
THE PUBLIC THEATER

OSKAR EUSTIS
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Presents

CULLUD WATTAH

By **ERIKA DICKERSON-DESPENZA**
Directed by **CANDIS C. JONES**

With **CRYSTAL DICKINSON, JENNEAN FARMER, LIZAN MITCHELL, TA'NEESHA MURPHY,
ANDREA PATTERSON, ALICIA PILGRIM, CHAVEZ RAVINE, LAUREN F. WALKER**

Scenic Design **ADAM RIGG**
Costume Design **KARA HARMON**
Lighting Design **JEANETTE OI-SUK YEW**
Sound Design and Composition **SINAN REFIK ZAFAR**
Hair, Wigs and Makeup Design **EARON CHEW NEALEY**
Prop Manager **CORINNE GOLOGURSKY**
Vocal Arrangements **JUSTIN HICKS**
Movement Direction **ADESOLA OSAKALUMI**
Casting **HEIDI GRIFFITHS/KATE MURRAY**
Production Stage Manager **JANELLE CASO**
Line Producer **AUDREY FRISCHMAN**
Company Manager **LIZA WITMER**
Production Manager **KEATON MORRIS-STAN**

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CULLUD WATTAH was developed by **Erika Dickerson-Despenza** as the 2019–2020 Tow Playwright-in-Residence at THE PUBLIC THEATER. This production is made possible by the **LAURENTS/HATCHER FOUNDATION**. Additional support provided by an **EDGERTON FOUNDATION New Play Award**. This work was commissioned by the **VIRGINIA B. TOULMIN FOUNDATION**. Lead support for The Public provided by **BEZOS FAMILY, THE BLAVATNIK FAMILY FOUNDATION**, and **FORD FOUNDATION**. **THE LUESTHER T. MERTZ CHARITABLE TRUST** provides leadership support for The Public Theater's year-round activities.

**THE
PUBLIC.**

COMPANY

(in alphabetical order)

Marion..... CRYSTAL DICKINSON
Big Ma LIZAN MITCHELL
Ainee..... ANDREA PATTERSON
Plum ALICIA PILGRIM
Reese LAUREN F. WALKER

Dance Captain..... LAUREN F. WALKER
Stage Manager LUISA SÁNCHEZ COLÓN

UNDERSTUDIES

Understudies never substitute for the listed performers unless
a specific announcement is made at the time of the appearance.

For Marion/Ainee–JENNEAN FARMER; for Plum/Reese–TA’NEESHA MURPHY; for
Big Ma–CHAVEZ RAVINE.

CULLUD WATTAH WILL BE PERFORMED WITH ONE INTERMISSION.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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A NOTE FROM THE PLAYWRIGHT: ON

“THEATRE ETIQUETTE”

this here is a free, Blk space. this here be both jook joint & storefront baptist church.² tonight, i invite you to get free. what i mean is:

**you are free to participate
both physically & audibly.**

we are gathered here—in front of God & everybody—to create a moment together. in doing so, you are free to sway in your seat, gasp, laugh, cry, offer an “amen” or a “that’s right!” or a “mmph,” should the music or the spirit move you. while walking in this freedom, please keep in mind that the actors have come to tell a story & the audience has come to hear & watch this story. consider using a range of vocalization. remember, ain’t no harm to moan.

**you are free to bear collective
witness & be collectively witnessed.**

after all, this is the nature of a jook joint & one of the purposes of church, of community.

you are free of judgement. here, we abolish the culture of policing. be free to bring your full self into this space & accept that everyone else here is free to do the same.

for the love & liberation of My People,



Erika Dickerson-Despenza

1. Many thanks to Dominique Morisseau & her bravery for pioneering the articulation of how audiences should engage with her work, prompting me to do the same.

2. The word “jook” is etymologically derived from the Gullah word “juk,” meaning disorderly. jook joints & Blk baptist churches (or church-like places) are historically spaces where Blk folks freely socialize & worship as their full selves amid the horrors of slavery, jim & jane crow & other oppressive institutions.

