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"Best known as the writer of the lyric for the song "Who's Afraid of the Big Bad Wolf," and "Willow Weep for Me," Ann Ronell was also a translator and orchestrator for operatic works. This biography traces Ronell's life, marriage and friendships.

Includes

First Published in 2002.

Routledge is an imprint of Taylor & Francis, an informa company.

This book explores the historical-cultural interactions between French concert music and

**American jazz across 1900-65,
from both perspectives.**

**The story of Intelligence
Operations...**

Pop Culture in Europe

American Musical Theatre

**American Popular Music of the
Pre-Rock Era**

**Jews and Music-Making in the
Polish Lands**

This is an exhaustive reference work of sheet music published in the United States from the late 18th century to the year after adoption of the 19th amendment to the Constitution granting women the right to vote. In chronological order, the entries present bibliographic data (words by, music by, published in, published by, copyright, size, cover, inside, key, location) on each piece of music, a photographic depiction of the cover or first page (where available), and the complete lyrics for each piece.

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Included are early music of a rebellious nature, music surrounding the early woman's rights conventions, and pro and anti woman's rights and suffrage pieces from 1795 on; a limited number of entries on non-U.S. sheet music are presented also. General music about women, sentimental and love songs, and songs related to traditional roles and stereotypes have not been included.

*The fantasy of a male creator constructing his perfect woman dates back to the Greek myth of Pygmalion and Galatea. Yet as technology has advanced over the past century, the figure of the lifelike manmade woman has become nearly ubiquitous, popping up in everything from *Bride of Frankenstein* to *Weird Science* to *The Stepford Wives*. Now Julie Wosk takes us on a fascinating tour through this bevy of artificial women, revealing the array of cultural fantasies and fears they embody.*

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My Fair Ladies considers how female automatons have been represented as objects of desire in fiction and how “living dolls” have been manufactured as real-world fetish objects. But it also examines the many works in which the “perfect” woman turns out to be artificial—a robot or doll—and thus becomes a source of uncanny horror. Finally, Wosk introduces us to a variety of female artists, writers, and filmmakers—from Cindy Sherman to Shelley Jackson to Zoe Kazan—who have cleverly crafted their own images of simulated women. Anything but dry, *My Fair Ladies* draws upon Wosk’s own experiences as a young female Playboy copywriter and as a child of the “feminine mystique” era to show how images of the artificial woman have loomed large over real women’s lives. Lavishly illustrated with film stills, artwork, and vintage advertisements, this book offers a fresh

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look at familiar myths about gender, technology, and artistic creation.

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.

A Comprehensive Listing of Published Film Music from "Squaw Man" (1914) to "Batman" (1989)

Hit Songs, 1900_1955

The Sheet Music Exchange

Culture, Identity and Society

My Fair Ladies

Claiming that the 2450 entries cite all examples of the genre, provides the title of the film as it appears on the sheet music cover, studio, date of the film's release, main stars, song title,

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composers and lyricists, publisher, and a brief description of the cover. Listed alphabetically by movie title and indexed by song title and composer.

Collecting sheet music is becoming increasingly popular, especially in the US. Annotation copyrighted by Book News, Inc., Portland, OR

This work, a companion to the author's *Broadway Sheet Music: A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1918 through 1993* (McFarland 1996), provides information about all sheet music published (1843–1918) from all Broadway productions—plus music from local shows, minstrel shows, night club acts, vaudeville acts, touring companies, and shows on the road that never made it to Broadway—and all the major musicals from Chicago.

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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.

Classic Chic

French Music and Jazz in

Conversation

A Chronicle

A Comprehensive Listing of Published
Music from Broadway and Other Stage
Shows, 1843-1918

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The Jewish Vaudevillian Who Fooled
the Führer

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

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**composers. Includes an
alphabetical song index and
bibliography.**

**A fascinating survey of popular
culture in Europe, from Celtic
punk and British TV shows to
Spanish fashion and Italian
sports. • Makes connections
between pop culture in Europe to
that of the United States •
Provides further readings and a
bibliography at the end of the
work • Includes sidebars
throughout the text with
additional anecdotal information
• Features appendices with top-
ten lists of songs, movies, and
books**

This stunning book charts the rich

history of the blues, through the dazzling array of posters, album covers, and advertisements that have shaped its identity over the past hundred years. The blues have been one of the most ubiquitous but diverse elements of American popular music at large, and the visual art associated with this unique sound has been just as varied and dynamic. There is no better guide to this fascinating graphical world than Bill Dahl—a longtime music journalist and historian who has written liner notes for countless reissues of classic blues, soul, R&B, and rock albums. With his deep knowledge and incisive

commentary—complementing more than three hundred and fifty lavishly reproduced images—the history of the blues comes musically and visually to life.

