

Lyrics *on* *Several* *Occasions*

A SELECTION OF STAGE & SCREEN LYRICS
WRITTEN FOR SUNDRY SITUATIONS;
AND NOW ARRANGED IN ARBITRARY
CATEGORIES. TO WHICH HAVE BEEN
ADDED MANY INFORMATIVE ANNO-
TATIONS & DISQUISITIONS ON THEIR
WHY & WHEREFORE, THEIR WHOM-FOR,
THEIR HOW, AND MATTERS ASSOCIATIVE.

BY IRA GERSHWIN GENT.

Lyrics On Several Occasions

Ira Gershwin



Lyrics On Several Occasions:

Lyrics on Several Occasions Ira Gershwin, 1997 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen and others Limelight presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories to which have been added many informative annotations and disquisitions on their why and wherefore their whom for their how and matters associative Gershwin's comments witty and irreverent and his anecdotes about the making of many favorites are invariably interesting and frequently surprising Chicago Tribune [Lyrics on Several Occasions-Canc](#) Ira Gershwin, 1986-01-01 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen and others Limelight presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories to which have been added many informative annotations and disquisitions on their why and wherefore their whom for their how and matters associative Gershwin's comments witty and irreverent and his anecdotes about the making of many favorites are invariably interesting and frequently surprising Chicago Tribune [Lyrics on Several Occasions](#) Ira Gershwin, 1959

Lyrics on Several Occasions Ira Gershwin, 1997-09-01 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen Arthur Schwartz others In this book Ira presents the words of more than 100 of his songs annotated with a commentary that is written with charm wit modesty of great historical interest His book presents a revealing portrait of an urbane erudite philosopher To anyone who lived through the glorious period when George Ira were making theatrical history these lyrics are a reminiscent joy To anyone interested in the development of the musical theater they are an indispensable collection The excellent index helps in browsing the lyrics *The Poets of Tin Pan Alley* Philip Furia, Laurie J. Patterson, 2022 From the turn of the century to the 1960s the songwriters of Tin Pan Alley were synonymous with American popular music Irving Berlin Cole Porter George and Ira Gershwin Rodgers and Hart even today these giants remain household names their musicals regularly revived their methods and styles analyzed and imitated and their songs the bedrock of jazz and cabaret In this new edition of *The Poets of Tin Pan Alley* authors Philip Furia and Laurie Patterson offer a unique perspective on these great songwriters showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song Furia and Patterson continue the tradition of great perception and understanding established in the first edition as they explore the deft rhymes inventive imagery and witty solutions these songwriters used to breathe new life into rigidly established genres They devote full chapters to such greats as Irving Berlin Lorenz Hart Ira Gershwin Cole Porter Oscar Hammerstein II Howard Dietz E Y Harburg Dorothy Fields Leo Robin and Johnny Mercer They also offer a comprehensive survey of other lyricists who wrote for the sheet music industry Broadway Hollywood and Harlem nightclub revues This was the era that produced *The New Yorker* Don Marquis Dorothy Parker and E B White and the book places Tin Pan Alley lyrics

firmly in this fascinating historical context In these pages the lyrics emerge as an important element of American modernism as the lyricists like the great modernist poets took the American vernacular and made it sing **Seven Against Thebes**

Aeschylus, Helen H. Bacon, 1991-04-25 The formidable talents of Anthony Hecht one of the most gifted of contemporary American poets and Helen Bacon a classical scholar are here brought to bear on this vibrant translation of Aeschylus much underrated tragedy *The Seven Against Thebes* The third and only remaining play in a trilogy dealing with related events *The Seven Against Thebes* tells the story of the Argive attempt to claim the Kingdom of Thebes and of the deaths of the brothers Eteocles and Polyneices each by the others hand Long dismissed by critics as ritualistic and lacking in dramatic tension *Seven Against Thebes* is revealed by Hecht and Bacon as a work of great unity and drama one exceptionally rich in

