

## *The Letters Of Cole Porter English Edition*

First published in 1977, and now available for a younger generation with a new introduction by the author, *Living Well Is the Best Revenge* is Calvin Tomkins's now-classic account of the lives of Gerald and Sara Murphy, two American expatriates who formed an extraordinary circle of friends in France during the 1920s. First in Paris and then in the seaside town of Antibes, they played host to some of the most memorable artists and writers of the era, including Cole Porter, Pablo Picasso, Fernand Léger, Ernest Hemingway, and Scott and Zelda Fitzgerald. Gerald Murphy was himself an accomplished painter, though he practiced for only eight years, from 1922 to 1929. Responding to the paintings he saw in Paris with an American sensibility, he produced fifteen works, seven of which survive and one of which is in the collection of The Museum of Modern Art. Illustrated with nearly seventy photographs from the Murphy family album and featuring a special section on Gerald Murphy's paintings, *Living Well Is the Best Revenge* is a Lost Generation chronicle as charming and fascinating as the couple themselves.

The perfect gift for any Beatles fan, *In Their Lives* is an anthology of essays from a chorus of twenty-nine luminaries singing the praises of their favorite Beatles songs. The Beatles' influence—on their contemporaries, on our cultural consciousness, and on the music industry ever after—is difficult to overstate. We all have a favorite song from the band that made us want to fall in love, tune in, and follow our dreams. Arranged chronologically by the date of the song's release, these essays highlight both the Beatles' evolution as well as the span of generations their music affected. Whether they are Beatlemaniacs who grew up listening to the iconic albums on vinyl or new fans who stream their favorite songs on their phones, all of the contributors explore that poignant intersection between Beatles history and personal history. With contributions from twenty-nine authors and musicians—Roz Chast on "She Loves You," Jane Smiley on "I Want to Hold Your Hand," Rosanne Cash on "No Reply," Gerald Early on "I'm a Loser," Rick Moody on "The End," Maria Popova on "Yellow Submarine," David Duchovny on "Dear Prudence," Chuck Klosterman on "Helter Skelter," David Hajdu on "You Know My Name (Look Up the Number)," and more—the breadth of the band's impact is clear. From musings on young love and family strife to explorations of racial boundaries and identity, these essays pay tribute to a band that ran the gamut of human experience in a way no musical group has done before or since. Timed for the fiftieth anniversary of the release of Sgt. Pepper's Lonely Hearts Club Band, this anthology captures the full spectrum of reasons fans still love the Fab Four after all these years. "In Their Lives is full of pleasant surprises."—*New York Times*

A collection of the letters of American musical theater's greatest innovator that provides an entertaining look behind the scenes of Broadway Oscar Hammerstein II virtually invented the modern American musical, first with *Show Boat* and then in his celebrated collaborations with composer Richard Rodgers on Broadway classics like *Oklahoma!*, *Carousel*, and *The King and I* that continue to fascinate audiences today. A brilliant lyricist and playwright, Hammerstein innovated the American musical with his sophisticated storytelling that single-handedly elevated musical theater to a serious art form. But there were many more sides to Hammerstein: He was also a canny businessman, a successful producer, a mentor to Stephen Sondheim, and a social activist. This rich collection edited by Mark Eden Horowitz features hundreds of previously unpublished letters that show off all facets of Hammerstein's many engagements and his personality. Hammerstein's correspondence with major Broadway figures like Rodgers, Sondheim, Jerome Kern, and Florenz Ziegfeld tells the history of twentieth-century American show business while his exchanges with politicians and activists shed light on social issues of the period. What unites these letters across their vast range of themes is Hammerstein's compelling voice that reveals a man who was sharp, opinionated, and funny but also cared deeply about addressing the social ills that his musicals explored beyond the stage.

"Not since the late Leonard Bernstein has classical music had a combination salesman-teacher as irresistible as Kapilow." —*Kansas City Star* Few people in recent memory have dedicated themselves as devotedly to the story of twentieth-century American music as Rob Kapilow, the composer, conductor, and host of the hit NPR music radio program, *What Makes It Great?* Now, in *Listening for America*, he turns his keen ear to the Great American Songbook, bringing many of our favorite classics to life through the songs and stories of eight of the twentieth century's most treasured American composers—Kern, Porter, Gershwin, Arlen, Berlin, Rodgers, Bernstein, and Sondheim. Hardly confining himself to celebrating what makes these catchy melodies so unforgettable, Kapilow delves deeply into how issues of race, immigration, sexuality, and appropriation intertwine in masterpieces like *Show Boat* and *West Side Story*. A book not just about musical theater but about America itself, *Listening for America* is equally for the devotee, the singer, the music student, or for anyone intrigued by how popular music has shaped the larger culture, and promises to be the ideal gift book for years to come.

