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Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v New York Public Library. Research Libraries 1967

Modern American Drama: Playwriting in the 1940s Felicia Hardison Londré 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: * Eugene O'Neill: *The Iceman Cometh* (1946), *A Moon for the Misbegotten* (1947), *Long Day's Journey Into Night* (written 1941, produced 1956), and *A Touch of the Poet* (written 1942, produced 1958); * Tennessee Williams: *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947), *Summer and Smoke* (1948); * Arthur Miller: *All My Sons* (1947), *Death of a Salesman* (1949), and *The Crucible* (1953); * Thornton Wilder: *Our Town* (1938), *The Skin of Our Teeth* (1942), *Shadow of a Doubt* (1943), and *The Alcestiad* (written 1940s).

Europäische Einflüsse im amerikanischen Musical Marc A. Bauch 2013-09-18 Wie nah oder fern stehen sich das europäische Theater und das amerikanische Musical? Seit Cecil Smith 1950 erstmals die Entwicklung von den europäisch beeinflussten Gattungen des amerikanischen Musiktheaters zum Musical beschrieben hat und zu dem Schluss kam, dass das amerikanische Musical als eigenständige Form anzusehen sei, ist diese Ansicht vorherrschend in den Theater- und Musikwissenschaften sowie in der Amerikanistik. Marc A. Bauch nimmt Smiths Frage des Einflusses des europäischen Theaters auf das amerikanische Musical im 20. Jahrhundert auf und stellt das traditionelle Verständnis der Eigenständigkeit des amerikanischen Musicals in Frage. Hierbei zeigt er anhand der Musicals "Porgy and Bess" (1935), "Oklahoma!" (1943), "Kiss Me, Kate" (1948), "West Side Story" (1957) und "Pacific Overtures" (1976), dass europäische Operetten und Dramen auch im 20. Jahrhundert Vorbilder für amerikanische Musicals waren.

The National Union Catalog, 1952-1955 Imprints 1961

Der Brockhaus Oper Marianne Strzysch-Siebeck 2003

Cole Porter Lynn Laitman Siebert 1979

The Encyclopedia of the Musical Theatre: O-Z Kurt Gänzl 2001 Contains approximately 2,700 alphabetically arranged entries that provide information about musical theater around the world during the nineteenth and twentieth centuries, covering performers, composers, writers, shows, producers, directors, choreographers, and designers.

National Union Catalog 1983 Includes entries for maps and atlases.

Shakespeare and the American Musical Irene G. Dash 2010 Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 -- *The Boys from Syracuse* (*The Comedy of Errors*), *Kiss Me, Kate* (*Taming of the Shrew*), *West Side Story* (*Romeo and Juliet*), *Your Own Thing* (*Twelfth Night*), and *Two Gentlemen of Verona*. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic "integrated musical," where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

The Music Yearbook Arthur Jacobs 1972

Catalog of Copyright Entries, Third Series Library of Congress. Copyright Office 1954 Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to Periodicals

Alec Wilder in Spite of Himself Desmond Stone 1996 Traces the life and career of the modern American composer, and discusses his major works

Operetta Robert Ignatius Letellier 2015-10-19 Operetta developed in the second half of the 19th century from the French opéra-comique and the more lighthearted German Singspiel. As the century progressed, the serious concerns of mainstream opera were sustained and intensified, leaving a gap between opéra-comique and vaudeville that necessitated a new type of stage work. Jacques Offenbach, son of a Cologne synagogue cantor, established himself in Paris with his series of opéras-bouffes. The popular success of this individual new form of entertainment light, humorous, satirical and also sentimental led to the emergence of operetta as a separate genre, an art form with its own special flavour and concerns, and no longer simply a "little opera". Attempts to emulate Offenbach's success in France and abroad generated other national schools of operetta and helped to establish the genre internationally, in Spain, in England, and especially in Austria Hungary. Here it inspired works by Franz von Suppé and Johann Strauss II (the Golden Age), and later Franz Lehár and Emmerich Kálmán (the Silver Age). Viennese operetta flourished conterminously with the Habsburg Empire and the mystique of Vienna, but, after the First World War, an artistically vibrant Berlin assumed this leading position (with Paul Lincke, Leon Jessel and Edouard Künnecke). As popular musical tastes diverged more and more during the interwar years, with the advent of new influences—like those of cabaret, the revue, jazz, modern dance music and the cinema, as well as changing social mores—the operetta genre took on new guises. This was especially manifested in the musical comedy of London's West End and New York's Broadway, with their imitators generating a success that opened a new golden age for the reinvented genre, especially after the Second World War. This source book presents an overview of the operetta genre in all its forms. The second volume provides a survey of the national schools of Germany, Spain, England, America, the Slavonic countries (especially Russia), Hungary, Italy and Greece.

The principal composers are considered in chronological sequence, with biographical material and a list of stage works, selected synopses and some commentary. This volume also contains a discography and an index covering both volumes (general entries, singers and theatres).

Library of Congress Catalog Library of Congress 1955 A cumulative list of works represented by Library of Congress printed cards.

