



LC
M

LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2015

C OLLECTING COMEDY

INSIDE

Controversial Cartooning
Comedy in Comic Books

PLUS

- ▶ Seinfeld's Pilot
- ▶ Bob Hope's Joke File
- ▶ Theatrical Design



LIBRARY OF
CONGRESS

WWW.LOC.GOV



The Library's Packard Campus for Audio-Visual Conservation in Culpeper, Virginia | Abby Brack Lewis



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 4 No. 3: May/June 2015

MISSION OF THE LIBRARY OF CONGRESS

The mission of the Library is to support the Congress in fulfilling its constitutional duties and to further the progress of knowledge and creativity for the benefit of the American people.

Library of Congress Magazine is issued bimonthly by the Office of Communications of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, donors, academic libraries, learned societies and allied organizations in the United States. Research institutions and educational organizations in other countries may arrange to receive *Library of Congress Magazine* on an exchange basis by applying in writing to the Library's Director for Acquisitions and Bibliographic Access, 101 Independence Ave. S.E., Washington DC 20540-4100. LCM is also available on the web at loc.gov/lcm.

All other correspondence should be addressed to the Office of Communications, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610.

e-mail pao@loc.gov
loc.gov/lcm
ISSN 2169-0855 (print)
ISSN 2169-0863 (online)

JAMES H. BILLINGTON
Librarian of Congress

GAYLE OSTERBERG
Executive Editor

AUDREY FISCHER
Editor

JOHN H. SAYERS
Managing Editor

ASHLEY JONES
Designer

SHAWN MILLER
Photo Editor

Contributing Writers

ERIN ALLEN
DANIEL BLAZEK
SARA DUKE
MARK HARTSELL
GEORGIA HIGLEY
MARTHA KENNEDY
MIKE MASHON

In This Issue

MAY/JUNE 2015

FEATURES

8 Creating Cartoons: Art and Controversy
The Library's vast archive of cartoon art chronicles more than two centuries of political controversy.

12 Comedy in Comic Books
Popular comedians have joined the superhero crowd as stars of comic books over the years.

14 Collecting Comedy
The unique flavor of American humor is captured in the Library's collections of photos, films, sound recordings and publications.

DEPARTMENTS

- | | | | |
|-----------|-------------------------------|-----------|----------------------------|
| 2 | Trending | 22 | First Drafts |
| 3 | Page from the Past | 23 | Favorite Places |
| 4 | How Do I? | 24 | Around the Library |
| 4 | For You at the Library | 25 | News Briefs |
| 5 | My Job at the Library | 26 | Shop the Library |
| 6 | Online Offerings | 27 | Support the Library |
| 20 | Curators' Picks | 28 | Last Word |

ON THE COVER: The Library holds collection items featuring Lucille Ball, Bob Hope and Danny Kaye. *Prints and Photographs Division; The Danny Kaye and Sylvia Fine Collection, Music Division*

CONNECT ON

Twitter: [@librarycongress](https://twitter.com/librarycongress)
Youtube: youtube.com/libraryofcongress
Facebook: facebook.com/libraryofcongress
Flickr: flickr.com/photos/library_of_congress/

Pinterest: pinterest.com/LibraryCongress/
Library of Congress blogs: blogs.loc.gov
LCM online: loc.gov/lcm



6
John Philip Sousa



24
A Presidential Visit



28
Jerry Lewis



From top: "Batman" (No. 1, 1940) and "The Mask of Zorro" (1954), *Serial and Government Publications*; "Birdman" (2014) poster, *Fox Searchlight Pictures*; "Daredevil" (2015) poster, *ABC Studios*; "Agent Carter" (2015) poster, *ABC Studios*

SUPERHEROES ON SCREEN

SUPERHEROES CONTINUE TO CAPTIVATE AUDIENCES NEARLY A CENTURY AFTER THEIR FILM DEBUT.

America loves its superheroes (and villains). These beloved and delightfully despised characters continue to take center stage at the movies and on television.

"The Mark of Zorro" (United Artists, 1920), a silent film starring Douglas Fairbanks, was among the 10 motion pictures featuring superheroes that were released by American film studios between 1920 and 1940. By comparison, four such films came out in 2014, five in 2015, and a record nine are in production for 2016 release.

The popularity of "The Mark of Zorro" and its subsequent spin-offs, sequels and adaptations paved the way for a rise of the superhero genre in film and television. Comic-book artist Bob Kane has credited Zorro as part of the inspiration for the creation of his DC Comics superhero Batman, who debuted in print in 1940—the same year a film remake of the original Zorro was released, starring Tyrone Power. The film was directed by Rouben Mamoulian (1898-1987) whose papers are held by the Library of Congress. Housed in the Library, the film is among 650 titles that the Library has named to its National Film Registry since its inception in 1990.

Through the years, scores of films and television shows have featured popular masked and caped avengers, from Captain Marvel to Superman and from Spider-Man to the Teenage Mutant Ninja Turtles. Most recently, the pantheon of Marvel Comics characters has been brought to life, with films about the X-Men, Guardians of the Galaxy, Captain America and Thor grossing millions.

Television is even getting in on the action, with ABC's "Marvel: Agents of S.H.I.E.L.D." and "Agent Carter" and an upcoming Netflix original series, "Daredevil."

The Library receives motion pictures and television broadcasts through copyright deposit. Included in the Library's film and video collections are such films as the Superman series starring Christopher Reeve (1978-1987); "Batman" (1989) starring Michael Keaton, who also portrayed a faded film superhero in the Oscar-winning "Birdman" (2014); "The Dark Knight" (2008); "Iron Man" (2008) and several X-Men films, including animated and anime features. Also included in the Library's collections are television episodes of "Smallville," "Lois & Clark," "The Incredible Hulk" and "Marvel: Agents of S.H.I.E.L.D.," among others.

—Erin Allen is a public affairs specialist in the Office of Communications.

A SHOW ABOUT NOTHING

When "The Seinfeld Chronicles" first aired on NBC on July 5, 1989, no one could have predicted that the "show about nothing" would become a cultural phenomenon. Inspired by real-life people and events, the show followed the life of a stand-up comedian and his friends.

The pilot episode (pictured left), written by show creators Jerry Seinfeld and Larry David, featured sidekick George Costanza, played by Jason Alexander, and neighbor Kessler (later Kramer) played by Michael Richards. The plot centered on Jerry's uncertainty about the romantic intentions of a female houseguest. Like the 179 episodes that followed over the series' nine seasons, hilarity ensued.

But not everyone was laughing at first. The show was rated poorly by a test audience. Fortunately, television critics were kinder and network executives persisted in finding a spot for it in the 1990 line-up. Renamed "Seinfeld," the show returned to the air on May 30, 1990, with an episode that introduced the character of ex-girlfriend Elaine Benes (Julia Louis-Dreyfus). With a slow but growing following, the show reached Number 1 in the Nielsen ratings in its sixth season. More than 76 million viewed the finale on May 14, 1998—58 percent of all viewers that night—making it the fourth-most-watched series finale in U.S. television history.

The Library of Congress holds videotapes of all of the "Seinfeld" episodes, which were registered for copyright by Castle Rock Entertainment. Registrations were accompanied by deposit copies that became part of the Library's Motion Picture and Television collections, along with "descriptive materials," which range from a synopsis to a complete script.

THE SEINFELD CHRONICLES

(PILOT)

#5000

CAST LIST

JERRY SEINFELD.....JERRY SEINFELD

GEORGE COSTANZA.....JASON ALEXANDER

KESSLER.....MICHAEL RICHARDS

CLAIRE.....LEE GARLINGHOUSE

LAURA.....PAMELA BRIDGEMAN

MAN.....BRUCE CHEVIL

SETS

INTERIORS:

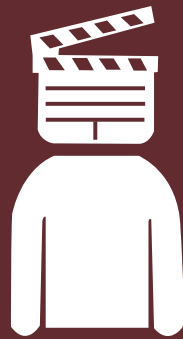
- Int. Coffee Shop - Late Afternoon (Day 1)
- Int. Laundromat - Later (Day 1)
- Int. Nightclub - Night (Night A, B, C)
- Int. Jerry's Apartment - Night (Night 1), Night (Night 2)
- Int. Airport - Gate Forty-Three (Night 2)

EXTERIORS:

- Ext. Coffee Shop - Establishing (Day) Stock
- Ext. Jerry's Apartment Building - Establishing (Night) Stock
- Ext. Airport Terminal - (Night) Stock



Motion Picture, Broadcasting and Recorded Sound Division



PURCHASE MOVING IMAGES

The Motion Picture, Broadcasting and Recorded Sound Division collects and preserves the Library's vast film and video holdings and makes them available for research on site. The division's Public Services Office also sells copies of moving images from its collection, but only if copyright laws, preservation concerns or donor restrictions allow.

To obtain moving-image material, follow these steps.

1. Consult multiple bibliographic resources on the Library's Motion Picture Reading Room website to focus your search and determine availability of the material you wish to purchase. For assistance in identifying titles that do not appear online, contact the Moving Image Section reference staff.
2. Contact the reference staff, who gather basic information about the material to be ordered such as titles, format, collection restrictions (if any) and whether or not a copyright search is required.
3. Consult with the reference staff on how to initiate a copyright search, if required. To investigate the copyright status of a work or to order an official copyright search, consult Copyright Circular No. 22. The customer is responsible for addressing any copyright issues that might arise from reuse of the purchased material.
4. Allow 6 to 8 weeks for delivery of item from film source (5 to 7 business days from video or digital source).