The Life and Music of Vernon Duke

The Sophisticates

Irving Berlin

Say Darling

Red, Hot & Rich!

The Tchaikovsky Papers

THE SUNDAY TIMES BESTSELLER '... a compelling memoir. Breezy and unpretentious, *The Sanest Guy in the Room* is a delightful collection of memories, insider information and after-dinner anecdotes' The Times 'Brilliant stories and wonderful behind-the-scenes glimpses of a life and career in show-business... It's bloody brilliant... Read it!' Michael Ball Don Black is the songwriter's songwriter, a composer's dream collaborator, and the man behind some of the twentieth century's greatest musical numbers. Black made his first foray into the glittering world of showbiz as a stand-up, before realising his error and focusing on his lifelong passion instead - music. Shirley Bassey, Michael Jackson, Quincy Jones, Henry Mancini and Barbra Streisand are just some of the artists Black has worked with over the years - not to mention his frequent collaborator, West End legend Andrew Lloyd Webber - in what can only be described as a remarkable musical career. Yet, never one to court fame, Black has always remained what Mark Steyn coined as 'the sanest guy in the room'. Interwoven with the stories behind songs such as 'Diamonds are Forever' and 'Born Free' are vignettes of Black's life with his beloved wife Shirley, who died in March 2018, after almost sixty years of marriage. Black writes movingly about how the enormity of his grief changed his life, and how the dark days are slowly turning into dark moments. *The Sanest Guy in the Room* is a rich and delightful paean to a life lived through song. It reveals the essence of Black's craft, looks at those who have inspired him and allows us to understand what made those icons tick. It is also a poignant tribute to Shirley, his biggest inspiration. Told with wit, warmth and great humour, this is Don Black's astonishing musical journey and an insight into a life behind the lyrics.

A compelling and comprehensive look at the life and art of Francis Bacon, one of the iconic painters of the twentieth century—from the Pulitzer Prize-winning authors of *de Kooning: An American*

Master. This intimate study of the singularly private, darkly funny, eruptive man and his extraordinary art — his bejeweled with sensuous detail — the iconoclastic charm of the artist keeps the pages turning (The Washington Post). — A definitive life of Francis Bacon ... Stevens and Swan are vivid scene setters ... Francis Bacon does justice to the contradictions of both the man and the art. — The Boston Globe Francis Bacon created an indelible image of mankind in modern times, and played an outsized role in both twentieth century art and life—from his public emergence with his legendary Triptych 1944 (its images "so unrelievedly awful" that people fled the gallery), to his death in Madrid in 1992. Bacon was a witty free spirit and unabashed homosexual at a time when many others remained closeted, and his exploits were as unforgettable as his images. He moved among the worlds of London's Soho and East End, the literary salons of London and Paris, and the homosexual life of Tangier. Through hundreds of interviews, and extensive new research, the authors probe Bacon's childhood in Ireland (he earned his father's lasting disdain because his asthma prevented him from hunting); his increasingly open homosexuality; his early design career—never before explored in detail; the formation of his vision; his early failure as an artist; his uneasy relationship with American abstract art; and his improbable late emergence onto the international stage as one of the great visionaries of the twentieth century. In all, Francis Bacon: Revelations gives us a more complete and nuanced—and more international—portrait than ever before of this singularly private, darkly funny, eruptive man and his equally eruptive, extraordinary art. Bacon was not just an influential artist, he helped remake the twentieth-century figure.

A riotous story about an Indiana author who packs up his family and moves 900 miles (by car in a heat wave with four children) to take up residence in Connecticut where he will commute to New York City to work with the team who will transform his book into a musical comedy.

Alan Jay Lerner wrote the lyrics for some of the most beloved musicals in Broadway and Hollywood history. Most notably, with composer Frederick Loewe he created enduring hits such as My Fair Lady, Gigi, Camelot, and Brigadoon. In The Complete Lyrics of Alan Jay Lerner, editors and annotators Dominic McHugh and Amy Asch bring all of Lerner's lyrics together for the first time, including numerous draft or alternate versions and songs cut from the shows. Compiled from dozens of archival collections, this invaluable resource and authoritative reference includes both Lerner's classic works and numerous discoveries, including his unproduced MGM movie Huckleberry Finn, selections from his college musicals, and lyrics from three different versions of Paint Your Wagon. This collection also includes extensive material from Lerner's two most ambitious musicals: Love Life, to music by Kurt Weill, and 1600 Pennsylvania Avenue, which Lerner wrote with Leonard Bernstein.

