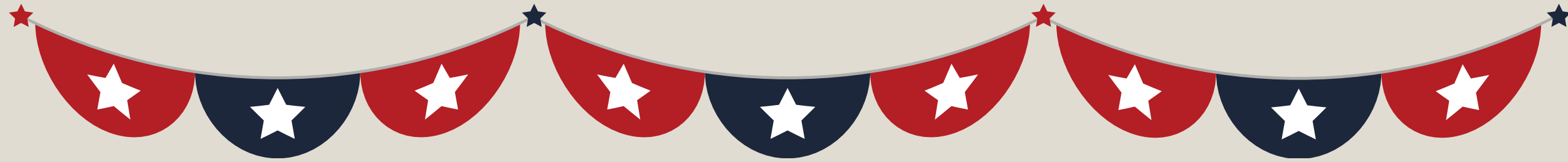


Call Me Mara



**An original play by
Phillip H. McMath**

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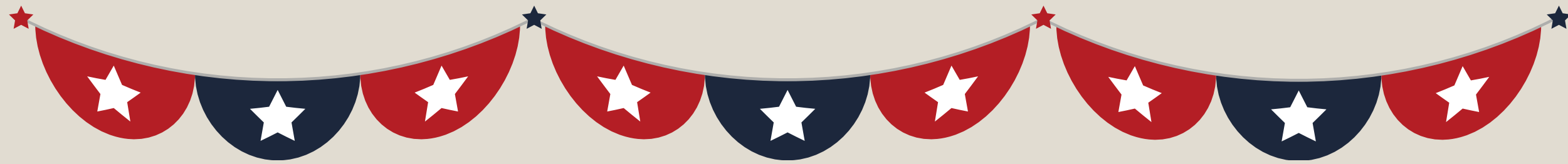
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"CALL ME MARA" THE STAGE TO THE STUDIO



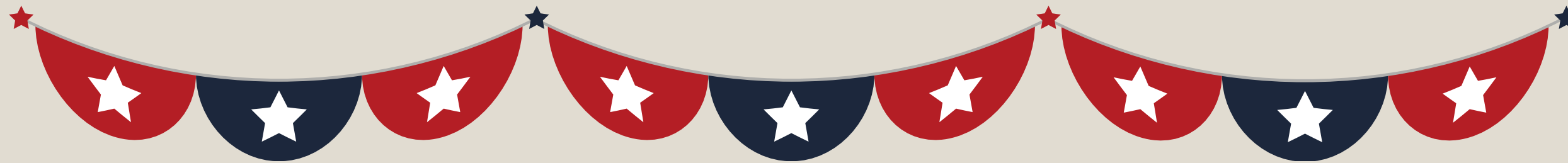
“Call Me Mara” is a story of family dynamics during wartime in the 1940’s. It explores the concept of duty to country in building the bombers or flying them and the power of love in the face of all odds. Originally envisioned for the stage, COVID-19 dropped a bomb on those plans. As the play could not be performed in the traditional venue, Author Phillip H. McMath and Director Donna Singleton took the drama to the recording studio and produced a podcast. Quite a diversion from the ordinary, the cast went through weeks of Zoom rehearsals and had to develop a more conversational delivery as opposed to how an actor would perform to a live audience.

"CALL ME MARA" THE STAGE TO THE STUDIO



The creative process was just that, a process. “It was difficult to not be together, rehearsing through zoom is tough, there is a delay in hearing the lines, it is hard to be able to truly get that interpersonal connection virtually” as Director Singleton put it. The cast had one opportunity to be together in person for a final read thru before going into the recording studio. This brought a new depth to the emotional relationships and once in the recording studio the actors were able to convey the drama in a very real life, personal manner.

