



## Inside

### DNA and Deep Ancestry

A Library program explores a DNA project designed to find genetic traces of an ancient people in modern-day populations around the world.

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### Drafting the Future

Futures Program committees prepare to draft a plan that will help chart the course of the Library for years to come.

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### Sports, Broadcasting and Preservation

Broadcaster Ron Barr, former Baltimore Ravens coach Brian Billick and NBA veteran Adonal Foyle discuss sports, broadcasting and preservation.

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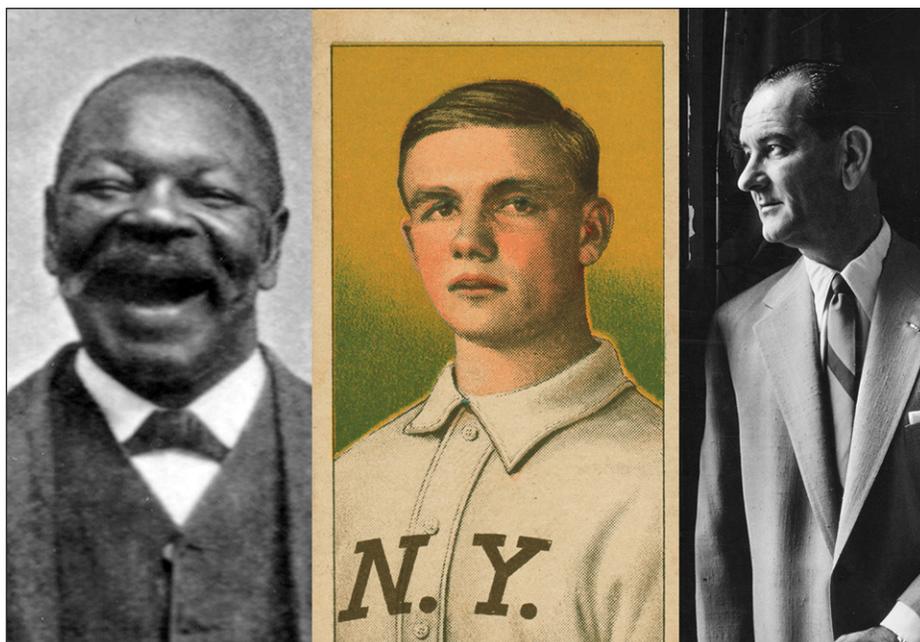


“The President’s Own” United States Marine Band, April 12 in the Coolidge Auditorium.

### On Tap

Lectures, films, concerts, classes and other events at the Library of Congress in the coming week.

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George W. Johnson (from left), Rube Marquard and Lyndon B. Johnson.

Prints and Photographs Division

## ‘Hallelujah’: Recording Registry Reaches 400

The first commercial recording made by an African-American; Lyndon B. Johnson’s massive collection of presidential conversations; interviews with players from baseball’s early years; and Jeff Buckley’s haunting single “Hallelujah” were among the recordings chosen for the Library of Congress National Recording Registry.

Librarian of Congress James H. Billington on Wednesday announced the selection of 25 sound recordings that will be preserved as cultural, artistic or historical treasures, representing the richness and diversity of the American soundscape.

“These recordings represent an important part of America’s culture and history,” Billington said. “As technology continually changes and formats become obsolete, we must ensure that our nation’s aural legacy is protected. The National

The 25 sound recordings selected for the National Recording Registry, page 6

Recording Registry is at the core of this effort.”

The selections for the 2013 registry bring the total number of recordings on the registry to 400, a small part of the Library’s vast recorded-sound collection of more than 3.5 million items.

The selections named to the registry span the years 1896 to 1994 and a vast range of material, from groundbreaking blues (“Dust My Broom”) to Memphis-meets-Hollywood R&B (“Theme from ‘Shaft’”), classic ’80s rock (“The Joshua Tree”), radio comedy (“The Goldbergs”) and Native American ethnomusicology (recordings of Kwakwaka’wakw Chief

RECORDING, continued on page 5

## EVENTS

## Upcoming

## DNA and Deep Ancestry



Centers for Disease Control and Prevention

Peter Ara Hrechdakian and Hovann Simonian, administrators of the Armenian DNA Project, a web-based project housed at Family Tree DNA, on April 22 will deliver the 18th annual Vardanants Day Lecture, "DNA and the Origin of People: The Armenians."

The next day, they will lead a workshop, "DNA Journeys: Ancient DNA, Historical Enigmas and Human Migrations," for Library of Congress staff.

