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KEY=LYRICS - THOMAS SHANIA

The Complete Lyrics of Johnny Mercer

Knopf The seventh volume in Knopf's critically acclaimed Complete Lyrics series, published in Johnny Mercer's centennial year, contains the texts to more than 1,200 of his lyrics, several hundred of them published here for the first time. Johnny Mercer's early songs became staples of the big band era and were regularly featured in the musicals of early Hollywood. With his collaborators, who included Richard A. Whiting, Harry Warren, Hoagy Carmichael, Jerome Kern, and Harold Arlen, he wrote the lyrics to some of the most famous standards, among them, "Too Marvelous for Words," "Jeepers Creepers," "Skylark," "I'm Old-Fashioned," and "That Old Black Magic." During a career of more than four decades, Mercer was nominated for the Academy Award for Best Song an astonishing eighteen times, and won four: for his lyrics to "On the Atchison, Topeka, and the Santa Fe" (music by Warren), "In the Cool, Cool, Cool of the Evening" (music by Carmichael), and "Moon River" and "Days of Wine and Roses" (music for both by Henry Mancini). You've probably fallen in love with more than a few of Mercer's songs—his words have never gone out of fashion—and with this superb collection, it's easy to see that his lyrics elevated popular song into art.

Johnny Mercer

Southern Songwriter for the World

University of Georgia Press John Herndon "Johnny" Mercer (1909-76) remained in the forefront of American popular music from the 1930s through the 1960s, writing over a thousand songs, collaborating with all the great popular composers and jazz musicians of his day, working in Hollywood and on Broadway, and as cofounder of Capitol Records, helping to promote the careers of Nat "King" Cole, Margaret Whiting, Peggy Lee, and many other singers. Mercer's songs—sung by Bing Crosby, Billie Holiday, Judy Garland, Frank Sinatra, Ella Fitzgerald, Tony Bennett, Lena Horne, and scores of other performers—are canonical parts of the great American songbook. Four of his songs received Academy Awards: "Moon River," "Days of Wine and Roses," "On the Atchison, Topeka, and the Santa Fe," and "In the Cool, Cool, Cool of the Evening." Mercer standards such as "Hooray for Hollywood" and "You Must Have Been a Beautiful Baby" remain in the popular imagination. Exhaustively researched, Glenn T. Eskew's biography improves upon earlier popular treatments of the Savannah, Georgia-born songwriter to produce a sophisticated, insightful, evenhanded examination of one of America's most popular and successful chart-toppers. *Johnny Mercer: Southern Songwriter for the World* provides a compelling chronological narrative that places Mercer within a larger framework of diaspora entertainers who spread a southern multiracial culture across the nation and around the world. Eskew contends that Mercer and much of his music remained rooted in his native South, being deeply influenced by the folk music of coastal Georgia and the blues and jazz recordings made by black and white musicians. At Capitol Records, Mercer helped redirect American popular music by commodifying these formerly distinctive regional sounds into popular music. When rock 'n' roll diminished opportunities at home, Mercer looked abroad, collaborating with international composers to create transnational songs. At heart, Eskew says, Mercer was a jazz musician rather than a Tin Pan Alley lyricist, and the interpenetration of jazz and popular song that he created expressed elements of his southern heritage that made his work distinctive and consistently kept his music before an approving audience.

Portrait of Johnny

The Life of John Herndon Mercer

Pantheon An intimate biography of the great songwriter, this is also a deeply affectionate memoir by one of Johnny Mercer's best friends. "Moon River," "Laura," "Skylark," "That Old Black Magic," "One for My Baby," "Accentuate the Positive," "Satin Doll," "Days of Wine and Roses," "Something's Gotta Give"—the honor roll of Mercer's songs is endless. Both Oscar Hammerstein II and Alan Jay Lerner called him the greatest lyricist in the English language, and he

was perhaps the best-loved and certainly the best-known songwriter of his generation. But Mercer was also a complicated and private man. A scion of an important Savannah family that had lost its fortune, he became a successful Hollywood songwriter (his primary partners included Harold Arlen and Jerome Kern), a hit recording artist, and, as co-founder of Capitol Records, a successful businessman, but he remained forever nostalgic for his idealized childhood (with his "huckleberry friend"). A gentleman, a nasty drunk, funny, tender, melancholic, tormented—Mercer was a man immensely talented yet plagued by self-doubt, much admired and loved but never really understood. In music historian and songwriter Gene Lees, Mercer has his perfect biographer, who deals tactfully but directly with Mercer's complicated relationships with his domineering mother; his tormenting wife, Ginger; and Judy Garland, who was the great love of his life. Lees's highly personal examination of Mercer's life is sensitive as only the work of a friend of many years could be to the conflicts in Mercer's nature. And it is filled with insights into Mercer's work that could come only from a fellow lyricist (whose own lyrics were much admired by Mercer). A poignant, candid, revelatory portrait of Johnny.

