



Melinda Camber Porter Archive of Creative Works

Volume I: Journalism and Volume II: Art and Literature

International Standard Serial Numbers:

ISSN: 2379-2450 (Print), 2379-3198 (Ebook), 2379-321X (Audio)

Blake Press Catalog

www.MelindaCamberPorter.com

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www.MelindaCamberPorter.com

www.MelindaCamberPorter.com http://en.wikipedia.org/wiki/Melinda_Camber_Porter

Melinda Camber Porter's YouTube Channel: <https://www.youtube.com/channel/UCIfCaF2qpHh8uQgffSXLDO>

Melinda Camber Porter in Conversation with Françoise Sagan In Paris in 1984 in the Original French and Translated into English

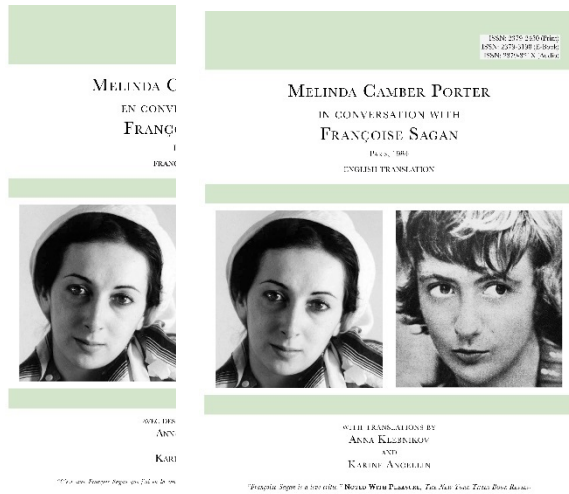
ISSN: Volume 1, Number 7

Hardcover: (ISBN: 978-1-942231-61-5), 8½x11, \$49.99 (2018).
(198 pages, illustrated, index, and bibliography)

Ebook: (ISBN: 978-1-942231-62-2), \$3.99 (2018).

Audiobook: (ISBN: 978-1-942231-64-6), \$3.99 (2018).

See Melinda Camber Porter on YouTube...



Melinda Camber Porter's unabridged conversation with Françoise Sagan took place in French in Paris in 1984. For the first time this new title publishes their complete conversation in the original French and translated into English. This book also includes Melinda Camber Porter's English essay of their conversation, which originally appeared in *Through Parisian Eyes* (Blake Press 2017 and Oxford University Press 1986), and now is also translated back into the French. Sagan, a modern French novelist, is an icon to many. For the first time, Françoise Sagan's own words and voice are again heard, as she explains her female self, her lives wonderings and her writings to Melinda Camber Porter.

"Françoise Sagan is a love critic, a French specialty," said the New York Times Book Review in 1986 when the essay in *Through Parisian Eyes* was first published.

«Melinda Camber Porter nous y propose des recontres avec les intellectuels parisiens. Françoise Sagan que j'ai eu la

convesation la plus intime, » said the *France-Amerique* (New York) in 1986, when *Through Parisian Eyes* was published.



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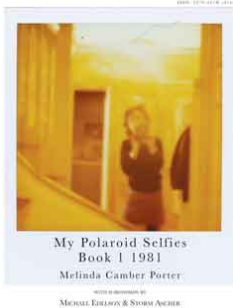
Blake Press Catalog

www.MelindaCamberPorter.com

This library hardcover edition is 8.5x11 inches, and the English reads front to middle, and turning the book over and reversing it, one is able to read the unabridged original French, front to middle.

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

MY POLAROID SELFIES: 1981 Book 1 by Melinda Camber Porter



ISSN: Volume 2, Number 8: Includes 48 Polaroid Selfies
Forewords by: Michael Edelson, Professor Emeritus Stony Brook University of film and photography and Storm Ascher, Artist
Volume 2, Number 8 (Blake Press)

Hardcover: (ISBN: 978-1-942231-58-5), 8½x11, \$49.99 (2017).
(192 pages, 210 illustrations, index, and bibliography)

Ebook: (ISBN: 978-1-942231-59-2), \$3.99 (2017).

See Melinda Camber Porter on YouTube...

Melinda Camber Porter was fascinated by the Polaroid Camera. The fact one was able to get instant feedback and not wait days or weeks to get one's traditional photography developed. She could now take pictures of herself and see if it showed what she was thinking, instantly. Today, of course, we call this a 'Selfie'. These 48 Polaroid photos were taken by her with her Polaroid camera purchased in 1981.