The Sanest Guy in the Room

Changing Destiny

French Words That Turned English

The Complete Lyrics of Alan Jay Lerner

Loverly

101 Two-Letter Words

*An unforgettable novel of mothers and daughters, wives and muses, secrets and outright lies 'Freud is a modern literary rarity: a born storyteller' THE TIMES 'Such a powerful book' RICHARD CURTIS 'Delivers an emotional punch that left me in tears' RACHEL JOYCE 'Utterly compelling' HANNAH ROTHSCHILD 'I couldn't love it more' POLLY SAMSON 'I loved this book' AMANDA CRAIG 'Completely, inspiringly wonderful' BARBARA TRAPIDO 'Breathtakingly beautiful' JULIET NICOLSON AN EVENING STANDARD BOOK OF 2021 Rosaleen is still a teenager, in the early Sixties, when she meets the famous sculptor Felix Lichtman. Felix is dangerous, bohemian, everything she dreamed of in the cold nights at her Catholic boarding school. And at first their life together is glitteringly romantic – drinking in Soho, journeying to Marseilles. But it's not long before Rosaleen finds herself fearfully, unexpectedly alone. Desperate, she seeks help from the only source she knows, the local priest, and is directed across the sea to Ireland on a journey that will seal her fate. Kate lives in Nineties London, stumbling through her unhappy marriage. But something has begun to stir in her. Close to breaking point, she sets off on a journey of her own, not knowing what she hopes to find. Aoife sits at her husband's bedside as he lies dying, and tells him the story of their marriage. But there is a crucial part of the story missing and time is running out. Aoife needs to know: what became of Rosaleen? Spanning three generations of women, I Couldn't Love You More is an unforgettable novel about love, motherhood, secrets and betrayal – and how only the truth can set us free.*

*From patriotic "God Bless America" to wistful "White Christmas," Irving Berlin's songs have long accompanied Americans as they fall in love, go to war, and come home for the holidays. Irving Berlin's American Musical Theater is the first book to fully consider this songwriter's immeasurable influence on the American stage. Award-winning music historian Jeffrey Magee chronicles Berlin's legendary theatrical career, providing a rich background to some of the great composer's most enduring songs, from "There's No Business Like Show Business" to "Puttin' on the Ritz." Magee shows how Berlin's early experience singing for pennies made an impression on the young man, who kept hold of that sensibility throughout his career and transformed it into one of the defining attributes of Broadway shows. Magee also looks at darker aspects of Berlin's life, examining the anti-Semitism that Berlin faced and his struggle with depression. Informative, provocative, and full of colorful details, this book will delight song and theater aficionados alike as well as anyone interested in the story of a man whose life and work expressed so well the American dream.*

*Despite an enormous solo output, P. G. Wodehouse often co-operated with other writers, especially in the early stages of his career, exchanging or sharing plots, advising on problems and even writing books and stage-works together. Bring on the Girls is a characteristically mordant account of his work with Guy Bolton in musical comedy, which occupied much of Wodehouse's energy from his arrival in America and effectively made his reputation. This is a tactful book - there are no shocking revelations - but an extremely amusing one, with vivid portraits of such stars as*

*Gertrude Lawrence and insights into febrile life behind the scenes.*

*The first comprehensive collection of the letters of one of the most successful American songwriters of the twentieth century From Anything Goes to Kiss Me, Kate, Cole Porter left a lasting legacy of iconic songs including "You're the Top," "Love For Sale," and "Night and Day." Yet, alongside his professional success, Porter led an eclectic personal life which featured exuberant parties, scandalous affairs, and chronic health problems. This extensive collection of letters (most of which are published here for the first time) dates from the first decade of the twentieth century to the early 1960s and features correspondence with stars such as Irving Berlin, Ethel Merman, and Orson Welles, as well as his friends and lovers. Cliff Eisen and Dominic McHugh complement these letters with lively commentaries that draw together the loose threads of Porter's life and highlight the distinctions between Porter's public and private existence. This book reveals surprising insights into his attitudes toward Hollywood and Broadway, and toward money, love, and dazzling success.*

*Bring on the Girls*

*A Cole Porter Companion*

*A Life in Lyrics*

*New York Genius*

*An Oral History of Cole Porter*

*Yours, Plum*

*First published in 2007, "Oklahoma!": The Making of an American Musical tells the full story of the beloved Rodgers and Hammerstein musical. Author Tim Carter examines archival materials, manuscripts, and journalism, and the lofty aspirations and mythmaking that surrounded the musical from its very inception. The book made for a watershed moment in the study of the American musical: the first well-researched, serious musical analysis of this landmark show by a musicologist, it was also one of the first biographies of a musical, transforming a field that had previously tended to orient itself around creators rather than creations. In this new and fully revised edition, Carter draws further on recently released sources, including the Rouben Mamoulian Papers at the Library of Congress, with additional correspondence, contracts, and even new versions of the working script used - and annotated - throughout the show's rehearsal process. Carter also focuses on the key players and concepts behind the musical, including the original play on which it was based (Lynn Riggs's Green Grow the Lilacs) and the Theatre Guild's Theresa Helburn and Lawrence Langner, who fatefully brought Rodgers and Hammerstein together for their first collaboration. The crucial new perspectives these revisions and additions provide make this edition of Carter's seminal work a compulsory purchase for all teachers, students, and lovers of musical theater.*

