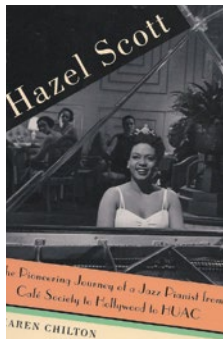
'The Jazz Masters' Setting the Record Straight
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"The Jazz Masters: Setting the Record Straight" by Peter Zimmerman features conversations with musicians – Sonny Rollins, Clark Terry, Yusef Lateef and others – reflecting 75 years of jazz history.



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Hazel Scott Bio
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Author Karen Chilton explores the life and work of the jazz pianist in "Hazel Scott: The Pioneering Journey of a Jazz Pianist, from Café Society to Hollywood to HUAC."



Football Nation Mug
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Raise a glass to your favorite sport with this ceramic mug emblazoned with "Football Nation" and historical images of the game from the Library's collections.



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This 50-by-60-inch fleece blanket is embroidered with an open book and the Library's logo to symbolize the power of learning in an open democracy.

Order online: loc.gov/shop Order by phone: 888.682.3557

CELEBRATING LIFE WITH MUSIC

A new fund honors the legacy of composer and teacher Imbrie.

In 2021, the Library of Congress celebrated the 100th anniversary of the birth of Andrew W. Imbrie – distinguished composer, teacher, husband and father – with the announcement of the first commission given in his memory, issued by the Library’s Serge Koussevitzky Music Foundation.

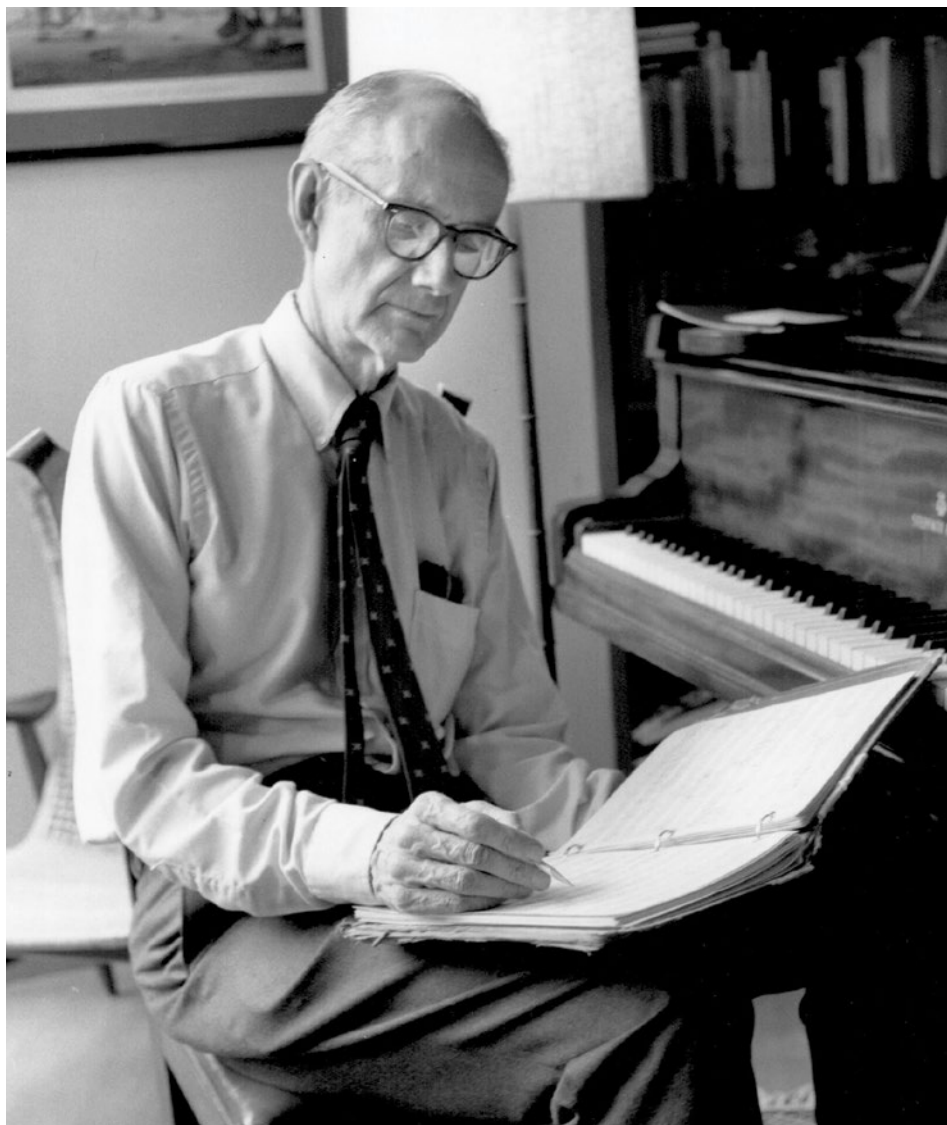
Imbrie began piano studies at age 4, working with internationally known concert artists by the time he was a teenager. In 1939, he became a composition pupil of Roger Sessions at Princeton University. Ten years later, he began teaching at the University of California, Berkeley, and remained on the composition faculty for more than 40 years, influencing generations of students.

One of the most admired composers of his time, Imbrie wrote unique and personally expressive music – his works show a keen sense of lyricism, fastidious attention to counterpoint and texture and a wonderful rhythmic vitality.