MORE INFORMATION

Reference Assistance

loc.gov/rr/askalib/ask-mopic.html

Copyright Information

copyright.gov/circs/

for you AT THE LIBRARY

MOVING IMAGES



WHAT: View motion pictures and television

WHO: Researchers, by appointment

WHERE: Room 336, James Madison Building

COST: FREE

THE LIBRARY OF CONGRESS HOLDS more than 1.7 million moving images. Many of these holdings, which date to the early days of film and television, can be viewed by qualified researchers in the Library's Motion Picture and Television Reading Room in Washington, D.C. Researchers should begin their search on the Motion Picture and Television Reading Room's website, which offers a wealth of bibliographic information and finding aids to the moving-image collections. Consult with the reference staff regarding access to in-house catalogs.



Motion Picture and Television Reading Room loc.gov/rr/mopic/
Viewing Guidelines loc.gov/rr/mopic/mpguide.html

LYNANNE SCHWEIGHOFER, A MOVING-IMAGE PRESERVATION SPECIALIST, DISCUSSES HER WORK AT THE LIBRARY'S PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION.

How would you describe your work at the Library?

I work with a team of talented colleagues to ensure the physical integrity of the moving-image collection. This involves developing and implementing protocols for the proper handling, re-housing and storage of our collections. I particularly enjoy overseeing the Library's Film Loan program. We take pride that thousands of people view films from our collection each year.

How did you prepare for your current position?

As a teen, I saw a documentary about a film archive preserving home movies. I suddenly realized film preservation combined my interests in history, archaeology and film. It was like time travel. Unfortunately there were no formalized college degrees in the field at the time. I earned a bachelor's degree in fine arts with a focus on filmmaking from Massachusetts College of Art. On a day off from a film shoot in the Washington, D.C., area I decided to tour the Holocaust Museum. The use of moving images deeply impressed me and reminded me why I wanted to pursue film preservation. I sought advice from professionals in the field about training and I was advised to seek volunteer opportunities. I worked briefly at the National Archives and Records Administration and then volunteered for a year at the George Eastman House in Rochester, N.Y.

I later graduated from the first class of the L. Jeffrey Selznick School of Film Preservation, which was established in 1996 at the George Eastman House. Since then, I have worked for the Eastman Kodak Company, National Geographic, the Smithsonian Institution and Triage, a film restoration lab in Los Angeles. I came to the Library in 2004 to help complete the processing of the NBC Television Collection.

What are the biggest challenges in your current position?

We are just beginning to discover how much of the nation's film heritage is in danger of being lost. Deciding what our baseline of care should be for our moving-image collections and which items get more intensive treatment can be very challenging. The science and practice of moving-image preservation is constantly evolving. And new technologies have not always been our friend in



George Willemann

terms of preservation. When the flammability of nitrate film was determined in the early 20th century, a shift was made to "safety film" (cellulose acetate). Well-cared-for nitrate can be very stable, while safety film has proven to deteriorate very quickly. Safety film often has been kept in poor storage conditions because it was not perceived to be hazardous, unlike nitrate. Therefore, very often the safety collections we receive are distressed and in need of stabilization and conservation.

What is the most memorable item you worked to preserve?

I would have to say the newsreel of the Washington Senators winning the 1924 World Series. Last year, a longtime neighbor passed away in my hometown near Worcester, Mass., and my mother was named executor of the estate. While preparing the home for sale, eight reels of nitrate film were found in the rafters of the garage. My folks mentioned this to me in passing and I managed to convince them not to throw the reels away. I enlisted the aid of a colleague at Harvard to facilitate shipping the film to the Library. The reels were in near-pristine condition after sitting in the garage—with no temperature controls—for 90 years. The discovery was timely. The Washington Nationals were headed to the playoffs last fall when we identified the Senators' footage. The Nationals didn't make it to the World Series, but it was rewarding to bring these images back to baseball fans and, most of all, to relatives of the 1924 players.

MORE INFORMATION

Film of the Washington Senators Winning 1924 World Series
go.usa.gov/3aEpV

THE NATIONAL JUKEBOX

THE LIBRARY'S NATIONAL JUKEBOX FEATURES CLASSIC PERFORMANCES FROM THE EARLY YEARS OF RECORDED MUSIC.

The Library's interactive website known as the National Jukebox provides access—free of charge—to more than 10,000 out-of-print recordings produced by the Victor Talking Machine Co. in the first decades of the 20th century.



Spanning more than two decades—from 1901 to 1925—the collection covers an enormous range of genres, from jazz to ragtime to Broadway to vaudeville to opera. The collection also features the musicians, singers and composers who, in the first decades of the 20th century, helped build the recording industry.

The National Jukebox is the result of collaboration between the Library and Sony Music Entertainment—the company owns the rights to the recordings and licensed them to the Library. The sounds are streamed and cannot be downloaded.

The jukebox includes, for example, more than 170 performances by Enrico Caruso, the great operatic tenor whose voice, it is said, helped create a mass market for recorded music.

Other artists on the jukebox made recordings that represent momentous musical firsts. The Original Dixieland Jass Band in February 1917 recorded the first jazz sides in music history, “Livery Stable Blues” and “Dixie Jass Band One-Step.” The jukebox includes those recordings and 18 others by the group—among them, classics such as “Tiger Rag” and “St. Louis Blues.”

George W. Johnson, the first African-American ever to make a record, cut several sides for Victor in the early 20th century. Two of them—“The Whistling Girl” and “The Laughing Song”—were popular with the public.

The voices of many other singers, musicians and composers—some still well-known, many long forgotten—are immortalized on the site. They include: John Philip Sousa, the master of the march; Al Jolson, who later revolutionized the movies with his early sound film “The Jazz Singer”; Ziegfeld Follies star Fanny Brice, known as a comedian and singer of songs like “My Man”; Billy Murray, a singer of comic songs who was the most-recorded artist of the era; Nora Bayes, one of Broadway's biggest stars who co-wrote the classic “Shine on Harvest Moon” and was the first to perform George M. Cohan's “Over There”; and Bert Williams and George Walker, two Broadway stars immensely popular with both black and white audiences and whose work provides precious examples of African-American musical comedy.

◀ Portrait of John Philip Sousa, circa 1897 | *Prints and Photographs Division*

Some of the recorded sounds aren't musical at all. They include readings from the Bible, recitations of popular poems such as “Casey at the Bat” and novelty recordings of snores and sneezes. Other recordings document the words of important political figures: speeches by Theodore Roosevelt, Woodrow Wilson, William Jennings Bryan and William Howard Taft.

Collectively, the jukebox recordings provide a soundtrack to the lives of the first generation of Americans able to drop a needle on a record and listen to music.

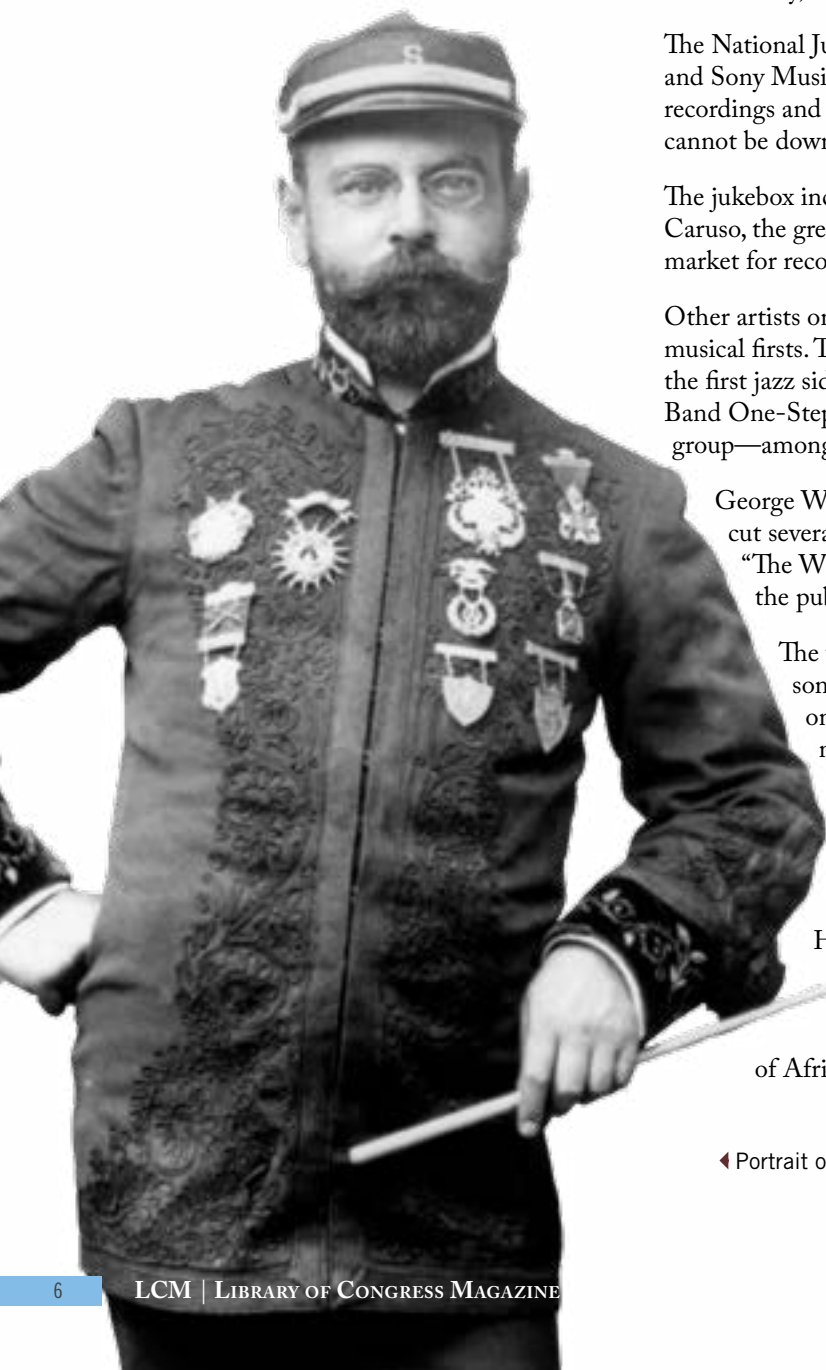
“These recordings comprise thousands of compelling performances covering a breathtaking array of genres and styles,” said David Sager, a curator in the Recorded Sound Section. “Offered up are the biggest musical stars of the early 20th century, whose artistry shines through the challenging recording techniques of the day. There was no editing, overdubbing or digital tuning—and no microphone, either. Remember, these were the days of acoustical recording where the artist performed in front of a large recording horn.”