*New York Times Bestseller: "A marvelously readable biography" of the couple and their relationships with Picasso, Fitzgerald, and other icons of the era (The New York Times Book Review). Wealthy Americans with homes in Paris and on the French Riviera, Gerald and Sara Murphy were at the very center of expatriate cultural and social life during the modernist ferment of the 1920s. Gerald Murphy—witty, urbane, and elusive—was a giver of magical parties and an acclaimed painter. Sara Murphy, an enigmatic beauty who wore her pearls to the beach, enthralled and inspired Pablo Picasso (he painted her both clothed and nude), Ernest Hemingway, and F. Scott Fitzgerald. The models for Nicole and Dick Diver in Fitzgerald's Tender Is the Night, the Murphys also counted among their friends John Dos Passos, Dorothy Parker, Fernand Léger, Archibald MacLeish, Cole Porter, and a host of others. Far more than mere patrons, they were kindred spirits whose sustaining friendship released creative energy. Yet none of the artists who used the Murphys for their models fully captured the real story of their lives: their Edith Wharton childhoods, their unexpected youthful romance, their ten-year secret courtship, their complex and enduring marriage—and the tragedy that struck them, when the world they had created seemed most perfect. Drawing on a wealth of family diaries, photographs, letters and other papers, as well as on archival research and interviews on two continents, this "brilliantly rendered biography" documents the pivotal role of the Murphys in the story of the Lost Generation (Los Angeles Times). "Often considered minor Lost Generation celebrities, the Murphys were in fact much more than legendary party givers. Vaill's compelling biography unveils their role in the European avant-garde movement of the 1920s; Gerald was a serious modernist painter. But Vaill also shows how their genius for friendship and for transforming daily life into art attracted the most creative minds of the time." —Library Journal*

*Few musicals have had the impact of Lerner and Loewe's timeless classic My Fair Lady. Sitting in the middle of an era dominated by such seminal figures as Rodgers and Hammerstein, Frank Loesser, and Leonard Bernstein, My Fair Lady not only enjoyed critical success similar to that of its rivals but also had by far the longest run of a Broadway musical up to that time. From 1956 to 1962, its original production played without a break for 2,717 performances, and the show went on to be adapted into one of the most successful movie musicals of all time in 1964, when it won eight Academy Awards. Internationally, the show also broke records in London, and the original production toured to Russia at the height of the Cold War in an attempt to build goodwill. It remains a staple of the musical theater canon today, an oft-staged show in national, regional, and high school theaters across the country. Using previously-unpublished documents, author Dominic McHugh presents a completely new, behind-the-scenes look at the five-year creation of the show, revealing the tensions and complex relationships that went into its making. McHugh charts the show from the aftermath of the premiere of Shaw's Pygmalion and the playwright's persistent refusal to allow it to be made into a musical, through to the quarrel that led lyricist Alan Jay Lerner and composer Frederick Loewe to part ways halfway through writing the show, up to opening night and through to the present. This book is the first to shed light on the many behind-the-scenes creative discussions that took place from casting decisions all the way through the final months of frantic preparation leading to the premiere in March 1956. McHugh also traces sketches for the show, looking particularly at the lines cut during the rehearsal and tryout periods, to demonstrate how Lerner evolved the relationship between Higgins and Eliza in such a way as to maintain the delicate balance of ambiguity that characterizes their association in the published script. He looks too at the movie version, and how the cast album and subsequent revivals have influenced the way in which the show has been received. Overall, this book explores why My Fair*

*Lady continues to resonate with audiences worldwide more than fifty years after its premiere.*

*Two actors, a thousand characters, and the story of how a kingdom is changed... An epic new adaptation of the 4,000-year-old Egyptian poem about the Warrior King, Sinuhe written by Booker Prize-winner Ben Okri that captures the essence of humanity and the complexities of immigration. This edition of Changing Destiny is published to coincide with the world premiere performance at London's Young Vic Theatre, directed by Young Vic Artistic Director Kwame Kwei-Armah.*