Music, Books on Music, and Sound Recordings 1982

"Denn ohne Stress keine Evolution. Auch nicht im Theater" Anne-Kathrin Wilde 2009 Studienarbeit aus dem Jahr 2009 im Fachbereich Theaterwissenschaft, Tanz, Note: 2,0, Universität Bayreuth, Veranstaltung: Shakespeare Inszenierungen und Adaptionen, Sprache: Deutsch, Abstract: [...] ab wann empfinden wir eine Inszenierung, die vielleicht mit radikalen Kurzungen, Umschreibungen, Fremdtexen und Medienwechseln arbeitet, als Etikettenschwindel - und wann als gelungene, herausfordernde oder gar grossartige (Neu-)Entdeckung eines Stückes?" Dies soll die Ausgangsfrage dieser Arbeit sein. Die Debatte über das Regietheater bringt unvermeidlich eine Auseinandersetzung mit dem Thema Werktreue mit sich. Es scheint als würden diese beiden Begriffe in absoluter Rivalität zu einander stehen und niemals mit einander vereinbar sein. Doch zunächst stellt sich die Frage: was ist eigentlich Regietheater? Und was ist Regie? Bevor diese Fragen beantwortet werden sollen, wird ein kurzer Überblick über die Funktion der Kunst und des Theaters insbesondere in unserer westlichen Gesellschaft gegeben. Danach folgt ein Abriss der Geschichte der Theaterregie, denn der Begriff und die zugehörigen Aufgaben des Regisseurs sind erst wenige Jahrzehnte alt. In der heutigen Theatertradition scheint die Relation von Werk und Inszenierung nicht unproblematisch. Viele Inszenierungen werden als Ekeltheater" mit möglichst viel Blut, Gewalt, Fakalien, Obszönitäten, Sex und Nacktheit auf der Bühne verschrien. Es stellt sich also die Frage wie weit darf eine Inszenierung gehen? Wie nah ist die Inszenierung noch an dem originalen Werk dran und wie sieht es mit dem Urheberrecht aus? Regietheater steht in einem absoluten Spannungsfeld, denn die Meinungen darüber konnten verschiedener nicht sein (siehe Kapitel 4). Regietheater polarisiert, so auch die Inszenierung des Musicals Kiss me Kate von Barrie Kosky an der Komischen Oper, Berlin im Mai 2008. Diese Inszenierung, eine Adaption von Shakespeares Der Widerspenstigen Zähmung (ca. 1593/94), überträgt die Geschichte des Mädchens was sich nic

Enchanted Evenings Geoffrey Holden Block 1997 Discusses the great Broadway hits, how they were conceived, written and performed.

Broadway Ken Bloom 2013-04-15 This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries 1979

Women in American Musical Theatre Bud Coleman 2020-10-22 Throughout the twentieth century women have made significant contributions to the creation of American musical theatre. Directing, choreographing, writing, arranging, producing and designing musicals in a variety of venues throughout America, women have played a significant role in shaping the development of musical theatre both on and off Broadway and in regional, educational, and community venues. The essays in this book examine the history of women in musical theatre, providing biographical descriptions of the women themselves; analyses and interpretations of their productions; and several accounts of how being a woman affected the artists' careers. Topics include the similarities among the careers of successful but neglected lyricists Rida Johnson Young, Anne Caldwell, and Dorothy Donnelly; the Depression-era productions of Hallie Flanagan and Cheryl Crawford; the transformation of the classic "showgirl" image through the dances and stage movement created by prominent female choreographers; and a survey of numerical data highlighting the discrepancy between the number of men versus the number of women hired to direct professional musical productions in various venues across the United States.

Enchanted Evenings Geoffrey Block 2009-10-30 This new second edition of Enchanted Evenings offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as Show Boat, Carousel, Kiss Me, Kate, Guys and Dolls, My Fair Lady, West Side Story, Sweeney Todd, Sunday in the Park with George, and Phantom of the Opera. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of Anything Goes and the 1959 film adaptation of Porgy and Bess). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, Enchanted Evenings is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical. Block's research is persuasive and his writing vivid. . . Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide." --Steven Bach, The Los Angeles Times Book Review

Library of Congress Catalogs Library of Congress 1955

Dictionary Catalog of the Music Collection New York Public Library. Reference Department 1964

Noel, Tallulah, Cole, and Me John C. Wilson 2015-10-22 This is a memoir by John C. Wilson, a key figure of Broadway during the 1940s and '50s. Wilson died in 1961, three years after penning his autobiography. This newly discovered memoir stretches from Wilson's youth at the turn of the twentieth century to his semi-retirement in the late 1950s. A Broadway producer and director, Wilson was close friends with some of the most notable figures in the world of entertainment, including Cole Porter, Tallulah Bankhead, and Noel Coward, with whom Wilson had an intimate relationship. Thomas Hischak, a noted author of several books on theatre, fills the gaps left in Wilson's prose to help the reader put the events of his life and career into context.

