

# Kiss Lyrics I Was Made For Loving You

## Oscar Hammerstein II

*Kiss at 50* Martin Popoff, 2023-10-10 Celebrate a half-century of the hottest band in the land with Kiss at 50, a handsome retrospective by top metal journalist Martin Popoff featuring rare photos, memorabilia, and a gatefold timeline.

Rock Song Index Bruce Pollock, 2014-03-18 The Rock Song Index, Second Edition, is a new version of a well-received index to the classic songs of the rock canon, from the late '40s through the end of the 20th century. The study of the history of rock music has exploded over the last decade; all college music departments offer a basic rock-history course, covering the classic artists and their songs.

**The Complete Lyrics of Johnny Mercer** Johnny Mercer, Robert Kimball, Barry Day, Miles Kreuger, Eric Davis, 2009-10-20 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.

Queen Martin Popoff, 2018-11-13 A thoughtfully curated and gloriously illustrated retrospective of the band's studio releases, *Queen*, comes just in time for the 45th anniversary of their debut LP and biopic. Formed in 1970, Queen went on to become one of the most popular—and most successful—rock bands of all time. Even following the untimely death of beloved and magnetic frontman Freddie Mercury, and nearly 50 years after their formation, interest in the band has continued, evidenced by scores of reissues, arena tours with surviving members, and a feature-film biopic. In this new installment in Voyageur Press's Album by Album series, rock journo Martin Popoff convenes a cast of 19 Queen experts and superfans to

discuss all 15 of the band's studio albums (including their soundtrack for the 1980 film *Flash Gordon*). Panelists include Queen experts, rock journalists, musicians, and record industry figures. The results are freewheeling discussions delving into the individual songs, the circumstances that surrounded the recording of each album, the band and contemporary rock contexts into which they were released, and more. The engaging text of this beautifully designed book is illustrated throughout with rare live performance and candid offstage photography, as well as scads of rare Queen ephemera. The Album by Album series is a unique approach to the rock bio, injecting the varied voices of several contributors. The results have even the most diehard fans rushing back to their MP3 players (or turntables) to confirm the details and opinions expressed!

*Marc Bolan and T. Rex* Peter Gallagher, 2025-05-27 For many, T. Rex founder Marc Bolan remains forever frozen in time as the poster boy of glam, the pop-rock genre he effectively launched with his March 1971 Top of the Pops appearance to promote 'Hot Love', the band's first number one single. But this is to view him through too narrow a focus. In John's Children he flirted with modernist art-rock. He sang folk songs of an otherworldly England in *Tyrannosaurus Rex*. He became a teen idol while dominating the singles and album charts and he also experimented with his unique brand of interstellar soul. Finally, he proclaimed himself 'The Godfather Of Punk' and became its patron, touring with The Damned and giving several major new wave acts their first television exposure. This book examines all aspects of Bolan's career, from the genre-defying *My People Were Fair And Had Sky In Their Hair...* through the transitional *A Beard Of Stars* and T. Rex albums, the misunderstood *Zinc Alloy* and the *Hidden Riders* of *Tomorrow* and the should-have-been comeback *Futuristic Dragon*. Along the way, it discusses *Unicorn*, the defining document of the *Tyrannosaurus Rex* years, and the essential T. Rex trilogy of *Electric Warrior*, *The Slider* and *Tanx*. During the day Peter Gallagher is a lecturer in Events Management, but at night can be found scribbling away in his man-cave. Having talked about writing for decades it is only recently he decided to do something about it, with 2020 seeing the publication of his first short story and the commissioning of his first book. His favourite bands include T. Rex, The Ramones, and The Sensational Alex Harvey Band, none of whom he has seen in concert. He Lives in Glasgow, Scotland.