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WHO'S WHO IN THE CAST

THE PUBLIC THEATER continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theater and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda and *Girl From the North Country*. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 59 Tony Awards, 184 Obie Awards, 55 Drama Desk Awards, 58 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 56 AUDELCO Awards, 6 Antony Awards and 6 Pulitzer Prizes. publictheater.org

CRYSTAL DICKINSON (*Marion*). Broadway: *Clybourne Park*, *You Can't Take It With You*. Off-Broadway credits: Lincoln Center, The Public Theater, Signature Theater, Playwrights Horizons and Two River

Theater. Film and TV credits: *I Origins*, "The Good Wife," "New Amsterdam" and recurring roles on the Showtime drama "The Chi" and ABC's "For Life."

JENNEAN FARMER (*u/s Marion/Ainee*). The Public: *Ain't No Mo'*, *Made to Dance in Burning Buildings* (Joe's Pub), *Blueprint Specials* (Under the Radar Festival). Off-Broadway: *Toni Stone*. Regional: *Mlima's Tale*. Film: *The Secret Art of Human Flight* (co-star), *A Thousand and One* (co-star), *The Good Nurse* (co-star), *How the Light Gets In* (co-star). TV: "That Damn Michael Che" (co-star), "New Amsterdam" (co-star), "FBI" (co-star). Training/education: MFA in acting from The New School for Drama.

LIZAN MITCHELL (*Big Ma*). Broadway: *Electra*, *Having Our Say*, *So Long on Lonely Street*. Off-Broadway: *Passages*, *First Noel*, *Brownsville Song*, *Cell*, *Rosmersholm, for colored girls...*, *Gum*, *Ma Rose and Salt*. Regional: STC, CATF, Rep Theater of St. Louis, The Old Globe, Trinity Rep, Arena Stage, Cleveland Play House, Yale Rep, Berkeley Rep, Victory Gardens, NBT U.K., Cincinnati Playhouse, Roundhouse Theater. Film/TV: *Detroit*, *We'll Never Have Paris*, *The Human Stain*, *The Preacher's Wife*, "Unbreakable Kimmy Schmidt," "Deadbeat," "Golden Boy," "John Adams," "The Good Wife," "Sesame Street," "The Wire."

TA'NEESHA MURPHY she/her (*u/s Plum/Reese*), a Washington, D.C., native, is a recent graduate of SUNY Purchase BFA Acting Conservatory. She is excited to have her first professional theatre project be that of *cullud wattah*, a beautifully written and heartbreaking story that reminds her of why she wanted to help bring

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stories like this to life. University credits include *Marisol*, *As You Like It* and *A People's History of Looting*.

ANDREA PATTERSON she/her (*Ainee*). Recently seen this summer in *New York Times* Critics' Pick *Seize the King* as Queen Woodville. In 2019, Patterson completed Dominique Morisseau's three-play cycle at Detroit Public Theatre as Silver in *Paradise Blue*. TV credits include "Blue Bloods," "Manifest" and "Jessica Jones." In addition, Patterson is an applied theatre artist using drama to engage students in social/emotional learning. Patterson is a proud Detroit native and a graduate of Purchase College Acting Conservatory.

ALICIA PILGRIM (*Plum*) was born and raised in Washington, D.C. She is a Duke Ellington alumna and a recent graduate of SUNY Purchase Acting Conservatory (c/o 2020). Recent credits: *A Thousand and One* (Simone); *Mr. Burns, a Post-Electric Play* (Purchase Repertory Theatre). @atribecalledalicia

CHAVEZ RAVINE (*u/s Big Ma*). Off-Broadway: Toni Morrison's *The Bluest Eye* (The Duke on 42nd Street), *I Want to Live* (The Medicine Show). Regional: Santa Cruz Shakespeare, The Arden Theatre, Portland Center Stage, OSF, Steppenwolf, Virginia Stage Co., Congo Square Theatre, Chicago Shakespeare Theater, Barrington Stage, Virginia State Theatre, Pegasus Players Theatre, Bailiwick Repertory Theatre, Lookingglass Theatre, Piven Theatre Workshop alum. Film/TV: *Barbershop II*, *Death of a President*, *Sleepwalk With Me*, *April Fools*, *Tapioca*, *Southern Cross*, "Prison Break." Awards: Drammy Award for Best

Lead, Black Theatre Alliance Award for Best Lead in Drama.