Liking Ike

Eisenhower, Advertising, and the Rise of Celebrity Politics

Oxford University Press **Liking Ike** reveals the prominent role that celebrities and advertising agencies played in Dwight Eisenhower's presidency. Guided by Madison Avenue executives and television pioneers, Eisenhower cultivated famous supporters as a way of building the broad-based support that had eluded Republicans for twenty years. While we often think of John F. Kennedy and his Rat Pack entourage as the beginning of presidential glamour in the United States, celebrities from Ethel Merman and Irving Berlin to Jimmy Stewart and Helen Hayes regularly appeared in Eisenhower's campaigns. Ike's political career was so saturated with stardom that opponents from the right and left accused him of being a glamour candidate. Author David Haven Blake tells the story of how Madison Avenue executives strategically brought celebrities into the political process. Based on original interviews and long neglected archival materials, **Liking Ike** explores the changing dynamics of celebrity politics as Americans adjusted to the television age. By the 1920s, entertainers were routinely drawing publicity to their favorite candidates, but with the rise of television and mass advertising, political advisers began to professionalize the way that celebrities brought attention to presidential campaigns. In meetings, memos, and television scripts, they charted a strategy for leavening political programming with celebrity interviews, musical performances, and elaborate television spectacles. Commentators worried about the seemingly superficial values that television had introduced to political campaigns, and writers, filmmakers, and fellow politicians criticized the influence of glamour and publicity. But despite these complaints, Eisenhower's legacy would live on in the subsequent careers of John F. Kennedy and Ronald Reagan—and, ultimately, provide a template for the presidential campaigns of Barack Obama, John McCain, Donald Trump, and Hillary Clinton.

The Adventures of Ozzie Nelson

The Life and Career of America's Favorite Pop

McFarland When Ozzie Nelson died in 1975, he was no longer a household name. For a guy who had created the longest-running TV sitcom in history, invented the rock video, and fronted one of the most successful big bands of the 1930s, it's baffling that Nelson has faded so far from American media memory. Larger than life offscreen—an attorney, college football star, cartoonist, songwriter, major band leader—Ozzie created a smaller-than-life TV persona, the bumbling average Dad who became known to the rock generation (which included his teen idol son Rick Nelson) as the essence of blandness. But America also saw Ozzie as their iconic Dad: not a "father knows best," since his pontifications usually proved flawed by the end of each episode, but the father who tried his best. This book is the only full-length biography of Ozzie Nelson since he published his memoirs in 1973. It treats the big band and early TV icon with affection and hints that American pop culture may owe more to Ozzie than is generally acknowledged.

The Poets of Tin Pan Alley

Oxford University Press "Mrs. Oscar Hammerstein, so the story goes, once overheard someone praise "O! Man River" as a "great Kern song." "I beg your pardon," she said, "But Jerome Kern did not write 'O! Man River.' Mr. Kern wrote dum dum dum da; my husband wrote ol' man river." It's easy to understand her frustration. While the years between World Wars I and II have long been hailed as the "golden age" of American popular song, it is the composers, not the lyricists, who always usually get top billing. "I love a Gershwin tune" too often means just that—the tune—even though George Gershwin wrote many unlovable tunes before he began working with his brother Ira in 1924. Few people realize that their favorite "Arlen" songs each had a different lyricist—Ted Koehler for "Stormy Weather," Yip Harburg for "Over the Rainbow," Johnny Mercer for "That Old Black Magic." Only Broadway or Hollywood buffs know which "Kern" songs get their wry touch from Dorothy Fields, who would flippantly rhyme "fellow" with "Jello," and which of Kern's sonorous melodies got even lusher from Otto Harbach, who preferred solemn rhymes like "truth" and "forsooth." Jazz critics sometimes pride themselves on ignoring the lyrics to Waller and Ellington "instrumentals," blithely consigning Andy

Razaf or Don George to oblivion"--

Catalog of Copyright Entries

Third series

Portrait of Johnny

The Life of John Herndon Mercer

Hal Leonard Corporation A life story of the esteemed lyricist offers insight into his complicated private life, discussing such topics as his Savannah childhood, Hollywood achievements, temperamental personality, and colleague partnerships.