What will astonish readers who thumb through these pages is the amazing range of ways that the blues have been represented—whether via album covers, posters, flyers, 78 rpm labels, advertising, or other promotional materials. We see the blues as it was first visually captured in the highly colorful sheet music covers of the early twentieth century. We see striking and hard-to-find label designs from labels big (Columbia) and

small (Rhumboogie). We see William Alexander's humorous artwork on postwar Miltone Records; the cherished ephemera of concert and movie posters; and Chess Records' iconic early albums designed by Don Bronstein, which would set a new standard for modern album cover design. What these images collectively portray is the evolution of a distinctively American art form. And they do so in the richest way imaginable. The result is a sumptuous book, a visual treasury as alive in spirit as the music it so vibrantly captures. **A Century of American Popular Music**

Billboard

Polin: Studies in Polish Jewry

Volume 32

**An Illustrated Catalogue of
Published Music Associated with
the Women's Rights and Suffrage
Movement in America, 1795-1921,
with Complete Lyrics**

**A Comprehensive Listing of Film
Music Published in the United
Kingdom, Canada and Australia,
1916 Through 1994**

(Vocal Selections). Baz
Luhrmann's revolutionary film
comes to life in the Broadway
musical, Moulin Rouge. Our
matching folio includes the songs:
Backstage Romance * Chandelier *
Come What May * Crazy Rolling *
Elephant Love Medley * Firework

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* Nature Boy * Only Girl in a
Material World * Shut Up and
Raise Your Glass * The Sparkling
Diamond * Sympathy for the Duke
* El Tango de Roxanne * Your
Song.

With its five thematic sections covering genres from cantorial to classical to klezmer, this pioneering multi-disciplinary volume presents rich coverage of the work of musicians of Jewish origin in the Polish lands. It opens with the musical consequences of developments in Jewish religious practice: the spread of hasidism in the eighteenth century meant that popular melodies replaced traditional cantorial music, while the greater acculturation of Jews in the nineteenth century brought with it synagogue choirs. Jewish

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involvement in popular culture included performances for the wider public, Yiddish songs and the Yiddish theatre, and contributions of many different sorts---technical and commercial as well as creative---in the interwar years. Chapters on the classical music scene cover Jewish musical institutions, organizations, and education; individual composers and musicians; and a consideration of music and Jewish national identity. One section is devoted to the Holocaust as reflected in Jewish music, and the final section deals with the afterlife of Jewish musical creativity in Poland, particularly the resurgence of interest in klezmer music. The essays in this collection do not attempt to to define what may well

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be undefinable---what 'Jewish music' is. Rather, they provide an original and much-needed exploration of the activities and creativity of 'musicians of the Jewish faith'. CONTRIBUTORS: Eliyana R. Adler, Michael Aylward, Slawomir Dobrzanski, Paula Eisenstein-Baker, Beth Holmgren, Sylwia Jakubczyk-Slecza, Daniel Katz, James Loeffler, Michael Lukin, Filip Mazurczak, Bozena Muszkalska, Julia Riegel, Ronald Robboy, Robert Rothstein, Joel E. Rubin, Adam J. Sacks, Amanda (Miryam-Khaye) Seigel, Eleanor Shapiro, Carla Shapreau, Tamara Sztyma, Bella Szwarcman-Czarnota, Joseph Toltz, Maja Trochimczyk, Magdalena Waligorska, Bret Werb, Akiva Zimmerman.

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A collection of tracks from Baz Luhrmann's visually dazzling Moulin Rouge, the story about 'Truth', 'Beauty', 'Freedom' and 'Love', set in the dark, fantastical underworld of Paris, where the fashionably rich mingled with workers, artists, Bohemians, actresses and courtesans. Luhrmann's musical movie masterpiece is based on music drawn from familiar 20th century sources, including reworkings of Bowie's 1974 track Diamond Dogs, Elton John's Your Song and the T-Rex classic Children of the Revolution as performed by Bono. Arranged for piano, vocal and guitar, suitable for intermediate standard pianists. Also features original promotional colour artwork. Song List: - Because We