—Mark Hartsell is the editor of the *Gazette*, the Library's staff newspaper.

▶ MORE INFORMATION

National Jukebox
loc.gov/jukebox/

▼ **From left:** Enrico Caruso, circa 1908, A. Dupont; Al Jolson, 1932, Howard Stein; Fanny Brice, 1910; Nora Bayes, 1920 All photos | *Prints and Photographs Division*



Creating Cartoons

Art and Controversy

BY SARA DUKE AND
MARTHA KENNEDY

The Library's vast collection of cartoon art chronicles the nation's political controversies from its founding to the present.

Controversy sparks and fuels the art of political cartooning. Political cartoonists thrive in a climate that allows contention and freedom of expression. The compelling union of image and word that characterizes political cartoons sets them apart from other art forms, endowing them with the potential to inform, provoke and entertain.

Occasionally, cartoons can trigger violent reactions like those that occurred on Jan. 7, 2015. On that day, five cartoonists for Charlie Hebdo magazine were killed by Islamic extremists in Paris. A decade earlier, cartoon depictions of the prophet Mohammed by the Danish newspaper Jyllands-Posten sparked violent protests worldwide.

Political cartoons also have the power to generate healthy public debate, highlight pressing issues of the day, move some viewers to consider both sides of an issue and take positive action. Cartoons have contributed to political change by unmasking and condemning corruption, smear tactics and obstruction of justice. They have hastened the downfall of flawed leaders such as Sen. Joseph McCarthy and President Richard Nixon. And they have championed—and mocked—political movements such as the struggle for women's suffrage and civil rights.

The following sampling from the vast array of political cartoon art in the Library's collections provides just a glimpse of the rich holdings that can be explored online, and in person in the Prints and Photographs Division. The emphasis is on those that aroused controversy and likely contributed to the process of political and social change.

▶ MORE INFORMATION

View "Pointing Their Pens"
loc.gov/exhibits/pointing-their-pens-editorial-cartoons/

Sara W. Duke and Martha H. Kennedy are popular and applied graphic arts curators in the Library's Prints and Photographs Division.

ABOUT THE CARTOON ART COLLECTION

The Library of Congress holds one of the world's great collections of original cartoon art, comprising more than 128,000 drawings and prints housed in the Prints and Photographs Division. For more than 140 years, the Library has been collecting cartoons through copyright deposit, gifts from generous cartoonists and collectors, and occasional purchases.

The focus of the collection, which dates from colonial times to the present, is American political cartoons, but the Library also holds one of the finest assemblages of British satirical prints in North America and European political satires dating from the 16th to 19th centuries. The collection includes more than 14,000 finished cartoon drawings by Herblock, in addition to some 50,000 of his rough sketches.

The collection also includes about 30,000 original political cartoons, comic strips, animation cels and illustrators' drawings from the collection compiled by award-winning political cartoonist J. Arthur Wood Jr.

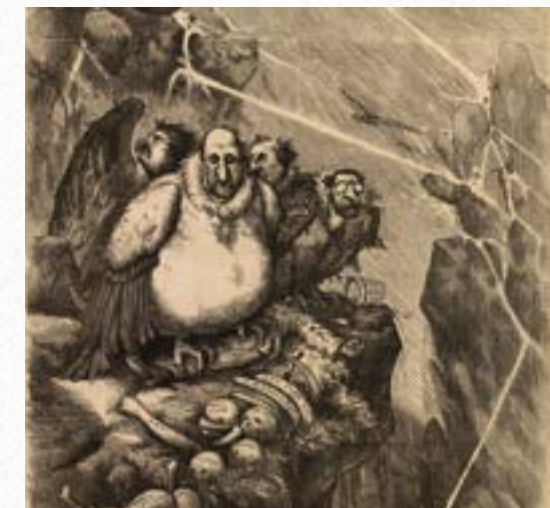


▲ The Library's British Cartoon Prints Collection includes this 1811 etching by William Heath that depicts a brawl between Lord Yarmouth and Prince Regent (later George IV) over Lady Yarmouth.

◀ The horse "America" throws its master, King George III, in this 1779 etching published in Westminster by Wm. White.



▲ President Abraham Lincoln is blamed for the Civil War's huge human toll and for deflecting the issue with his notorious storytelling in this 1864 cartoon by Joseph E. Baker.



▲ Thomas Nast depicts corrupt New York politician William M. ("Boss") Tweed and his cohorts as vultures picking over the remains of New York City government in this cartoon published in Harper's Bazaar on Sept. 3, 1871.



◀ Cartoonist Herbert Block (Herb Block) invented the term “McCarthyism.” But his cartoon, published in *The Washington Post* on June 17, 1951, shows that he understood that the smear campaign used to combat communism was not the work of Wisconsin Sen. Joseph McCarthy alone but the result of others going along with the idea.

◀ The climb to reach equality was a long and thorny one, as this cartoon by Bill Mauldin, which appeared in the *Chicago Sun-Times* on May 10, 1963, depicts.



▲ Ann Telnaes’ cartoon, distributed by Tribune Media Services on June 20, 2003, juxtaposes the view of some Americans about the role of religion in our society with that of the Iranians.



▲ Sean Delonas lampoons former Vice President Al Gore’s propensity for talking about global warming in this 2006 cartoon that appeared in the *New York Post*.



▲ Matt Wuerker offers this visually appealing take on the rise of the Tea Party and increasing polarization in national politics in this cartoon, which appeared in *Politico Magazine* on Oct. 21, 2009.

“POINTING THEIR PENS”

A new Library of Congress exhibition looks at how editorial cartoonists, often with divergent viewpoints, interpreted the divisive issues of the 20th century—the U.S. intervention into World War II, the Red Scare, the Cold War, the Vietnam War, the Watergate scandal and events in the Middle East. The exhibition features the work of political cartoonist Herbert L. Block (Herb Block) and his contemporaries and draws on the Library’s Herbert L. Block collection and Art Wood Collection of Cartoon and Caricature.

“Pointing Their Pens: Herb Block and Fellow Cartoonists Confront the Issues” is on view through March 19, 2016, in the Graphic Arts Galleries on the ground level of the Library’s Thomas Jefferson Building, 10 First St. S.E., Washington, D.C. The exhibition has been made possible through the generous support of the Herb Block Foundation.



COMEDY IN COMIC BOOKS

The Library's vast collection of comic books is a source for research as well as humor.

BY GEORGIA HIGLEY

The world's largest library, the nation's oldest federal cultural institution and ... one of America's most avid comic-book collectors?

With more than 135,000 issues, the Library of Congress holds the nation's largest publicly available collection of comic books. But the Library is not interested in the monetary value that rare, mint condition issues often bring at auction. Instead, it hopes the collection will be used for serious research.

In addition to tickling our fancy and our funny bones, comic books are a rich source for research in the arts, advertising, history and popular

culture. The collection has been used by film scriptwriters, popular culture historians, collectors and graphic artists. Research topics have ranged from the depiction of women in various eras to the portrayal of rabbits in the 1940s and 1950s. Taken as a whole, the genre can tell us much about American humor in history.

American comic books began as a popular, relatively inexpensive American art form that evolved from the newspaper comic strips of the late 19th century. Initially comprised of comic strip reprints and distributed as newspaper inserts or as advertising giveaways, comic books grew in popularity, developed storylines and

characters and were sold as standalone issues. Like the newspaper section known as "the funnies," humor is often a common thread in comic books.

American comic books are probably best known for the superhero genre created in the 1930s, beginning with the publication of Action Comics No. 1 and the first appearance of Superman in June 1938. (The Man of Steel would get his own comic book the following year). Despite their enduring popularity the world over, superheroes were not the only subjects to find favor with the public. Following World War II only the most popular and iconic superheroes (Superman, Batman, Wonder Woman) survived to fight another day. Instead, new subjects such as animals, romance, westerns, horror and crime replaced many of the hero-based comic books in popularity.

Celebrity comic books became a popular genre in the 1950s when publishers acquired the rights to publish images of stars. Among the most appealing celebrities were comedians, and, thanks to radio, movies and television, a number of them were household names.

The comedy team of Abbott and Costello was among the first to have its own comic book, which debuted in 1948. The Three Stooges followed less than a year later, and in 1950 entertainer and comedian Bob Hope joined them when National Periodical Publications produced "The Adventures of Bob Hope," depicting the antics and misadventures of the comedian.