That's Entertainment

A Biography of Broadway Composer Arthur Schwartz

McFarland Arthur Schwartz (1900-1984), a premier composer of American Popular Song during the mid-20th century, has been overlooked by historians. This first full-length biography covers his work on Broadway and in Hollywood, where he was known as the "master of the intimate revue" for his songs in the 1930s with Howard Dietz. Schwartz wrote music for films in the 1940s--with Academy Award nominations for *They're Either Too Young or Too Old* and *A Gal in Calico*--produced two popular movie musicals--*Cover Girl* and *Night and Day*--and was among the first songwriters to work in the new medium of television. The author describes his creative process and includes behind-the-scenes stories of each of his major musicals.

Skylark

The Life and Times of Johnny Mercer

St. Martin's Press *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 "Accentuate 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.

Standards for Solo Singers

12 Contemporary Settings of Favorites from the Great

American Songbook for Solo Voice and Piano

Alfred Music Every vocalist will want to have a copy of this once-in-a-lifetime collection of Jay Althouse arrangements. Every song is a hit! Fresh, accomplishable arrangements to cherish forever. Titles: * Anything Goes * At Last * Blues in the Night * Don't Get Around Much Anymore * Ev'ry Time We Say Goodbye * I Only Have Eyes for You / The More I See You * Lullaby of Broadway * More Than You Know * Send in the Clowns * Skylark * Someone to Watch Over Me * Together Wherever We Go

Standards for Solo Singers for Medium Low Voice

12 Contemporary Settings of Favorites from the Great American Songbook for Solo Voice and Piano

Alfred Music Publishing Every vocalist will want to have a copy of this once-in-a-lifetime collection of Jay Althouse arrangements. Every song is a hit! Fresh, accomplishable arrangements to cherish forever. Includes: Anything Goes * At Last * Blues in the Night * Don't Get Around Much Anymore * Ev'ry Time We Say Goodbye * I Only Have Eyes for You / The More I See You * Lullaby of Broadway * More Than You Know * Send in the Clowns * Skylark * Someone to Watch Over Me * Together Wherever We Go.

Standards for Solo Singers for Medium High Voice

12 Contemporary Settings of Favorites from the Great American Songbook for Solo Voice and Piano

Alfred Music Publishing Every vocalist will want to have a copy of this once-in-a-lifetime collection of Jay Althouse arrangements. Every song is a hit! Fresh, accomplishable arrangements to cherish forever. Includes: Anything Goes * At Last * Blues in the Night * Don't Get Around Much Anymore * Ev'ry Time We Say Goodbye * I Only Have Eyes for You / The More I See You * Lullaby of Broadway * More Than You Know * Send in the Clowns * Skylark * Someone to Watch Over Me * Together Wherever We Go.

Off Broadway Musicals, 1910–2007

Casts, Credits, Songs, Critical Reception and Performance Data of More Than 1,800 Shows

McFarland Despite an often unfair reputation as being less popular, less successful, or less refined than their bona-fide Broadway counterparts, Off Broadway musicals deserve their share of critical acclaim and study. A number of shows originally staged Off Broadway have gone on to their own successful Broadway runs, from the ever-popular *A Chorus Line* and *Rent* to more off-beat productions like *Avenue Q* and *Little Shop of Horrors*. And while it remains to be seen if other popular Off Broadway shows like *Stomp*, *Blue Man Group*, and *Altar Boyz* will make it to the larger Broadway theaters, their Off Broadway runs have been enormously successful in their own right. This book discusses more than 1,800 Off Broadway, Off Off Broadway, showcase, and workshop musical productions. It includes detailed descriptions of Off Broadway musicals that closed in previews or in rehearsal, selected musicals that opened in Brooklyn and in New Jersey, and American operas that opened in New York, along with general overviews of Off Broadway institutions such as the Light Opera of Manhattan. The typical entry includes the name of the host theater or theaters; the opening date and number of performances; the production's cast and creative team; a list of songs; a brief plot synopsis; and general comments and reviews from the New York critics. Besides the individual entries, the book also includes a preface, a bibliography, and 21 appendices including a discography, filmography, a list of published scripts, and lists of musicals categorized by topic and composer.