*Noel and Cole*

*Émigrés*

*The Letters of Cole Porter*

*The Life and Times of My Fair Lady*

*The Leonard Bernstein Letters*

*Revelations*

'Wodehouse said letters make "a wonderful oblique form for an autobiography," and Sophie Ratcliffe's expertly edited collection amply proves the point.' Spectator One of the funniest and most admired writers of the twentieth century, P. G. Wodehouse always shied away from the idea of a biography. A quiet, retiring man, he expressed himself through the written word. His letters - collected here - provide an illuminating biographical accompaniment to legendary comic creations such as Jeeves, Wooster, Psmith and the Empress of Blandings. This is a book every lover of Wodehouse will want to possess. 'The letters, gossipy in the kindest, amused/bemused manner, bear true witness to the wide-ranging influences on Wodehouse's' best-known novels and best-loved characters.' The Times

In 1933 Irving Berlin wrote to composer-lyricist Cole Porter, "I am mad about Night and Day." Millions of others throughout the world have been "mad about" that Porter gem, as well as dozens of others, including, to name just a few, Begin the Beguine, From This Moment On, It's De-Lovely, Just One of Those Things, Love for Sale, and My Heart Belongs to Daddy. Cole Porter (1891-1964) set new standards for popular song-writing, and his lyrics and melodies are as bright and sophisticated today as when they first dazzled audiences decades ago. Porter's own life matched that of his songs for urbanity, wit, and elegance, and in New York, Hollywood, and on the Continent he was an arbiter of taste and fashion and part of the glamorous international set of the Twenties and Thirties. He numbered among his friends Cary Grant, Noel Coward, Fred Astaire, Ethel Merman, Elsa Maxwell, Fanny Brice, and Monty Woolley, as well as many other stars of stage, screen, or society. Cole Porter: A Biography is a delightfully written and meticulously researched book that takes us from the composer's Indiana childhood to his celebrity days, discussing with exceptional honesty his family and friends, his wife and his many lovers, and above all, his music. Charles Schwartz's account of Cole Porter is the most revealing, comprehensive, and objective biography to date of an extraordinarily talented and fascinating man.

"This is a study of French words and phrases which, untranslated, have entered the English lexicon. Historians calculate that English, since 1500, has borrowed more words from French than from any other modern foreign language. While it has naturalized many of these words, some have visibly retained their foreign roots, leading varied lives in the English-speaking world while eluding translation and resisting integration. Carrying traces of their French roots in the challenges of spelling and pronunciation they pose to native users of English, often set in italic type to distinguish them from the English surrounding them, they are, so to speak, émigrés: French foreigners in our midst. It was primarily in the 1660s that a cluster of phrases and terms with French roots - à-la-mode, ennui, naïveté, caprice -came to prominence in English as Restoration England was Frenchified by Charles II and his court. More often than not these foreign words have been enthusiastically adopted by English users, as if they lent the language a certain je-ne- sais-quoi that would otherwise elude English expression and leave it tantalisingly incomplete, though occasionally the adoption of these words has met with fear and hostility, in a reflection of the ambivalent reception that has so often awaited the foreigners who count these words as part of their native language. Richard Scholar asks several interesting questions: What uses do French foreign words serve in English? To what extent have these uses changed the meanings of the words in French language and culture? And what does the study of these words reveal of the broader relations between neighbouring languages, cultures, and societies? In addressing these questions the author explores what meanings and associations these words have brought with them from the French tradition, and he places their emergence in English within the wider context of early modern social and cultural attitudes towards foreign cultures, their mediators, and the fashion for all things French"--

The life of a beloved American composer reflected through his music, writings, and letters. New York City native and gifted pianist George Gershwin blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he fashioned his own brand of American music. He composed a long run of musical comedies, many with his brother Ira as lyricist, but his aspirations reached beyond commercial success. A lifetime learner, Gershwin was able to appeal to listeners on both sides of the purported popular-classical divide. In

1924—when he was just twenty-five—he bridged that gap with his first instrumental composition, Rhapsody in Blue, an instant classic premiered by Paul Whiteman's jazz orchestra, as the anchor of a concert entitled "An Experiment in Modern Music." From that time forward his work as a composer, pianist, and citizen of the Jazz Age made him in some circles a leader on America's musical scene. The late 1920s found him extending the range of the shows he scored to include the United Kingdom, and he published several articles to reveal his thinking about a range of musical matters. Moreover, having polished his skills as an orchestrator, he pushed boundaries again in 1935 with the groundbreaking folk opera, Porgy and Bess—his magnum opus. Gershwin's talent and warmth made him a presence in New York's musical and social circles (and linked him romantically with pianist-composer Kay Swift). In 1936 he and Ira moved west to write songs for Hollywood. Their work was cut short, however, when George developed a brain tumor and died at thirty-eight, a beloved American artist. Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin's remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin's unforgettable oeuvre. His days on earth were limited to the summertime of life. But the spirit and inventive vitality of the music he left behind lives on.