symbolism and imagery **Ira Gershwin** Philip Furia, 1997-07-24 To the perennial question which comes first the music or the words Ira Gershwin always responded the contract The jest reveals both Ira s consummate professionalism and the self effacing wit with which he ducked the spotlight whenever possible Yet the ingeniously inventive melodies George Gershwin composed for such classic songs as *Someone to Watch Over Me* *Embraceable You* *Fascinating Rhythm* *It Ain t Necessarily So* and *Love is Here to Stay* live on in no small part because of the equally unforgettable lyrics of Ira Gershwin lines crafted with a precision that earned him the sobriquet The Jeweller among his Broadway peers In *Ira Gershwin The Art of the Lyricist* the older and less flamboyant of the Gershwin brothers at last steps out of the shadows to claim his due as one of American songwriting s most important and enduring innovators Philip Furia traces the development of Ira Gershwin s lyrical art from his early love of light verse and Gilbert and Sullivan through his apprentice work in Tin Pan Alley to his emergence as a prominent writer for the Broadway musical theater in the 1920s Furia illuminates his work in satirical operettas such as *Of Thee I Sing* and *Strike Up the Band* the smart little revues of the 1930s and his contributions to the opera *Porgy and Bess* After describing the Gershwin brothers brief but brilliant work in Hollywood before George s sudden death work that produced such classics as *They Can t Take That Away From Me* and *Let s Call the Whole Thing Off* Furia follows Ira s career through such triumphs as *Lady in the Dark* with Kurt Weill *Cover Girl* with Jerome Kern and *A Star is Born* with Harold Arlen Along the way Furia provides much insight into the art of the lyricist and he captures the magic of a golden era when not only the Gershwins but Irving Berlin Cole Porter Jerome Kern Oscar Hammerstein II Gertrude Lawrence Fred Astaire and other luminaries made the lights of Broadway and the Hollywood screen shine brighter than ever before From his first major success the now classic *The Man I Love* 1924 to his last great hit *The Man That Got Away* 1954 Ira Gershwin wrote the words to some of America s most loved standards In *Ira Gershwin The Art of the Lyricist* Philip Furia illuminates the craft behind this remarkable achievement to reveal how Gershwin took the everyday speech of ordinary Americans and made it sing

Lady in the Dark Bruce D. McClung, 2009-02-16 When *Lady in the Dark* opened on January 23 1941 its many firsts immediately distinguished it as a new and unusual work The curious directive to playwright Moss Hart to complete a play

about psychoanalysis came from his own Freudian psychiatrist For the first time since his brother George's death Ira Gershwin returned to writing lyrics for the theater And for migr composer Kurt Weill it was a crack at an opulent first class production Together Hart Gershwin and Weill with a little help from the psychiatrist produced one of the most innovative works in Broadway history With a company of 101 and an astronomical budget Lady in the Dark launched the career of a young nightclub performer named Danny Kaye and starred Gertrude Lawrence in the greatest triumph of her career With standees at many performances Lady in the Dark helped establish the practice of advance ticket sales on the Great White Way while Paramount Pictures bid for the film rights broke all records New York Times drama critic Brooks Atkinson hailed the production as splendid anointed Kurt Weill the best writer of theatre music in the country and worshiped Gertrude Lawrence as a goddess Though Lady in the Dark was a smash hit it has never enjoyed a Broadway revival and a certain mystique has grown up around its legendary original production In this ground breaking biography bruce mcclung pieces together the musical's life story from sketches and drafts production scripts correspondence photographs costume and set designs and thousands of clippings from the star's personal scrapbooks He has interviewed eleven members of the original company to provide a one of a kind glimpse into the backstage story The result is a virtual ticket to opening night the saga of how this musical play came to be and the string of events that saved the experimental show at every turn Although America was turned upside down by Pearl Harbor after the production was on the boards Lady in the Dark played an important role for the war effort and rang up 777 performances in 12 cities In what may be the most illuminating study of a single Broadway musical this biography brings Lady in the Dark back to the spotlight and puts readers in the front row

Fascinating Rhythm Deena Rosenberg, 1997 Offers special insight into some of the most popular songs of the twentieth century

Enchanted Evenings Geoffrey Holden Block, 2004 Discusses the great Broadway hits how they were conceived written and performed

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