Billboard

In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

America's Songs

The Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley

Taylor & Francis **America's Songs** tells the stories behind the greatest songs ever to emerge from the Broadway musical, Hollywood movies, and the music industry of Tin Pan Alley. Heard in stage revivals, film soundtracks, jazz and cabaret, and recorded by performers as diverse as Frank Sinatra, Ella Fitzgerald, Linda Ronstadt, Willie Nelson, and Rod Stewart, these songs are the closest thing America has to a classical repertoire of song. In addition to recounting each song's inspiration, creation, and enduring popularity, *America's Songs* shows how these "standards" mirror American life from the years before World War I through the years after Vietnam.

Bing Crosby

Crooner of the Century

celebrity profiles publishing Here is the quintessential Bing Crosby tribute from the pen of author and music historian, Richard Grudens, documenting the story of Crosby's colourful life, family, radio and television shows, and films; the amazing success story of a career that pioneered popular music spanning generations and inspiring many followers: Frank Sinatra, Tony Bennett, Perry Como, Jerry Vale, Dean Martin, Eddie Fisher, Pat Boone, Elvis Presley and Billy Eckstine, all of whom acknowledge their debt right between the covers of this book. An inspirational introduction by his lovely wife, Kathryn Grant Crosby, is followed by endearing, anecdotal accounts of those ubiquitous 'Road' films with Bob Hope, and detailed personal testimonials from show business icons in their own words. A 'must read' for Crosby fans, collectors, admirers, music lovers, and everyone who cherishes the music and anecdotes of the players involved in the Golden Age of Popular Music.

Hit Songs, 1900_1955

American Popular Music of the Pre-Rock Era

McFarland This is a chronology of the most famous songs from the years before rock 'n' roll. The top hits for each year are described, including vital information such as song origin, artist(s), and chart information. For many songs, the author includes any web or library holdings of sheet music covers, musical scores, and free audio files. An extensive collection of biographical sketches follows, providing performing credits, relevant professional awards, and brief biographies for hundreds of the era's most popular performers, lyricists, and composers. Includes an alphabetical song index and bibliography.

Tin Pan Alley

An Encyclopedia of the Golden Age of American Song

Routledge For nearly a century, New York's famous "Tin Pan Alley" was the center of popular music publishing in this country. It was where songwriting became a profession, and songs were made-to-order for the biggest stars. Selling popular music to a mass audience from coast-to-coast involved the greatest entertainment media of the day, from minstrelsy to Broadway, to vaudeville, dance palaces, radio, and motion pictures. Successful songwriting became an art, with a host of men and women becoming famous by writing famous songs.

Encyclopedia of Great Popular Song Recordings

Rowman & Littlefield This masterful survey covers all genres of popular music, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic/world music. Collectors will find detailed discographical data while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists.

Lyrical Satirical Harold Rome

A Biography of the Broadway Composer-Lyricist

McFarland Harold Rome was a composer and lyricist on Broadway, starting with *Pins and Needles* in 1937. His biggest hits included *Call Me Mister*, *Wish You Were Here*, *Fanny*, *Destry Rides Again*, and *I Can Get It for You Wholesale* and

he continued on Broadway through 1965 with *The Zulu* and *the Zayda*. His early career, after two Yale degrees, featured songs of "social significance," lyrics for the common man filled with satire. His later works were songs well adapted to the book musicals of the day, and his words and music became more lyrical. Rome worked with Moss Hart, George S. Kaufman, Jerome Weidman, Joshua Logan, David Merrick and others, and wrote songs for such stars as Pearl Bailey, Ezio Pinza, Walter Slezak and Barbra Streisand (among many). Politically involved, and left-wing, he attracted the attention of conservative organizations and the FBI. His song writing contributed to the home front efforts for World War II, as a civilian and then as a corporal in the Army. Showing yet another side, his paintings were critically praised and he amassed an impressive collection of African art.

