

**OLD TOWN THEATRE CENTRE, INC.
PRESENTS**

"This is Martha Speaking"

Lee Anne Moore

as

MARTHA MITCHELL

Michael Childers

as

JOHN MITCHELL

Produced by

Kathleen Majewska

Written & Directed by

Thomas Doran

Executive Producer - Bob Abbott



WORLD PREMIER PERFORMANCE
THE ARTS & SCIENCE CENTER FOR SOUTHEAST ARKANSAS
PINE BLUFF, ARKANSAS • JUNE 11-13, 2004



Never reticent to speak her peace, Martha Mitchell gives a photographer a piece of her mind while John Mitchell masticates the ever-present pipe.

THE BIRTHPLACE OF MARTHA BEALL MITCHELL

902 West Fourth Avenue, Pine Bluff, Arkansas 71601; Built circa 1887

Restored by Bob Abbott & Family

NATIONAL REGISTER OF HISTORIC PLACES



The house at 902 West Fourth Avenue has a nostalgic silence about it that borders on loneliness. The rooms are quiet, as if waiting for the return of the Fergusson and Beall families that

once filled the house with a happy and energetic atmosphere.

There was once an outspoken young girl living within its walls who filled the place with the sounds and activities of children. Vivacious and friendly,

her friends filled the house with childhood laughter.

Out back of the house, there is still a playhouse that was so popular with these young girls. Strangers trod its hardwood floors, drawn to the house by the memory of a controversial figure who burst upon the political horizon like a colorful rocket a decade or two ago.

The house was built around 1887 by Martha's maternal grandparents, Mr. & Mrs. C.M. Ferguson, who moved to Pine Bluff from Chester, South Carolina. Mr. Ferguson established one of the first wholesale grocery firms in this area.

Martha was born in the old house on September 2, 1918. She grew up and graduated from Pine Bluff High School in 1936. She then attended Stephens College in Columbia, Missouri. When she returned home on the eve of World War II, Martha went to work at the Pine Bluff Arsenal, then under construction.

Later, she moved to Washington, D.C., where she met and married, John Mitchell. After

John became the Attorney General during the Nixon Administration, Martha was thrust by fate into the spotlight of the Watergate Affair.

Martha became a catalyst for national news during the administration of President Richard M. Nixon. She did so by phoning reporters in the news media about matters which the Nixon administration preferred to be kept out of the national press.

At one time, Martha insisted she was held against her will in a California hotel room and sedated to keep her from making her controversial phone calls to the news media.

But being prone to speak her mind did not originate on the Washington political scene. When she graduated from high school, these words appeared alongside her picture:

*"I love its gentle warble,
I love its gentle flow,
I love to wind my tongue up
And I love to let it go."*

The Mitchells separated in 1973. Three years later, Martha died in Washington at age 57. She is buried in Bellwood Cemetery here in Pine Bluff.



MARTHA: LANGUAGE, REALITY AND ART

John Beatty

“MARTHA” AND LANGUAGE AND REALITY

This Is Martha Speaking – from the very title of the play we are made aware of the importance of language in this play. Martha speaks; and it is the fact of her speaking and what she says when she speaks that is the crux of the play.

Art was, for a long time considered to be something that was beautiful. But what is beauty? The poet Keats (“Ode on a Grecian Urn”) says “Beauty is truth and truth beauty, that is all ye know on Earth and all ye need to know”.

So if art is beauty and beauty is truth, then art must be both truth and beauty as well. But truth does not always appear beautiful. This sounds contradictory – how can we resolve the contradiction?

Over the years, art has remained beautiful - in its own way. It is, however, no longer interested in beauty for its own sake, but it is interested in expressing that beauty which is truth.

As art became more realistic and interested in truth as beauty, it began to comment on life more and more in ways that exposed the deceptions that people practiced in the real world. That is to say, art looked at the reality of the world and by

exposing its ugliness, art remained beautiful because it revealed the truth of the way the world is.

The real world is full of ugliness. This is because many people are liars, hypocrites, betrayers, deceivers, and worse. These are things that are not true, to lie is to conceal, not reveal the truth; hence they are not beautiful. The exposé of these becomes something of beauty because it reveals the truth and shatters the hypocrisy and deceit.