Choreographing Copyright Anthea Kraut 2015-11-02 Choreographing Copyright is a new historical and cultural analysis of U.S. dance-makers' investment in intellectual property rights. Stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics, showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power. A number of the artists featured in the book are well-known in the history of American dance, including Loie Fuller, Hanya Holm, and Martha Graham, Agnes de Mille, and George Balanchine. But the book also uncovers a host of marginalized figures--from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane--who were equally interested in positioning themselves as subjects rather than objects of property. Drawing on critical race and feminist theories and on cultural studies of copyright, Choreographing Copyright offers fresh insight into the raced and gendered hierarchies that govern the theatrical marketplace, white women's historically contingent relationship to property rights, legacies of ownership

of black bodies and appropriation of non-white labor, and the tension between dance's ephemerality and its reproducibility. The Oxford Handbook of Musical Theatre Screen Adaptations Dominic McHugh 2019-06-14 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.

Musicals Wolfgang Jansen 2020-11-19 In der neuen Reihe „Gesammelte Schriften zum populären Musiktheater“ führt Wolfgang Jansen seine bereits an anderer Stelle publizierten sowie bisher unveröffentlichte Texte zu den Themen Musical, Revue, Operette und Varieté zusammen. Der erste Band „Musicals: Geschichte und Interpretation“ versammelt Aufsätze zum Musical im deutschsprachigen Raum, die sich mit der Zeit zwischen 1945 und 1970 beschäftigen. Es sind die Jahrzehnte der Transformation: des Niedergangs des originär deutschsprachigen populären Musiktheaters und des gleichzeitigen Aufstiegs des englischsprachigen Musicals zur zukunftsweisenden Gattung. Die Interpretation der Werke und ihre zeitgeschichtliche Kontextualisierung bilden die durchgehende Charakteristik der Darstellung.

The Poets of Tin Pan Alley Philip Furia 2022 "Mrs. Oscar Hammerstein, so the story goes, once overheard someone praise "Ol' Man River" as a "great Kern song." "I beg your pardon," she said, "But Jerome Kern did not write 'Ol' 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 lush 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"--

Dictionary Catalog of the Dance Collection New York Public Library. Dance Collection 1974

Kiss Me Kate Cole Porter

Operas in English Margaret Ross Griffel 2012-12-21 Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim Washington Geoffrey Block Professor of Music University of Puget Sound 1997-10-02 The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts *Pal Joey*, or Rodgers and Hammersteins *Carousel*? Why is Marias impassioned final speech in *West Side Story* spoken, rather than sung? Now, in *Enchanted Evenings*, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadway's Golden Era. Readers will find insightful studies of such all-time favorites as *Show Boat*, *Anything Goes*, *Porgy and Bess*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *The Most Happy Fella*, *My Fair Lady*, and *West Side Story*. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills *One Touch of Venus* or Marc Blitzsteins *The Cradle Will Rock*, languish in comparative obscurity. Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

Kiss Me, Kate David Charles Abell 2014 For the first time ever, the definitive full orchestral score of one of Broadway's beloved

smash hits of the Golden Age is available for purchase. This edition includes the complete script and stage directions, alternate keys and dance routines in an appendix, explanatory notes, and documentation. Using the same rigorous musicological principles that have long been applied to the works of the great European composers, the original 1948 orchestrations of Cole Porter's masterpiece have been meticulously restored. Broadway's classic musicals are perhaps America's most unique and enduring contribution to world culture, and Kiss Me, Kate is one of the jewels in the crown. Here it is at last, treated with the same respect as the great European operas and operettas. 754 pages.

American Book Publishing Record Cumulative, 1950-1977 R.R. Bowker Company. Department of Bibliography 1978

Kiss Me, Kate 2019 Typescript, dated Rehearsal Script As Of 3/8/19. Without music. Typescript is heavily marked with pencil by videographer with more than the usual attention to actors' movement. The script for this revised edition of the musical was used by The New York Public Library's Theatre on Film and Tape Archive on May 31, 2019, when videorecording the Roundabout Theatre Company's stage production starring Kelli O'Hara at Studio 54, 254 West 54th Street, New York, N.Y., which opened March 14, 2019, directed by Scott Ellis.

Musicians and Composers of the 20th Century Alfred William Cramer 2009 Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in Musicians and Composers of the 20th Century. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music, and everything in between.

The National Union Catalog, Pre-1956 Imprints 1976

Das deutschsprachige Operettenlibretto Heike Quissek 2012-12-14 Auf der Basis einer fundierten Kenntnis der deutschsprachigen Operette entwirft das Buch eine Systematik der Gattung. Anhand der Libretti werden Spielstrukturen, Textgestalten, Handlungsstränge, Aktschemata, Musiknummern, Operettencharaktere, Schauplätze, Themen und Stoffe übersichtlich und umfassend beschrieben. Dieses einzigartige Werk ist eine Fundgrube für alle Operettenliebhaber und von hohem praktischen Nutzen für alle Dramaturgen und Theaterhistoriker. Zugleich ein Referenzwerk für die Librettoforschung allgemein.

An Assessment of the Functions of Dance in the Broadway Musical, 1940/41-1968/69 Janice Graham Glann 1976

A Cole Porter Companion Don M. Randel 2016-06-15 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.