Someone Like You

Xlibris Corporation In the modern-day world of shattered dreams, two people meet and struggle to defy the odds. Can they live out what they never had or is their struggle just another chapter in "Too-soon-old-too-late-smart" ?

John Wayne

Actor, Artist, Hero

McFarland After the death of Marion Morrison, known as John Wayne, in 1979, President Jimmy Carter said that Wayne "was bigger than life. In an age of few heroes, he was the genuine article. But he was more than a hero; he was a symbol of many of the qualities that made America great." The first section of this study concentrates on Wayne's style of work and sphere of action as an actor: The man who works for a living and is concerned with his audience and the constraints of his immediate environment. The second section examines the artist: the man who lives in his art, who disappears into his character as an archetype of human fears and desires. Analyses of films that have made Wayne a hero are presented in the third section. A comprehensive filmography and numerous photographs are included.

Billboard

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Ella Fitzgerald

An Annotated Discography; Including a Complete Discography of Chick Webb

McFarland Ella Fitzgerald was one of America's greatest jazz singers. This volume is as complete a discography of her recorded songs as currently seems possible to compile. This volume also contains a complete discography (1927-1939) for drummer and bandleader Chick Webb, with whom Ella began her recording career in 1935. Part One includes a chronological listing of all known recorded performances of both Chick Webb and Ella. Part Two gives the complete contents of Ella's LPs and CDs, including track listings, titles (with lyricists and composers) and timings. Part Three is an annotated alphabetical listing of all songs contained on all of Fitzgerald's records, with detailed information on each song's composer, lyricist, and history. Reviews of the movies in which Ella appeared and surveys of her career with the Decca, Verve and Pablo music companies are included. The book also has an index of album and CD recordings, and composers, lyricists and musicians.

A Trilogy

Xlibris Corporation **Western walker** This is a story of the Coming of Age of a young man, a story of hope, a story that is meant to amuse, to move, at best, to enlighten. Its about a young man who represents us all as we seek to find ourselves in life. He graduates from college yet declares himself a conscientious objector against the Viet Nam War and serves his time. He experiences the loss of his father and other loved ones. He also experiences good and wonderful times in his travels. While he can cry for all the pain that he or the rain can never cure, he still finds a way to remain hopeful. He can still find something to dream about while he takes out the trash. **Diamond in the night** The tale of friendship of three different souls-a Dapper Englishman, a young Midwesterner and even young easterner who represent a classic California mix. Each has story to tell in his quest for spiritual wholeness-to belittle one while enhancing another only coaxes irony to dictate surprises with truth stranger than fiction. **Someone like you** In the modern-day world of shattered dreams, two people meet and struggle to defy the odds. Can they live out what they never had or is their struggle just another chapter in Too-soon-old-too-late-smart?

Subject Catalog

Johnny Mercer

Southern Songwriter for the World

Wormsloe Foundation Publicatio John Herndon "Johnny" Mercer (1909-76) remained in the forefront of American entertainment from the 1930s through the 1960s, writing over fifteen-hundred songs, collaborating with all the great popular composers and jazz musicians of his day, working in Hollywood and on Broadway, and co-founding Capitol Records where he promoted the careers of Nat "King" Cole, Margaret Whiting, Peggy Lee, and other top performers. Mercer's lyrics-originally sung by Bing Crosby, Billie Holiday, Judy Garland, Frank Sinatra, Ella Fitzgerald, Tony Bennett, Lena Horne and today by scores of others-form a canonical chapter in the Great American Songbook. Four of Mercer's eighteen nominations received Academy Awards for Best Song and of his one hundred hits, of the thirty-six that made the Top Ten, fourteen climbed to No. 1. As an entertainer he sang on four songs to reach the top spot while also hosting radio shows and appearing on television. Exhaustively researched, Glenn T. Eskew's biography improves upon earlier popular treatments of the Savannah, Georgia-born songwriter to produce a sophisticated, insightful, evenhanded examination of one of America's most popular and successful chart-toppers.