**Forever Nerdy** Brian Posehn, 2025-05-01 The first memoir by beloved comedian, actor, and writer Brian Posehn, hilariously detailing what it's like to grow up as and remain a nerd, with a foreword by Patton Oswalt Brian Posehn is a successful and instantly recognizable comedian, actor, and writer. He also happens to be a giant nerd. That's partly because he's been obsessed with such things as *Dungeons & Dragons*, comic books, and heavy metal since he was a child; the other part is because he fills out every bit of his 6'7" frame. Brian's always felt awkward and like a perpetual outsider, but he found his way through the difficulties of growing up by escaping into the worlds of *Star Wars*, *D&D*, and comics, and by rocking his face off. He was a nerd long before it was cool (and that didn't help his situation much), but his passions proved time and

again to be the safe haven he needed to persevere and thrive in a world in which he was far from comfortable. Brian, now balls deep in middle age with a wife, child, and thriving career, still feels like an outsider and is as big a nerd as ever. But that's okay, because in his five decades of nerdism he's discovered that the key to happiness is not growing up. You can be a nerd forever and find success that way. because somehow along the way the nerds won. Forever Nerdy is a celebration of growing up nerdy and different. This isn't Brian's life story, just some bizarre and hilarious stories from his life, along with a captivating look back at nearly fifty years of nerd culture. Being a nerd hasn't always been easy, but somehow this self-hating nerd who suffered from depression was able to land his dream job, get the girl, and learn to fit in. Kind of. See how he did it while managing to remain forever nerdy.

**Billboard** ,1999-11-27 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.

Nicholas Sparks Can't Beat Newberry! Doc King Cole,2012-07-10 It was 1973, Nixon had not yet resigned, U. S. troops were still in Vietnam. We had three channels to choose from. Drug use was casual and nobody was getting busted. Gas prices were high as they are know. I remember seeing that Rolling Stones eight track tape in my sister's boyfriend's hot rod car. I remember the posters of Zep, Alice Cooper, and the lava lamps. Hendrix stood on a wall all to his own attesting to highs gone too far. Then me and the Bentons down the street decided to get into some trouble. The Bentons were the bad asses, the bullies, the thugs if you will. The three Brothers were in their early teens, and I was there prey. They wanted to cajole me into their antics, and if I didn't they would beat the shit out of me! As much as I tried to avoid them on the playground, they were always there. In the next couple of paragraphs I will allude to our antics in a few minutes okay? Then there was the project Gallman Heights gang. They were African Americans who used to beat me like white devil slave masters. I remember three of them taking a huge limb, swinging back like George Brett (Kansas City Royals 3rd baseman), and nailing me in the back. I saw stars, and think was passed out for a while. When I came to, they were gone, but left there trusting pine limb as a reminder not to mess with them. But you could not get me off the playground. I remember fighting three of them at one time like a corned animal on the Discovery Channel. One tried to rip my gums out while on top of me. I rolled over, grabbed a nearby stick and hit him in the ribs with all of my seven year old might. He ran off and told his other two hench kids. Then they came over chasing me, so I saw a point where there was a rim from tire. I hurled it at one nailing him in the right anterior thigh. Then I took on the one with the karate skills and laughed while he tried in vain to hurt me with his gentle kicks. I nailed him with a right haymaker and poof gone!

A Fling, A Fang and A Bong Get Boy Doc King Cole,2013-10-28 This is a collection of short fictional accounts. Every writer writes from his or her soul according to the highs, lows, or substance abuse they chose to arm their minds with. From

2007 to the Present, these stories rested on a lap top I brought back from the sandy desert called Ramadi Iraq. The first part deals with from the years 1979-1983 and the present. Take the movie "Stand By Me" meets a Class Reunion years later. Parts II to IV all revolve around with the attempt of me to make peace with a past of antique thoughts which are fabricated from recycled thoughts thirty years old. An attempt to understand past teen days. In Part V is a comedy or farce of Southern Living Trailer Park Style. Part VI "Microwave Left Over Romances" is misadventures of pot holed love affairs. Part VII "The Secret Bearer" deals with a veteran of Iraq who tries to get a job with the CIA.

**Encyclopedia of Jewish American Popular Culture** Jack Fischel, 2008-12-30 This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Without the profound contributions of American Jews, the popular culture we know today would not exist. Where would music be without the music of Bob Dylan and Barbra Streisand, humor without Judd Apatow and Jerry Seinfeld, film without Steven Spielberg, literature without Phillip Roth, Broadway without Rodgers and Hammerstein? These are just a few of the artists who broke new ground and changed the face of American popular culture forever. This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Up-to-date coverage and extensive attention to political and social contexts make this encyclopedia is an excellent resource for high school and college students interested in the full range of Jewish popular culture in the United States. Academic and public libraries will also treasure this work as an incomparable guide to our nation's heritage. Illustrations complement the text throughout, and many entries cite works for further reading. The volume closes with a selected, general bibliography of print and electronic sources to encourage further research.