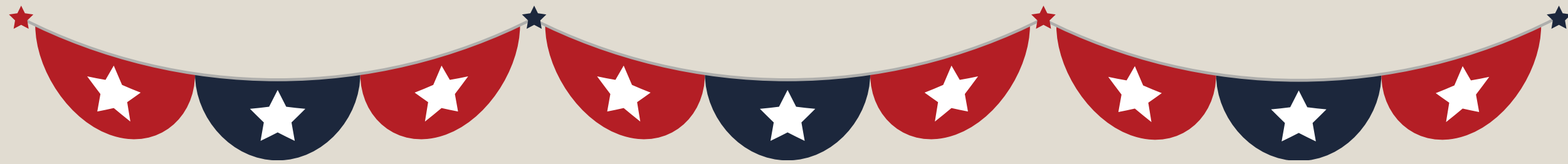
"CALL ME MARA" THE STAGE TO THE STUDIO



Although the stage play was developed to encompass the three art forms of the spoken word, music and dance, the core of this play doesn't depend on physical action. The audience doesn't have to have visuals to follow the story. Especially with the emphasis on music that weaves with the show. It is all about the actors and period music using their voices to take the audience on the journey with Mara.

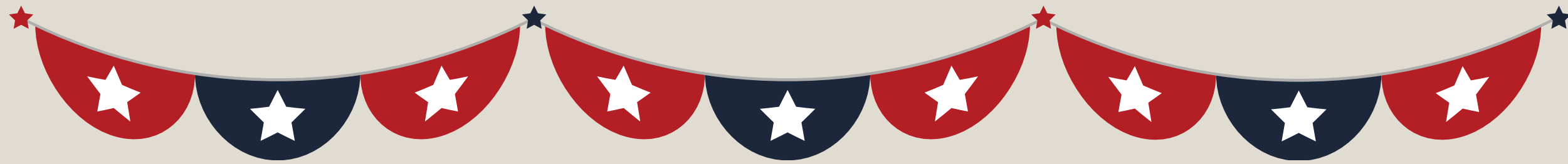
We invite you to listen and immerse yourself in this performance.

THE ROLE OF JAZZ IN WWII COME TO LIFE IN PODCAST, "CALL ME MARA"



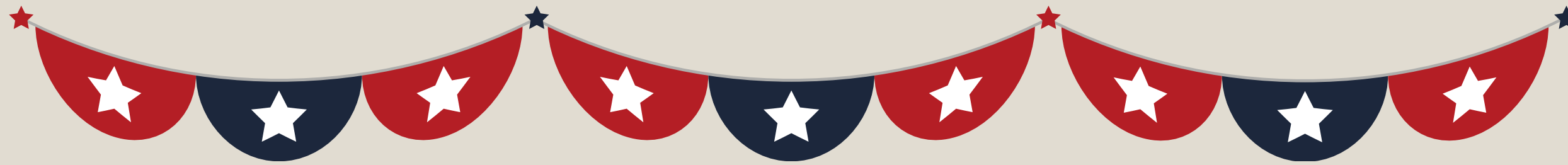
War, Love and Music were kinetic forces breaking through to unforeseen territory during some of the most infamous years in our modern history. The Second World War had a mighty effect on the development of jazz music, which, in turn, had a role to play in the American war effort. Jazz and jazz-influenced popular music were a rallying cry for U.S. servicemen, and helped as well to boost the morale of loved ones at home, who by listening to patriotic and romantic songs on the radio and on their phonographs were encouraged to wage war on the home front. There was a demand for entertainment and a dearth of competent musicians. Crusading jazz and bop were the center of creative activity.

THE ROLE OF JAZZ IN WWII COME TO LIFE IN PODCAST, "CALL ME MARA"



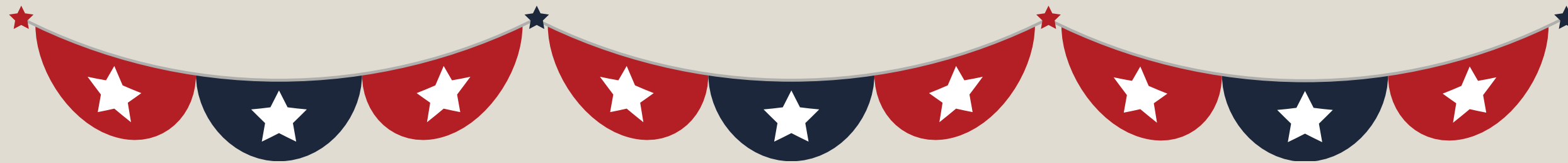
“Call me Mara” , a story of love in wartime, is in itself a reflection of the evolution of art in a time of disruption to the norm. Expected to hit the stage in 2020, COVID-19 brought the world to a halt. As history has demonstrated time and again, art, like water, will find a path and break through barriers. As the play could not be performed on the stage in the traditional venue, Author Phillip H. McMath and Director Donna Singleton took drama to the recording studio and produced a podcast.