Cole Porter

Irving Berlin's American Musical Theater

The Letters of P.G. Wodehouse

The Big Parade

Villa America and After

Summertime: George Gershwin's Life in Music

A wealth of previously unpublished letters and personal documents drawn from the family archives of the Russian composer Pyotr Ilyich Tchaikovsky

In the 1950s, Meredith Willson's *The Music Man* became the third longest running musical after *My Fair Lady* and *The Sound of Music* a considerable achievement in a decade that saw the premieres of other popular works by Rodgers and Hammerstein and Lerner and Loewe, not to mention Frank Loesser's *Guys and Dolls* and Bernstein and Sondheim's *West Side Story*. *The Music Man* remains a popular choice for productions and has been parodied or quoted on television shows ranging from *Family Guy* to *Grace and Frankie*. Though Willson is best remembered for *The Music Man*, there is a great deal more to his career as a composer and lyricist. In *The Big Parade*, author Dominic McHugh uses newly uncovered letters, manuscripts, and production files to reveal Willson's unusual combination of experiences in his pre-Broadway career that led him to compose *The Music Man* at the age of 55. McHugh also gives an in depth look at the reception of *The Music Man* and examines the strengths and weaknesses of Willson's other three musicals, with his sustained commitment to innovation and novelty. *The Big Parade* is packed with new revelations about the processes involved in writing these works, as well as the trials and tribulations of working in the commercial theatre.

From "Begin the Beguine" to "It's Delovely" to "My Heart Belongs to Daddy" and "I Get a Kick Out of You", here are the complete lyrics to the much-loved songs of Cole Porter--800 songs meant to be hummed, sung, danced to, and remembered. "A record of (Porter's) artistic development and of the time in which he flourished".--Rhoda Koenig, *New York Magazine*.

This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

The Letters of Oscar Hammerstein II

Oklahoma!

In Their Lives

Unlocking the Family Archive

Cole Porter Letters to Irving "Swifty" Lazar Dated January 19, 1954 Through April 7, 1959 and Sent from New York

Francis Bacon

*Hollywood's conversion to sound in the 1920s created an early peak in the film musical, following the immense success of The Jazz Singer. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular, since the heightened experience of song and dance drew attention to the novelty of the technological development. Until the near-collapse of the genre in the 1960s, the film musical enjoyed around thirty years of development, as landmarks such as The Wizard of Oz, Meet Me in St Louis, Singin' in the Rain, and Gigi showed the exciting possibilities of putting musicals on the silver screen. The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage-to-screen musical has evolved, starting with screen adaptations of operettas such as The Desert Song and Rio Rita, and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth, including not only*

favorites such as *Annie and Kiss Me, Kate* but also some of the lesser-known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon*. Together, the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke, what the music world already knew became apparent to the public at large—the man had two musical personas—one as a composer, the other as a tunesmith. One wrote highbrow music, the other lowbrow. Yet the two sides complemented each other. Neither could function without the other. Born and classically trained in imperial Russia, Vladimir Dukelsky (1903–1969) fled the Bolshevik Revolution with his family, discovered American popular music in cosmopolitan Constantinople, and pursued his budding interest to New York before his passion for classical music drew him to Paris, where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes. *Taking a Chance on Love* immerses us in Duke's dizzying globe-hopping and genre-swapping, as financial concerns and musical passions drive him from composing symphonies to writing songs, from brilliant successes to Broadway flops, and from performing with classical performers to writing books and articles. Throughout, as he crisscrosses the landscape of American music, collaborating with lyricists such as Howard Dietz, Ira Gershwin, and Sammy Cohn, the incomparable Vernon Duke emerges clearly from these pages: sometimes charming, sometimes infuriating, always entertaining. Although Vernon Duke has entered the canon of American standards with such songs as "Taking a Chance on Love," "I Can't Get Started," and "April in Paris," little is known about the composer with two personas. *Taking a Chance on Love* brings the intriguing double life of Dukelsky/Duke back into the spotlight, restoring a chapter to the history of the Great American Songbook and to the story of twentieth-century music.

A dual biography of Noel Coward and Cole Porter uses unpublished manuscripts, lyrics, scores, letters, and interviews to discuss these two geniuses, describing their childhoods, homosexuality, notorious social lives, and work.

Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate, Cole Porter sent American song soaring on gossamer wings. Timeless works like "I Get a Kick Out of You" and "At Long Last Love" made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers. In *A Cole Porter Companion*, a parade of performers and scholars offers essays on little-known aspects of the master tunesmith's life and art. Here are Porter's days as a Yale wunderkind and his nights as the exemplar of louche living; the triumph of *Kiss Me Kate* and shocking failure of *You Never Know*; and his spinning rhythmic genius and a turkey dinner into "You're the Top" while cultural and economic forces take "Ev'ry Time We Say Goodbye" in unforeseen directions. Other entries explore notes on ongoing Porter scholarship and delve into his formative works, performing career, and long-overlooked contributions to media as varied as film and ballet. Prepared with the cooperation of the Porter archives, *A Cole Porter Companion* is an invaluable guide for the fans and scholars of this beloved American genius.

*Taking a Chance on Love*

*Living Well is the Best Revenge*

P.G. Wodehouse: *A Life in Letters*

Gerald and Sara Murphy: *A Lost Generation Love Story*

*Let's Do it*

*A Cole Porter Discography*

*Skylark* is the story of the tormented but glorious life and career of Johnny Mercer, and the first biography of this enormously popular and influential lyricist. Raised in Savannah, Mercer brought a quintessentially southern style to both his life in New York and to his lyrics, which often evoked the landscapes and mood of his youth ("Moon River", "In the Cool, Cool, Cool of the Evening"). Mercer also absorbed the music of southern blacks--the lullabies his nurse sang to him as a baby and the spirituals that poured out of Savannah's churches--and that cool smooth lyrical style informed some of his greatest songs, such as "That Old Black Magic". Part of a golden guild whose members included Cole Porter and Irving Berlin, Mercer took Hollywood by storm in the midst of the Great Depression. Putting words to some of the most famous tunes of the time, he wrote one hit after another, from "You Must Have Been a Beautiful Baby" to "Jeepers Creepers" and "Hooray for Hollywood." But it was also in Hollywood that Mercer's dark underside emerged. Sober, he was a kind, generous and at times even noble southern gentleman; when he drank, Mercer tore into friends and strangers alike with vicious abuse. Mercer's wife Ginger, whom he'd bested Bing Crosby to win, suffered the cruelest attacks; Mercer would even improvise cutting lyrics about her at parties. During World War II, Mercer served as America's troubadour, turning out such uplifting songs as "My Shining Hour" and "Ac-cent-tchu-ate the Positive." He also helped create Capitol Records, the first major West Coast recording company, where he discovered many talented singers, including Peggy Lee and Nat King Cole. During this period, he also began an intense affair with Judy Garland, which rekindled time and again for the rest of their lives. Although they never found happiness together, Garland became Mercer's muse and inspired some of his most sensuous and heartbreaking lyrics: "Blues in the Night," "One for My Baby," and "Come Rain or Come Shine." Mercer amassed a catalog of over

a thousand songs and during some years had a song in the Top Ten every week of the year--the songwriting equivalent of Joe DiMaggio's hitting streak--but was plagued by a sense of failure and bitterness over the big Broadway hit that seemed forever out of reach. Based on scores of interviews with friends, family and colleagues, and drawing extensively on Johnny Mercer's letters, papers and his unpublished autobiography, *Skylark* is an important book about one of the great and dramatic characters in 20th century popular music.

"With their intellectual brilliance, humor and wonderful eye for detail, Leonard Bernstein's letters blow all biographies out of the water."--*The Economist* (2013 Book of the Year) Leonard Bernstein was a charismatic and versatile musician--a brilliant conductor who attained international superstar status, and a gifted composer of Broadway musicals (*West Side Story*), symphonies (*Age of Anxiety*), choral works (*Chichester Psalms*), film scores (*On the Waterfront*), and much more. Bernstein was also an enthusiastic letter writer, and this book is the first to present a wide-ranging selection of his correspondence. The letters have been selected for the insights they offer into the passions of his life--musical and personal--and the extravagant scope of his musical and extra-musical activities. Bernstein's letters tell much about this complex man, his collaborators, his mentors, and others close to him. His galaxy of correspondents encompassed, among others, Aaron Copland, Stephen Sondheim, Jerome Robbins, Thornton Wilder, Boris Pasternak, Bette Davis, Adolph Green, Jacqueline Kennedy Onassis, and family members including his wife Felicia and his sister Shirley. The majority of these letters have never been published before. They have been carefully chosen to demonstrate the breadth of Bernstein's musical interests, his constant struggle to find the time to compose, his turbulent and complex sexuality, his political activities, and his endless capacity for hard work. Beyond all this, these writings provide a glimpse of the man behind the legends: his humanity, warmth, volatility, intellectual brilliance, wonderful eye for descriptive detail, and humor. "The correspondence from and to the remarkable conductor is full of pleasure and insights."--*The New York Times Book Review* (Editors' Choice) "Exhaustive, thrilling [and] indispensable."--*USA Today* (starred review)