People in the real world use language, which we might not like to hear. But it is the way that people speak. It has been argued that the theater should rise above this and not speak ugliness, but if the theater is to confront reality it must sound like reality. If in reality people swear, curse and use profanity and foul language - and if we find this objectionable - then we should not speak like this in real life. The theater would not and could not reflect a reality if we did not do that which we disapprove of.

If we dislike something in the real world, then that is where it should be changed. If we don't like violence in movies, then violence needs to be purged from the real world; if we don't like hate, then it needs to be excised from the real world and it will disappear from the screen as well.

Art makes us aware of our shortcomings and should not be criticized for doing so. We should care far less if a character on the screen kills 80 people and far more if a person on the street kills one. It is we ourselves who should be criticized for not removing it from the real world, not the theater for pointing it out.

We should not ask the theater to ignore the facts – to deceive us. For theater to use language that is not real would make it less artistic since it is the truth of the real world that the theater now challenges.

“MARTHA” AND THE TRUTH

Truth is one of the more complex problems in life. The real world is seen through people’s senses. We hear it, we see it, we feel it, we taste it, and we smell it. But our senses are often misled. We think we see something, but we “mis-see” we “mis-hear” we “mis-sense” We may believe what we sensed, but it is a misperception.

When we report what we believe we see, hear or sense in some other way, we are not lying, but we are also not reporting the truth – only what we think is the truth. Truth, it would appear, like beauty is in the eye of the beholder.

But in the “real world” world, which includes people’s behavior, people often say we should act one way, but then act another (do as I say, not as I do). There is an idealized form of behavior “How we ought to behave”, an actual form,

of behavior (how we do behave) and a way we say we behave (stated). These are not always in agreement. A person might say, “People shouldn’t steal” (ideal), but they might (real), while saying that they don’t. (stated). Just how much disagreement there is between these three can be the source of many problems.

Martha was someone who believes passionately about the truth – but a truth about a world that she has idealized. Try as she may to live up to it, others do not. She believes in honesty and integrity – but not every one does (although they say they do!).

People, who believe that people try to behave in an idealized way. are seen by others as naïve. Those who accept the world negatively and reject the ideal are seen as cynics. For most people the world is both ideal and real.

We may believe that we, and those whom we like, try to live an ideal life, but occasionally we slip. We may also believe that others (whom we do not like) do the reverse. The play, in part, looks at what happens when people begin to discover that the world is not the idealized world we thought it was- and worse - that our friends and loved ones may be less interested in the idealized world than we thought.

An unknown admirer placed a wreath on Martha Mitchell’s grave that says, “Martha was Right”. But

right about what? Martha never made any real accusations about specific things. Rather, it was her “speaking” that often said things.

What she said implied that the people in politically high places were not behaving properly – that there were terrible things that people did – especially in government (where hopefully idealism would be the stronger rather than a weaker component of behavior).

Her accusations were not so much factual as indications that people were not being “true” – an assertion that to others could be taken to mean almost anything.

The people in power knew (perhaps rightly so) that the general population tends to believe the worst about people - hence given an “innuendo” of the type Martha was prone to making, the general public would run with it as far as they could.

The media loved Martha in the sense that she fed them materials that were vague enough that they could let the readers make their own interpretations. This made Martha dangerous to the government officials. Whatever they were doing,

Martha was not so much exposing the acts, as she was exposing the fact that they were doing something wrong – something deceitful and treacherous.

How did she know this? She knew it because like most of us, she

tended to believe the person she loved – John Mitchell. She seems to have idealized him and as a result as his image began to break in her eyes she knew something had to be wrong and it couldn't be his fault.

Part of the power of the play is Martha's struggle to keep her belief in the idealized John Mitchell, whom she may have felt had been compromised by a cynical administration.

“MARTHA” AND THE IMPORTANCE OF SPEECH

So it is easy to see that what people say is crucial to or understanding of people themselves. Their language indicates their manipulation of the world. If we manipulate it truthfully, there is beauty – if we distort it there is ugliness.

In the play, Martha's words and their connection to reality are the problem. Martha exposes hypocrisy through her words; hence the government wants to silence her. It can not bear an “naïve” person – one who chooses the ideal over the real to threaten the security and activities of the “cynics” who believe in the deceptions over the truth.