Others were soon to follow: "The Adventures of Dean Martin & Jerry Lewis" debuted in 1952 and "I Love Lucy" in 1954. Comedic comic books enjoyed a great deal of popularity well into the 1960s—in 1964 "The Three Stooges" was among the top 10 comic-book titles of the year, with over 322,000 copies sold.

Comedians have also been paired with popular superheroes in comic books. Jerry Lewis encountered Superman, Batman, The Flash and Wonder Woman in his eponymous comic book, "The Adventures of Jerry Lewis," which ran from 1957-1971.

As a cross-promotion experiment, a 10-issue run of a comic book title based on the popular television comedy "Welcome Back, Kotter" (1976-1978) featured cartoon versions of

Georgia Higley is head of the Newspaper Section in the Serial and Government Publications Division.

All images | Serial and Government Publications Division

ABOUT THE COMIC BOOK COLLECTION

Housed in the Serial and Government Publications Division, the Library's comic book collection includes U.S. and foreign comic books—more than 8,000 titles in all, totaling more than 135,000 issues. The majority of the collection is cataloged in the Library's online catalog.

The collection is most comprehensive from the mid-1940s on (with some issues dating back to the Golden Age that began in the 1930s), and covers a plethora of formats and subjects. Primarily composed of original print comic books, the collection includes color microfiche of selected early titles (such as "Superman," "More Fun" and "Action Comics"), reprints of special issues and the non-mainstream "underground comix" that flourished in the late 1960s and '70s.

The Library acquires current comic books published and distributed in the United States predominantly through copyright deposit but also through purchases and donations. Under an agreement with the Small Press Expo, the Library acquires independent comics that are not available through copyright deposit.

characters like Vinnie Barbarino and Gabe Kotter.

Today, comic-book series devoted to comedians are rare, but occasional one-shot special issues appear to celebrate a comedy show, individual or event. Members of the superhero team, The Avengers, are depicted as appearing on "Late Night with David Letterman" ("The Avengers," January 1984). Comedian Don Rickles shows up in "Superman's Pal Jimmy Olsen" (September 1971). The Not-Ready-For-Prime-Time Players of "Saturday Night Live" appear in the October 1978 issue of "Marvel Team-Up" and late night host Stephen Colbert's comedic run for president is depicted on the cover of the December 2008 issue of "The Amazing Spider-Man" (variant cover). An actual presidential candidate that year—Barack Obama—appeared in the November 2009 issue (no. 589) of the series in a story titled "Spidey Meets the President!"

► MORE INFORMATION

Newspaper and Current Periodical Reading Room
loc.gov/rr/news/

COLLECTING COMEDY

BY DANIEL BLAZEK

The Library of Congress is a repository of our national wisdom—and wit.



Bert Williams | Samuel Lumiere, Prints and Photographs Division



"The Nutty Professor," 1963



Lucille Ball | Prints and Photographs Division

Laughter, with its links to the development of the human brain, no doubt dates back to mankind's earliest ancestors. But it was not until the 4th century B.C. that ancient Greece first formalized comedy in dramatic-arts competitions. From Aristophanes—the chief comedic playwright of ancient Greece—to 21st-century “rom-com” films, plays and musical comedies, the Library of Congress maintains an impressive archive of published and unpublished materials, much of which is downright rib-tickling.

From their writings, we know that the founding fathers managed to find humor during the tumultuous process of creating a new nation. No less a force in the shaping of our country than Benjamin Franklin described the importance of comedy in our lives. “Trouble knocked at the door, but, hearing laughter, hurried away,” he said. The personal papers of many founding fathers, housed in the Library, contain their wit as well as their wisdom.

The sound of African-American recording artist George W. Johnson's laughter made his 1896 work “The Laughing Song” one of the most popular recordings of its day. The song, which is one of the “historically significant” sounds on the Library's National Recording Registry, can be heard on the Library's National Jukebox (see page 6).

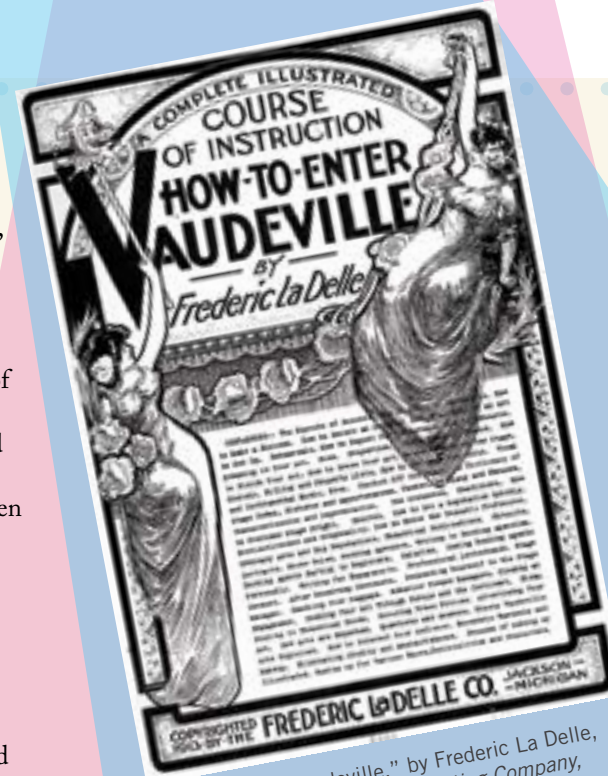


Lobby card for the 1936 film, “The Great Ziegfeld,” featuring William Powell, Myrna Loy and Fanny Brice | Prints and Photographs Division

The American frontier, which later captured our imaginations on film, saw the rise of the American variety stage and vaudeville around the turn of the 20th century. Vaudeville consisted of a variety of separate acts: singers, dancers, acrobats, magicians, jugglers, animal acts, dramatic skits and humorous monologues.

The wave of European immigration to America in the 19th century made ethnic humor popular. Yiddish vaudeville acts paralleled the rise of Yiddish theater, which is richly represented in the Library's collections, along with Yiddish sheet music. Jewish “funny girl” Fanny Brice gained fame in Ziegfeld's Follies, then went onto Broadway and decades in radio as bratty toddler “Baby Snooks.” Irish humor also flourished. Even before he became president, William Howard Taft spoke of a love of Irish humor in 1909, in a recording made on an Edison cylinder.

Many performers, like Cal Stewart, began their career in medicine shows and worked their way into vaudeville. The advent of recording technology made it possible to hear their routines on cylinders and early 78 rpm phonograph records. Stewart recorded dozens of routines featuring his popular “Uncle Josh” character. Many rare monologues and vaudeville acts like Stewart's “Uncle Josh and the Insurance Company” and Nat Wills' “No news, or What killed the dog” exemplify the earthy nature of rural comedy.



“How to Enter Vaudeville,” by Frederic La Delle, 1913 | Michigan: Excelsior Printing Company, General Collections



Jackie "Moms" Mabley, 1962 | Prints and Photographs Division



Danny Kaye | Music Division



Bud Abbott and Lou Costello, 1952 | NBC Television, Prints and Photographs Division



George Felix & Lydia Barry in "The Vaudeville Craze," 1899 | Courier Lithograph Company, Prints and Photographs Division



Milton Berle, 1952 | NBC Television, Prints and Photographs Division

Also on the National Recording Registry are classic comedy routines such as Abbott and Costello's "Who's On First" (1938); Mel Brooks and Carl Reiner's "2000 Year Old Man" (1961) and Vaughan Meader's "The First Family" (1962), a comical homage to John F. Kennedy and his family that was commercially withdrawn following the president's assassination. Another registry selection, "At Sunset" (1955), is a full-length album featuring Mort Sahl, considered the first modern stand-up comedian. Sahl influenced Lenny Bruce and paved the way for others, like Phyllis Diller and Joan Rivers, who began their careers as stand-ups rather than vaudevillians.

