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Bubbling Brown Sugar 1975

National Theatre and Moe Septee present the Media House Ltd. production of "Bubbling Brown Sugar," a new musical revue, book by Lofton Mitchell, based on a concept by Rosetta LeNoire, starring Avon Long, Josephine Premice, Vivian Reed, Joseph Attles, with Ethel Beatty, Carolyn Byrd, Chip Garnett, Barry Preston, Barbara Rubenstein Vernon Washington and Karen Grannum, Carlise Harris, Alton Lathrop, Lonnie McNeil, Dyann Robinson, Anthony Whitehouse, Newton Winters, sets by Clarke Dunham, lighting by Barry Arnold, costumes by Bernard Johnson, projections by Lucie D. Grosvenor & Clarke Dunham, general manager Ashton Springer, hair styles by Gene Sheppard & Stanley James, choral arrangements by Chapman Roberts, orchestrations by Danny Holgate & Neal Tate, musical direction and additional music

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by Danny Holgate, choreography & musical staging by Billy Wilson, directed by Robert M.Cooper.

Mad Show, The

**The Girl Behind the Counter**

Howard Talbot 1906

The Utter Glory of Morrissey

Hall Clark Gesner 1982 "This whimsical musical about nutty mischievousness in an English girl's school and a cheerfully oblivious head mistress is full of the light hearted charm and sprightliness of British boarding school humor. The play takes the form of a series of miscellaneous pranks performed by the girls of Morrissey Hall, climaxing in a hilarious battle between students and faculty. Through it all is the imperturbably sunny and optimistic headmistress, trying to remain the center of sanity in the midst of the girls' comic and benign lunacy"-- Publisher.

**A Christmas Carol**

**Bajour (m)** Walter Marks

The Best Little Whorehouse

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Goes Public Carol Hall 1999

## **Walking Happy**

Groucho Arthur Marx 1988 This inspired bio musical about The One and Only begins with Groucho as an old man doing his famous Carnegie Hall show. It then goes back to the beginnings of the Marx Brothers and their struggles to make it in vaudeville, their rise to stardom and their eventual break up. All classic Groucho songs are included. One actor plays Groucho, another plays Chico and Harpo, and one actress plays all the wives, girlfriends and Margaret Dumont. A hit in New York, across the U.S. and in London, this show will delight Marx Brothers fans and the as yet uninitiated.

*Divorce Me, Darling!* Sandy Wilson 1981 *Divorce Me, Darling!* is a nostalgic and amusing take-off of the musical comedies of the 1930s and a sequel to the technique used in *The Boy Friend* for the 1920s. The charming young pupils of Mme Dubonnet's finishing school who married their respective 'boy friends' now come together again after ten

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years of marriage at the Hotel du Paradis in Nice. But the initial euphoria of married life has worn off and as they sing and dance their way through some catchy numbers events are misconstrued and partners change until everyone wants a divorce. The situation is finally taken in hand by Mme Dubonnet, alias Madame K the cabaret singer, and her long-lost husband Percy. Having saved the President's life, Percy is reunited with Mme Dubonnet and this sets the trend, nature doing the rest. As the 'girls' return to their husbands each makes the startling announcement that there are several more happy events pending!

3 Guys Naked from the Waist Down Michael Rupert 1986 Not nearly as provocative as the title would have you believe, *Three Guys Naked from the Waist Down* is the story of three guys attempting to make something of themselves in the world of comedy. Overly melodramatic at times, the Michael Rupert and Jerry Colker musical is entertaining

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boasts a performance by Scott Bakula of Quantum Leap fame.

**Goldilocks** Leroy Anderson 1959 Text and lyrics of a Broadway musical. Original music, not included here, is by Leroy Anderson.

**Say Darling** Richard Bissell 1957 A riotous story about an Indiana author who packs up his family and moves 900 miles (by car in a heat wave with four children) to take up residence in Connecticut where he will commute to New York City to work with the team who will transform his book into a musical comedy.

Little Mary Sunshine Rick Besoyan 1960 This hugely successful Off Broadway show played for almost three years at New York's Orpheum Theatre, winning an Obie award as the Best of the Season. Billed as "a musical about an old operetta"- Little Mary Sunshine gently spoofs such old-time favorites like "Rose Marie" and "Naughty Marietta"-but has a personality all its own. The plot is a little bit of everything: Colorado Rangers led by stalwart Captain Jim; the lovely Mary Sunshine,

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her 'naughty' maid Nancy; a chorus of giggling schoolgirls and the ominous but benevolent Indian chief. Hearts are won and lost and won again, in this delightful, laugh-filled and charming show. -- Publisher's description.

**Joyce Grenfell Requests the Pleasure** Joyce Grenfell

1981-12 Actress, comedienne and raconteur Joyce Grenfell tells the story of her working in radio, film, the stage and war-time entertainment tours. Her glamorous and madcap American mother, aunt Nancy Astor and husband Reggie are just some of the larger-than-life characters in this reading.