It is also a play about power and especially the power to speak and act – where that power is located and how that power is used. These are all reflected in what people say and how they say it, and who has the right to say what.

Some powerful people may feel that they and they alone should have the right to say what they want, where they want and to

whom they want. Worse they may exercise their power to stop others from speaking out, especially when it is in opposition to what powerful people want to have said.

The concept of freedom of speech denies that only the powerful have the right to speak. It says we all have that right, and may speak out freely and truthfully without

fear of repercussions.

They say “the pen is mightier than the sword” but in truth it is the word that is mightier – whether written or spoken. When people can speak freely, swords are not necessary.

This play is about words and how they are attacked by swords.



BOB ABBOTT
In cooperation with
OLD TOWN THEATRE CENTRE

Presents

LEE ANNE MOORE

And

MICHAEL CHILDERS

In

“THIS IS MARTHA SPEAKING...”

Written and Directed by

THOMAS DORAN

With

COBY HUNT

LAURIE PASCALE

BEN WRIGHT

Produced by

KATHLEEN MAJEWSKA

Production Design
THE PLANNING STAGE

Stage Manager
CHARLES ISGRIG

Costume Design
JOY BRECKINRIDGE

Voice and Dialect Coach
BEN WRIGHT

**This Is The World Premiere Production Of “This Is Martha Speaking...”
Produced By Old Town Theater Center June 11-13, 2004**

Major support for this production is provided by the Trinity Foundation,
the Pine Bluff Area Foundation and The Pine Bluff Convention and Visitor’s Bureau.
Also made possible by a grant from Simmons First National Bank



CAST

Martha Mitchell	LEE ANNE MOORE
Miss Airie	KATHLEEN MAJEWSKA
Young Martha.	MARY ELLEN HUNTHROP
College Age Martha	AMANDA WHEELER
Estelle Triplett	SARAH STOREY
John Mitchell	MICHAEL CHILDERS
Richard Nixon	COBY HUNT
Female Reporter.	LAURIE PASCALE
Shadow Man 1	RICK WILSON
Shadow Man 2	KELLY MURPHY
1st Reporter	BRAINERD E. BIVENS
2nd Reporter	MARTY CARTY
3rd Reporter	RICK WILSON
Fred Larue.	BILL THOMAS
Steve King.	HARDY PEACOCK
Receptionist	KATHY MAJEWSKA
F.B.I. Agent	JOHN BEATTY
F.B.I. Agent	RON COLVERT
Los Angeles Doctor.	MARTY CARTY
New York Doctor.	BILL THOMAS
Marty Mitchell.	ELEANOR PEARL
TV Host.	BEN WRIGHT
Telephone Voice.	JOHN BEATTY
Time Magazine Reporter	LAURIE PASCALE
Jay Mitchell.	J. ANDREW SPERRY
Man	RICHARD K. JENKINS
Female Guest	TYNIKKA N. FITZGERALD
Waiter	RICK WILSON
Minister.	RICK WILSON



TIME PERIOD 1972-1976

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

PLEASE TURN OFF ALL WIRELESS PHONES, PAGERS AND CHIMING WATCHES
PRIOR TO THE BEGINNING OF THE PERFORMANCE

WARNING —Photographing or sound recording of any performance or the possession for such photographing or sound recording inside this theater, without the written permission of Old Town Theatre Centre is prohibited.

Violators may be punished by ejection and violations may render the offender liable for money damages.

POPE FURNITURE

GABE BARTALOS — Cosmetic effects: Atlantic West Company, Los Angeles

SHIELA GATES — Effects Seamstress

R.S. KALEY OF PACIFIC PALLISADES CA

For taking Lee Anne Moore's hair from black to blonde 310-454-0244

DONNA FRITSCHÉ – Resident Costume Designer— Long Beach Playhouse

SIMMONS FIRST NATIONAL BANK

JIMMIE DON AND BRENDA NORSWORTHY

LURIE PASCALÉ

KATHY MAJEWSKA

HELEN MAJEWSKA

RICHARD KNOX

SPECIAL THANKS

RAY WEST, JR.