*Favorite Songs of the Good Old Days* Ken Tate, Janice Tate, 2004 Favorite Songs that people sang in the old days.

**Terminated for Reasons of Taste** Chuck Eddy, 2016-08-25 In *Terminated for Reasons of Taste*, veteran rock critic Chuck Eddy writes that rock'n'roll history is written by the winners. Which stinks, because the losers have always played a big role in keeping rock interesting. Rock's losers share top billing with its winners in this new collection of Eddy's writing. In pieces culled from outlets as varied as the Village Voice, Creem magazine, the streaming site Rhapsody, music message boards, and his high school newspaper, Eddy covers everything from the Beastie Boys to 1920s country music, Taylor Swift to German new wave, Bruce Springsteen to occult metal. With an encyclopedic knowledge, unabashed irreverence, and a captivating style, Eddy rips up popular music histories and stitches them back together using his appreciation of the lost, ignored, and maligned. In so doing, he shows how pop music is bigger, and more multidimensional and compelling than most people can imagine.

**Billboard** ,2001-08-11 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.

**Reading Lyrics** Robert Gottlieb,Robert Kimball,2000-11-21 A comprehensive anthology bringing together more than one thousand of the best American and English song lyrics of the twentieth century; an extraordinary celebration of a unique art form and an indispensable reference work and history that celebrates one of the twentieth century's most enduring and cherished legacies. Reading Lyrics begins with the first masters of the colloquial phrase, including George M. Cohan ("Give My Regards to Broadway"), P. G. Wodehouse ("Till the Clouds Roll By"), and Irving Berlin, whose versatility and career span the period from "Alexander's Ragtime Band" to "Annie Get Your Gun" and beyond. The Broadway musical emerges as a distinct dramatic form in the 1920s and 1930s, its evolution propelled by a trio of lyricists—Cole Porter, Ira Gershwin, and Lorenz Hart—whose explorations of the psychological and emotional nuances of falling in and out of love have lost none of their wit and sophistication. Their songs, including "Night and Day," "The Man I Love," and "Bewitched, Bothered and Bewildered," have become standards performed and recorded by generation after generation of singers. The lure of Broadway and Hollywood and the performing genius of such artists as Al Jolson, Fred Astaire, Ethel Waters, Judy Garland, Frank Sinatra, and Ethel Merman inspired a remarkable array of talented writers, including Dorothy Fields ("A Fine Romance," "I Can't Give You Anything but Love"), Frank Loesser ("Guys and Dolls"), Oscar Hammerstein II (from the groundbreaking "Show Boat" of 1927 through his extraordinary collaboration with Richard Rodgers), Johnny Mercer, Yip Harburg, Andy Razaf, Noël Coward, and Stephen Sondheim. Reading Lyrics also celebrates the work of dozens of superb craftsmen whose songs remain known, but who today are themselves less known—writers like Haven Gillespie (whose "Santa Claus Is Coming to Town" may be the most widely recorded song of its era); Herman Hupfeld (not only the composer/lyricist of "As Time Goes By" but also of "Are You Makin' Any Money?" and "When Yuba Plays the Rumba on the Tuba"); the great light versifier Ogden Nash ("Speak Low," "I'm a Stranger Here Myself," and, yes, "The Sea-Gull and the Ea-Gull"); Don Raye ("Boogie Woogie Bugle Boy," "Mister Five by Five," and, of course, "Milkman, Keep Those Bottles Quiet"); Bobby Troup ("Route 66"); Billy Strayhorn (not only for the omnipresent "Lush Life" but for "Something to Live For" and "A Lonely Coed"); Peggy Lee (not only a superb singer but also an original and appealing lyricist); and the unique Dave Frishberg ("I'm Hip," "Peel Me a Grape," "Van Lingo Mungo"). The lyricists are presented chronologically, each introduced by a succinct biography and the incisive commentary of Robert Gottlieb and Robert Kimball.

