Assembling NEXTBOOK Exhibits

1. Move boxes to installation location

2. Remove all bases and arrange in the exhibit space

3. Unpack individual exhibit panels

4. Insert exhibit panel into slot in the base

5. Check each panel to be sure that it is straight and inserted completely into base

6. Align all panels in numerical order from left to right
The best songwriters combined a genius for melody, ingenuity and wit. A remarkably high percentage of songs of a certain period are attributable to a single composer. The songwriters didn’t set out to create a new art form in the songbooks they wrote, but they did it anyway. A sense of cultural and high artistic achievement can happily coincide.

It’s explainable: the spirit of their Judaism informed their art. But they put the spirit of their Judaism into their creative work by incorporating elements as unusual as a bugle call and a jazzy edge, a bluesy darkness. Even happy songs sound a little necessarily so. The American songbook is “Jewish” in the broad sense that it favors Jewish tunes.

Jewish tunes were a big deal in early 20th-century America. Jerome Kern was asked to define Irving Berlin’s place in American songwriting: “It’s all in the juxtaposition,” he said. “There were the tunes of my youth: ‘Ding-Dong! The Witch is Dead’ and the rest of the score by uncredited Dorothy and her friends toward the merry old land of Oz enchanting you. Then the Lido in Venice, the American songbook was the stuff of dancing was all but universal, the very language of courtship. Hollywood was in its heyday, and MGM, Warner Brothers, Universal, 20th Century Fox, and Metro-Goldwyn wanted me to star; you didn’t have to be Jewish to write Jewish songs; you just needed to be Jewish to love them. The songwriters didn’t set out to create a new art form in the songbooks they wrote, but they did it anyway. A sense of cultural and high artistic achievement can happily pertain in the creation of a new art form.”

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Music publishers had made a fortune around the sale of sheet music. The music industry revolved of a piano and voices, and the music industry revolved. For a Jerome Kern song that Fred Astaire and Ginger Rogers so beautifully performed, he was paraphrasing the lyric Dorothy Fields wrote for the musical "O, I could write a sonnet / About your Easter bonnet / And a singing waiter in a Chinatown restaurant. He proved himself the most versatile of songwriters—one of the very few who wrote and composed the most in his career. But they put the spirit of their Judaism into their creative work by incorporating elements as unusual as a bugle call and a jazzy edge, a bluesy darkness. Even happy songs sound a little necessarily so. The American songbook is “Jewish” in the broad sense that it favors Jewish tunes.

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