MR. AND MRS. WILLIAM BETTWEY

MS. BARBARA BILLINGS

To all volunteers who gave so freely of their time to help with this production, the directors of Old Town Theatre Centre offer their
Thanks.

<http://www.marthaspeaking.com>



BACKGROUND OF THE PLAY

“I didn’t know all that much personally about Martha Mitchell when I started,” says Tom Doran. Bob Abbott of Pine Bluff commissioned Doran to write a play about the life and times of Martha Mitchell. “*This is Martha Speaking ...*” is the result of Abbott’s commission and Doran’s inspiration.

“Except for her obvious reputation and the fact that she was involved in the turmoil surrounding the Nixon White House,” he continued, “and I didn’t realize that as I was growing up she lived a mere two miles away in Rye, New York.”

“I was a young adult during all of the Watergate madness that followed, and it affected the whole nation in ways we are still trying to fathom.

“Above all, what I learned from all my research was that Martha certainly was an amazing woman of immense integrity, determined to tell her story to whoever would listen.

“Her position in Washington and society in general certainly gave her that platform. And she didn’t hesitate to take advantage of it. Though many clearly had wished she hadn’t.

“The play is not envisioned as a straight biography, but rather a reflection of Martha’s life – her attitude to living, politics her family

and friends – focusing on her years in Washington, and after.”

Doran promises that no holds will be barred. “I’m not out to purposefully offend anyone, but I will tell the truth in as dramatic a manner as possible.

“Well, let’s say it will be my version of the truth – just as it was Martha’s of the truth as she saw it. And in deference to her, that seemed the most logical and honest way to proceed. After all, look what it did to her in the end.

“She paid a heavy price indeed for speaking her mind, and needs to be applauded for that, even if some of us may disagree with her.

“How many of us are willing to do what she did?

“Not many from the looks of the current state of the world.”

SEPTEMBER SONG

During extensive research it was noted that Martha and John Mitchell considered “September Song” to be their song – and it long held special meanings to them both.

In retrospect the lyrics have taken on an added and special poignancy that only the passing of time and the events of the Mitchell’s history together could have brought clearly into focus – perhaps unknown even to them both during their lifetime.



THE MARTHA MITCHELL EFFECT

The Martha Mitchell Effect is a process by which a belief is mistakenly diagnosed as a delusion by a psychiatrist. The effect was first named by psychologist Brendan Maher.

The effect is named after Martha who alleged that illegal activity was taking place in the White House. At the time her claims were thought to be signs of mental illness, and only after the Watergate scandal broke was she proved right (and hence sane).

Further reading: Maher, B.A. (1988) Anomalous experience and delusional thinking: The logic of explanations. In T. Oltmanns and B. Maher (eds) Delusional Beliefs. New York: Wiley Interscience

“MARTHA THE MOUTH”

Our entrance music is the pop tune “Martha the Mouth”; written and performed by English rock and roll star Captain Sensible., guitarist with the seminal English band, The Damned, he brings his own strong

political opinions to bear in homage to a woman who was admired not only in American, but around the world by people in the know. The song is used with his kind permission for these premiere performances only.



“THIS IS MARTHA SPEAKING ...”

ACT ONE

THE WATERGATE HOTEL – Martha And John Mitchell’s Apartment

MARTHA’S CHILDHOOD HOME — Pine Bluff, Arkansas

A COLLEGE DORM ROOM

HOME OF A FEMALE REPORTER

THE OVAL OFFICE, WASHINGTON, D.C.

ACT TWO

A HOTEL IN LOS ANGELES, CALIFORNIA

THE OVAL OFFICE — Washington, D.C.

WESTCHESTER COUNTRY CLUB — Rye, New York

HOME OF A FEMALE REPORTER

INTERMISSION (15 MINUTES)

ACT THREE

A TELEVISION STUDIO — New York City

THE OVAL OFFICE — Washington D.C.

WALDORF ASTORIA HOTEL — New York City

A DYING-DREAM PARTY





WHO'S WHO IN THE CAST

LEE ANNE MOORE (*Martha Mitchell*) grew up in a large two story wooden home, which, downstairs housed the family store, Griffin Supply Company, at Spirit Lake Crossing between Lewis-



ville and Garland City, Arkansas.

