



NIGHT ANGEL
ONE-WOMAN MUSICAL

MELINDA CAMBER PORTER ARCHIVE
OF
CREATIVE WORKS
Volume 2, Number 5



NIGHT ANGEL
ONE-WOMAN MUSICAL

BY
MELINDA CAMBER PORTER

MUSIC BY
KEITH BRIGHT

Blake Press

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Camber Porter, Melinda

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Cover image:

Melinda Camber Porter (British, 1953—2008)

Night Angel, 1992

Oil on canvas

36 x 36 inches

Collection of Melinda Camber Porter Archive

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www.MelindaCamberPorter.com

PUBLISHER'S NOTE

Melinda Camber Porter met Keith Bright when her longtime Oxford University classmate, Margot Bright, married Keith Bright in London.

A few years later in 1993, Keith and Margot came to Melinda's *Art of Love* Exhibition at the French Cultural Consulate in New York City. Keith met Carman Moore and learned about the development of *Night Angel*.

Keith had continued interest in *Night Angel*, a one-woman musical. Over the next couple years he composed music for all the songs. Thus *Night Angel* with a second composer, Keith Bright, was born.

NIGHT ANGEL

ONE-WOMAN MUSICAL

MUSIC BY

KEITH BRIGHT

LYRICS, BOOK, & VISUALS BY

MELINDA CAMBER PORTER

ACT I takes place in the familiar seedy dressing room where Amy prepares for her show, reminiscing and evoking her past, imagining her future, delving into her fears and her stage fright, plucking up her courage. Mainly through her singing, she slowly senses the forces that made her what she is and sings her way towards a sense of courage as she listens, with more respect, to the emotions within her truly expressive heart. Through her “private” performance for herself, she gets herself ready to take the risk of going back on stage.

ACT II takes place on stage at the Newark bar, where Amy gives a glittering and sexy performance but suddenly, and recklessly, abandons herself to her compulsion and attempts to seduce a guy in the audience. When he throws her to the floor, unceremoniously, and storms out of the club, Amy comes face to face, for the first time, with public humiliation. But her deep inner courage and emotional honesty save her. As she progresses, through her songs, from anger and grief to humor and compassion, she arises, purified and stronger, from the ashes of her former self. The angel she often sensed was “hidden” somewhere inside her suddenly seems to pervade her whole being as she sings “Wait for the Woman.” The beauty of her voice that she took for granted and exploited to serve her compulsion, she suddenly hears in a new way and understands that singing isn’t just something she does. It is who she is. It is the voice of the Night Angel she is becoming.

NIGHT ANGEL features the exhilarating music of Keith Bright and presents seventeen songs, ranging from hard rock to mystic ballad to waltz, all strong on melody, rhythm, and unexpected harmonies. Also features Melinda Camber Porter’s emotional narrative, her lyrics and her oil paintings as backdrops.



ACT I

LIST OF SONGS

LOUIS LOUISA

SHAME

CIRCLE OF LOVE/THE DIVORCE

FOOD IN THE NIGHT

CLAY IN YOUR HANDS

ON THE ROAD TO KATMANDU

RICH MAN

GOING OUTSIDE



Triptych of Selves

1994

Oil on canvas

60 x 36 inches

Melinda Camber Porter

ACT I

[Lights off. Video on representing her thoughts. The stage is pitch black apart from a video screen ... images of a wedding from a distance—someone else’s wedding—something out of Bride’s magazine; the couple walk down the aisle; then some footage of Princess Diana’s wedding, the streets of London bare as the fairy coach goes by; all fairy tale images progressing from more conventional scenes to a completely fantastic and baroque vision of a Princess’s wedding. All remains pitch black on stage but at a certain point a woman begins talking; just her face appears; the video continues with ads from the New York Times Color Supplement for Houses—palaces in Greenwich, etc. Very conventional images of the “good life.” The ads are torn out, as if she’s pinning them on her wall. Video off. Lights rise.]

HER VOICE:

So this guy comes up to me in the VIP lounge. Concorde Flight 124 to Paris. He lets you know, he’s on that. Subtly. No song and dance about the fact. That’s how you better yourself, improve, he said. Imagine yourself there. Something like that. He said you put yourself in that picture. For once, life is beautiful, it all seeps out of him. I see it now. The life he’s showin’ me. I walked into it. It don’t matter to me, his money ... It’s what it means in terms of giving, saying yes—you know—to life, stuff you can see. It’s like the arms and legs and face of an emotion. You can see real clear what you’re getting. Nonstop I got things. More and more things ... It was a real marriage ... [She sings LOUIS LOUISA.]

[During song lights slowly reveal minimal elements of an apartment: a kitchen table, chair, bed, sink, fridge. The woman is dressed in black leggings and a jeans jacket.]

HER VOICE:

LOUIS LOUISA

LOUIS LOUISA
THAT'S OUR KID AND ME
MADE OUR
FAMILY LIFE INTO A
BIG CHEAP HOLLYWOOD MOVIE

RICH, THIN, FAMOUS
CLEAN AND TALL
WE DIDN'T DIET
WE HAD IT ALL

THE WORLD'S OUR MIRROR. THE
WORLD'S A-SHIMMER
THE WORLD'S SO SMALL
THE WORLD'S SO TALL
NO IT'S NOT THERE AT ALL

LOUIS LOUISA
THAT'S OUR KID AND ME
THOUGHT WE'D LEARN HOW TO DIE