Hrechdakian and Simonian have been working to piece together information from genetics, history, anthropology, linguistics, archaeology and genealogy to uncover the makeup of the ancestral populations of Anatolia, the Armenian plateau and the Caucasus, from which the Armenian people arose.

**18th Annual Vardanants Day Lecture**

April 22, noon  
Room 220, Jefferson Building

**'DNA Journeys' Workshop**

April 23, 10 a.m.  
West Dining Room, Madison Building

Using the latest genetic tools, they seek to understand how the diverse Armenian genetic pool was affected by broad historical processes such as invasions, migrations, wars, forced population transfers, natural catastrophes and subtle historical processes such as admixture and conversion.

They also have been able to apply the results of the project's efforts to the solution of genealogical questions involving the great medieval noble Armenian houses.

This is a unique opportunity for those Library staffers who are interested in applying the principals of DNA testing and deep ancestry to their own areas and fields of interest.

Both events are sponsored by the Near East Section of the African and Middle Eastern Division.

— Lee Avdoyan

**Donated Time**

The following Library employees have satisfied the eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at 7-0033.

Craig Andrews  
Jeffrey Bridgers  
Christy Chason  
Erik Delfino  
Angelina Henderson  
Kenneth Hunter-Hall  
Gina Greco-Emrich  
Rose Kutcher  
Karen Lund

Donald Marcus  
Sandra Mit Chelle  
Amy Puryear  
LeeAnne Ruppel  
Malvina Shimanov  
Wykesha Tripp  
Philip Washington  
Donna Williams

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**GAZETTE**  
[www.loc.gov/staff/gazette](http://www.loc.gov/staff/gazette)

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An official publication of the Library of Congress, *The Gazette* encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

**Deadline for submission of articles is 5 p.m. Wednesday, one week prior to publication date.** Please submit text in digital form via e-mail ([mhartsell@loc.gov](mailto:mhartsell@loc.gov)) preferably as an attached Microsoft Word file.

Back issues of *The Gazette* in print are available in the Public Affairs Office, LM 105.

Electronic archived issues and the a color PDF file of the current issue are available online at [www.loc.gov/staff/gazette](http://www.loc.gov/staff/gazette).

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**Gazette Welcomes Letters from Staff**

Staff is invited to use the Forum pages for lively and thoughtful debate relevant to Library issues. However, just as other newspaper editors exercise discretion over which letters to publish and how to edit them, so do we. In deciding whether or how much to publish, we consider content (including misstatements of fact, libel, innuendo, ridicule of individuals or the institution, personal attacks, and redundancy) and length (the limit is 300 words).

Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. Letter writers should understand that when they sign their letters and release them to us for publication they are relinquishing privacy. If a letter calls for management response, for example, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

**Gazette Deadlines**

The deadline for editorial copy for the April 18 Gazette is Wednesday, April 9.

E-mail editorial copy and letters to the editor to [mhartsell@loc.gov](mailto:mhartsell@loc.gov).

To promote events through the Library's online calendar ([www.loc.gov/loc/events](http://www.loc.gov/loc/events)) and the Gazette Calendar, e-mail event and contact information to [calendar@loc.gov](mailto:calendar@loc.gov) by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to [mhartsell@loc.gov](mailto:mhartsell@loc.gov).

## NEWS

# A Message from the Librarian

Last September, the librarian launched the Library Futures Program. The Futures Program will provide a roadmap for the Library's enduring mission to acquire, preserve and make maximally accessible the world's knowledge and the intellectual and cultural creativity of the American people.

The Library's priorities in service are to the Congress and to lifelong learning. It also seeks to find new synergies, economies and expert skills – both digital and analog – for streamlining and developing the Library of Congress, both onsite and online.

During the preparatory work for the Futures Program, eight staff teams worked diligently and identified a series of recommendations that were unprecedented in their boldness and thoughtful in presentation.

They provided great feedback and stimulating ideas for the first draft of the Futures Program action plan, which will now be drawn up between April and June 30. The final draft will be completed by September 2014, implemented in fiscal years 2015-16 and help frame the next Library Strategic Plan.

Three Futures Program committees

are now being formed to further refine the teams' approved recommendations into the action plan's first draft.

Three important common themes emerged from the teams' concerns about building a new workforce for the 21st century: the need to (1) mediate knowledge; (2) ensure a coherent digital strategy; and (3) develop fresh collaborations with outside organizations.

These three committees, acting as consultants, will develop recommendations for the content of the Futures Program action plans that must be demonstrably important to the United States of America and are not being done by others as well as, or better, than the Library of Congress.

Recommendations must also avoid diluting, probably irreversibly, the

Library's unique and proven value for advancing knowledge and content.