Chronologically she attended Texarkana Community College, Southern Arkansas University in Magnolia, Northwestern State University in Natchitoches, Louisiana, and Louisiana State University at Baton Rouge, where she was classically trained for the theatre with a graduate assistantship.

She spent several years traveling as an Artist in Education with Arkansas Arts Council and Texas Commission on the Arts, and a few years on the road with national theatrical tours.

Other acting credits include *Belle Starr By Herself*, written and directed by Ray Coleman for Judge Parker Players at Kings Opera House in Fort Smith, Arkansas. She spent a summer with Fort Worth (Texas) Shakespeare in the Park playing *La Criada* in a bilingual pro-

duction of Lorca's *Blood Wedding* and Audrey in *As You Like It*.

Her film work includes *Banana Moon* (Allison Iannucci, writer/director), and *Evil Eyes* (to be released on DVD by Asylum Productions on August 4th).

Lee Anne enthusiastically appreciates the hospitality of the positive folks in Pine Bluff and sincerely thanks them (and Tom) for sharing Martha with her.



MICHAEL CHILDERS (*John Mitchell*) is proud to be back in Arkansas working on a show about Watergate and two of its most colorful characters, John and Martha Mitchell.

Michael was in Hot Springs last year starring in a film called *Heavy Southern Nights*, which was

entered into this year's Cannes Film Festival. One of his favorite roles was that of a snake-handling preacher on the *X-Files*. He has also appeared in *E.R.*, *Six Feet Under*, *Star Trek Enterprise* plus several films and commercials.

He thanks Bob Abbott, Tom Doran and Lee Anne Moore for giving him the opportunity to continue "living the dream".

COBY HUNT (*Richard M. Nixon*) was cast in *Hotel Paradise* as Inspector Boucard. Next, he was Sergeant Devine, the cook, in *M*A*S*H* and in *Bus Stop* as Carl.

No stranger to TV, Hunt has starred in numerous re-enactments on the small screen. Notably, he played Tom Bennett in *9/11 Pittsburgh Flight*. "This role was drain-



ing,” Coby says. “It was emotional, real. It was an inspiring role that gave me a new perspective on life.”

LAURIE PASCALE (*Female Reporter, Time Magazine Reporter*) has appeared in numerous productions at the Arts and Science Center.



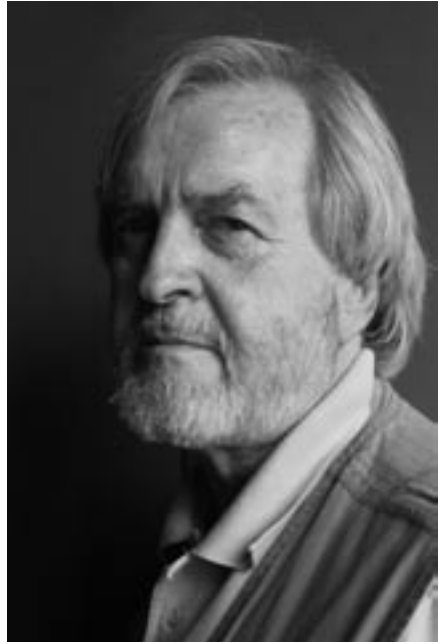
Her roles have included Annie Sullivan in *The Miracle Worker*, Elizabeth Proctor in *The Crucible*, Romaine Vole in *Witness for the Prosecution*, Maggie in *Cat on a Hot Tin Roof*. Laurie is an antique dealer and is currently on sabbatical.

BEN WRIGHT (*TV. Host*) comes to this production from Britain where he has acted in a number of stage productions and films.

He was associate director of Mask & Wig, University of Pennsylvania; Lieutenant Keefer, *The Caine Mutiny Court Martial*, Mummer's Theater, Oklahoma City; Leading man, *Everybody Loves Opal*, Mission Playhouse, San Diego, California.

His film credits include roles as Colonel Broderick (and dialogue director), in *The Desperados* and

Aide to the Czar, *Nicholas and Alexandra*, Columbia Pictures. He was the presenter of *Big Ben and Company*, a radio program in Mallorca Spain.



On the academic side, he was a professor of speech and communications in the University of Maryland European Division in England and is Life Member of Chelsea Arts Club, London.