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Can (Fatboy Slim) - Children Of
The Revolution [Bono] [Gavin
Friday] [Maurice Seezer] - Come
What May [David Baerwald] -
Complainte De La Butte [Rufus
Wainwright] - Diamond Dogs
(Beck) - El Tango De Roxanne
[Ewan Mcgregor] [Jose Feliciano]
[Jacek Koman] - Elephant Love
Medley [Nicole Kidman] [Ewan
Mcgregor] [Jamie Allen] - Hindi
Sad Diamonds (Nicole
Kidman/John Leguizamo/Alka
Yagnik) - Lady Marmalade
[Christina Aguilera] [Lil' Kim]
[Mya] [Pink] - Nature Boy [David
Bowie] - One Day I'll Fly Away
[Nicole Kidman] - Rhythm Of The
Night [Valeria] - Sparkling
Diamonds [Nicole Kidman] [Jim
Broadbent] [Caroline O'connor]
[Natalie Mendoza] [Laura

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Mulcahy] - Your Song [Ewan
Mcgregor] [Alessandro Safina]

An Autobiography

An Encyclopedia of the Golden
Age of American Song

Hearings, Ninetieth Congress,
First Session, Pursuant to S. Res.
37, on S.597

Cinema Sheet Music

Copyright Law Revision: April 28,
1967, Appendix

Covers more than 250 years
of musical theatre in the
United States, from a 1735
South Carolina production of
Flora to The Addams Family
in 2010.

The arts.

This anthology was compiled
to aid the scholar working
on the origins and evolution
of jazz. Covering materials

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published through 1929, it also begins with article from 1859 which do not concern jazz directly, but will serve to present a solid foundation for understanding the American music scene from which jazz developed. Chronologically listed and well-indexed, the hundreds of articles comprise, in effect, a history of jazz as it evolved. Beginning with accounts of Negro music in the pre-jazz era, continuing in an exploration of spirituals, followed by a description of ragtime, we finally learn about the development of jazz from its practitioners and informed

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audiences of the time.

Vocal Selections

Popular Music in France from

Chanson to Techno

Irving Berlin

A Biography of Ann Ronell

In 1948, at the age of fifteen, Manu Dibango left Africa for France, bearing three kilos of coffee for his adopted family and little else. This book chronicles Manu Dibango's remarkable rise from his birth in Douala, Cameroon, to his worldwide success—with Soul Makossa in 1972—as the first African musician ever to record a top 40s hit.

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Composer, producer, performer, film score writer and humanitarian for the poor, Manu Dibango defines the "African sound" of modern world music. He has worked with and influenced such artists as Art Blakey, Don Cherry, Herbie Hancock, Harry Belafonte, Paul Simon, and Johnny Clegg. In Africa, he has helped younger musicians, performed benefit concerts, and transcribed for the first time the scores and lyrics of African musicians. The product of a "mixed

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marriage" (of different tribes and religions) who owes allegiances to both Africa and Europe, Dibango has always been aware of the ambiguities of his identity. This awareness has informed all of the important events of his life, from his marriage to a white Frenchwoman in 1957, to his creation of an "Afro-music" which joyfully blends blues, jazz, reggae, traditional European and African serenades, highlife, Caribbean and Arabic music. This music addresses the meaning of

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"Africanness" and what it means to be a Black artist and citizen of the world. This lively and thoughtful memoir is based on an extensive set of interviews in 1989 with French journalist Danielle Rouard. Richly illustrated with photographs, this book will be a must for readers of jazz biographies, students of African music and ethnomusicology, and all those who are lovers of Manu Dibango's unique artistry and accomplishments. Compiled from the author's

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own enormous collection and years of research, this book lists approximately 6,200 films and the music that was a part of them. Each entry gives the movie title, studio, year of release, stars, songs sung during the film (over 15,000 throughout the book), composers and/or lyricists, and a brief description of the album cover. This book is a necessity for sheet music collectors, musicians, historians and the general public who are interested in a greater knowledge of

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film music."

