

The King And I Cast 1999

Dan Dietz

The Literary Filmography Leonard Mustazza, 2006-05-17 From the very infancy of the film industry, filmmakers have relied heavily upon literature as the foundation for their movie material. Well-known literary works such as Dickens's *A Christmas Carol* and Hawthorne's *The Scarlet Letter* were adapted to film in the silent era, as were such books as Thomas Dixon's Jr.'s *The Klansman*, basis for the film *Birth of a Nation*. In recent years, Nick Hornsby's *About a Boy* and each of Helen Fielding's *Bridget Jones's Diary* novels were the basis for popular movies bearing the same names. A guide to English-language works that have been adapted as theatrical and television films, this volume includes books (both fiction and non-fiction), short stories, newspaper and magazine articles and poems. Entries are arranged alphabetically by literary title with cross-listings for films made under different titles. Each entry includes the original work's title, author, year of first publication, literary prizes, and a brief plot summary. Information on film adaptation(s) of the work, including adaptation titles, director, screenwriter, principal cast and the names of the characters they portray, major awards, and availability in the most common formats (DVD, VHS), is also offered.

DVD & Video Guide 2004 Mick Martin, Marsha Porter, 2003 Featuring more than 400 new entries among reviews and ratings of 18,000 movies, this guide to films that are available on video and DVD includes brand-new DVD listings, director and star indexes, and much more. Original.

The Complete Book of 1960s Broadway Musicals Dan Dietz, 2014-04-10 While the 1960s may have been a decade of significant upheaval in America, it was also one of the richest periods in musical theatre history. Shows produced on Broadway during this time include such classics as *Bye, Bye Birdie*; *Cabaret*; *Camelot*; *Hello Dolly!*; *Fiddler on the Roof*; *How to Succeed in Business without Really Trying*; *Oliver!*; and *Man of La Mancha*. Performers such as Dick Van Dyke, Anthony Newley, Jerry Orbach, and Barbara Streisand made their marks, and other talents—such as Bob Fosse, John Kander, Fred Ebb, Alan Jay Lerner, Frederick Loewe, Jerome Robbins, and Stephen Sondheim—also contributed to shows. In *The Complete Book of 1960s Broadway Musicals*, Dan Dietz examines every musical and revue that opened on Broadway during the 1960s. In addition to providing details on every hit and flop, Dietz includes revivals and one-man and one-woman shows that centered on stars like Jack Benny, Maurice Chevalier, Marlene Dietrich, Danny Kaye, Yves Montand, and Lena Horne. Each entry consists of: Opening and closing dates Plot summaries Cast members Number of performances Names of all important

personnel, including writers, composers, directors, choreographers, producers, and musical directorsMusical numbers and the names of performers who introduced the songsProduction data, including information about tryoutsSource materialCritical commentary Tony awards and nominations Details about London and other foreign productions In addition to entries for each production, the book offers numerous appendixes: a discography, film and television versions, published scripts, Gilbert and Sullivan operettas, and lists of productions by the New York City Center Light Opera Company, the New York City Opera Company, and the Music Theatre of Lincoln Center. A treasure trove of information,this significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

DVD & Video Guide 2005 Mick Martin,Marsha Porter,2004 Wondering what video to rent tonight? This bestselling, fact-packed guide is the only sourcebook you and your family will ever need. Mick Martin and Marsha Porter steer you toward the winners and warn you about the losers. DVD & Video Guide 2004 covers it all-more films than any other guide, plus your favorite serials, B-Westerns, made-for-TV movies, and old television programs! Each entry, conveniently alphabetized for easy access, includes a summary, fresh commentary, the director, major cast members, the year of release, and the MPAA rating, plus a reliable Martin and Porter rating-from Five Stars to Turkey-so you'll never get caught with a clunker again!

The King in Yellow Thom Ryng,2005-12-28 Between the covers of this small, unassuming book lies a tale one hundred years in the making. Banned by the governments of Europe upon its publication, burned by the zealots of religion and sanity, its very name only whispered in the shadows by decadent artists: THE KING IN YELLOW, a play for the damned and the lost. Armitage House is proud to present this notorious work of occult literature for the first time in paperback.

The Literary Filmography: Preface, A-L Leonard Mustazza,2006 A guide to English-language works that have been adapted as theatrical and television films, this volume includes books (both fiction and non-fiction), short stories, newspaper and magazine articles and poems. Entries are arranged alphabetically by literary title with cross-listings for films made under different titles. Each entry includes the original work's title, author, year of first publication, literary prizes, and a brief plot summary. Information on film adaptation(s) of the work, including adaptation titles, director, screenwriter, principal cast and the names of the characters they portray, major awards, and availability in the most common formats (DVD, VHS), is also offered. The book is published as a set of two volumes. Replacement volumes can be obtained individually under ISBN 0-7864-2503-2 (for Volume 1) and ISBN 0-7864-2504-0 (for Volume 2).