To accomplish this, recommendations must maintain: (a) high-quality expertise and judgment in both traditional knowledge and digital skills; and (b) integrity and objectivity of all Library services by remaining free of any dependence on commercial interest or political-advocacy agendas.

The Library must continue to exemplify as well as support America's knowledge-based democracy. It will continue high-quality collecting and servicing materials in almost all languages and two-dimensional formats. It will continue to seek new synergies within and new linkages outside the Library as it develops the 21st-century Library of Congress both onsite and online. ♦

## Take Our Daughters and Sons to Work Day

The Library's annual "Take Our Daughters and Sons to Work Day" program will be held April 24. Staff may register participants from the ages of 7 to 16 at [www.loc.gov/staff/todsd/](http://www.loc.gov/staff/todsd/) beginning April 7. Registration closes on April 11. Participation is limited to the first 175 children registered.

Staff interested in volunteering may contact Tijuana Goldring at [tgol@loc.gov](mailto:tgol@loc.gov).

For more information, contact event chairperson Lisa Hunter at 7-5304 or [lhun@loc.gov](mailto:lhun@loc.gov).

## First Night of 'A Thousand Years'



Shealah Craighead

Visitors examine displays during a reception marking the opening of the Library's new "A Thousand Years of the Persian Book" exhibition on March 26. The exhibition, located in the South Gallery of the Jefferson Building, explores the rich tradition of the Persian language over the last millennium.

## NEWS

## Library Won't Implement Rest Of I-900 Plan

The Library of Congress will not further implement its plan to relocate reading rooms into a new "Center of Knowledge" at the Library, Associate Librarian for Library Services Roberta Shaffer told staff last week.

The Center of Knowledge project, announced in 2012 and also known as "I-900-IT," was designed to bring together several Library reading rooms, staff and services into the Main Reading Room.

The Library implemented part of the plan last year. The Microform Reading Room was relocated into the Computer Catalog Center, and the Local History and Genealogy collections were transferred to space adjacent to the Main Reading Room.

The Library also conducted a pilot project with QuestionPoint involving reference staff from the Digital Reference Section and the Serial and Government Publications Division.

In January, the Library announced plans to relocate the Science, Business and Technology Division from the Adams Building to the Jefferson Building by the second quarter of Fiscal Year 2015.

The Library also had considered plans to relocate the Newspaper and Current Periodicals Reading Room.

Those parts of the project, Library officials said, will not go forward.

"I want to thank everyone who contributed to the project's successes," said Deputy Associate Librarian for Library Services Blane Dessy, who managed the project. ♦

### Archives Forum: Carl Sagan

The Archives Forum of the Library of Congress on April 10 presents "Processing 'Billions and Billions' of Bytes in the Carl Sagan Papers."

The event takes place from 2 to 3 p.m. in the West Dining Room. Contact 7-7976 for more information.



Former NFL coach Brian Billick (from left), ex-NBA player Adonal Foyle and Ron Barr.

Shealah Craighead

## Great Sports Figures, On the Record

By Mark Hartsell

Ron Barr early on learned the secret to good sports broadcasting: Forget the fastballs and focus on the human.

"Fans can't relate to a baseball player trying to hit a ball at 95 mph," Barr said. "What they can always relate to is the human aspect."

As host of the nationally syndicated Sports Byline USA radio program, Barr has spent a quarter-century exploring the human side of sports history's great figures: Mickey Mantle, Willie Mays, John Wooden, Bill Russell, Jim Brown, Hank Aaron and Oscar Robertson, among many others.

The Library of Congress last year acquired more than 10,000 of those interviews conducted by Barr and originally broadcast on Sports Byline.

On March 14, Barr and two special guests – former NFL coach Brian Billick and former NBA player Adonal Foyle – appeared at the Library to discuss the collection, preservation, sports broadcasting and the art of the interview.

Barr recounted some of his favorite interview moments: Hall of Fame receiver Jerry Rice discussing his stint on Dancing

with the Stars; broadcasting great Jon Miller imitating a Japanese broadcaster imitating another great broadcaster, Vin Scully, in Japanese; Negro League legend Buck O'Neil describing his best day in baseball (he hit for the cycle and met his future wife).

Billick, now a TV commentator, let fans try on the Super Bowl ring he won with the Baltimore Ravens and dispelled any speculation he might return to coaching. "They're looking for young and cheap, and I'm neither," he quipped.

All bemoaned the invasive nature of journalism in the Twitter age. "People have much more intimate knowledge of a player in ways they wouldn't have in the past," Foyle said. "There is no sacred space."

And they emphasized the importance of preserving the past, as found in collections like Sports Byline USA.