He is a well-known voice and dialect coach.

HARDY PEACOCK

(*Steve King*) has played roles including spear-carrier to King Arthur in *Camelot*. He is adroit at playing both heroes and villains.

His favorite roles include *Tevye* in *Fiddler on the Roof*, *King Arthur* in *Camelot*, and Atticus Finch in

To Kill a Mockingbird. He always enjoys being thespian on the stage – especially in Pine Bluff.

MARTIN CARTY

(*Shadow Man 2, Los Angeles Doctor*), is a local resident who has participated in numerous productions at The Arts Center over the past six years: *California Suite; The Little Foxes; Crazy for You; Pajama Game; The Crucible*, in which he played his favorite role, that of John Proctor. He is excited about doing this show.

RICK WILSON

(*Shadow Man 1, Reporter 1, Waiter*) has been cast in numerous productions at the Arts and Science Center of Southeast Arkansas including three “*Razzle Dazzle*” fund raising productions for the center. His most memorable role was that of Kris Kringle in *Miracle on 34th Street*.

BILL THOMAS

(*Fred LaRue, New York Doctor*) is a theater student at the University of Arkansas at Little Rock. Bill has performed in *Bet a Million, The Importance of Being Ernest, Stop Kiss* among others. This is his first performance in Pine Bluff.

KELLY MURPHY

(*Reporter 2*) has performed in *The Crucible, Bye, Bye Birdie* and most recently as Gooper in *Cat on a Hot in Roof*. He is the winner of such awards as “Best Actor”, “Most Likely to Succeed” and most nota-

bly “Weakest Grip on Reality” at the European DoDDS Festival

AMANDA WHEELER

(*College Martha*) has performed in *Antigone* and *Mr. Scrooge* at the Arts and Science Center. She is happy to have been chosen for a part in the world premiere of “*This is Martha Speaking...*”

ELEANOR PEARL

(*Marty Mitchell*) is a ballet student with Antonia Mesa. She has performed *The Nutcracker* with the Moscow Ballet and has studied with Madame Lindt at Carnegie Hall in New York City.

Her theater studies include two years of theater camp in Pine Bluff and three years at the Arkansas Art Center’s Children’s Theater in Little Rock.

J. ANDREW SPERRY

(*Jay Mitchell*) first appeared in the lead of Wilder’s *Our Town as George Gibbs*. Recently he was seen as Luke Sanderson in *The Haunting of Hill House*. He is excited about being in the world premiere of “*The Is Martha Speaking...*”

BRAINARD E. BIVENS

(*3rd Reporter*) makes his debut with this show. A native of Pine Bluff had a cameo appearance in the 5th grade at Greenville Elementary in a production of *Wizard of Oz* in 1952. A graduate of Pine Bluff High School he is inspired by God, his Mother Eddie Bivens, his eldest

brother Donald and his wife Jean Twitty Bivens.

SARAH STOREY

(*Estelle Triplet*) has appeared in *Hansel and Gretel*, *Alice in Wonderland*, *Jungle Book*, and *Our Town* and has worked back stage in several productions including *Antigone* and *The Best Christmas Pageant Ever*.

JOHN BEATTY

(*F.B.I. Agent, Telephone Voice*) started as a puppeteer but went on to the stage appearing in plays in New York and summer stock including *Dracula*, *Harvey*, and others. He has sung in a number of operas, but is best known for playing a variety of monsters on stage and screen.

KATHLEEN MAJEWSKA

(*Miss Airie, Receptionist*) is best known as a ballet dancer, choreographer dance instructor and Highland Dance adjudicator. She danced in the ballets *Giselle*, *Romeo and Juliet*, *Carmen* and *Nutcracker*, the operas *Don Giovanni*, *Juggler of Notre Dame*, *Merry Widow* and *Gondoliers* and the musicals *Brigadoon* and *Camelot*.

MARY ELLEN HUNTHROP

(*Young Martha*) has been in eleven productions including *Cat on a Hot Tin Roof*, *Babes in Toyland* and *Mr. Scrooge*. She played the lead in *Alice in Wonderland*. Mary Ellen is a student of Tana Soto's Dance Factory.