**Disco** Frank Decaro,2024-10-15 This dazzling volume shines new light on the songs, styles, and enduring pop culture impact of the 1970s musical genre that emerged from Black and Latin queer culture to take the world by storm. Half a century after the drug-fueled, DJ-driven, glamour-drenched musical phenomenon of disco was born at a New York City loft

party, disco's musical and fashion influences live on in popular culture. This is a frolicking, entertaining, yet serious tribute to the overlooked art form of disco, which has never been given its proper due, nor taken its true place in the historic struggle for LGBTQ+, gender, and racial equality. Painting a vivid portrait of this provocative era, DeCaro explores the cultural importance of disco and how the music and dance that originated in queer Black and Latin clubs of the day became a mainstream phenomenon, changing our culture along the way. With glamorous photos from disco's heyday up through today, DeCaro examines disco's pervasive influence on pop culture over the last fifty years—exploring disco in film and television as well as in fashion and interior design. Through entertaining texts—as well as interviews with artists and celebrities of the era, such as Donna Summer and Grace Jones, among others—this book champions the diverse origins of disco while celebrating its influence on today's groundbreaking artists such as Lady Gaga, Dua Lipa, and Miley Cyrus. A must for all lovers of music, style, and pop culture.

*All I Want Is Loving You* Steve Bergsman, 2023-10-30 In *All I Want Is Loving You: Popular Female Singers of the 1950s*, author Steve Bergsman focuses on the white, female artists of the 1950s, a time that predated the chart-topping girl groups of the early 1960s. These popular performers, many of whom graduated out of the big bands of the 1940s, impacted popular music in a huge way. As the last bastion of traditional pop and the last sirens of swing, they undeniably shined in the spotlight. Yet these singers' fame dimmed relatively quickly with the advent of rock 'n' roll. A fortunate few, like Doris Day, Patti Page, Peggy Lee, and Debbie Reynolds, experienced some of their biggest hits in the late 1950s, and Eydie Gormé broke out in the 1960s. The luckiest, including Dinah Shore and Rosemary Clooney, ventured to television with varying degrees of success. Others would become major attractions at nightclubs in Las Vegas or, like Teresa Brewer, shift into the jazz world. Though the moment did not last, these performers were best-selling singers, darlings of the disk jockeys, and the frenetic heartbeat of fan clubs during their heyday. In a companion volume, Bergsman has written the history of African American women singers of the same era. These Black musicians transitioned more easily as a new form of music, rock 'n' roll, skyrocketed in popularity. In both books, Bergsman reintroduces readers to these talented singers, offering a thorough look at their work and turning up the volume on their legacy.

*For Whom You Love* Jordyn Alexander, 2011-08-25 After an overwhelmingly traumatic incident leaves Paige Caldwell, a young San Diego police officer, crippled with anxiety and distrust, she is determined to maintain control over her world and the people in it. Hidden behind the emotional fortress she has built for herself, Paige allows few people to trespass into her emotions. She no longer sees life in a profusion of hues and saturation, but simply in black and white. Right and wrong. Life and death. Preston Wakefield is the lead singer of the rebounding musical group, Aldengate. At the height of their fame, ten years prior, Aldengates popularity was likened to that of the Beatles, inviting chaos and pandemonium wherever they went. When the group disbanded, each member embarked on their own projects, but eventually reunited a decade later. With their

reunion tour selling out stadiums across the country, it was obvious that time had not diminished the fierce loyalty of their fans. When Paiges lifelong friend, and co-worker, Taylor Wellington, asks her to fill an empty spot providing security for an Aldengate concert, she reluctantly agrees. Despite her desire not to allow her anxiety rule her life, the clamor and commotion surrounding the venue leaves her staggering to regain her composure. Finding respite in a small alcove, Paige meets Preston in a chance encounter. Against Taylors cynical assessment of Preston, Paige embarks on a secret courtship with Preston while remaining resolute to avoid the chaos that seems to follow him. As the romance evolves, Preston becomes increasingly irritated with Taylors meddling, threatening to unravel the very fabric of their relationship. When Paige refuses to let go of her best friend in order to save her relationship, Preston must decide if its because of a surreptitious love between them...or something more. Despite her insistence that life is what you make of it, Paige will soon learn that life is not about why you livebut for whom you live.