It took Edwin Land over 50 years to develop and commercialize the Polaroid Camera, we are informed in the Foreword by Michael Edelson, Professor Emeritus of film and photography at Stony Brook University. Edelson states, "Melinda Camber Porter, as usual, was inspired by William Blake who spoke so often about the face and its binding to the soul. In fact, the only way to achieve a personal wholeness, he felt, was through unifying the body and spirit. Gazing at these images requires the viewer to undertake a languid journey of intimate exploration. These Polaroid photographs function just as diary entries for her. One writes the most inner secrets onto the pages. Some, beside hiding the book, also maintain a closed lock with a key that only one person possesses. Here the pages are open and free; no lock nor hiding place. Only patience and an open eye is needed to reach the true faculty of knowing, the faculty of many experiences as William Blake pointed out."

The Polaroid Corporation once a billion dollars company, died a slow death with the digital age, but has again returned 40 years later to fascinate all: "Melinda Camber Porter had an ability to transcend the element of time in all of her creative works; representing imagery and writing about personal experiences that could ultimately be an overall expression of the human experience. She understood this Polaroid phenomenon of documenting the self before it was coined the "selfie" by the Millennial generation," states, Storm Asher in her 2017 Foreword, as an Artist and a Millennial Polaroid Photographer.



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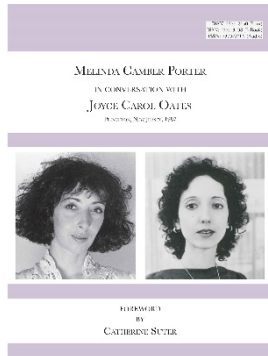
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Melinda Camber Porter in Conversation with Joyce Carol Oates



ISSN: Volume 1, Number 6 (Blake Press)

Forward by: Cathy Suter, artist and writer

Hardcover: (ISBN: 978-1-942231-03-5), 8½x11, \$49.99 (2017).
(98 pages, illustrated, index, and bibliography)

Ebook: (ISBN: 978-1-942231-20-2), \$3.99 (2017).

See Melinda Camber Porter on YouTube...

Melinda Camber Porter interview with Joyce Carol Oates took place in 1987 at her Princeton University Office at the time of the publication of her book *On Boxing*. They noted it as a highly unusual topic for a female writer. Joyce Carol Oates grew up at an early age attending boxing matches with her father and thus the book.

Their conversations ranged from boxing to her writings, writers, and her writing process and styles. This title includes the differences noted in American and European writers. In 1987, Joyce Carol Oates notes the American infatuation with celebrities and names as examples Henry Ford, PT Barnum and Donald Trump!

In the Foreword Cathy Suter, writer and artist, notes the metaphor for the creative writing process and writer's block described by Joyce Carol Oates, when she compares it to, "mowing very wet, chunky grass with a hand mower, pushing through big patches of lawn and having to go over it again and again, until getting it just right."

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. The Melinda Camber Porter Archive wishes to share these



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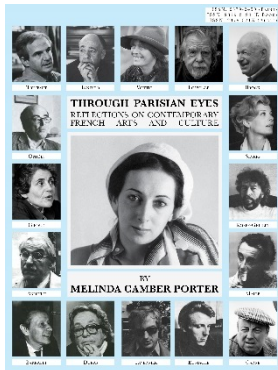
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conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Through Parisian Eyes, New Edition, with 30 plus French Cultural Icons, with 12 USA French Venues of Melinda Camber Porter's Art & Books



by **Melinda Camber Porter**

New Library Edition with USA French Exhibition Venues in NY, DC, MA, FL, CA, TX, LA, CT, IL, CO, SD, WY.

French Cultural Icons in film, literature, philosophy and theater.

Volume 1, Number 5 (Blake Press)

Hardcover: (ISBN: 978-1-942231-55-4) 8½x11, \$49.99 (2017).
(264 pages, 60+ illustrations, and index of 16 pages)

Ebook: (ISBN: 978-1-942231-56-1) \$3.99 (2017).

Ebook: (enhanced video clips): (ISBN: 978-1-942231-57-8) \$3.99 (2017).

See YouTube videos of Melinda Camber Porter discuss the French...