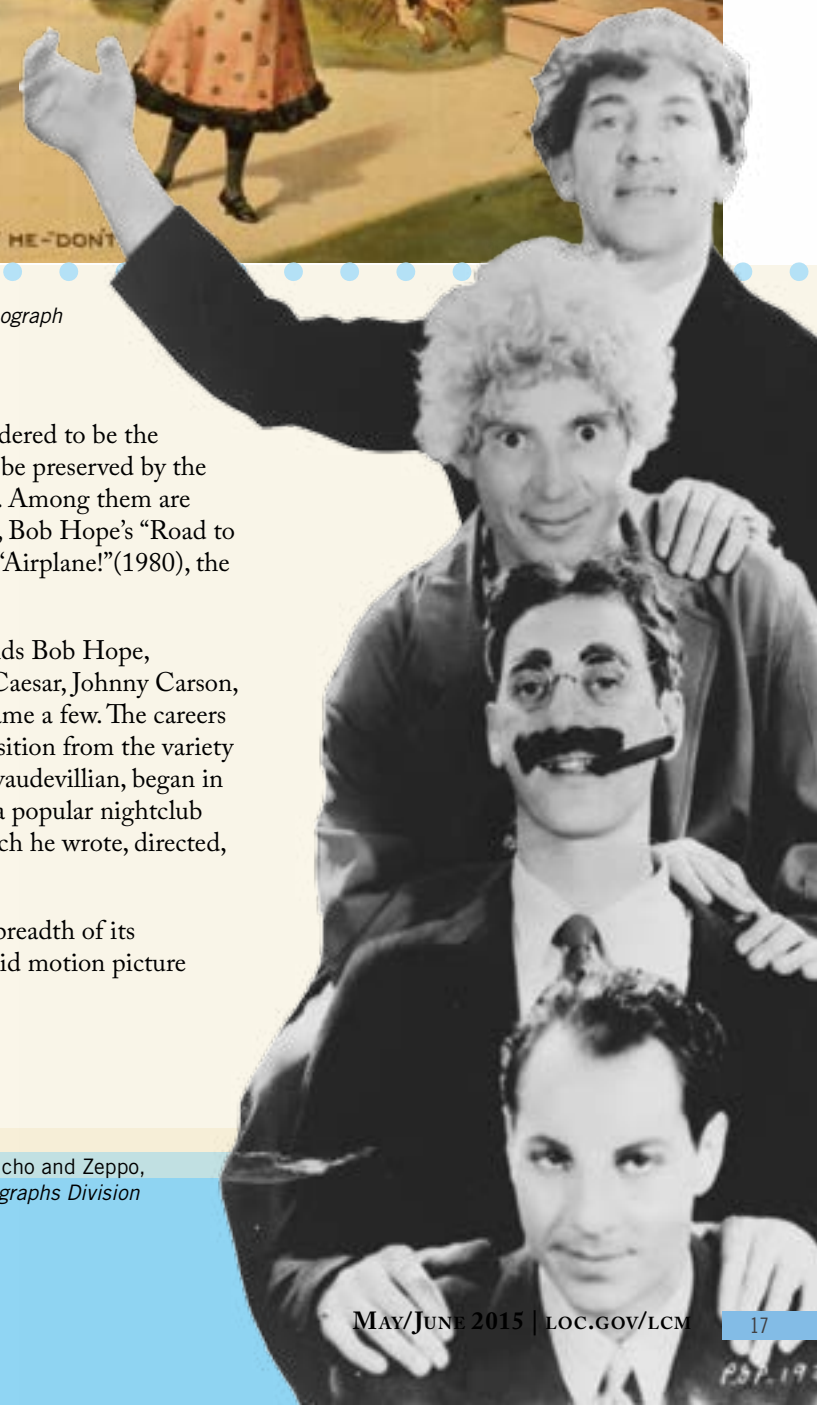
"Sahl, Bruce and Lord Buckley were in the vanguard of thought-provoking comedy," said Gene DeAnna, head of the Recorded Sound Section. "Lord Buckley's 'Gettysburg Address' is among the most unusual monologues ever put to vinyl. The entire address is spoken in the language of the 1950s beat generation."

Vaudevillian Bert Williams, who became a popular recording artist, went on to make films and was the first African-American Broadway headliner. Last year, the Library added to its National Film Registry seven reels of footage shot in 1913 for a planned feature film titled "Lime Kiln Club Field Day"

starring Williams. Although the film was never made, it is considered to be the earliest surviving feature film starring black actors. The film will be preserved by the Library for future generations, along with other titles on the list. Among them are such comedy classics as the Marx Brothers' "Duck Soup" (1933), Bob Hope's "Road to Morocco" (1942), "National Lampoon's Animal House" (1975), "Airplane!" (1980), the Coen brothers' "The Big Lebowski" (1998) and many others.

The Library is home to the personal collections of comedy legends Bob Hope, Groucho Marx, Danny Kaye, Lucille Ball and Desi Arnaz, Sid Caesar, Johnny Carson, Milton Berle and, most recently, Jerry Lewis (see page 28), to name a few. The careers of many of these icons date to vaudeville and exemplify the transition from the variety stage to the big screen, radio and television. Lewis, the son of a vaudevillian, began in the 1940s as the comedic foil to Dean Martin's straight man in a popular nightclub act. He went on to have enormous success in films, many of which he wrote, directed, produced and starred in.

"What makes the Library of Congress unique is the depth and breadth of its collections as well as the wide variety of formats represented," said motion picture curator Rob Stone.



The Marx Brothers, top to bottom, Chico, Harpo, Groucho and Zeppo, 1931 | Ralph F. Stitt/Rivoli Theatre, Prints and Photographs Division

George Carlin, 1962 | Prints and Photographs Division



"2000 Years with Carl Reiner & Mel Brooks" (1961)



"Are You Ready for Phyllis Diller?" (1962)



"Wanted: Richard Pryor Live in Concert" (1978)

The Library's Motion Picture, Broadcasting and Recorded Sound Division houses a gold mine of film, television and radio broadcasts—many featuring comedy classics—from the beginning of these industries to the present day. Many of these comedic films and beloved television comedies can be viewed in the Motion Picture Reading Room, while radio broadcasts can be heard in the Recorded Sound Reference Center.

Thousands of images can be viewed in the Prints and Photographs Division's online catalog—including those of famous comedians; vaudeville and theater playbills, and film posters. The division also houses a treasure trove of U.S. political cartoons, which satirize the most important issues of the day since the nation's founding (see page 8).

The Manuscript Division contains highly treasured scripts from the golden days of radio and television, as well as the personal papers of some of the biggest stars. Whimsical compositions can be found among the 5 million pieces of sheet music housed in the Music Division. Pre-1925 comedic songs and vaudeville skits can be heard online through the Library's National Jukebox. Comic books—including those featuring popular comedians—are housed in the Newspaper and Current Periodicals Reading Room (see page 12).

Groucho Marx perhaps best explains the importance of the Library's comedy collections. In a television clip of his 1965 appearance on "The Tonight Show," Marx discusses "a rather impressive" letter he received from then-Librarian of Congress L. Quincy Mumford requesting the comedian's personal papers. Johnny Carson read the letter aloud.

Then Marx said, "I'm so pleased, having not finished public school, to find my letters perhaps lying next to the Gettysburg Address, I thought was quite an incongruity in addition to being extremely thrilling. I'm very proud of this thing."

► MORE INFORMATION

American Variety Stage: Vaudeville and Popular Entertainment
memory.loc.gov/ammem/vshtml/

Daniel Blazek is a recorded sound technician at the Library's Packard Campus for Audio-Visual Conservation.



Chris Rock's "Never Scared" (2004); Amy Schumer's "Cutting" (2011); Jim Gaffigan's "Mr Universe" (2012); Marc Maron's "Final Engagement" (2009)

MIKE MASHON, HEAD OF THE MOVING IMAGE SECTION, DISCUSSES THE LIBRARY'S JOHNNY CARSON COLLECTIONS.

Where's Johnny? The King of Late Night reigns at the Library of Congress!

In addition to the Johnny Carson papers, comprising nearly 48,000 items, which the Library's Manuscript Division received in 1996, the Library holds the bulk of the television broadcasts of "The Tonight Show Starring Johnny Carson" and some of the show's audio recordings.

"The Tonight Show" was originally developed by legendary NBC programming chief Sylvester L. "Pat" Weaver in 1954 as a late-night companion to the network's very successful and profitable "Today" morning show. "Tonight" (as it was then called) was broadcast live from New York and hosted by Steve Allen until 1957, when he was succeeded by Jack Paar. Johnny Carson began his 30-year run as the show's host in 1962.

By the time Carson settled in behind the desk, "The Tonight Show" was being recorded on 2-inch Quadruplex videotape for rebroadcast on the West Coast, three hours after airing in the east. Prior to 1959, the show was recorded on 35mm film in a process known as "hot kinescoping," developed by NBC's parent company RCA earlier in the decade. Unfortunately, very few of those film kinescopes survived and it was NBC's standard practice well into the 1970s to record over the 2-inch Quads repeatedly, until they could no longer be used. As a result, very few of the show's television broadcasts from the 1950s and 1960s survive. However, the Library does hold 250 audio recordings of "The Tonight Show Starring Johnny Carson" made between 1963 and 1971, which were distributed on disc by the Armed Forces Radio and Television Service for overseas military personnel.

In 1972, Carson moved "The Tonight Show" from New York City to Burbank, California. More importantly, he purchased the rights to the program from NBC. This transfer of ownership was key because once Carson owned the show he immediately ensured that copies were retained.

However, Carson did not register the 1972-1992 shows for copyright with the Copyright Office. Therefore, they did not come to the Library originally through the copyright registration and



Shawn Miller

deposit system as many television broadcasts and other creative works do. But that does not mean that the shows were in the public domain. The 20-year run of shows spanned two copyright laws with very different provisions. Ultimately, the Carson Entertainment Group submitted the shows for copyright registration and the U.S. Copyright Office registered the works.

Shortly thereafter, nearly 2,500 digital betacam tapes arrived at the Library's Packard Campus for Audio-Visual Conservation. Thus, nearly every Burbank broadcast that Carson hosted between May 1, 1972, to May 22, 1992, survives, and the Library of Congress has copies of all of them. Every tape was cataloged and digitized, and the digital files are now available for viewing in the Library's Moving Image Research Center in Washington, D.C.

After Carson retired in 1992, NBC regained rights to "The Tonight Show." The network has been diligent about registering the post-Carson episodes, which routinely come into the Library through the copyright deposit system.

► MORE INFORMATION

View the Library's television broadcasts
loc.gov/rr/mopic/mpguide.html

Listen to the Library's radio broadcasts
loc.gov/rr/record/rrinstructions.html

THE ART OF THEATRICAL DESIGN

CO-CURATORS DANIEL BOOMHOWER AND WALTER ZVONCHENKO OF THE MUSIC DIVISION HIGHLIGHT ITEMS FROM THE LIBRARY'S EXHIBITION "GRAND ILLUSION: THE ART OF THEATRICAL DESIGN."