LAUREN F. WALKER she/her (*Reesee*) is an actress and multi-hyphenate artist from Washington, D.C. Walker is an alumna of Duke Ellington School of the Arts and the BFA Acting Conservatory at SUNY Purchase College. Credits include MCC's *Charm*, The Public's *Julius Caesar*, HBO's "That Damn Michael Che," Connecticut Repertory Theater's *Pericles* and True Craft Media's *Do Your Best*. Walker is deeply grateful for the opportunity to tell this incredibly important story. Learn more at LaurenFWalker.com and @lovevolvz.

ERIKA DICKERSON-DESPENZA she/her (*Playwright*) is a Blk, queer feminist poet-playwright and cultural-memory worker from Chicago, Illinois. Awards: Susan Smith Blackburn Prize (2021), Laurents/Hatcher Foundation Award (2020), Thom Thomas Award (2020), Lilly Award (2020), Barrie and Bernice Stavis Award (2020), Grist 50 Fixer (2020), Princess Grace Playwriting Award (2019). Select Residencies and Fellowships: Tow Playwright-in-Residence at The Public Theater (2019-2020), U.S. Water Alliance National Arts & Culture delegate (2019), New York Stage and Film Fellow-in-Residence (2019), New Harmony Project Writer in Residence (2019), Dramatists Guild Foundation Fellow (2018-2019), The Lark Van Lier New Voices Fellow (2018). Communities: Ars Nova Play Group (2019-2021), Youngblood Collective (EST). Commissions: Climate Change Theatre Action, The Public Theater, Studio Theatre & Williamstown Theatre Festival. Productions: *cullud wattah* (Victory Gardens Theater,

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2022), [*hieroglyph*] (San Francisco Playhouse/Lorraine Hansberry Theatre, 2021). Currently, Dickerson-Despenza is developing a ten-play Katrina Cycle, including [*hieroglyph*] and *shadow/land*, focused on the effects of Hurricane Katrina and its state-sanctioned, man-made disaster rippling in and beyond New Orleans.

CANDIS C. JONES she/her (*Director*). Selected credits: *Detroit '67* (D.C. Signature Theatre), *Black Solo Plays* (Williamstown Theatre Festival), *shadow/land* (The Public Theater), *53% Of* (The Alliance Theater), *B*tch* (Page 73), *Everybody* (NYU Tisch), *Trapt* (Joe's Pub), *House of the Negro Insane* (Bay Area Playwrights Festival), *Pipeline* (Detroit Public Theater), *Nike* (A.C.T. New Strands Festival), *The Wolves* (American Academy), *Brother Rabbit* (New Black Fest), *Name Calling* (Kennedy Center), *Morning in America* (Primary Stages), *TEMBO!* (Zanzibar International Film Fest). Upcoming: *School Girls; Or, the African Mean Girls Play* (Cincinnati Playhouse). Awards and Fellowships: 2016 Lilly Award, WP Theater's 2018-2020 Lab, Drama League alum. candiscjones.com

ADAM RIGG them/them (*Scenic Design*) Off-Broadway: *Fefu And Her Friends; Is God Is; Revolt. She Said. Revolt Again.; The House That Will Not Stand; Continuity; Fabrication; O, Earth; Actually; Blue Ridge*. Regional: *Water By The Spoonful, Girls, White Noise, Familiar*. Opera: *Breaking The Waves, Prism, Proving Up, Pelléas et Mélisande*. Awards: Princess Grace Award, Pierre Cardin Fellowship, Henry Hewes Design Award, Ovation Award. Education: BA: University of California-Los Angeles, MFA: Yale School of Drama. www.adamriggdesign.com

KARA HARMON (*Costume Design*). Off-Broadway: *The Niceties* (Manhattan Theatre Club), *Lockdown* (Rattlestick Playwrights), *Dot* (Vineyard Theatre). Select regional: *Shutter Sisters* (The Old Globe), *Darlin' Cory* (The Alliance), *Guys & Dolls* (Guthrie Theatre), *Eclipsed* (Milwaukee Rep), *The Color Purple* (Portland Center Stage), *The Wiz!* (Ford's Theatre, Helen Hayes Award), *The Purists* (Huntington Theatre), *Barbecue* (Geffen Playhouse, NAACP Award). Assistant costume design TV: "The Marvelous Mrs. Maisel" season two (Amazon), "Daredevil" season two (Netflix), "Boardwalk Empire" season five (HBO). Training: NYU Tisch. KaraHarmonDesign.com