"There will never be another interview with Mickey Mantle. There will never be another interview with Tom Landry, Bill Walsh – all the great ones," Barr said. "We have many, many of those. What they've done is give you perspective." ♦

*The Sports Byline collection is available at <http://loc.gov/collection/sports-byline/>.*

## NEWS

*RECORDING, continued from page 1*

Dan Cranmer.)

Also included was the original cast recording of “Sweeney Todd,” the musical story of a revenge-minded barber and an amoral pie-maker who turns clients into baked goods.

Composer Stephen Sondheim this week spoke about the registry and the importance of preservation.

“I am thrilled that ‘Sweeney Todd’ is to be included in the National Recording Registry, the most important repository of American music,” Sondheim said. “As a composer who has been both informed and influenced by sound recordings, I feel passionately that they are a heritage too easily lost, and one which requires all due diligence to preserve.

“It is important to remember that not only do recordings capture individual performances, scores and arrangements but also a great deal of music which was never written down. Once the recordings are lost, the work itself disappears

forever. Preservation is everything.”

A historic first, a loving tribute to America’s game, a peek inside the Oval Office and a soundtrack of solemn public ceremony also are among this year’s selections.

George Washington Johnson made a living as a street singer during the late 19th century. In 1890, Johnson recorded “The Laughing Song” and became the first African-American to make a commercial record and the first to score a hit.

Economist Lawrence Ritter loved baseball so much that he traveled 75,000 miles and spent five years interviewing players from the early days of the game – Rube Marquard, Smoky Joe Wood, Sam Crawford, Chief Meyers.

President Johnson recorded more than 850 hours of telephone conversations and cabinet-room meetings that document his deliberations on some of the most important public issues of the era: civil rights, the Vietnam war, the War on Poverty.

Buckley took a Leonard Cohen song

and made it into a cultural phenomenon widely used in commemorations of grief and celebration. “Hallelujah” has been used for weddings, funerals, disaster benefits and film soundtracks and looped beneath 9/11 footage.

Linda Ronstadt’s classic 1974 album, “Heart Like a Wheel,” also was chosen for preservation.

This week, Ronstadt reflected on the difficulty of making the album – key tracks on the hit “You’re No Good” were accidentally erased – and on the need for preservation in an age of rapidly changing culture and technology.

“It’s shocking to me that things come and go out of print so fast,” Ronstadt said. “They’re simply not available. You think they’re always going to be there. You can go down to the record store and buy them, but you can’t – there are no more record stores. To preserve these things in some playable form for future generations is important.” ♦

*More information about the registry is available at [www.loc.gov/nrp/](http://www.loc.gov/nrp/).*

## OBITUARY



**Crenetha S. Brunson**

Crenetha S. Brunson, an acquisitions/cataloging specialist in the Government Documents Section of the U.S. Anglo Division, died on March 20 at Shady Grove Adventist Hospital in Rockville, Md.

Brunson joined the Library of Congress in 1972 as a serials cataloger in the Serial Record Division.

Having developed proficiency there,

Brunson was asked by supervisors to serve informally as a staff trainer and was called on time and again to conduct one-on-one and group training sessions.

Brunson also developed expertise in three special areas: cataloging genealogical serials, state documents and serial sound recordings.

Having a longstanding interest in the Library’s genealogical materials, she cataloged 95 percent of the genealogical publications without review. Despite the complexities of state publications, she easily mastered the rules governing those challenging documents. Working with the selection officer for sound recordings, she helped develop the Library’s procedures for cataloging sound recordings as serials.

In 2006, Brunson was placed in the new hybrid acquisitions/cataloger position. As a pioneer in that job, she had to be creative, flexible and practical in order to clearly establish the boundaries of the new position.

Active in the wider library community, Brunson was a member of the District of Columbia Library Association, the Potomac Technical Processing Librarians and the

American Library Association. She served as a coordinator for GODORT, the American Library Association’s government documents roundtable, planning programs for their midwinter and summer meetings.

She was a member of the Library’s Daniel A.P. Murray Culture Club and volunteered for the National Book Festival, participating in each one from the beginning.

“I consider Crenetha Brunson one of the pioneers in the Acquisitions and Bibliographic Access Directorate,” Director Beacher Wiggins said. “Crenetha boldly and bravely stepped forward to be trained in acquisitions tasks before ABA had created blended position descriptions for acquisitions and cataloging librarians.

“Not only did she voluntarily move into a totally new area of responsibility, she thrived, proving that ABA could use a blended position description as the underpinning of its massive reorganization in FY 2008. Crenetha is my hero!”