In France during the 1960s and 1970s, popular music became a key component of socio-cultural modernisation as the music/record industry became increasingly important in both economic and cultural terms in response to demographic changes and the rise of the modern media. As France began questioning traditional ways of understanding politics and culture before and after May 1968, music as popular culture became an integral part of burgeoning media

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activity. Press, radio and television developed free from de Gaulle's state domination of information, and political activism shifted its concerns to the use of regional languages and regional cultures, including the safeguard of traditional popular music against the centralising tendencies of the Republican state. The cultural and political significance of French music was again revealed in the 1990s, as French-language music became a highly visible example of France's quest to maintain

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her cultural 'exceptionalism' in the face of the perceived globalising hegemony of English and US business and cultural imperialism. Laws were passed instituting minimum quotas of French-language music. The 1980s and 1990s witnessed developing issues raised by new technologies, as compact discs, the minitel telematics system, the internet and other innovations in radio and television broadcasting posed new challenges to musicians and the music

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industry. These trends and developments are the subject of this volume of essays by leading scholars across a range of disciplines including French studies, musicology, cultural and media studies and film studies. It constitutes the first attempt to provide a complete and up-to-date overview of the place of popular music in modern France and the reception of French popular music abroad.

Music, Fashion, and Modernism
Stars and Spies

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Catalog of Copyright

Entries

Moulin Rouge! the Musical

Tin Pan Alley Girl

A vastly entertaining and unique history of spying and showbiz, from the Elizabethan age to the Cold War and beyond.

'Perfect...read as you settle into James Bond on Christmas afternoon' Daily Telegraph Books of the Year 2021 Throughout history, there has been a lively crossover between show business and espionage. While one relies on publicity and the other on secrecy both require high levels of creative thinking, improvisation, disguise and role-play. This crossover has

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produced some of the most extraordinary undercover agents and, occasionally, disastrous and dangerous failures. *Stars and Spies* is the first history of the interplay between the two worlds, written by two experts in their fields. We travel back to the golden age of theatre and intelligence in the reign of Elizabeth I and onwards into the Restoration. We visit Civil War America, Tsarist Russia and fin de siècle Paris where some writers, actors and entertainers become vital agents, while others are put under surveillance. And as the story moves through the twentieth century and beyond, showbiz

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provides essential cover for agents to gather information while hiding in plain sight. At the same time, spying enters mainstream popular culture, in books, film and on TV. Starring an astonishing cast including Christopher Marlowe, Aphra Behn, Voltaire, Mata Hari, Harpo Marx, Somerset Maugham, Graham Greene, Noel Coward, Alexander Korda, John le Carré and many others, *Stars and Spies* is a highly enjoyable examination of the fascinating links between the intelligence services and show business. From acclaimed journalist Walter Shapiro, the true life story of how his great-uncle—a Jewish

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vaudeville impresario and exuberant con man—managed to cheat Hitler's agents in the run-up to WWII. All his life, journalist Walter Shapiro assumed that the outlandish stories about his great-uncle Freeman were exaggerated family lore; some cockamamie Jewish revenge fantasies dreamt up to entertain the kids and venerate their larger-than-life relative. Only when he started researching Freeman Bernstein's life did he realize that his family was actually holding back—the man had enough stories, vocations, and IOUs to fill a dozen lifetimes. Freeman was many people: a vaudeville manager, boxing

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promoter, stock swindler, card shark and self-proclaimed "Jade King of China." But his greatest title, perhaps the only man who can claim such infamy, was as The Man Who Hustled Hitler. A cross between The Night They Raided Minsky's and Guys and Dolls, Freeman Bernstein's life was itself an old New York sideshow extravaganza, one that Shapiro expertly stages in Hustling Hitler. From a ragtag childhood in Troy, New York, Shapiro follows his great-uncle's ever-crooked trajectory through show business, from his early schemes on the burlesque circuit to marrying his star performer, May Ward, and

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producing silent films—released only in Philadelphia. Of course, all of Freeman's cons and schemes were simply a prelude to February 18, 1937, the day he was arrested by the LAPD outside of Mae West's apartment in Hollywood. The charge? Grand larceny—for cheating Adolf Hitler and the Nazi government. In the capstone of his slippery career, Freeman had promised to ship thirty-five tons of embargoed Canadian nickel to the Führer; when the cargo arrived, the Germans found only huge, useless quantities of scrap metal and tin. It was a blow to their economy and war preparations—and Hitler did not

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take the bait-and-switch lightly. Told with cinematic verve and hilarious perspective, *Hustling Hitler* is Shapiro's incredible investigation into the man behind the myth. By reconstructing his great-uncle's remarkable career, Shapiro has transformed Freeman Bernstein from a barely there footnote in history to the larger-than-life, eternal hustler who forever changed it.

Describes the early years of the songwriter, who, only a few years after he immigrated to the United States, began writing a series of hit songs that helped to Americanize the musical theater and its audience

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Jazz in Print (1859-1929)

The Art of the Blues

Moulin Rouge Songbook (PVG)

Copyright Law Revision

Three Kilos of Coffee