New Photo Illustrated Edition with worldwide acclaimed, *Through Parisian Eyes: Reflections on Contemporary French Arts and Culture*, in English and with new addition of twelve USA French venues of Melinda Camber Porter's Art of Love Exhibition featuring her art and writings. Whether discussing ideas with Truffaut, Ophuls, Malle on film, or with Malraux, Duras and Sagan on literature, or with Barrault, Brook, and Ionesco on theater or with Breytenback, Costa-Gavras, Kouchner, and Todd on human rights, all speak out to advance human culture. Original reviews:

“Françoise Sagan is a love critic-a French specialty. Noted With Pleasure” *New York Times*

“Brilliantly compiles collection” - Susan Monsky, *Boston Globe*

“Intelligent look at the contemporary Parisian spirit.” - Steven Barclay, *San Francisco Chronicle*



Melinda Camber Porter Archive of Creative Works

Volume I: Journalism and Volume II: Art and Literature

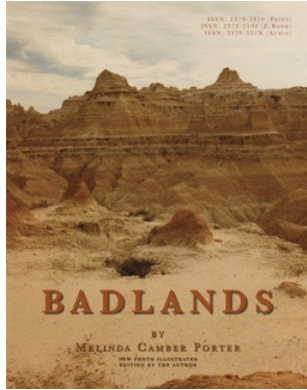
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“I have come back to this book many times to refresh my knowledge [of the French]. I give it five out five Stars.” – Greg Somers, *Goodreads*



“It presents insights into the lives and thoughts of Parisians.” – **Paris Passion: The Magazine of the French Capital**

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Badlands, A Novel, New Edition with 45 Photo Illustrations

by **Melinda Camber Porter**

New Photo Illustrated Edition

with 46 photos of the Badlands and Pine Ridge, South Dakota
1996 Book-of-the-Month Club Selection

Volume 2, Number 7 (Blake Press)

Hardcover: (ISBN: 978-1-942231-51-6) 8½x11, \$49.99 (2017).

(304 pages, 45 color illustrations, and bibliography)

Ebook: (ISBN: 978-1-942231-52-3) \$3.99 (2017).

Ebook: (enhanced video clips): (ISBN: 978-1-942231-53-0) \$3.99 (2017).

See YouTube videos of Melinda Camber Porter discuss the Badlands...

New Photo Illustrated Edition of the acclaimed novel, *Badlands*, a 1996 Book-of-the-Month selection. This new edition includes 46 photos taken by the author on the Pine Ridge Indian Reservation in South Dakota, one at the start of each chapter.

“In the South Dakota *Badlands* Melinda Camber Porter so powerfully conjures is a place where wounds don’t heal.” – a **Booklist Starred Review** by **Donna Seaman**

“*Badlands* is a Novel of Startling Lyricism.” **Publishers Weekly**

“*Badlands* has a narrative with a weighty sensuality that carries the reader forward in a kind of drunken, dreamlike state.” **New York Times**

“*Badlands* is a very strong, very intelligent and very intriguing novel.” **Joyce Carol Oates**



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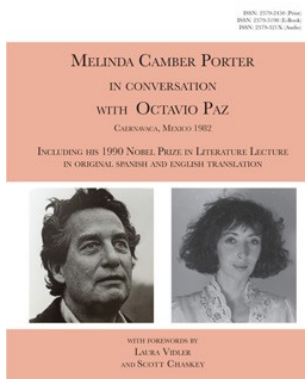
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“Melinda Camber Porter should be congratulated on *Badlands*: she knows her subject thoroughly; her vision is lyrical, yet unflinching. *Badlands* is an achievement.” **Peter Matthiessen**

“In *Badlands*, Melinda Camber Porter has focused her English intelligence on America and rendered it as an uneasy dream of sex and death and abandonment, a mirage with the power of possession.” **Joan Didion**

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature from London, Paris and New York. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Melinda Camber Porter In Conversation With Octavio Paz, at his home in Cuernavaca, Mexico 1983



Includes Octavio Paz Nobel Prize Lecture in English and Spanish
Foreword: Laura Vidler, Spanish Chair University of South Dakota
Foreword: **Scott Chaskey**, Poet and Farmer, NY

Volume 1, Number 4 (Blake Press)

Hardcover: (ISBN: 978-1-942231-07-3), 8½x11, \$49.99 (2017).

(134 pages, color illustrations, index, and bibliography)

Ebook: (ISBN: 978-1-942231-22-6), \$3.99 (2017).

Ebook (enhanced with video): (ISBN: 978-1-942231-54-7), \$3.99 (2017).