Brunson is survived by her husband, Amos; her son, Amos Duane; her daughter-in-law, Ebony; and her two granddaughters, Camryn and Chloe. ♦

## NEWS

### The 25 recordings named by Librarian of Congress James H. Billington to the National Recording Registry:

#### “The Laughing Song”

##### George Washington Johnson (c. 1896)

Johnson, a New York City street singer, in 1890 became the first African-American to make commercial records. The stature of this familiar, uncomplicated tune today is inestimable: “The Laughing Song” is perhaps the most popular recording of the 1890s and, probably, the first “hit” sung by an African-American.

#### “They Didn’t Believe Me”

##### Harry Macdonough and Alice Green (1915)

This Jerome Kern and Harold Reynolds tune was a late arrival into the musical “The Girl from Utah.” The song – free of the stilted phrasing typical of the era’s show music – marked a turning point in theater music and popular song. Macdonough and Green’s version is the first known recording of the song.



Prints and Photographs Division

#### “Brother, Can You Spare a Dime” ▲ Bing Crosby; Rudy Vallee (both 1932)

This Jay Gorney and Yip Harburg composition was the showstopper of the Depression-era musical “American Revue.” The song’s lyrics underscored the plight of working-class people who once built railroads and fought wars but now waited in bread lines. These recordings by Bing Crosby and Rudy Vallee – issued the same year – both were best-sellers.

#### Franz Boas and George Herzog Recordings of Kwakwaka’wakw Chief Dan Cranmer (1938)

Boas, considered the father of American anthropology, and Herzog recorded 22 aluminum discs documenting Kwakwaka’wakw language, songs,

speeches, games, feasts and ceremonies. Today, about only 5,500 Kwakwaka’wakw remain in British Columbia – and only about 250 are fluent in the tribe’s original language.

#### “Were You There”

##### Roland Hayes (1940)

Hayes, a child of former slaves, sang spirituals in church and studied European concert vocal techniques. In recitals, he regularly mixed spiritual and classical repertoire, eventually gaining considerable fame. He recorded extensively, but his unaccompanied rendition of the spiritual “Were You There (When They Crucified My Lord)” may be his finest moment on record.

#### “The Goldbergs”: Sammy Goes into the Army (1942)

This pioneering program – one of network radio’s longest-running shows – was created by and starred Gertrude Berg as Molly Goldberg. “The Goldbergs” concerned a Jewish immigrant family’s struggle to adapt to American life and charted their upward progression, mirroring that of many families. This episode deals with the shared sacrifices Americans made during World War II.

#### “Caldonia”

##### Louis Jordan (1945)

Jordan, a vocalist and alto saxophonist, left the Chick Webb Orchestra in 1938 to start his own group devoted to the jump blues style. By the mid-1940s, he had achieved unparalleled crossover success. “Caldonia,” one of his biggest hits, is a swinging dance tune best remembered for its comedic, shouted punchline, “Caldonia! Caldonia! What makes your big head so hard?”

#### “Dust My Broom”

##### Elmore James (1951)

Several versions of “Dust My Broom” had been released by 1951, when James made this landmark 78-rpm recording. The song wasn’t new, but the sound was: James replaced Robert Johnson’s acoustic, solo blues with an electric blues band. On this record, James created perhaps the most recognizable guitar riff in blues history, inspiring later generations of musicians from Ike and Tina Turner to Fleetwood Mac and ZZ Top.

#### “A Night at Birdland” (Vols. 1 and 2)

##### Art Blakey (1954)

“Birdland” documents the high-energy live perfor-

mances of Blakey and this early incarnation of the Jazz Messengers, which included Horace Silver, Clifford Brown and Lou Donaldson. The ensemble became the architects of a new, modern musical language, one fully captured on this recording.

#### “When I Stop Dreaming”

##### The Louvin Brothers (1955)

The Louvin Brothers were defiantly out of step with mid-’50s country music. Ira’s high lonesome leads and Charlie’s high tenor descants were sounds of an earlier era, but modern recording techniques captured every nuance of their harmonies. “When I Stop Dreaming” was their commercial breakthrough.

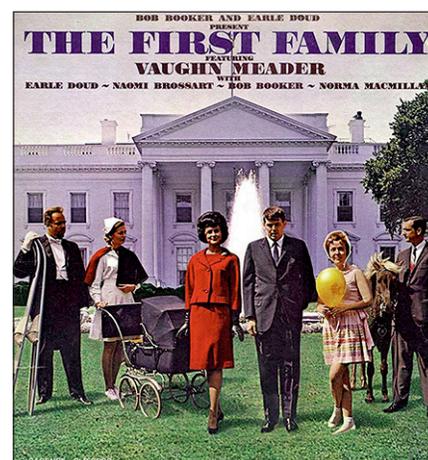
#### “Cathy’s Clown”

##### The Everly Brothers (1960)

Don and Phil Everly wrote this tune – their biggest hit – with a sound inspired by Ferde Grofé’s “Grand Canyon Suite” and lyrics inspired by a high-school girlfriend. The Beatles were so influenced by the Everlys’ harmonizing that they once considered calling themselves the “Foreverly Brothers” and cited this song as an inspiration for “Please Please Me.”