1. An Imperial Production

Performed before the imperial court of Leopold I in Vienna in 1668, "Il Pomo d'Oro" (The Golden Apple) featured an elaborate set designed by Ludovico Burnacini. "Baroque-era court shows were not just theater, they were manifestations of power," said Zvonchenko. "The proscenium stage concealed elaborate contraptions, which allowed for fire and brimstone in the sky. It was not unusual for theaters that featured such special effects to burn down." *Music Division*

2. Ziegfeld Follies

"John Harkrider designed most of Florenz Ziegfeld's shows, which were popular on Broadway during the first few decades of the 20th century," said Boomhower. "This sheet music cover—demure by Ziegfeld's standards—presents Irving Berlin's 'Tell Me, Little Gypsy' from the Ziegfeld Follies of 1920." *Music Division*

3. Designing Women

Set designers Elizabeth Montgomery and Peggy Clark, who collaborated under the name "Motley," were "trailblazers as women became more involved in show production and management, as well as other theater occupations," said Zvonchenko. Pictured here is their watercolor design for the Agnes DeMille Dance Theatre's 1953 tour. *Peggy Clark Collection, Music Division*

4. Oliver Smith's "My Fair Lady"

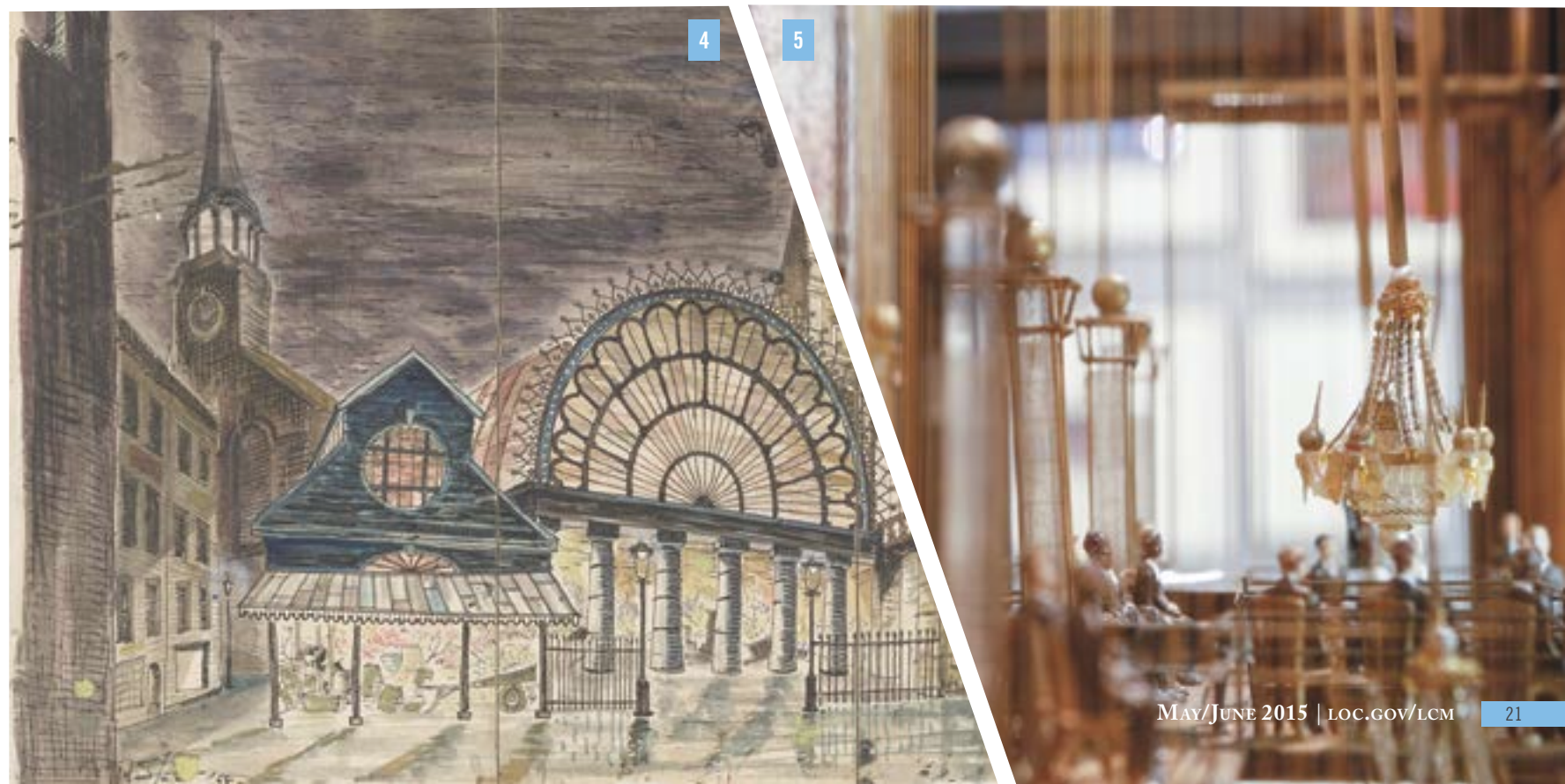
This watercolor and pen-and-ink set design depicts the scene in which Professor Henry Higgins discovers Eliza Doolittle selling flowers outside London's Covent Garden opera house. "Smith was the first person hired for Lerner and Loewe's 1956 production of 'My Fair Lady,'" said Boomhower. "Before the director, before the cast—they knew who they wanted to design it." *Oliver Smith Collection, Music Division; Works of Oliver Smith © Rosaria Sinisi*

5. Tony Walton's "Grand Hotel"

"This is the 3-D model of Tony Walton's stage set for the 1989 production of 'Grand Hotel,' which was designed without an orchestra pit out front for Broadway's Martin Beck Theatre," said Boomhower. "We wanted to exemplify the idea of spectacle. The scenic designer is a co-director. Design tells you how the show moves." *Tony Walton Collection, Music Division; reproduced by permission of Tony Walton*

► MORE INFORMATION

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



"Grand Illusion," on view at the Library through July 25, 2015, will also be on display in Los Angeles at the Walt Disney Concert Hall August 2015 through February 2016.

The exhibition is made possible through the generous support of The Ira and Lenore Gershwin Trust for the benefit of the Library of Congress.

BOB HOPE'S JOKE FILE

To comedians, "material"—their jokes and stories—is most precious and worthy of protecting and preserving. In the beginning of his career, Bob Hope wrote his own material, adapted jokes and comic routines from popular humor publications, or commissioned segments of his vaudeville act from writers. Over the course of his career, Hope employed more than 100 writers to create material, including jokes, for his famous topical monologues.



Annie Liebovitz

Hope categorized these jokes by subject matter and filed them in cabinets in a fire- and theft-proof walk-in vault in an office next to his residence in North Hollywood, California. Housed in the Library of Congress, The Bob Hope Joke File—more than 85,000 pages—has been digitally scanned and indexed and can be browsed by visitors in the Library's Bob Hope Gallery of American Entertainment.

Hope did not shy away from political humor, especially at the expense of American presidents—Republicans and Democrats alike. He knew 11 presidents, from Franklin D. Roosevelt to Bill Clinton "about as intimately as a man can without being either a fellow politician or related," Hope said in 1996. "I've golfed with them, dined with them, told jokes with them. I've even had them steal my material."

In a Jan. 31, 1961, appearance on singer Bobby Darin's television special, Hope joked about the young, new president, John F. Kennedy, and his ability to use the new medium of television to his advantage (pictured right). In Hope's humor, we see the blurring of the lines between politics and entertainment, the subject of the Library's exhibition "Hope for America: Performers, Politics & Pop Culture," on view in the Bob Hope Gallery of American Entertainment.

► MORE INFORMATION

"Hope for America" exhibition
loc.gov/exhibits/hope-for-america/

Motion Picture, Broadcasting and Recorded Sound Division

HOPE MONO
DARIN TV
1/31/61
PT SHEETS, CIRCLES
PRESIDENT ON TV 10
Did you see the President's first T.V. Press Conference?
NICE TO WELCOME PRESIDENT KENNEDY BACK ON TV....THIS SEASON HE'S DOING A SINGLE.

HOW THINGS HAVE CHANGED IN TV. ~~RE~~ REMEMBER THAT PROGRAM, "YOUTH WANTS TO KNOW".....NOW YOUTH'S TELLING US.

THIS MAY START A FRIGHTENING TREND....WOULDN'T IT BE AWFUL IF YOU HAD TO BE ELECTED TO GET ON TV???

oh, that POOR RED SKELTON.

HE'S THE ONLY TV PERSONALITY AROUND WHO'S ALREADY HAD HIS OPTION PICKED UP FOR FOUR YEARS.

VERY SMART OF KENNEDY TO GO ON TV. HE DOESN'T EXPECT TO BE PRESIDENT FOREVER, SO HE'S AUDITIONING NOW.

ACTUALLY, THE NETWORKS ARE FURNISHING THEIR FACILITIES FREE OF CHARGE. NBC IS CARRYING IT AS A "PUBLIC INFORMATION" PROGRAM....CBS HAS IT LISTED AS "PUBLIC SERVICE"AND ABC HAS IT LISTED AS "SHOOT-OUT ON PENNSYLVANIA AVENUE."