Audiobook: (ISBN: 978-1-942231-23-3), \$19.99 (2017).

See YouTube videos of Paz and Melinda Camber Porter discuss poetry...

Melinda Camber Porter's conversation with Octavio Paz took place in August 1983 at his home in Cuernavaca, Mexico. They discussed art, literature, poetry, writers block, and politics in Mexico, the Americas, Europe, and his book, *Marcel Duchamp*. This volume also includes his 1990 Nobel Prize Lecture in English and Spanish.

“If you think you’ve read this interview before [in the *Partisan Review* in 1986] you haven’t.” As the *Partisan Review* redacted much of the content. In this new volume, however, the interview is published in its entirety, and the results are wonderful. Empathy between Octavio Paz and Melinda



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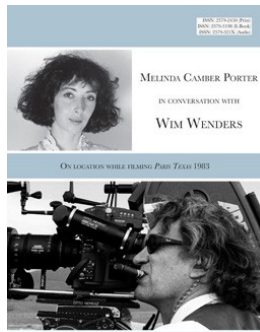
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Camber Porter is established quickly. A professional diplomat, Paz's dual life as cultural ambassador and writer parallels Camber Porter's. Conversation about Duchamp, Picasso, Camus and Matisse—previously cut—appears here, as well as discussion of the classical Spanish poets that made-up Paz's early reading—Quevedo, Góngora, and Sor Juana Inés de la Cruz (the subject of Paz's book, *Las trampas de la Fe*). In addition to a complete transcription of the interview, this volume includes Paz's 1990 Nobel Prize Lecture in both English and (the original) Spanish, as well as further information on the work of Melinda Camber Porter." Explains, Dr. Laura Vidler, Chair of Spanish at the University of South Dakota.

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Melinda Camber Porter in Conversation With Wim Wenders, on the film set of *Paris, Texas* 1983



Volume 1, Number 3 (Blake Press)

Hardcover: (ISBN: 978-1-942231-45-5), \$49.99, 8½x11, (2016).

(120 pages, color illustrations, index, and bibliography)

Ebook: (ISBN: 978-1-942231-18-9), \$3.99 (2016).

Ebook (enhanced with video clips): (ISBN: 978-1-942231-70-7), \$3.99 (2017).

Audiobook: (ISBN: 978-1-942231-19-6), \$3.99 (2017).

See YouTube Videos of Wenders and Melinda discuss film...

Present at the 2017 Wim Wenders International Conference at University of Richmond, VA.

The conversation between Wim Wenders and Melinda Camber Porter (1953-2008) took place on location in December 1983, while Mr. Wenders was shooting his first American Film, *Paris Texas*. America was a place of European immigrants, German immigrants, and a vast land stretching to California. Men and women were becoming disillusioned and seeking 'that something' just out of reach.

Melinda Camber Porter asked: "When you say men have certain expectations of women, what exactly do you mean? **Wim Wenders** explains, "We still have to find out what we mean by that, because 'the character' hasn't really understood that yet [in shooting the film, *Paris Texas*]. The character is getting ready to confront the issue. I do not work so a film is laid out and people can



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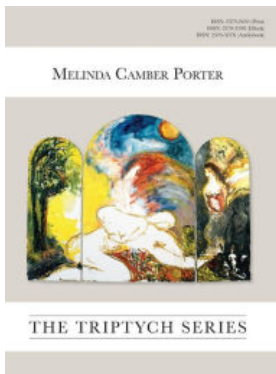
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spell it out. I work much more on intuition ... Sometimes film making is very much based on very subconscious choices or intuitions.”

Paris, Texas directed by Wim Wenders and written by Sam Shepard with adaptation by L.M. Kit Carson, and starring Harry Dean Stanton, Nastassja Kinski, and Hunter Carson among others. Melinda Camber Porter passed away from ovarian cancer in 2008 and she left behind a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* of London, her interviews had a unique way of getting to the heart of the creative process used by the many widely acclaimed cultural figures, filmmakers, and writers whom she spoke with.

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The Triptych Series (27 Oil Paintings) by Melinda Camber Porter



Text and 27 oil paintings

Foreword by **Walter Wickiser**, New York Gallery

Volume 2, Number 6 (Blake Press)

Hardcover: (ISBN: 978-1-942231-50-9), 8½x11, \$49.99 (2016).

(105 pages, 60 color illustrations, index, and bibliography)

Ebook: (ISBN: 978-1-942231-14-1) \$3.99 (2016).