#### “Texas Sharecropper and Songster” Mance Lipscomb (1960)

Lipscomb, the son of a former slave, recorded this session, his first record, in his kitchen. Lipscomb considered himself not a blues musician but a “songster,” which better conveyed his wide-ranging repertoire. Lipscomb plays fingerstyle guitar here – except when he uses a jackknife to play slide guitar on “Jack O’ Diamonds.”



Barnaby Records/GNP/Crescendo

#### “The First Family” (1962) ▲

This record presented skits about President John F. Kennedy and his family, breaking ground in

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political humor and becoming, at one time, the industry's best-selling comedy album. The parody, which poked gentle fun at the family's famous football games and Mrs. Kennedy's White House redecoration project, was withdrawn following the president's assassination.

### Lawrence Ritter's Interviews with Baseball Pioneers (1962–66)

Ritter spent five years and traveled over 75,000 miles interviewing professional players from the early years of the baseball. These 26 oral histories offer a rare glimpse into the game's early days. Ritter split the royalties from his book based on these interviews with the players and their survivors for 20 years after its publication.

### Presidential Recordings of Lyndon B. Johnson (1963–69)

Johnson left little on paper to document his political deal-making prowess. These recordings of 9,400 telephone conversations and 77 cabinet-room meetings allow listeners to witness him in action and document major initiatives such as civil-rights legislation, the Vietnam war and the War on Poverty.

### "Carnegie Hall Concert"

#### Buck Owens and His Buckaroos (1966)

By the mid-1960s, Owens was known as the progenitor of the Bakersfield sound – an attempt to move country music away from Nashville's lush arrangements to honky-tonk and proto-rock and roll. This recording documents two shows at Carnegie Hall, featuring rollicking versions of "Act Naturally" and "Love's Gonna Live Here Again."

### "Fortunate Son"

#### Creedence Clearwater Revival (1969)

Released at the height of the Vietnam War, "Fortunate Son" wasn't a protest against the war itself but against the system that determined who would fight it. John Fogerty wrote the music with a title in mind but no lyrics. After a few weeks of rehearsal, he later recalled, "I went into my bedroom. . . and wrote the whole song in 20 minutes."

### "Theme from 'Shaft' "

#### Isaac Hayes (1971)

Hayes first found success with a series of albums featuring his multilayered compositions and distinctive speaking and singing styles. In 1971, he composed the music for the soundtrack to "Shaft," a groundbreaking film about an African-American

private detective caught between the mob and the police. This double album proved to be as exciting as the film itself.

### "Only Visiting This Planet"

#### Larry Norman (1972)

This tune is the key work in the early history of Christian rock. Norman was a veteran of the 1960s rock scene – and a street-corner evangelist – and his songs were musically assured and socially aware. Earlier efforts in this genre concentrated on joyful affirmations of faith, but Norman also commented on the world as he saw it as an outsider to mainstream churches.

### "Celia & Johnny"

#### Celia Cruz and Johnny Pacheco (1974)

Cruz was a dominant force on the Afro-Cuban scene of the 1950s. In New York in the mid-'70s, she and bandleader Johnny Pacheco assembled the small group that made this album. The opening rumba, "Quimbara," was a huge dance-floor hit, and Cruz soon was acclaimed the Queen of Salsa.



Columbia Records

### "Copland Conducts Copland: Appalachian Spring"

#### Aaron Copland (1974) ▲

In 1942, Martha Graham commissioned Copland to write the score for a ballet set in 19th-century rural Pennsylvania. Facing space limitations at the intended venue – the Library's Coolidge Auditorium – Copland scored the work for a chamber orchestra of only 13 instruments. He later reconfigured the work into an orchestral suite that was recorded numerous times. This 1974 release with the composer conducting, however, was the first commercial recording of the original version.

### "Heart Like a Wheel"

#### Linda Ronstadt (1974)

Primarily an interpreter, Ronstadt was blessed with

excellent taste in material and the ability to make each song her own. "Wheel," her fifth solo album, contained covers of songs by Hank Williams, Paul Anka and Little Feat's Lowell George – and the crucial added input of producer Peter Asher and arranger and multi-instrumentalist Andrew Gold.