Mr. Kennedy is going to do regular T.V. Press conferences to keep the public informed of world happenings



Shawn Miller

► MORE INFORMATION:

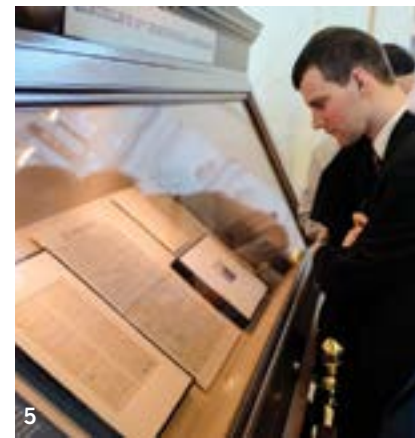
Location:
Thomas Jefferson Building
Ground floor
10 First Street S.E.,
Washington, D.C.
20540
202.707.9779

Hours:
Monday through
Saturday
8:30 a.m. to 5 p.m.
Closed Sunday and
federal holidays

View Bob Hope Exhibitions
loc.gov/exhibits/hope-
for-america/
loc.gov/exhibits/
bobhope/

THE BOB HOPE GALLERY of American Entertainment opened at the Library of Congress in May 2000 with the inaugural exhibition, "Bob Hope and American Variety" (available online). Comedy legend Bob Hope (1903–2003) performed in vaudeville, radio, film and television, and made countless public appearances, including tours in support of the U.S. armed forces. The Library of Congress is home to the Bob Hope Collection, which chronicles his 70-year career.

The current exhibition, "Hope for America: Performers, Politics & Pop Culture," is on view in the gallery and online. It features rotating items from the Bob Hope Collection and related material from the Library's collections. Visitors to the gallery may explore the Bob Hope Joke File (see page 22). The exhibition also features more than 200 audiovisual clips that can be viewed on four stations in the gallery.



1. Curtis Chamber Orchestra conductor Robert Spano, center, and composer Jennifer Higdon, right, honor Roberto Diaz following a world-premiere performance of Higdon's viola concerto at the Library. *Shawn Miller*

2. President Barack Obama, along with Michelle Krowl of the Manuscript Division, views the original manuscript of President Abraham Lincoln's Second Inaugural Address in the Great Hall. *Pete Souza, White House*

3. Students from Rosa Parks Middle School in Olney, Maryland, look at items from the Rosa Parks Collection, including a photograph of Parks in front of their school in 1993. *Shawn Miller*

4. National Capital Regional Director for the National Park Service Bob Vogel poses with a cherry tree on the Library's grounds—one of the original trees given to the U.S. by Japan in 1912. *Katherine Blood*

5. Library visitors view President Abraham Lincoln's Second Inaugural Address during a special display to mark the speech's sesquicentennial. *Shawn Miller*

6. Librarian of Congress James H. Billington presents philanthropist Howard G. Buffett with a map made by George Washington as a token of appreciation for Buffett's purchase of the Rosa Parks Collection, currently on long-term loan to the Library. *Shawn Miller*

2015 NATIONAL BOOK FESTIVAL ANNOUNCED

The Library's 2015 National Book Festival will take place Saturday, Sept. 5 at the Walter E. Washington Convention Center in Washington, D.C., from 10 a.m. to 10 p.m. All programs will be free of charge. In addition to recognizing the festival's 15th year since its founding by Laura Bush and Librarian of Congress James H. Billington, the event will celebrate 200 years since the Library's acquisition of Thomas Jefferson's personal library.

The festival will feature more than 100 distinguished authors across many fields and in all genres of writing. They include eminent historians Annette Gordon-Reed, David McCullough and Walter Isaacson; Guggenheim Fellow Daniel Alarcón; Newbery Medal-winner Kwame Alexander; PEN/Faulkner Award winner Ha Jin; Guggenheim Fellow Naomi Shihab Nye; and Pulitzer Prize for Fiction winners Marilynne Robinson and Jane Smiley.

► **MORE:** loc.gov/today/pr/2015/15-042.html

LOUISE ERDRICH TO RECEIVE LIBRARY'S FICTION PRIZE

Librarian of Congress James H. Billington has announced that Louise Erdrich, author of such critically acclaimed novels as "Love Medicine," "The Last Report on the Miracles at Little No Horse," "The Plague of Doves" and her current novel, "The Round House," will receive the Library of Congress Prize for American Fiction during the 2015 Library of Congress National Book Festival, Sept. 5.

Erdrich's career spans more than 30 years, during which time she has written 14 novels. She has received the National Book Award and the National Book Critics Circle Award. In addition to awards for her individual works, Erdrich is also the recipient of a Guggenheim Fellowship in the Creative Arts (1985), a Lifetime Achievement Award from the Native Writers' Circle of the Americas (2000) and the PEN/Saul Bellow Award for Achievement in American Fiction (2014). Much of Erdrich's writing focuses on Native American history and culture.

► **MORE:** loc.gov/today/pr/2015/15-045.html

NEW ENTRIES ADDED TO NATIONAL RECORDING REGISTRY

Librarian of Congress James H. Billington has named 25 new sound recordings to the National Recording Registry. The selections for the 2014 registry bring the total number of recordings on the registry to 425, a small part of the Library's vast recorded-sound collection of nearly 3 million items. The titles have been recognized for their cultural, artistic and/or historical significance to American society and the nation's audio legacy.

They represent nearly every genre of recorded sound—spanning the years 1890-1999—from radio coverage of Franklin Delano Roosevelt's funeral to Steve Martin's "A Wild and Crazy Guy" comedy album; from Joan Baez's first solo album to Radiohead's "OK Computer." The 2014 registry also features a collection of 600 wax-cylinder recordings from the turn of the 20th century and rare recordings from the 1893 Chicago World's Fair, demonstrating "world music" from around the globe.

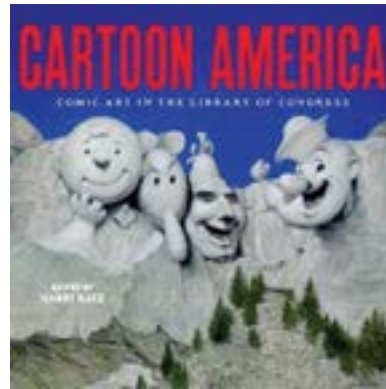
► **MORE:** loc.gov/today/pr/2015/15-041.html

NATIONAL DIGITAL STEWARDS SELECTED

The Library of Congress, in conjunction with the Institute of Museum and Library Services, has named five members to the 2015 class of the National Digital Stewardship Residency (NDSR) program. The 12-month program begins in June 2015. The NDSR program offers recent master's degree graduates/doctoral candidates in specialized fields—library science, information science, museum studies, archival studies and related technology—the opportunity to gain valuable professional experience in digital preservation. Residents will start the program with an intensive digital stewardship workshop at the Library of Congress, followed by specialized project work at one of five host institutions in the Washington, D.C. area: the U.S. Senate Historical Office, the D.C. Public Library, the American Institute of Architects, the National Library of Medicine and the Government Publishing Office. The projects will allow them to acquire hands-on knowledge and skills regarding collection, selection, management, long-term preservation and accessibility of digital assets.

► **MORE:** loc.gov/today/pr/2015/15-057.html

THE LIBRARY OF CONGRESS SHOP offers items inspired by cartoon characters from comic books, comic strips and movies in the Library's collections.



"Cartoon America"
Product # 21107105
Price: \$25 Sale \$15

This lavishly illustrated hardcover book celebrates 250 years of American comic art.



Batman Cufflinks
Product # 21304193
Price: \$60

The cover image of DC Comic's first issue of the Batman comic series (1940) adorns this pair of cufflinks.



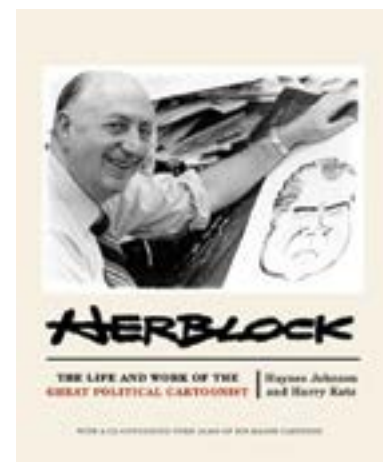
Superman Wallet
Product # 21505131
Price: \$13.95

Let the Man of Steel protect your cash and credit cards in this wallet.



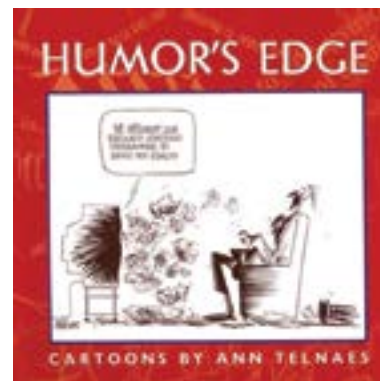
"The Spider-Man Vault"
Product # 21113029
Price: \$19.95

Spidey's story is told in this "Museum-in-a-Book with Rare Collectibles Spun from Marvel's Web." (Includes 20 removable items)



"Herblock"
Product # 21107030
Price: \$35

This book and DVD (with 18,000 cartoon images) celebrates the life and work of political cartoonist Herbert Block.



"Humor's Edge"
Product # 21107132
Price: \$24.95 Sale \$4.99

View the edgy humor of political cartoonist Ann Telnaes.

► MORE INFORMATION | Order online: www.loc.gov/shop | Order by phone: 888.682.3557

THE GIFT OF LAUGHTER

GIFTS FROM COMEDIANS AND THEIR FAMILIES HELP MAKE THE LIBRARY A CENTER FOR THE STUDY OF AMERICAN HUMOR.