**The Sultan of Sulu** George Ade 1903

*Glamorous Night* Ivor Novello 1939

**Gunmetal Blues** Scott Wentworth 1993 Is this a hard-boiled detective tale disguised as a lounge act - or the other way around?

**Radio Gals** Mike Craver 1997 Set in the late 1920's, and concerning an enterprising woman, Hazel Hunt, of Cedar Ridge, Arkansas

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retirement as the town music teacher, receives a Western Electric 500 watt radio transmitter and begins broadcasting as radio station "WGAL". What comes out over the local airwaves is a small town diary, calendar, and stream of consciousness -- sort of a Molly Bloom crossed with the Farmers' Almanac -- with generous dollops of singing and playing by Hazel's "all-girl" orchestra, "the Hazelnuts", and that lovesick flapper Gladys Fritts. However, due to Hazel's habit of "channel wandering", her broadcasts are not always so local. And listeners as far away as Montreal and Manhattan can testify. Enter O.B. Abbott, Federal Radio Inspector, intent on rescuing the airwaves from gypsies like Hazel Hunt. However, Mr. Abbott soon falls prey to the blandishments of the Hazelnuts, and the Shangri-La that is Cedar Ridge. Inspector Abbott, it turns out, also has a fine tenor voice, plays a mean accordion, and in the course of things falls for the flapper.

**I'm Getting My Act Together**  
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## **and Taking it on the Road**

Nancy Ford 1980 This classic of 1970s feminism is a "consideration of life and love from the point of view of a woman taking her first steps along the rocky road of independence. Today is entertainer Heather Jones' 39th birthday, and to celebrate, she is preparing a new act for her nightclub opening that evening. Her new act is very personal, 'an explanation of where I'm coming from,' she tells her chagrined manager, Joe; she wants to describe what it feels like to be approaching 40 and learning to make her own way. ('Oh, you're not 39,' Joe insists. 'Look at these lines in my face,' she retorts. 'We'll fix it with the lights,' he replies.) Through the songs and sketches that comprise her act--and through the constant interruptions by Joe with his own hilariously revealing, chauvinistic comments and complaints-- Heather tells of the trials of becoming her own independent woman, of doing her 'Strong Woman Number,' as she puts it. Poignantly wry, she tells of

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growing up in the pre-feminist 1950s ('The woman has to go 75% of the way because the man will go only 25%, if that much,' her mother instructed her); of her failed marriage, plagued by a lack of communication and emotional dishonesty; of trying to go it alone, discovering that she has become 'so self-sufficient I'm so easy to leave'--her lover thinks she's the most wonderful woman he has ever known, 'and yet, where is he? Right back there with his wife.' Here is a play that will strike the light of recognition in every reader, a clever, uplifting look at life in the 'age of liberation.'"

Adapted from dust jacket of Doubleday edition.

Swingtime Canteen Linda Thorsen Bond 1998

**Letters I Never Mailed** Alec Wilder 2005 Letters I Never Mailed: Clues to a Life, by Alec Wilder, in a new, annotated edition with introduction and supplementary material by David Demsey, foreword by jazz pianist Marian McPartland, and photographs by Louis Ouzer. Letters I Never Mailed: Parent

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Clues to a Life, by Alec Wilder, in a new, annotated edition with introduction and supplementary material by David Demsey, foreword by jazz pianist Marian McPartland, and photographs by Louis Ouzer. Alec Wilder is a rare example of a composer who has established a reputation both as a prolific composer of concertos, sonatas, and operas, and as a popular songwriter [including the hit I'll Be Around]. He was fearfully articulate and had a wide and varied circle of friends ranging from Graham Greene to Frank Sinatra and Stan Getz. Letters I Never Mailed, hailed at its first publication [in 1975, by Little, Brown], tells the story of Wilder's musical and personal life through unsent letters addressed to various friends. In it, he shares his insights -- and sometimes salty opinions -- on composing, musical life, and the tension between art and commercialism. This new, scholarly edition leaves Wilder's original text intact but decodes the mysteries of the original through an annotated index from

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that identifies the letters' addressees, a biographical essay by David Demsey, and photographs by renowned photographer and lifelong friend of Wilder, Louis Ouzer. David Demsey is Professor of Music and coordinator of jazz studies at William Paterson University and an active jazz and classical saxophonist. He is co-author of *Alec Wilder: A Bio-Bibliography* [Greenwood Press] and has contributed to *The Oxford Companion to Jazz*. [Fascinating Who?](#) Dillie Keane 1986

**New Girl in Town** Bob Merrill  
1958 *New Girl in Town* is a musical with a book by George Abbott and music and lyrics by Bob Merrill based on Eugene O'Neill's 1921 gloomy play *Anna Christie*, about a prostitute who tries to live down her past. *New Girl*, unlike O'Neill's play, focuses on the jealousy of the character Marthy and on love's ability to conquer all. The musical ends far more hopefully than the earlier play.  
*The Little Dog Laughed* Vera Tarpley 1951