Melinda Camber Porter explains, “*The Triptych Series* is twenty-seven large oils on canvas exploring the triptych form as both altarpiece and sculptural shape.”

“I compare Melinda Camber Porter’s own ‘cosmology’ to that of Michelangelo, whose conflation of the spiritual and the material, the chaste and the sensual, horrified and aroused his contemporaries even as it communicated his highly personal understanding of God, man and their interrelationship.”

-- **Peter Trippi**, Editor of *Fine Art Connoisseur*



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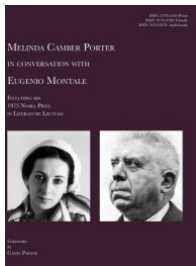
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“Melinda Camber Porter is a watercolorist [in addition to oils], and that is a very difficult medium to handle. With oil it’s easy to correct things or just go over it, but with watercolor, once you have done it, you have done it.” -- **Robin Hamlyn**, Senior Curator of William Blake at Tate Britain

“As an artist, Melinda Camber Porter’s use of line and form is completely original. Her artwork could be defined as ‘figurative abstraction’, because she pioneers new territory in both the abstract and figurative domains. Her extraordinary use of color would inspire a composer. Melinda Camber Porter faithfully pursued her own ‘cosmology,’ which was constantly evolving, evolving, evolving.” -- **Walter Wickiser**, New York Gallery Owner

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Melinda Camber Porter in Conversation with Eugenio Montale, at his home in Milan, Italy 1976



Drawings and text by **Melinda Camber Porter** and **Eugenio Montale**

Includes Montale’s 1975 **Nobel Prize Lecture** in English and Italian

Foreword: **Canio Pavone**, Professor Italian Literature

Volume 1, Number 2: (Blake Press)

Ebook: (ISBN: 978-1-942231-15-8) \$3.99R, p84, color illus., index, bibl., 2016.

Hardcover: (ISBN: 978-1-942231-44-8) \$49.99, 8½x11, 84p, color illus., index, bibl., 2016.

See YouTube videos of Melinda Camber Porter...

With this publication, *Melinda Camber Porter In Conversation With Eugenio Montale*, we have an opportunity to listen to the strong voice of Eugenio Montale discussing literature and its role in society. Eugenio Montale describes his observations of the driving forces of human nature that he explored through his journalism, painting and poetry. During the prime of his life, he watched the rise and fall of Fascism in Italy, and his experiences remain relevant



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today as he discusses the importance of the individual's conscience, the poet's role in society, and the dangers of ideologies, the mass media, and consumerism.

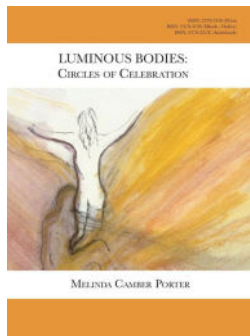
“Nowadays, it is becoming harder to distinguish between artistic and commercial life. The role of the artist has been reduced to his success or failure in commercial terms... these mass-produced voices are not those which will tell us whether we are heading for disaster and, if so, how to prevent it.” This statement expressed by Eugenio Montale, when speaking to Melinda Camber Porter at his home in Milan, Italy in 1976, after receiving the 1975 Nobel Prize in Literature.

The Foreword by **Canio Pavone**, Professor of Italian Studies, who knew Melinda Camber Porter, introduces us to Eugenio Montale and their conversation. In addition, the book includes both the English and Italian Nobel Prize Lecture by Eugenio Montale.

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Luminous Bodies: Circles of Celebration

(45 Watercolors by Melinda Camber Porter)



Text and 45 Watercolors by **Melinda Camber Porter**

Foreword by **Peter Trippi**, *Editor Fine Art Connoisseur*

Introduction by **Dr. Frances Lannon**, Principal, Lady Margaret Hall, Oxford University

Volume 2, Number 2 (Blake Press)

Ebook: (ISBN: 978-1-942231-12-7) \$3.99 (2016).

Hardcover: (ISBN: 978-1-942231-49-3), 8½x11, \$59.99 (2016).

(134 pages, 90 color illustrations, index, and bibliography)

See YouTube videos of Melinda Camber Porter...



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Luminous Bodies is a work of celebration and mourning in two volumes of 45 watercolors in each volume. These images explore the spiritual and cultural forces that continuously vie to originate and then heal the rift between the body and the soul.