### "Sweeney Todd"

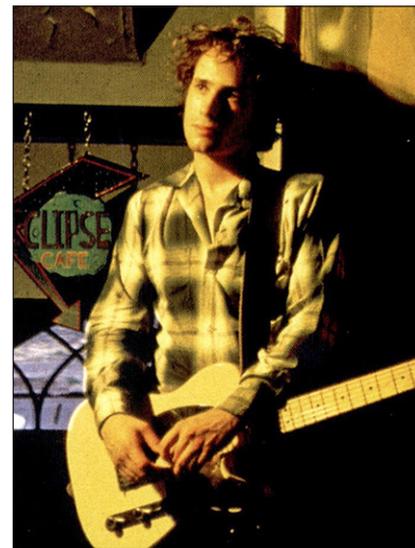
#### Original Cast Recording (1979)

A moral tale presented as horror story – a barber partners with a businesswoman to make meat pies out of clients – "Sweeney Todd" ultimately dramatizes the value of human life. Known for his meticulous approach, composer Stephen Sondheim contributed greatly to this recording session. Upon listening to the final product, he wept.

### "The Joshua Tree"

#### U2 (1987)

Co-producer Brian Eno once described this classic album as the "sound of machinery being pushed to its limits." On songs such as "Bullet the Blue Sky" and "With or Without You," The Edge perfects the chiming delayed guitar sound that syncs the rhythm section and complements Bono's impassioned vocals – the combination that formed the band's signature sound.



Columbia Records

### "Hallelujah"

#### Jeff Buckley (1994) ▲

"Hallelujah" is the rare song that graduated from well-known standard to cultural phenomenon. Buckley's intimate, spare recording draws the meaning from Leonard Cohen's song, now often used in public and private commemorations of grief and celebration – weddings, funerals, disaster benefits and religious services.

## CALENDAR

**4 APRIL**  
**FRIDAY**

**Aerobics Class:** Strength training and floor exercise. Noon, LC Wellness Center, LA B-36. Contact 7-8637.

**Preconcert Presentation:** Daniel Boomhower of the Music Division discusses the works of C.P.E. Bach. 6:30 p.m., Whittall Pavilion. Contact 7-5502.

**Concert:** Harpsichordist Mahan Esfahani presents works by C.P.E. Bach, W.F. Bach and J.S. Bach, among others, as part of a "C.P.E. Bach at 300: The Hamburg Bach" celebration. Tickets required. 8 p.m., Coolidge Auditorium. Contact 7-5502.

**5 APRIL**  
**SATURDAY**

**Japanese Culture Day:** Children and adults are introduced to Japanese culture through origami, theater presentations, a kimono demonstration and more. 10 a.m., Young Readers Center, LJ G-29. Contact 7-1950.

**Film:** Screwball Comedy Double Feature: "Duck Soup" (Paramount, 1933) and "It's a Gift" (Paramount, 1934). 7:30 p.m., Packard Campus Theater, Culpeper, Va. Contact 7-9994.

**Preconcert presentation:** Paul Cornelson and Mark Knoll, editors of "Carl Philipp Emanuel Bach: The Complete Works," present "Editing and Performing the Music of C.P.E. Bach. 6:30 p.m., Whittall Pavilion. Contact 7-5502.

**Concert:** The Akademie Für Alte Musik Berlin marks the 300th birthday of C.P. E. Bach with works by the Bach family and George Friedrich Handel. Tickets required. 8 p.m., Coolidge Auditorium. Contact 7-5502.

**7 APRIL**  
**MONDAY**

**Yoga/Pilates:** Start at your own level. 1 p.m., LM SB-02. Contact 7-3013.

**Workshop:** The Birmingham

Contemporary Music Group Student Composition Workshop features works by student composers Geoff Sheil and Zachary Konick of the University of Maryland and Natalie Draper and James Young of the Peabody Conservatory. No tickets required. 2:30 p.m., Coolidge Auditorium. Contact 7-5502.

**8 APRIL**  
**TUESDAY**

**Lecture:** Larry Appelbaum of the Music Division discusses "Jazz as a Cold War Weapon." Noon, Whittall Pavilion. Contact 7-5502.

**Seminar:** The Employee Assistance Program presents "Paying Off Debt While Building Wealth." Noon, Mary Pickford Theater. Contact 7-6389.