The Complete Lyrics of Oscar Hammerstein II Oscar Hammerstein II,2008-11-25 From every “beautiful mornin’” to “some enchanted evening,” the songs of Oscar Hammerstein II are part of our daily lives, his words part of our national fabric. Born into a theatrical dynasty headed by his grandfather and namesake, Oscar Hammerstein II breathed new life into the moribund art form of operetta by writing lyrics and libretti for such classics as Rose-Marie (music by Rudolf Friml), The Desert Song (Sigmund Romberg), The New Moon (Romberg) and Song of the Flame (George Gershwin). Hammerstein and Jerome Kern wrote eight musicals together, including Sweet Adeline, Music in the Air, and their masterpiece, Show Boat. The vibrant Carmen Jones was Hammerstein’s all-black adaptation of the tragic opera by Georges Bizet. In 1943, Hammerstein, pioneer in the field of operetta, joined forces with Richard Rodgers, who had for the previous twenty-five years taken great strides in the field of musical comedy with his longtime writing partner, Lorenz Hart. The first Rodgers and Hammerstein work, Oklahoma!, merged the two styles into a completely new genre—the musical play—and simultaneously launched the most successful partnership in American musical theater. Over the next seventeen years, Rodgers and Hammerstein wrote eight more Broadway musicals: Carousel, Allegro, South Pacific, The King and I, Me and Juliet, Pipe Dream, Flower Drum Song, and The Sound of Music. They also wrote a movie musical (State Fair) and one for television (Cinderella). Collectively their works have earned dozens of awards, including Pulitzers, Tonys, Oscars, Grammys, and Emmys. Throughout his career, Hammerstein created works of lyrical beauty and universal feeling, and he continually strove—sometimes against fashion—to seek out the good and beautiful in the world. “I know the world is filled with troubles and many injustices,” he once said. “But reality is as beautiful as it is ugly . . . I just couldn’t write anything without hope in it.” All of his lyrics are here—850, more than a quarter published for the first time—in this sixth book in the indispensable Complete Lyrics series that has also brought us the lyrics of Cole Porter, Lorenz Hart, Ira Gershwin, Irving Berlin, and Frank Loesser. From the young scribe’s earliest attempts to the old master’s final lyric—“Edelweiss”—we can see, read, and, yes, sing the words of a theatrical and

lyrical genius.

**The Complete Book of 1990s Broadway Musicals** Dan Dietz, 2016-09-29 Musicals of the 1990s felt the impact of key developments that forever changed the landscape of Broadway. While the onslaught of British imports slowed down, the so-called Disneyfication of Broadway began, a trend that continues today. *Beauty and the Beast* and *The Lion King* became long-running hits, followed by more family-friendly musicals. The decade was also distinguished by a new look at revivals—instead of slavishly reproducing old shows or updating them with campy values, Broadway saw a stream of fresh and sometimes provocative reinventions, including major productions of *My Fair Lady*, *Damn Yankees*, *Carousel*, *Show Boat*, and *Chicago*. In *The Complete Book of 1990s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1990s. This book discusses the era's major hits (*Miss Saigon*, *Crazy for You*, *Rent*), notorious flops (*Shogun*, *Nick & Nora*, *The Red Shoes*), controversial shows (*Passion*, *The Capeman*), and musicals that closed during their pre-Broadway tryouts (*Annie 2: Miss Hannigan's Revenge*, *Whistle Down the Wind*). 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 Sandra Bernhard, Michael Feinstein, Patti LuPone, Liza Minnelli, and Mandy Patinkin. Each entry contains the following information: Plot summary, Cast members, Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors, Opening and closing dates, Number of performances, Critical commentary, Musical numbers and the performers who introduced the songs, Production data, including information about tryouts, Source material, 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 1990s Broadway Musicals* provides 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.

**All Music Guide to Rock** Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine, 2002-04 This fun-to-read, easy-to-use reference has been completely updated, expanded, and revised with reviews of over 12,000 great albums by over 2,000 artists and groups in all rock genres. 50 charts.

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