JEANETTE OI-SUK YEW she/her (*Lighting Design*) is an award-winning lighting designer for theatre, dance, op-

era, musicals, music performances, installation, immersive experiences and digital productions. She aims to create a visual environment that is organically integrated into the landscape and language of the production. *The New York Times* described her designs as "clever" and "inventive." Recent: *KPOP!* (Henry Hewes Award, Lortel and Drama Desk nominations), *Sweet Land* (2020 Lighting Design Achievement Award), *Suicide Forest* and *En Garde Art's A Dozen Dreams*.

SINAN REFIK ZAFAR he/him (*Sound Design and Composition*). Broadway: *What the Constitution Means to Me*. National tours: *What the Constitution Means to Me, What to Send Up When It Goes Down*. Off-Broadway: MCC, NYTW, Rattlestick, Clubbed Thumb, The Movement Theatre Company, Waterwell. Regional: Berkeley Rep, The Guthrie, Williamstown Theatre Festival, Yale Rep, Geva Theatre, Theatreworks Silicon Valley, PlayMakers Rep. Other: Wingspace. MFA: Yale School of Drama. sinanzafar.com

EARON CHEW NEALEY (*Hair, Wigs and Makeup Design*) is a wig, hair and makeup designer from Texas. Broadway design credits include *Chicken and Biscuits* (associate wig and makeup designer), *Sweat* (associate makeup designer). Other design credits include *Nina Simone: Four Women* (Berkshire Theatre Group); *Little Girl Blue* (Goodspeed); *The Woman's Party* (Clubbed Thumb); *The Colored Museum* (Oakwood Secondary School); *Once on This Island* (Pioneer Theatre Company); *Little Women* (Dallas Theater Center); *Oklahoma!*, *Patsy Cline* (Weston Playhouse); *Mojada* (The Public); *Memphis, Dream Girls* (Cape Fear Regional Theater); *Cadillac Crew, Twelfth Night* (Yale Rep). *Matilda* (Colorado University).

CORINNE GOLOGURSKY they/she (*Prop Manager*). The Public: *Merry Wives* (assistant prop manager), *Ain't No Mo'* (assistant prop manager), *Eve's Song* (assistant prop manager), *Sea Wall/A Life* (assistant prop manager), *Kings* (assistant prop manager). Off-Broadway: *72 Miles to Go* (assistant prop manager), *All the Natalie Portmans* (assistant prop manager). Regional: *Once* (Bucks County Playhouse); *Singin' in the Rain, Beauty and the Beast, Saturday Night Fever* (Maine State Music Theater). Opera: *Der Freischütz, Fidelio, Don Giovanni, Dragus Maximus, Hot Mama* (Heartbeat Opera). **JUSTIN HICKS** he/him (*Vocal Arrangements*) is a Drama Desk-nominated singer-

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WHO'S WHO IN THE CAST

songwriter and sound artist. He's worked with notable artists such as Abigail DeVille, Kaneza Schaal, Meshell Ndegeocello, Hilton Als, Bill T. Jones and Steffani Jemison. His work has been featured at Lincoln Center for the Performing Arts, The Public, Baryshnikov Art Center, Festival steirischer herbst (Graz, AT) and The Albertinum Museum (Dresden, DE). Hicks was a member of Kara Walker's 6-8 Months Space and holds a culinary diploma from ICE in New York City.

