

Stephen Sondheim Life Meryle Secrest

Princess Margaret and the Curse Stephen Sondheim Leonard Bernstein Hidden Lives / Secret Gardens Humanities The Sondheim Review Matching Minds with Sondheim Notes Art in America Choice The Literary Review Biography Gay & Lesbian Biography Fanfare The Book Review Digest Dance Research Journal Art & Auction The Advocate The Virgin Encyclopedia of Sixties Music The Oxford Companion to American Theatre Meryle Secrest Meryle Secrest Meryle Secrest R. T. Schnadelbach Barry Joseph Music Library Association Frank Jewett Mather Michael J. Tyrkus Colin Larkin Gerald Martin Bordman Princess Margaret and the Curse Stephen Sondheim Leonard Bernstein Hidden Lives / Secret Gardens Humanities The Sondheim Review Matching Minds with Sondheim Notes Art in America Choice The Literary Review Biography Gay & Lesbian Biography Fanfare The Book Review Digest Dance Research Journal Art & Auction The Advocate The Virgin Encyclopedia of Sixties Music The Oxford Companion to American Theatre *Meryle Secrest Meryle Secrest Meryle Secrest R. T. Schnadelbach Barry Joseph Music Library Association Frank Jewett Mather Michael J. Tyrkus Colin Larkin Gerald Martin Bordman*

a groundbreaking new perspective of princess margaret by renowned biographer meryle secrest meryle secrest distinguished biographer in the arts and humanities and recipient of a white house medal has turned her focus to royalty in princess margaret and the curse she has put the conventional view of a much reviled princess on its head her latest study which she considers more of an investigation than a biography as such proposes that nobody knows the truth about the fabled doomed princess she is the first person to have looked at princess margaret in a particular family context that is to say with reference to her mother elizabeth bowes lyon the daughter of a famous hard drinking scottish family that had inhabited an ancient dwelling glamis castle for centuries her older brothers were already renowned for their prowess in alcohol consumption decades later once she became queen mother this elizabeth would begin to imbibe by eleven in the morning she was already lamenting the loss of her drinking powers when because of severe bouts of morning sickness during her first pregnancy with the future queen elizabeth in 1926 she could not drink four years later while pregnant with princess margaret in 1930 she was not so handicapped doctors believed it was perfectly safe for a mother to be to drink so she drank the doctors were wrong but it took another forty three years until 1973 before new studies established that alcohol in any amount was poisonous to the developing human being the effect is lifelong we now know that victims growth is stunted margaret stopped growing at five feet and their skeletal structures are fragile they get sick sooner and age faster there are characteristic emotional differences too they never develop maturity of mind they remain subject to sudden tantrums

rages are poor judges of character and particularly prone to run and hide as princess margaret tried to do all her life they may be as intelligent and gifted as she was but mulish and fly into a rage they are it turns out exactly like the person she became none of this has ever been recognized let alone understood with this study the author places margaret s life in its proper perspective it seems particularly sad that someone expected to be perfection itself in her manners and behavior should have been born in the one situation where perfection was in fact impossible it is time we looked at this public figure from a new and more forgiving frame of mind and with a new understanding

in the first full scale life of the most important composer lyricist at work in musical theatre today meryle secrest the biographer of frank lloyd wright and leonard bernstein draws on her extended conversations with stephen sonndheim as well as on her interviews with his friends family collaborators and lovers to bring us not only the artist as a master of modernist compositional style but also the private man beginning with his early childhood on new york s prosperous upper west side secrest describes how sonndheim was taught to play the piano by his father a successful dress manufacturer and amateur musician she writes about sonndheim s early ambition to become a concert pianist about the effect on him of his parents divorce when he was ten about his years in military and private schools she writes about his feelings of loneliness and abandonment about the refuge he found in the home of oscar and dorothy hammerstein and his determination to become just like oscar secrest describes the years when sonndheim was struggling to gain a foothold in the theatre his attempts at scriptwriting in his early twenties in rome on the set of beat the devil with bogart and huston and later in hollywood as a co writer with george oppenheimer for the tv series topper living the hollywood life here is sonndheim s ascent to the peaks of the broadway musical from his chance meeting with play wright arthur laurents which led to his first success as co lyricist with leonard bernstein on west side story to his collaboration with laurents on gypsy to his first full broadway score a funny thing happened on the way to the forum and secrest writes about his first big success as composer lyricist writer in the 1960s with company an innovative and sophisticated musical that examined marriage à la mode it was the start of an almost twenty year collaboration with producer and director hal prince that resulted in such shows as follies pacific overtures sweeney todd and a little night music we see sonndheim at work with composers producers directors co writers actors the greats of his time and ours among them leonard bernstein ethel merman richard rodgers oscar hammerstein jerome robbins zero mostel bernadette peters and lee remick with whom it was said he was in love and she with him as secrest vividly re creates the energy the passion the despair the excitement the genius that went into the making of show after sonndheim show a biography that is sure to become the standard work on sonndheim s life and art