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Catalog of Copyright Entries. Third Series

Gene Tierney

A Biography

McFarland Called the most beautiful woman in movie history, Gene Tierney starred in such 1940s classics as *Laura*, *Leave Her to Heaven* and *The Ghost and Mrs. Muir*. Her on-screen presence and ability to transform into a variety of characters made her a film legend. Her personal life was a whirlwind of romance (she married a count, was engaged to a prince, and was courted by a future president) and tragedy (her first daughter was born with severe retardation and Tierney herself struggled with mental illness). After years of treatment, including electroshock therapy that erased portions of her life from her memory, she triumphantly returned in one of the biggest comebacks in Hollywood history. This first complete biography since the actress's death includes a foreword by her daughter, Christina Cassini, an extensive filmography, and many rare photographs.

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The Complete Book of 1980s Broadway Musicals

Rowman & Littlefield For Broadway audiences of the 1980s, the decade was perhaps most notable for the so-called "British invasion." While concept musicals such as *Nine* and Stephen Sondheim's *Sunday in the Park with George* continued to be produced, several London hits came to New York. In addition to shows like *Chess*, *Me and My Girl*, and *Les Miserables*, the decade's most successful composer Andrew Lloyd Webber was also well represented by *Cats*, *The Phantom of the Opera*, *Song & Dance*, and *Starlight Express*. There were also many revivals (such as *Show Boat* and *Gypsy*), surprise hits (*The Pirates of Penzance*), huge hits (*42nd Street*), and notorious flops (*Into the Light*, *Carrie*, and *Annie 2: Miss Hannigan's Revenge*). In *The Complete Book of 1980s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1980s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Sid Caesar,

Barry Manilow, Jackie Mason, and Shirley MacLaine. Each entry includes the following information Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1980s Broadway Musicals* provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Popular Performer: Mercer

The Songs of Johnny Mercer

Alfred Music Johnny Mercer is one of the most prolific lyricists in history, having written the words for more than 1,000 songs. He collaborated with many composers, including Harold Arlen, Hoagy Carmichael and Henry Mancini, to name a few. These beautiful arrangements by Melody Bober are perfect piano solos for lessons, recitals, or social gatherings. To show the clever brilliance of Mercer's craft, the lyrics have been included. Titles: * Blues in the Night * Come Rain or Come Shine * Days of Wine and Roses * The Glow Worm * Hooray for Hollywood * Jeepers Creepers * On the Atchison, Topeka and the Santa Fe * Skylark * Summer Wind * You Must Have Been a Beautiful Baby.

The New Yorker

Music, Books on Music, and Sound Recordings

Johnny Mathis Songs

Moon River, Begin the Beguine, Sunny, Sleigh Ride, Fly Me to the Moon, My Funny Valentine, (There's) Always Somethi

University-Press.org Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (music and lyrics not included). Pages: 25. Chapters: Moon River, Begin the Beguine, Sunny, Sleigh Ride, Fly Me to the Moon, My Funny Valentine, (There's) Always Something There to Remind Me, The Impossible Dream, Stardust, Bye Bye Blackbird, Santa Claus Is Coming to Town, You're All I Need to Get By, As Time Goes By, When a Child Is Born, He Lives in You, What'll I Do, Misty, The Twelfth of Never, Too Much, Too Little, Too Late, It's Beginning to Look a Lot Like Christmas, Chances Are, That's All, Maria, Wonderful! Wonderful!, It's Not for Me to Say. Excerpt: "Moon River" is a song composed by Johnny Mercer (lyrics) and Henry Mancini (music) in 1961, for whom it won that year's Academy Award for Best Original Song. It was originally sung in the movie *Breakfast at Tiffany's* by Audrey Hepburn, although it has been covered by many other artists. The song also won the 1962 Grammy Award for Record of the Year. It became the theme song for Andy Williams, who first recorded it in 1961 and performed it at the Academy Awards ceremonies in 1962. He sang the first eight bars at the beginning of his television show and also named his production company and venue in Branson, Missouri after it. Williams' version was disliked by Cadence Records president Archie Bleyer, who believed it had little or no appeal to teenagers. Andy Williams' version never charted, except as an LP track, which he recorded for Columbia in a hit album of 1962. The success of the song was responsible for re-launching Mercer's career as a songwriter, which had stalled in the mid-1950s because rock and roll replaced jazz standards as the popular music of the time. An inlet near Savannah, Georgia, Johnny Mercer's hometown, was named Moon River in honor of him and this song. The popularity of the song is such that it has been used as a test sample in a study on...

Canadiana

The Georgia Review