ADESOLA OSAKALUMI (*Movement Director*). The Public: *Coal Country*, *Othello*, Public Studio's *cullud wattah*. Broadway: *Fela!*, *Equus*. Off-Broadway: *runboyrun*, *Syncing Ink*, *Skeleton Crew*, *Eyewitness Blues*, *Jam on the Groove*. National tour: *Fela!* Regional: *In Your Arms*. Film: *Red Pill*, *Ibrahim*, *Sex and the City 2*, *Crazy Beats Strong*, *Enchanted*, *Across the Universe*, *School of Rock*. TV: "Ice." Awards: Bessie Award, Drama Desk nominee. adesola.com

JANELLE CASO (*Production Stage Manager*). The Public: *The Line*, *Shipwreck*, *Romeo y Julieta*, *Coal Country*, *Wild Goose Dreams*, Mobile Unit's *The Tempest*, *Mi-ma's Tale*, Under the Radar Festival, *Oedi-*

pus El Rey, *Star-Crossed* (*Los Desdichados*). Broadway: *Charlie and the Chocolate Factory*, *Noises Off*. National tour: *Evil Dead*. Regional: *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, *Into the Woods*, *Cyrano*, *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *The Comedy of Errors*, *Frost/Nixon*, *RFK*, *American Sligo*, *Hurlyburly*, *Fiddler on the Roof*, *Gypsy*, Philadelphia Orchestra Valentine's Day concert. Columbia University (MFA).

LUISA SÁNCHEZ COLÓN she/her (*Stage Manager*). The Public: Mobile Unit's *Summer of Joy*, *Romeo y Julieta*, *Shipwreck*, *The Line*, Under the Radar Festival, *Mojada*, *White Noise*, *Miss You Like Hell*, *Oedipus El Rey*. Studio Theater: *I Hate it Here*. LCT: *Greater Clements*. National tour: *Biscuit*, *Dog Loves Books*. Other NY theatre: *The Paper Hat Game*, *Gruesome Playground Injuries*, The Fire This Time Festival. International (UK): *Hangmen* (Royal Court Theatre), *Hijinx* Unity Festival.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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Anton Volovsek
Assistant Costume Designer..... DeShon Elem
Associate Hair/Wig/Makeup Designer...Loryn Pretorius
Assistant Lighting Designer..... Christopher Wong
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General Production Overhire..... Kaycie Sweeney,
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Sub A1..... Camille Denholm
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Wardrobe Crew..... Skylar Glaser
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Lead Show Carpenter..... Luis Torres
Logistics Technicians..... Bob Vesce, Martin Rlos,
Shaka Fofanna

CREDITS

Sound equipment provided by Masque Sound.

"lead in de wattah" [a re-visit(id) negro spiritual fo(r)
flint]

Written by: avery r. young
Performed by: avery r. young
Courtesy of FPE Records

"com(b)"

Written by: avery r. young
Performed by: avery r. young
Courtesy of FPE Records

"Crown of Water"

Written by: Chief Ayanda Clarke
Performed by: Chief Ayanda Clarke
with THE FADARA GROUP Music Collective
Courtesy of: AJIBILU MUSIC LLC

SPECIAL THANKS

Special thanks to Kathy Vance at Linder Farms in Edison, Ohio for additional water bottle collection, Harkness Center for Dance Injuries, Clinicians of the Diaspora, Kasa Healing.

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A NOTE

FROM **OSKAR EUSTIS & JACK PHILLIPS MOORE**

To know Erika Dickerson-Despenza is to know that the future of theater is in great hands. Her voice is a wondrous and piercing light in dark times, reminding us with gorgeous clarity that our art form is as much a way to commune as it is a spur toward revolutionary justice. CULLUD WATTAH is only one example of her astonishing talent, a play that is unmistakably contemporary yet also deeply rooted in generations of radical Black art. And so, it feels not only appropriate but inevitable that CULLUD WATTAH should have its world premiere at the same theater that Ntozake Shange blessed with *for colored girls...* in 1976.

You are about to meet Marion, Ainee, Big Ma, Reese, and Plum, a family of Black women living during the water crisis in Flint, Michigan, which began on April 25, 2014, and is still not fully resolved. We hope that you value your time with these characters as much as we do. And we also hope that you will leave this theater knowing that what happened in Flint is not unique to any time or place. The bones of this country were built with lead pipes, pipes that have leached poison into the drinking water of Flint, D.C., Newark, and many, many other communities.