RICHARD K. JENKINS

(*Man*) can be found volunteering at the Arts and Science Center for Southeast Arkansas at the reception desk or as a docent. He first appeared on stage in a high school production of *Tom Sawyer* as a gravedigger. He was involved with the Hot Springs production of *King and I* and has been the recipient of numerous awards for his volunteer services.

RON COLVERT

(*F.B.I. Agent*) returns to the stage after a lengthy absence (since high school!) to this world premiere of "*This is Martha Speaking...*"

TYNIKKA N. FITZGERALD

Is a graduate of Central High School in Helena, Arkansas. She has a daughter and is a student at the University of Arkansas at Pine Bluff. "*This is Martha Speaking...*" is her debut performance.

KATHLEEN MAJEWSKA

(*Producer*) is adjunct professor of ballet and modern dance at UALR and has co-produced "*An Evening in the Theater with Van Johnson – Movies, Memories and Friends*." She is also the director of the Old Town Theatre Center and the internationally acclaimed Pine Bluff Film Festival, which has had such guests as Douglas Fairbanks, Jr., Geraldine Chaplin, Fay Wray and Jane Russell.

THOMAS DORAN

(*Director*) was born and raised in the village of Port Chester, New

York, the son of a Scottish immigrant and an American mother. His life long love of history, film, drama and art put him in a unique position to bring to the stage the story of Martha Mitchell and the events surrounding a dark episode in American history – the nefarious Watergate Scandal.



Mr. Doran has previously directed and/or co-directed and produced four feature films; designed sets, props and drawn story boards for various films and television shows including two Movies of the Week based on the well known *MacGyver* television series.

Besides being the author of “*This is Martha Speaking...*,” he has written a play about another real life personality, the actress Vivien Leigh, and is currently doing an on going series of live performance talk radio programs entitled *TNT Radio* for play in the Los Angeles

area and on the Internet. He is also the author of an historical horror novel, *Lords of Darkness*.

His is honored to have been given this opportunity to bring the story of Pine Bluff’s hometown heroine to life.

CHARLES ISGRIG

(*Stage manager*) is a veteran of many productions. He enjoys making a ballet out of the chaos with which all productions begin.

JOY BRECKINRIDGE

(*Costume Designer and Historian*) earned her MFA in design for the stage from Florida State University. She has taught many core courses such as costume history, costume design and fine arts. She has also designed and supervised the construction for most theatre productions at the University of Arkansas in Little Rock since 1980

Some of her profession design credits include the original costumes for *The Cross and Sword* in St. Augustine, Florida. She was the resident costume designer for the Asolo Theater in Sarasota Florida, and for the Coconut rove in Miami, Florida. She has an impressive list of design credits at various universities, and designed costumes throughout the United States.

THOMAS HUNTER

(*Light board*) is a talented lighting technician who is also an actor and director. He performed in *Antigone, Macbeth, Midsummer’s Night’s Dream, Hot L Baltimore* and

the *Emperor's New Clothes*. He directed *Alice in Wonderland* at The Arts and Science Center.

**JASON CHRISTOPHER
QUINTON CONRAD CESERY FRAZER**

(Projection) was born in Pordenone, Italy. After a great deal of moving, his family finally settled in Pine Bluff. It was here that he performed in two high school plays. In the play *Up The Stage Over*, Jason played a prop boy named Jimmy and also acted as the plays stage manager. While acquiring a Bachelor of Arts Degree at the University of Arkansas at Pine Bluff, Jason

started a video production company, ALTAICA PRODUCTIONS in Pine Bluff.

JIMMIE DON NORSWORTHY

(Sound design and sound engineer) is a sound and audio veteran of many Arts & Science Center productions. His talents include set design and stage management.

BRENDA NORSWORTHY

(Assistant Stage Manager) has for nearly 20 years enjoyed the fun, challenges and excitement of working backstage. "I don't have to memorize lines," she says. "From chaos, we weave a captivating story."





Martha Mitchell is honored in perpetuity with a bronze bust placed on a prominent site in her home town's Civic Center area.



An unknown admirer had this wreath placed at Bellwood Cemetery in Pine Bluff for Martha's burial service. In the end, the truth prevailed, at the ultimate price.