Bob Hope said, "When vaudeville died, television was the box they put it in." Beloved television comedy programs are an important part of the Library's broadcast collections. Personal papers and literary archives of their starring characters shed light on the comedic geniuses behind these performances. Generous donations of this material during the past few decades complement those broadcasts.

The family of Bob Hope donated to the Library the personal papers, radio and television broadcasts, scripts, joke files, films and other materials from the comic legend's career. They also gave the Library more than \$3 million to process and preserve the collection and to endow the Bob Hope Gallery of American Entertainment (see page 23).

The Library marked the 60th anniversary of the launch of the "I Love Lucy" television show in 2011 with an exhibition made possible by the acquisition of the show's broadcasts and related materials. Gregg Oppenheimer, son of the show's creator-producer-head writer Jess Oppenheimer, donated his father's film collection of all episodes of the program. This collection complements the scrapbooks, band arrangements, sound recordings and other materials in The Lucille Ball and Desi Arnaz Collection, donated to the Library by their daughter, Lucie Arnaz.

The Library is also home to the collection of husband-wife artistic duo Danny Kaye and Sylvia Fine. With material from the 1940s to the 1980s, the collection contains items documenting their work in theater, movies and television. Sylvia Fine made an initial donation to form the Danny Kaye and Sylvia Fine Collection. Since then, more items have been received from the Danny Kaye and Sylvia Fine Foundation and their daughter, Dena Kaye. The Library displayed items from the collection in 2011.

Talk-show host and humorist Dick Cavett donated his collection to the Library in 2013. The collection consists of approximately 750 videotaped broadcasts of the talk-show programs he hosted between 1968 and 1975 on ABC



Television and between 1977 and 1982 on the Public Broadcasting Service, along with 900 episodes of his CNBC show, which aired between 1989 and 1996.

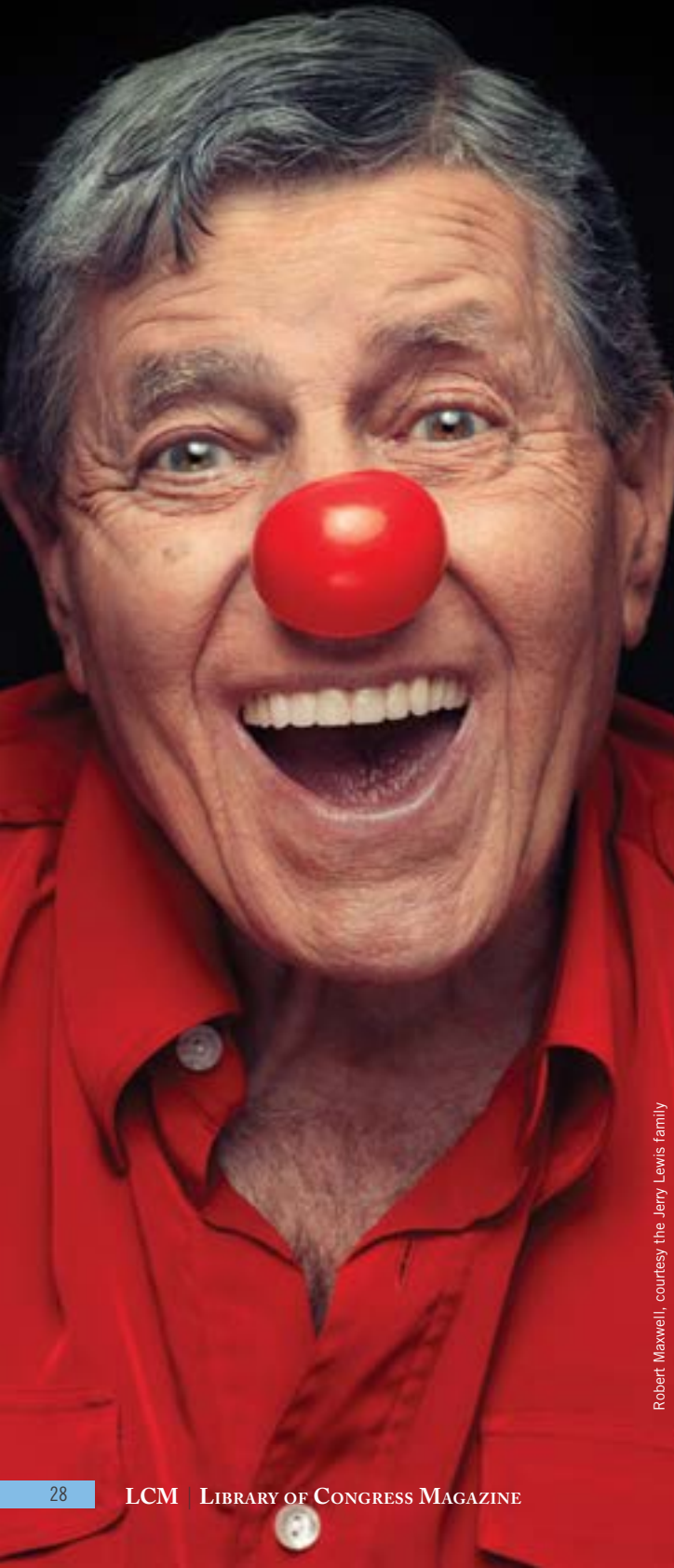
Most recently, the Library acquired audiovisual material featuring one of the world's most beloved comedians—Jerry Lewis—whose career dates to the 1940s. To complement the audiovisual collection, Lewis is donating to the Library his personal papers, which include scripts, stills, storyboards, posters, correspondence related to films that he produced, wrote and directed and other memorabilia (see page 28).

The James Madison Council—the Library's private-sector advisory group—provided funds to acquire the iconic Milton Berle's literary archive, comprising scripts from his vaudeville, radio, television, film and theatrical career; musical manuscripts; sound and video recordings; correspondence and other documents. Former Madison Council chairman Gerry Lenfest purchased for the Library the original video recordings for all 140 episodes of "Rowan and Martin's Laugh-In" (1968-1973) from its legendary producer George Schlatter. These tapes are the "as-broadcast" versions and include the original, physical edits made when assembling the groundbreaking comedy show.

► MORE INFORMATION

Make a Gift to the Library of Congress
202.707.2777
loc.gov/philanthropy

▲ Linda Hope reminisced about her father at the 2010 opening of the exhibition "Hope for America: Performers, Politics & Pop Culture." *Abby Brack Lewis*



Robert Maxwell, courtesy the Jerry Lewis family

COMEDY LEGEND JERRY LEWIS DISCUSSES HIS COMEDIC AND DIRECTORIAL INFLUENCES.

Growing up, who were the top comedians you watched?

Charlie Chaplin and Laurel & Hardy. They were the best. I knew Stan Laurel personally. I showed him everything I wrote, and if he okayed it, I was in good shape. If he said, "Don't shoot it," I wouldn't. His word to me about this field of comedy was so impeccable. He was never wrong.

I went to Stan's place almost every Sunday during the last six or seven years of his life. We had stories to tell one another about [Dean] Martin & Lewis and Laurel & Hardy. And it was amazing how many things were very similar.

Kathleen Freeman [Lewis' co-star in 12 films] was probably the most talented second banana you could ever find in the business. I could go to Kathleen at three in the morning and ask her if she thought something was funny. If she laughed I kept it. She was an incredible influence on my life.

You worked with some of the best comedy directors: George Marshall, Norman Taurog, Frank Tashlin. Did they teach you how to direct?

No, I learned about directing from my crew. The day I met my crew I said, "I am going to know everything you guys know in a matter of a year." And it got all done in less than a year, but I was very, very eager to learn my way and not be influenced by someone who has been there for 20 years. That is not where it came from, it came from my experiencing it, and it was wonderful.

Your film "The Nutty Professor" was selected for preservation by the Librarian of Congress for the National Film Registry. Did you ever think it would get that kind of national honor?

Oh no, I never thought that. But I was very conscious of taking a classic like Jekyll and Hyde and daring to [mess] with it. Well, I dared, all right, and it came out as my best work, in terms of acceptance. My opinion doesn't mean anything, but when it was named one of the best comedies in the last century, that did it for me. You work and you work and you work, and then you are in the cutting room for three and a half months getting it correct and then you ship it. That is the last you are going to think about it, really.

You recently gave your entire film archive to the Library. How does it make you feel as a creator to know that the Library is going to preserve your work for all time?

It was one of the biggest thrills of my life. When my son, Chris, told me [that the Library requested the collection] ... I didn't believe him. He said, "Well you are going to get the information." Sure enough, the mail came. It was hard to believe. But when I really accepted that it was really happening, it was like the one moment that I can remember having no idea what to do about it. I was walking around the house bumping into walls.



The Library's Packard Campus Theater in Culpeper, Virginia, presents classic films throughout the year. *Abby Brack Lewis*



LIBRARY OF CONGRESS

OFFICE OF COMMUNICATIONS
101 INDEPENDENCE AVE. S.E.
WASHINGTON, DC 20540-1610

DATED MATERIAL

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE
\$300

WWW.LOC.GOV

PRESORTED STANDARD
POSTAGE & FEES PAID
LIBRARY OF CONGRESS
WASHINGTON, DC
PERMIT No. G-103



exhibitions

AT THE LIBRARY

Pointing Their Pens: Herblock and Fellow Cartoonists Confront the Issues

Through
March 19, 2016

Thomas Jefferson's Library: Celebrating 200 Years

Ongoing

Grand Illusion: The Art of Theatrical Design

Through
July 25, 2015

▶ MORE INFORMATION:
loc.gov/exhibits/