The people of Flint organized and fought for their community and for their health. Other cities around the country are facing the same tragedy, and everywhere there are people rising up to demand safe drinking water from their government. These movements are part of larger movements demanding that we protect our environment, demanding that the government serve all its citizens, and not just the corporations and profiteers. This is a beautiful and powerful play, but its most powerful impact can only come if you are moved to join in solidarity with those movements. We hope you will.

Candis C. Jones has long been a brilliant leader in The Public's community, and she has assembled an extraordinary cast and creative team to bring this play to life. Candis has been working with Erika since the beginning of their professional lives, and they've formed a powerful partnership. We hope you can feel the warmth, joy, and sense of collective purpose that filled their rehearsal room every day.

Together, let us all stand with Flint and every community in America who has been denied the most essential resource on earth. You can find a list of individuals and organizations who are fighting for water justice across the country on our website. We hope that you'll join us in supporting them however we can.



Oskar Eustis
ARTISTIC DIRECTOR, THE PUBLIC THEATER



Jack Phillips Moore
& DIRECTOR, NEW ARTISTS AND DRAMATURGY PIPELINE

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**Flint, Michigan has been
without clean water**

SINCE

APRIL 25

**THE
PUBLIC.**

2014



**To learn more about the ongoing
Flint Water Crisis and to find
organizations you can support, visit:
thepublic.nyc/culludwattahresources
or scan code.**

1. Jennifer Dixon, "How Flint's water crisis unfolded," Detroit Free Press, accessed: 2019 <https://www.freep.com/pages/interactives/flint-water-crisis-timeline/>

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Live and In Stereo

Six must-own live albums from Broadway's biggest stars

By Logan Culwell-Block

Theatre is an inherently live art form, so it's no surprise that our favorite Broadway stars often shine brightest in front of an audience. Here, in no particular order, are some of the best live albums recorded by Broadway stars.



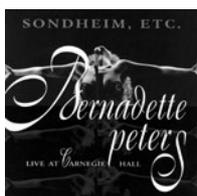
Patti LuPone: Live: Released in 1993, this album was LuPone's first solo album, live or otherwise. She had, of course, by then already established herself as a true Broadway star, and this two-disc album allows her to cover a lot of territory, ranging from pop songs to the major roles (*Evita*, *Les Misérables*) from her career up to that point.



Betty Buckley: This self-titled album, recorded in 1984 at Saint Bartholomew's Church in New York City, finds Buckley's nearly unprecedented and signature rafter-reaching belt in top form. She doesn't really pull from her career, but what she does choose to sing is impressive regardless. Standouts include "Meadowlark," "The Wind Beneath My Wings" (four years before Bette Midler sang it), and "Dark Blue-Eyed Blues," the latter of which Buckley co-wrote with Lyle Mays.



Barbara Cook At Carnegie Hall: This 1975 album was a comeback of sorts for Barbara Cook, who, in 1975 when the album was recorded, was in a career slump after originating leading roles in *The Music Man* and *She Loves Me*. Cook revisits her major Broadway roles, and the success of this concert and accompanying album launched Cook as one of the major cabaret performers of the last half-century.



Sondheim, Etc. Bernadette Peters Live at Carnegie Hall: Closely associated with composer Stephen Sondheim after creating the roles of Dot in *Sunday in the Park with George* and The Witch in *Into the Woods*, Peters focused on the Sondheim songbook when planning her 1996 Carnegie Hall concert. She covers some of her non-Sondheim career as well, with "Time Heals Everything," "Raining in My Heart," and "Making Love Alone."



A Happening in Central Park: Recorded in 1967—three years after she opened *Funny Girl* on Broadway and a year before the film would be released—*A Happening in Central Park* captures Barbra Streisand early in her career and at her best. She is in fantastic voice singing songs like "I Can See It," "People," and "Happy Days Are Here Again." If you want more, there's a DVD of the concert that offers some performances not included on the original album.



Merman in Vegas: When this album was recorded at the Flamingo Hotel in 1962, Ethel Merman was at the height of her fame as the Queen of Broadway. Merman mostly sticks to her hits, but it's interesting to hear her covering songs like *Bye Bye Birdie*'s "A Lot of Livin' to Do" as well. This is a fascinating glimpse at one of Broadway's biggest stars in front of an audience.

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