**Lecture:** Dr. Ramin Parham presents "Back to the Future: The Teheran-Jerusalem Axis." Noon, LM 240. Contact 7-9897.

**Aerobics Class:** High-Low. Noon, LC Wellness Center, LA B-36. Contact 7-8637.

**Meditation:** Open to all. 12:15 p.m., LA G-06. Contact knyi@loc.gov.

**Preconcert presentation:** Stephen and Jackie Newbould of the Birmingham Contemporary Music Group discuss their work. 6:30 p.m., Whittall Pavilion. Contact 7-5502.

**Concert:** The Birmingham Contemporary Music Group kicks off a weeklong residency by composer and conductor Oliver Knussen with Knussen taking the podium to lead the group in performances of Stravinsky, Knussen, Castiglioni, Crawford Seeger and Schoenberg. Tickets required. 8 p.m., Coolidge Auditorium. Contact 7-5502.

**9 APRIL**  
**WEDNESDAY**

**Books & Beyond:** Stephen H. Grant discusses and signs his new book, "Collecting Shakespeare: the Story of

Henry and Emily Folger." Noon, West Dining Room, LM 621. Contact 7-5221.

**Bloomsday Camerata:** Reading aloud Borges' "Collected Fictions." Noon, LM 227. Contact 7-0013.

**Forum:** Bible study. Open to all. 12:05 p.m., LM 542. Contact jber@loc.gov.

**Aerobics Class:** Strength training and floor exercise. 12:30 p.m., LC Wellness Center, LA B-36. Contact 7-8637.

**Yoga/Pilates:** Start at your own level. 1 p.m., LM SB-02. Contact 7-3013.

**10 APRIL**  
**THURSDAY**

**Aerobics Class:** High-Low. Noon, LC Wellness Center, LA B-36. Contact 7-8637.

**Yoga:** Noon, LM SB-02. Contact 7-5984.

**Meditation:** Open to all. 12:15 p.m., LA G-06. Contact knyi@loc.gov.

**Archives Forum:** A panel of Library staff present "Processing Billions and Billions of Bytes in the Carl Sagan Papers." 2 p.m., West Dining Room, LM 621. Contact 7-7976.

**Kluge Center Lecture:** John Bew, Kissinger chair at the Library of Congress, presents "Excavating Realpolitik: Real Realpolitik, a History." 4 p.m., LJ 119. Contact 7-0213.

**Lecture:** Poet Rigoberto Gonzalez presents "Latino Voices: Pivotal Voices, Era of Transition." 6:30 p.m., Montpelier Room, LM 619. Contact 7-6404.

**Preconcert presentation:** The Music Division's Anne McLean talks with two of the Chamber Music Society's artists and Director of Artistic Programs Michael Lawrence. 6:30 p.m., Whittall Pavilion. Contact 7-5502.

**Concert:** The Chamber Music Society of Lincoln Center returns to the Library to perform the world premiere of Rautavaara's Variations for Five: String Quintet No. 2

(commissioned by the Library of Congress Dina Koston and Roger Shapiro Fund for New Music and The Chamber Music Society of Lincoln Center). Tickets required. 8 p.m., Coolidge Auditorium. Contact 7-5502.

**Film:** "The Major and the Minor" (Paramount, 1942). 7:30 p.m., Packard Campus Theater, Culpeper, Va. Contact 7-9994.

**11 APRIL**  
**FRIDAY**

**Topics in Preservation:** A panel of experts discuss "Hermitage Photograph Conservation Initiative: A Model for Cross-Institutional Collaboration." 11 a.m., Dining Room A, LM 620. Contact 7-1175.

**Aerobics Class:** Strength training and floor exercise. Noon, LC Wellness Center, LA B-36. Contact 7-8637.

**Benjamin Botkin Lecture:** Coffeehouse producer Betsy Siggins from Boston's legendary Club 47, Caffè Lena History Project founder and producer Jocelyn Arem, filmmaker and documentarian Todd Kwait and Baltimore-based performer and "open mic" organizer Rob Hinkal discuss "Coffeehouses: Folk Music, Culture and Counterculture." 1 p.m., Montpelier Room, LM 619. Contact 7-5510.

**Preconcert presentation:** Oliver Knussen and Marc Neikrug discuss their musical works. 6:30 p.m., Whittall Pavilion. Contact 7-5502.

**Concert:** The Birmingham Contemporary Music Group, with violinist Alexandra Woods, pianist Huw Watkins and cellist Ulrich Heinen, presents an evening of British and American chamber music, including the world premiere of a piano trio by Marc Neikrug. Tickets required. 8 p.m., Coolidge Auditorium. Contact 7-5502.

**Film:** "Ramona" (United Artists, 1928). 7:30 p.m., Packard Campus Theater, Culpeper, Va. Contact 7-9994.