His catalog is wide-ranging, including three large-scale symphonies, eight concertos, choral pieces with orchestra, an opera, five string quartets and a host of other chamber works and solo compositions. Imbrie received many top honors and prestigious commissions, including two from the Library’s Koussevitzky and McKim funds.

For over three decades, Imbrie served on the board of the Serge Koussevitzky Music Foundation in the Library of Congress, an organization established by the great conductor of the Boston Symphony Orchestra to continue his remarkable personal legacy of commissioning composers. The Koussevitzky Foundation has commissioned over 500 works from composers such as John Adams, Béla Bartók, Aaron Copland, Wynton Marsalis, Kaja Saariaho and Igor Stravinsky.

Imbrie passed away in 2007. A generous, recent gift from his wife, Barbara Cushing Imbrie, and son, Andrew Philip Imbrie, established the Andrew W. Imbrie Fund



to celebrate his legacy. In the spirit of the Koussevitzky Foundation’s work, the Andrew W. Imbrie commission will support the creation of new works of music.

In December 2021, the Library announced composer Sebastian Currier, sponsored by the New York City-based new music chamber group loadbang, as the first recipient of the Imbrie commission.

Composing was central to Imbrie’s life, and we will celebrate his life for years to come with new music.

–Create your lasting legacy at the Library of Congress. Contact Sara Karrer at saka@loc.gov or at (202) 707-6150.

■ Andrew W. Imbrie served on the board of the Serge Koussevitzky Music Foundation in the Library of Congress for over three decades. G. Schirmer Archives

LAST WORD

DAVID HAJDU

I was nearly expelled from school for studying.

Like many, if not most teenagers, I suppose, I hated high school. Mine was an all-too-literally old-school place in a factory town in northwestern New Jersey, where my older brother and sister, as well as our parents, had all been educated, to use the term loosely. Hungry for more challenging stimulation, I would sneak out the gym exit during lunch period and zigzag through the backyards in the neighborhood, making my way to the free public library about a mile from school. I would walk in casually, as if I belonged there, because I thought I did.

Quickly scanning the stacks, I'd pull a book with the name of an author I had heard of or a spine with impressive lettering, and I'd find a spot to read near the back, out of view of the librarian at the information desk. I vividly remember reading parts of D.H. Lawrence's "Women in Love" this way, and I still associate Lawrence with the kick of adolescent rebellion I got from skipping school.

I got away with this three or four times over the course of my senior year, until I decided to try dipping into the library's collection of LPs, available for use in a small area set up with a turntable and a pair of heavy metal headphones. I was listening to a Smithsonian Folkways collection of boogie-woogie piano music when my high school's truant officer, Mr. Leonard, yanked off the 'phones and pulled me out the door. Evidently, a librarian's leniency had hit its limit at boogie-woogie, and she squealed on me.

Though spared expulsion, I was sentenced to a week of detention and began limiting my library visits to after-school hours. But I would always hold the library dear as a hostel of escape from the stultifying dullness of home and school, a conduit to another world – or many worlds – where new ideas await.

I took up music scholarship as an adult, focusing largely on jazz, and spent years researching the life of the jazz composer Billy Strayhorn, whose papers are now among the wealth of historical jazz holdings at the Library of Congress. In the course of that research, I was delighted to find that Strayhorn also found solace in the public library when he was growing up in



TAKAKO HARKNESS

Pittsburgh. As his childhood friend Henry Herforth told me, "Directly across from our grade school was the Homewood Library, and it was a place of hallowed sanctity to each of us. We would go there, and as soon as you go into the door, to me it was like going into a temple, a cathedral, because of the books – the books were just full of wonderment. I discovered that Billy, too, felt that the library was a cathedral of learning."

Miles Davis, much the same, would relish the New York Public Library. As he wrote in his autobiography, "I would go to the library and borrow scores by all those great composers, like Stravinsky, Alban Berg, Prokofiev. I wanted to see what was going on in all of music. Knowledge is freedom and ignorance is slavery, and I just couldn't believe someone could be that close to freedom and not take advantage of it."

It is a freedom worth much more than the cost of a week's detention.

—David Hajdu is a professor at Columbia University and the author of "Lush Life: A Biography of Billy Strayhorn."



■ William P. Gottlieb shot this photograph of singer Billie Holiday – one of the most famous images in jazz history – at the Downbeat club in New York in 1947. Nearly 50 years later, the photo served as the basis for a postage stamp. *William P. Gottlieb Collection/Music Division*

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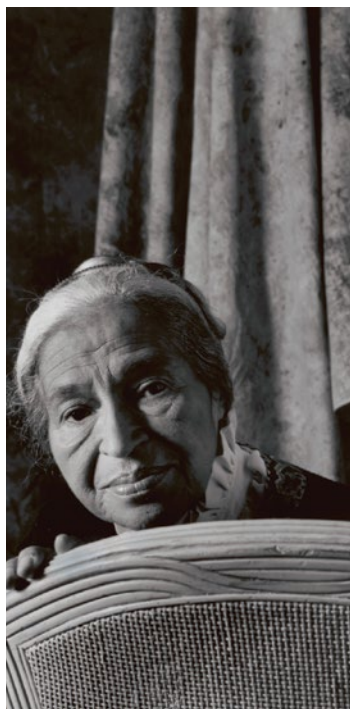
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