Peter Trippi, editor of *Fine Art Connoisseur* magazine states, “*In an art market crowded with hollow protestations of “self-identity,” Melinda Camber Porter’s works offer us a new cosmology and an authentic vision of our age.*”

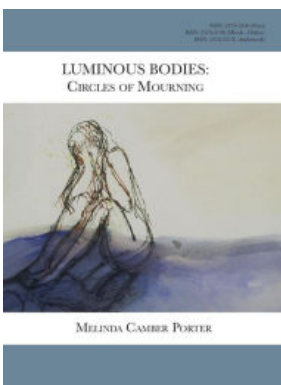
Inspired by many religious traditions of celebrations and mourning, from The Tibetan Book of the Dead to Native American mourning rituals, the series of drawings is, in actuality, a spiritual journey begun by Melinda Camber Porter a few days after the death of a loved one. The journey is narrated in drawings and in epigrammatic prose poetry inscribed within each watercolor. There is a strong "documentary" aspect to the work, which attempts to record faithfully the actual process of loss and resurrection of the lover in celebration and mourning.

The first volume is *Luminous Bodies: Circles of Celebration*. The second volume is *Luminous Bodies: Circles of Mourning*.

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Luminous Bodies: Circles of Mourning

(45 Watercolors by Melinda Camber Porter)



Text and 45 Watercolors by **Melinda Camber Porter**

Foreword by **Robin Hamlyn**, Senior Blake Curator, Tate Britain

Introduction by **Dr. Allan Doig**, Fellow and Keeper of Paintings, Lady Margaret Hall, Oxford University

Volume 2, Number 3 (Blake Press)

Hardcover: (ISBN: 978-1-942231-50-9), 8½x11, \$59.99 (2016).

(134 pages, 90 color illustrations, index, and bibliography)

Ebook: (ISBN: 978-1-942231-14-1) \$3.99 (2016).

See YouTube videos of Melinda Camber Porter...



Melinda Camber Porter Archive of Creative Works

Volume I: Journalism and Volume II: Art and Literature

International Standard Serial Numbers:

ISSN: 2379-2450 (Print), 2379-3198 (Ebook), 2379-321X (Audio)

Blake Press Catalog

www.MelindaCamberPorter.com

Luminous Bodies is a work of celebration and mourning in two volumes of 45 watercolors in each volume. These images explore the spiritual and cultural forces that continuously vie to originate and then heal the rift between the body and the soul.

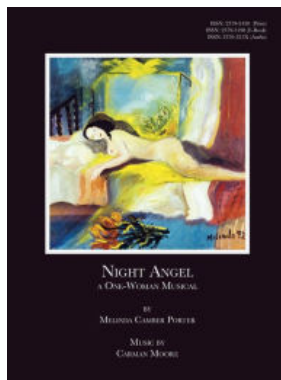
In this volume, the Foreword, **Robin Hamlyn** states, “In order to produce art like Melinda Camber Porter’s *Luminous Bodies* you have to be like William Blake. You have to be like Melinda Camber Porter. You have to be absolutely fearless.” Robin Hamlyn (Senior Curator, Tate Britain Collections, 1780-1860 and world renowned William Blake expert). Inspired by many religious traditions of celebrations and mourning, from The Tibetan Book of the Dead to Native American mourning rituals, the series of drawings is, in actuality, a spiritual journey begun by Melinda Camber Porter a few days after the death of a loved one.

The first volume is *Luminous Bodies: Circles of Celebration*. The second volume is *Luminous Bodies: Circles of Mourning*.

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Night Angel

A One-Woman Musical by Melinda Camber Porter and Carman Moore



Book, Lyrics and Backdrops by **Melinda Camber Porter**
Music by Composer **Carman Moore**, New York City
Introduction by **Carman Moore**

Volume 2, Number 4 (Blake Press)

Hardcover: (ISBN: 978-1-942231-33-2) 8½x11, \$49.99 (2016).

(135 pages, 10 color illustrations, lyrics, music, and bibliography)

Ebook: (ISBN: 978-1-942231-34-9) \$3.99 (2016).

See YouTube videos of Melinda Camber Porter...



