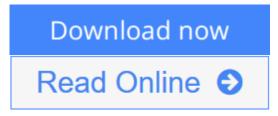


Putting on the Ritz

By Joe Keenan



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The witty duo from **Blue Heaven** invade the entourage of a tasteless real estate/media magnate, attempt to turn his talentless wife into a chanteuse, and vie for the affections of a suave magazine editor, in this deftly delicious comedy of bad manners, financial skullduggery, and romantic infighting.



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Putting on the Ritz By Joe Keenan Bibliography

• Sales Rank: #923695 in Books

Brand: Penguin Books
Published on: 1992-11-01
Released on: 1992-11-01
Original language: English

• Number of items: 1

• Dimensions: 7.80" h x .74" w x 5.10" l, .56 pounds

• Binding: Paperback

• 336 pages



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Editorial Review

From Publishers Weekly

Although the constantly arch tone palls a bit, Keenan's generally clever repartee and on-target sendups of the media, nouveau-riche society, show biz, magazine publishing and gossip-mongers make for a fast and entertaining read.

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From Library Journal

A segment of "sophisticated" New York society, with its ostentation and incessant craving for pleasure and publicity, provides Keenan (Blue Heaven, Penguin, 1988) with abundant opportunity for the exercise of his caustic wit and power of observation. The story revolves around the efforts of songwriters Philip and Claire to compose lyrics and music for the talentless wife of an arrogant real estate magnate while spying on the couple for their friend Gilbert, who is working on an expose of the husband's questionable business dealings. Most chapters provide compact essays on stereotyped people and are animated by just the right amount of malice. The fact that many of the characters seem molded more from familiarity than fancy only serves to heighten their plausibility. The book moves briskly and should keep most readers amused.

- A.J. Anderson, GSLIS, Simmons Coll., Boston

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From Kirkus Reviews

In a knockabout sequel to Blue Heaven (1988), songwriter Philip Cavanaugh agrees to write a set of tunes for untalented would-be songbird Elsa Champion--as a cover for spying on her boorish super- rich husband Peter. Peter's latest step in his feud with rival billionaire Boyd Larkin, you see, has been to start Estime, a gossipy magazine whose circulation already tops that of Larkin's Boulevardier; meanwhile, Larkin, his scrumptious aide-de-camp Tommy Parker, and Philip's old pal Gilbert Selwyn (who's thoroughly smitten by Tommy) persuade Philip to sign on with Elsa in order to get the dirt on Peter's nefarious business practices so they can blackmail him out of the business. What Philip actually gets (after masquerades and doublecrosses too numerous to count) is much better--an audio tape, hilariously procured, of Peter's S/M session with Elsa's sister Kitty Driscoll. But his hapless attempts to deliver it without delivering himself to Peter or his lawyers lands him in repeated jams only his songwriting partner, improbably straight, unkinky Claire Simmons, can get him out of--and she's not kindly disposed toward him after Elsa's debut in the Rainbow Room, somewhat dampened by her just having heard the tape, makes Claire a laughingstock (along with Elsa) and the codefendant (along with Philip) in a ten-million-dollar lawsuit. Still to come: Philip's longawaited romance with Tommy, whom Larkin insinuates into the editorship of Estime (and who plans to "`elevate" it into financial ruin) and a showdown between Kitty, Elsa, and assorted hangers-on on live TV. An ebullient, overplotted tour of New York's brutish high life that's zany, arch, and gay in every sense of the word. -- Copyright ©1991, Kirkus Associates, LP. All rights reserved.

Users Review

From reader reviews:

Loren Velasco:

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