In his life and in his music, Cole Porter was the top--the pinnacle of wit and sophistication. From the 1910s through the '50s, from Yale pep rallies through the Broadway triumphs of *Anything Goes* and *Kiss Me, Kate*, he delighted audiences with a glittering torrent of song: "I Get a Kick Out of You," "Night and Day," "Love for Sale," and "Just One of Those Things." The bright surface of these gems--their catchy melodies and ingenious lyrics--made them instant pop hits. Their more subtle qualities and their musical and emotional depth have made them lasting standards, among the greatest glories of the American songbook. In *Cole Porter*, William McBrien has thoroughly captured the creator of these songs, whose life was one not only of wealth and privilege but also of tragedy, secrecy, and courage. A prodigal young man, Porter found his aesthetic and emotional anchor in a long, loving, if sexless marriage, while continuing to maintain many discreet affairs with men. In 1937, at the height of his success, he suffered a near-fatal riding accident; his last eighteen years were marked by pain, drugs, and repeated operations on his legs, years of physical agony but unstinting artistic achievement. Here is the book that Porter's fans have long hoped for--a life that informs the great music and lyrics through illuminating glimpses of the hidden, complicated, private man.

From the prizewinning *Jewish Lives* series, a fast-moving, musically astute portrait of arguably the greatest composer of American popular music Irving Berlin (1888-1989) has been called--by George Gershwin, among others--the greatest songwriter of the golden age of the American popular song. "Berlin has no place in American music," legendary composer Jerome Kern wrote; "he is American music." In a career that spanned an astonishing nine decades, Berlin wrote some fifteen hundred tunes, including "Alexander's Ragtime Band," "God Bless America," and "White Christmas." From ragtime to the rock era, Berlin's work has endured in the very fiber of American national identity. Exploring the interplay of Berlin's life with the life of New York City, noted biographer James Kaplan offers a visceral narrative of Berlin as self-made man and witty, wily, tough Jewish immigrant. This fast-paced, musically opinionated biography uncovers Berlin's unique brilliance as a composer of music and lyrics. Masterfully written and psychologically penetrating, Kaplan's book underscores Berlin's continued relevance in American popular culture. About *Jewish Lives: Jewish Lives* is a prizewinning series of interpretative biography designed to explore the many facets of Jewish identity. Individual volumes illuminate the imprint of Jewish figures upon literature, religion, philosophy, politics, cultural and economic life, and the arts and sciences. Subjects are paired with authors to elicit lively, deeply informed books that explore the range

*and depth of the Jewish experience from antiquity to the present. In 2014, the Jewish Book Council named Jewish Lives the winner of its Jewish Book of the Year Award, the first series ever to receive this award. More praise for Jewish Lives: "Excellent." - New York times "Exemplary." - Wall St. Journal "Distinguished." - New Yorker "Superb." - The Guardian*

*The Life and Times of Johnny Mercer*

*The Oxford Handbook of Musical Theatre Screen Adaptations*

*The Making of an American Musical, Revised and Expanded Edition*

*Sara & Gerald*

*I Couldn't Love You More*

*His Life and Work*

A telling collection of lyrics, photographs, letters, scores, and articles sheds light on the great Cole Porter's life and work. 10,000 first printing.

The author's personal recollections of Cole Porter are interwoven with the reminiscences of major show business celebrities, the composer's friends, his intimates, and his family

A one-of-a-kind celebration of the 101 two-letter words allowed in Scrabble. Rolling Stone has called singer-songwriter Stephin Merritt of the Magnetic Fields “ the Cole Porter of his generation ” ; O, The Oprah Magazine has hailed cartoonist Roz Chast as “ the wryest pen since Dorothy Parker ’ s. ” Together they have crafted a wonderfully witty book that is sure to prove useful to Scrabble players and Words With Friends addicts—and to delight anyone in thrall to the weirder corners of the English language. With the mordant wit and clever wordplay of Edward Gorey or Shel Silverstein, Stephin Merritt has written an original four-line rhyming poem for each of the 101 two-letter words included in The Official Scrabble Players Dictionary. Here are poems about familiar words (such as at, go, hi, no, and up) as well as obscure ones (such as aa, ka, oe, qi, xu). And every one of the 101 poems is accompanied by a full-color illustration by the incomparable cartoonist Roz Chast. 101 Two-Letter Words is perfect for any language lover or Scrabble player (it may even improve your score!).

Cole

George Gershwin

Skylark

Meredith Willson's Musicals from the Music Man To 1491

Great Writers on Great Beatles Songs

A Biography