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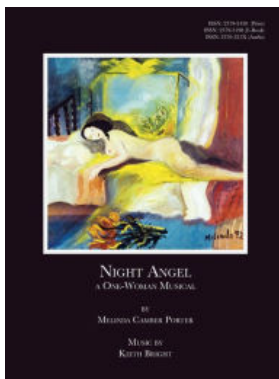
www.MelindaCamberPorter.com

Blake Press is thrilled to announce the publication of *Night Angel*, a one-woman musical by Melinda Camber Porter and composed by Carman Moore, originally performed at **Lincoln Center Clarke Theater**. An embodiment of successful collaboration between Melinda Camber Porter and Carman Moore, two artists of extraordinary range, *Night Angel* presents a theatrical experience in book form, as we enter into the emotional story of a cabaret singer in Newark, New Jersey who is resurrecting her life after a painful divorce. First performed at Lincoln Center Clarke Theater in October of 1995 and directed by **Martha Banta** with music direction by **Tim Weill** and guided by **Michael Parva** and The Directors Company. *Night Angel* is the two acts musical with Melinda Camber Porter providing the book, lyrics, and her oil paintings serving as the backdrop to the performance with the original musical scores composed by Carman Moore.

The lyrics, musical scores and backdrop paintings of the two acts play pull the reader into the emotional maelstrom of Amy, as she evolves over the course of the musical into a more fully realized woman. *Night Angel* features seventeen songs with music ranging from hard rock to mystic ballad to waltz, all strong on melody, rhythm and unexpected harmonies.

An Introduction by Carman Moore describes his first encounter with Melinda Camber Porter who was introduced to him by an oboist. He was struck by her sense of humor and he recounts that “he had no idea of all the creativity teeming within her Brit-accented mind. She “got” my music right away and began pushing some music theater idea she wanted me to set to music. Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Night Angel, A One-Woman Musical by Melinda Camber Porter and Keith Bright



Book, Lyrics and Backdrops by **Melinda Camber Porter**
Music by Composer **Keith Bright**, London
Introduction by **Carman Moore**, New York City

Volume 2, Number 5 (Blake Press)

Hardcover: (ISBN: 978-1-942231-35-6) 8½x11, \$49.99 (2016).
(135 pages, 10 color illustrations, lyrics, music, and bibliography)

Ebook: (ISBN: 978-1-942231-36-3) \$3.99 (2016).

See YouTube videos of Melinda Camber Porter...



Melinda Camber Porter Archive of Creative Works

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ISSN: 2379-2450 (Print), 2379-3198 (Ebook), 2379-321X (Audio)

Blake Press Catalog

www.MelindaCamberPorter.com

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Keith Bright visiting Melinda Camber Porter in New York learned of *Night Angel* and read the book and lyrics. He returned to London with the book and then wrote his emotional music to all seventeen songs.

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Melinda Camber Porter in Conversation with Roy Lichtenstein, during the Green Street Mural, Soho, New York 1983



2016.

Volume 1, Number 2: (Blake Press)

Ebook: (ISBN: 978-1-942231-48-6) \$3.99, 68p, color illus., index, 2016.

Hardcover: (ISBN: 978-1-942231-47-9), \$49.99, 8½x11, 68p, color illus., index,



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www.MelindaCamberPorter.com

Audiobook: (ISBN: 978-1-942231-17-2), \$19.99, digital recording, 2018.
See YouTube videos of Melinda Camber Porter...

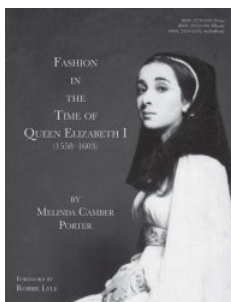
The conversation between Roy Lichtenstein (1923-1997) and Melinda Camber Porter (1953-2008) took place on December 18, 1983, when Roy Lichtenstein's *Greene Street Mural* drew crowds to Leo Castelli's landmark SoHo Greene Street Gallery in downtown New York. Roy Lichtenstein describes to Melinda Camber Porter the many influences on his art from the Renaissance painters to Japanese art in terms of his brush strokes, perspective, and styles.

Melinda Camber Porter asks, "What kind of emotions were you expressing in the Green Street Mural?"

Roy Lichtenstein responds, "The emotions I deal with are placement and a kinesthetic sense of position and color. I am removed from the emotions I am depicting because they are usually ironic or are even silly sometimes. But the emotion a painting contains should be a unity. And it is another emotion altogether."

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.