Video Movie Guide 2002 Mick Martin,Marsha Porter,2001 This bestselling video guide to films, serials, TV movies, and old TV series available on video is completely updated with the newest releases. Containing more than 18,000 listings, this revised edition includes 400 new entries that are detailed with a summary, commentary, director, cast members, MPAA rating, and authors' rating.

The Mexican Filmography David E. Wilt, 2004 Mexican cinema has largely been overlooked by international film scholars because of a lack of English-language information and the fact that Spanish-language information was difficult to find and often out of date. This comprehensive filmography helps fill the need for a single source for basic information on Mexican films. Arranged by year of release and then by title, the filmography contains entries that include basic information (film and translated title, production company, genre, director, cast), a plot summary, and additional information about the film. To be included, a film must meet the following criteria: it must be a Mexican production or co-production, feature length (one hour or more, although exceptions are made for silent films), fictional (documentaries and compilation films are not included unless the topic relates to Mexican cinema; some docudramas and films with recreated or staged scenes are included), and theatrically released or intended for theatrical release.

The International Who's Who in Popular Music 2002 Andy Gregory, 2002 The International Who's Who in Popular Music 2002 offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

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 Video Movie Guide 2001 Mick Martin, Marsha Porter, 2000 Presents brief reviews of more than nineteen thousand films and other videos that are available at rental stores and through mail order, arranged alphabetically by title; also includes actor and director indexes.

Screen World John A. Willis, 2001

Screen World 2000 Barry Monush, John Willis, 2001-02 John Willis' Screen World has become the definitive reference for any film library. Each volume includes every significant U.S. and international film released during that year as well as complete filmographies, capsule plot summaries, cast and characters, credits, production company, month released, rating, and running time. You'll also find biographical entries - a prices reference for over 2,000 living stars, including real name, school, place and date of birth. A comprehensive index makes this the finest film publication that any film lover could own. Copyright © Libri GmbH. All rights reserved.

Art Index Alice Maria Dougan, Margaret Furlong, 2000

The Theatermania Guide to Musical Theater Recordings Michael Portantieri, 2004 The first ever-comprehensive guide to musical theatre recordings, this book covers the entire history of musical theatre. From Jerome Kern and the Gershwins to Bernstein and Sondheim, here are capsule reviews and ratings of more than 400 theatre recordings of the past 60 years. Organized alphabetically, each listing contains background information on the show, cast information, record label, catalogue number, whether the recording is currently in print, and an overall rating of one to five stars.

Opera Glass, 1897

The Opera Glass, 1897

About the King's Choice to Build His Palace Right on Top of the Dunghill, Or, how to Conceptualize Jewishly John McGinley, 2006 ISRAEL; the people, the nation, the religion. While remaining acutely aware of the shortcomings of both Heidegger and Derrida, the writer nevertheless uses insights and terminology from their discourse in the service of exposing the historical and thought trends of hegemonic proportions which have had the effect of deracinating Judaism from ISRAEL.

The writer makes the claim that a critical/spelunkative analysis of what went into that final and anonymous redaction of the Babylonian Talmud points the way towards a retrieval of Judaism's burning living center. The writer further contends that such a retrieval can have the effect of returning [teshuba] Judaism back to ISRAEL.

The Complete Directory to Prime Time Network and Cable TV Shows, 1946-present Tim Brooks, Earle Marsh, 2003 The biggest and best television reference ever published, this is the guide readers will turn to again and again for information on every nighttime network series ever telecast and all the top syndicated and cable series.

The Painted King Glenn Wharton, 2011-11-30 The famous statue of Kamehameha I in downtown Honolulu is one of the state's most popular landmarks. Many tourists—and residents—however, are unaware that the statue is a replica; the original, cast in Paris in the 1880s and the first statue in the Islands, stands before the old courthouse in rural Kapa'au, North Kohala, the legendary birthplace of Kamehameha I. In 1996 conservator Glenn Wharton was sent by public arts administrators to assess the statue's condition, and what he found startled him: A larger-than-life brass figure painted over in brown, black, and yellow with "white toenails and fingernails and penetrating black eyes with small white brush strokes for highlights. . . . It looked more like a piece of folk art than a nineteenth-century heroic monument." The Painted King is Wharton's account of his efforts to conserve the Kohala Kamehameha statue, but it is also the story of his journey to understand the statue's meaning for the residents of Kapa'au. He learns that the townspeople prefer the "more human" (painted) Kamehameha, regaling him with a parade, chants, and leis every Kamehameha Day (June 11). He meets a North Kohala volunteer who decides to paint the statue's sash after respectfully consulting with kahuna (Hawaiian spiritual leaders) and the statue itself. A veteran of public art conservation, Wharton had never before encountered a community that had developed such a lengthy, personal relationship with a civic monument. Going against the advice of some of his peers and ignoring warnings about "going native," Wharton decides to involve the people of Kapa'au in the conservation of their statue and soon finds himself immersed in complex political, social, and cultural considerations, including questions about representations of the Native Hawaiian past: Who should decide what is represented and how? And once a painting or sculpture exists, how should it be conserved? The Painted King examines professional authority and community involvement while providing a highly engaging and accessible look at "activist conservation" at work, wherever it may be found.

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