everything is here the child growing up in a hasidic family in massachusetts his father a rabbi s son his first piano at age nine i remember touching it

hidden lives secret gardens is a synthetic history about gardens and human sexuality written in an accessible style for the garden enthusiast the serious

landscape designer and those interested in the lives of international celebrities the book explores the very roots of modernism as begun in Florence Italy in the very first year of the twentieth century for the past twenty years. R. Terry Schnadelbach, a professor of landscape architecture at the University of Florida, has researched the modernist era in landscape architecture. He authored a book, *Ferruccio Vitale: Landscape Architect of the Country Place Era on the Florentine Landscape Architect Who Brought to America Both the Formal Garden as well as its First Modernist Landscapes*. In *Hidden Lives: Secret Gardens*, Schnadelbach exposes the engaging and intertwined lives of a group of expatriates: their secluded hillside villas and secret new gardens that ushered a new direction in garden design. Three successive new gardens at villas Gamberaia, La Pietra, and I Tatti were among the earliest modernist landscapes and were an inspiration to many landscape professionals in Britain and America. While *Hidden Lives: Secret Gardens* manuscript focuses on the revival of the Renaissance aesthetic in Florence and paints a picture of each garden's history, it explores the new and emerging field of sexual psychology through the hidden lives of the villa's owners and designers, revealing their artistic life styles, their commercial and sexual mores.

a one of a kind look at Stephen Sondheim's lifelong obsession with games and puzzles of all kinds

profiles the achievements of prominent and noteworthy gays/lesbians

published for the first time in hard cover, this invaluable handbook contains 1000 entries taken from *The Encyclopedia of Popular Music*, offering an insight into the '60s, the most analyzed yet least understood decade in the history of popular music. It includes every artist who had a significant impact on the development of rock and pop music in those ten years, from the Beatles' led invasion of America to the state's own pop aristocracy of Phil Spector and the Beach Boys, from the rise of Motown to the arrival of psychedelia and the Summer of Love. A perfect mix of fact and informed opinion, contained in one single volume, covers the essential elements: dates, career facts, discography, album ratings, plus a sense of context for each artist.

first published in 1984, Gerald Bordman's *Oxford Companion to American Theatre* is the standard one-volume source on our national theatre. Critics have hailed its wealth of authoritative information, backstage, its fascinating picture of the volatile American stage. *The Guardian* and its well-chosen illuminating facts. *Newsday* now thoroughly revised, this distinguished volume once again provides an up-to-date guide to the American stage from its beginnings to the present, completely updated by theater professor Thomas Hirschak. The volume includes playwrights, plays, actors, directors, producers, songwriters, famous playhouses, dramatic movements, and much more. The book covers not only classic works such as *Death of a Salesman* but also many commercially successful plays such as *Getting Gertie's Garter*, plus entries on foreign figures that have influenced our dramatic development from Shakespeare to Beckett and Pinter. New entries include recent plays such as *Angels in America* and *Six Degrees of Separation*, performers such as Eric Bogosian and Bill Irwin.

playwrights like david henry hwang and wendy wasserstein and relevant developments and issues including aids in american theatre theatrical producing by disney and the rise in solo performance accessible and authoritative this valuable a z reference is ideal not only for students and scholars of theater but everyone with a passion for the stage

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