Fashion In The Time Of Queen Elizabeth I (1558-1603)



Text and Drawings by **Melinda Camber Porter**
Foreword by **Robbie Lyle**, 1 of 4 Lords, Lizard, Cornwall, UK

Volume 2, Number 1 (Blake Press)

Hardcover: (ISBN: 978-1-942231-43-1) 8½x11, \$49.99 (2016).
(84 pages, 35 color illustrations, and glossary)



Melinda Camber Porter Archive of Creative Works

Volume I: Journalism and Volume II: Art and Literature

International Standard Serial Numbers:

ISSN: 2379-2450 (Print), 2379-3198 (Ebook), 2379-321X (Audio)

Blake Press Catalog

www.MelindaCamberPorter.com

Ebook: (ISBN: 978-1-942231-10-3) \$3.99, 84p, color illus., glossary (2016).

See YouTube videos of Melinda Camber Porter...

Fashion in the Time of Queen Elizabeth I (1558-1603) was a hand written 34 page, document on eight inch by twelve inch lined British school tablet paper with thirty-one separate drawings on white paper by Melinda Camber Porter. Each drawing was cut out and glued into document. The 17 page, document on two sides was bound by pink yarn tied through two holes on the left side as the binding. Melinda Camber Porter wrote and illustrated this book as a school report in Second Grade (Class 2), where she attended The City of London School for Girls. Her teacher (unnamed) gave her a grade of A and commented, 'Where did you find such descriptive material.'

The book encourages young women and men to sketch and write about their favorite fashions and inspirations. The book also serves as a piece of history for The City of London School for Girls, and includes photos and awards of Melinda Camber Porter in the appendices. The City of London School for Girls has moved twice since the early 1960s as many records from Melinda's time at the school (1958-1971) are no longer available. **Mr. Robbie Lyle**, who had known Melinda Camber Porter since their Oxford University days, provides background in the Foreword on the clothing in the time of Queen Elizabeth I and memories of Melinda Camber Porter.

Melinda Camber Porter passed away of ovarian cancer in 2008 and left a significant body of work in art, journalism, and literature. With her background as a journalist for *The Times* [of London], her questions explored the creative process used by many widely acclaimed cultural figures, filmmakers, and writers. The Melinda Camber Porter Archive wishes to share these conversations with the public to ensure the continuation and expansion of the ideas expressed in her creative works.



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www.MelindaCamberPorter.com

Melinda Camber Porter: arts journalist and cultural critic

Obituary from *The Times* [of London] October 20, 2008



Melinda Camber Porter (1953-2008) reported on French cultural life for *The Times* in the 1970s and 1980s, interviewing François Truffaut, Eugène Ionesco, Marcel Ophuls and many others. These interviews, later published by Oxford University Press under the title *Through Parisian Eyes*, caught the brilliance, self-confidence and occasionally absurd vanity of a period when French intellectuals and politicians alike felt they were setting standards for the rest of the world. She later became a prolific painter and writer in New York.

John Higgins, then arts editor of *The Times*, divided critics into the kind who opine from a distance and never wish to meet their subjects and the kind who, like Melinda Camber Porter, “see themselves as a bridge between the creator and the public”. She chose her subjects carefully, listened well and directed the conversation by nothing more than the occasional nudge. Some of her subjects, including the film directors Louis Malle and Wim Wenders, became lifelong friends.

She was meticulous in her research. She had a gift for the interview. Before going to Chicago to see Saul Bellow, she read 20 books in 30 days. Before seeing the great film directors, she would watch every one of their films. At a time when arts journalism was already becoming a more hurried profession, she stood against the trend.

Melinda Camber Porter was born in London and grew up in Wimpole Street where her father, Bernard Camber, was a psychoanalyst. The ideas of Freud were always central to her work and personality. After graduating from Lady Margaret Hall, Oxford, in 1974, she married John Porter, the son of Shirley Porter, daughter of Tesco’s founder, Sir John Cohen. After the marriage foundered she moved to New York in 1980 and lived as a painter, journalist and writer.

She wrote several novels and the libretto for *Night Angel* which had a score by the composer Carman Moore. Her paintings of sensual dreamlike scenes were exhibited throughout America and in Oxford. Her 1996 novel *Badlands* was set in South Dakota, the home state of her second husband, the technology company entrepreneur Joseph Flicek, who survives her along with their two sons.



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V1N2 Melinda Camber Porter In Conversation With Roy Lichtenstein (in New York City 1983)

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	Badlands	ebook	978-1-942231-52-3	\$3.99	Amazon and others	
	Badlands	ebook w/video clips	978-1-942231-53-0	\$3.99	Amazon and others	
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