THE ROLE OF JAZZ IN WWII COME TO LIFE IN PODCAST, "CALL ME MARA"



With months of Zoom rehearsals with the actors and the virtual coordination of the production, music added an additional layer of authenticity to the time period of the show, the score includes the following jazz pieces of the era: “We Will Meet Again”, which became the theme song of the war, it strongly identified with the thematic longing of loss and the poignant hope of return. “All My Life”, thematically expresses the hope of love that Mara finds fulfilled in her relationship with James and is a great jazz song of the period that helps set the mood of that moment in history. The additional jazz pieces in the podcast add to the ambiance and dance energy of the party scene and the musical emotions of the early 1940’s.

THE ROLE OF JAZZ IN WWII COME TO LIFE IN PODCAST, "CALL ME MARA"



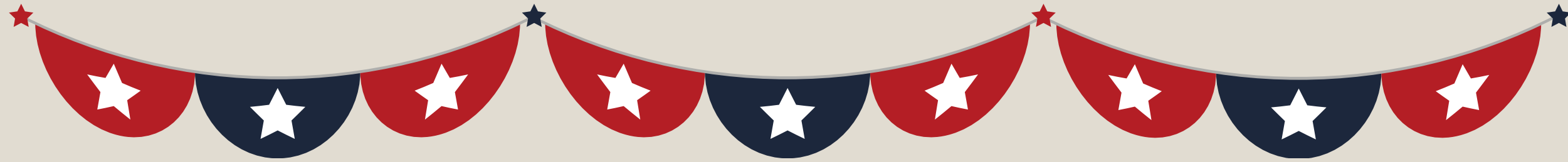
For a generation of Americans and young people around the world, who reached maturity during the 1940s, jazz symbolized a rebellion against the rigidities of the old order, an outcry for change in almost every field, especially in music. Jazz and its listeners wanted to impress the world with a new stamp, the uniquely modern design of a new generation coming of age.

Dizzy Gillespie; in *Writing Jazz*, edited by David Meltzer (Mercury House, 1999, pp.189, 192).

Dave Brubeck; in *Reading Jazz*, edited by David Meltzer (Mercury House, 1993, pp. 205-206).

Benny Goodman and the Swing Era by James Lincoln Collier Oxford University Press 1989 pp.276, 306 “

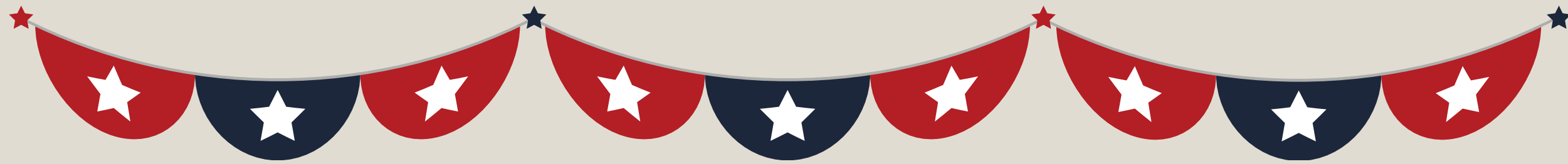
THE B-17 BOMBER & THE HOME FRONT EXPLORED IN “CALL ME MARA”.



Advancements in war time were brought about through the unwavering determination of Americans abroad and on the "Home Front". While there were many valiant sacrifices made on the battlefield, many were between lovers, testing their hope and commitment against great odds.

Many worked in the factories to produce the materials needed to fight the great war, and artists and entertainers captured the hearts and emotions of Americans and Allies around the world. "Don't you know there's a war on?" was a common expression.

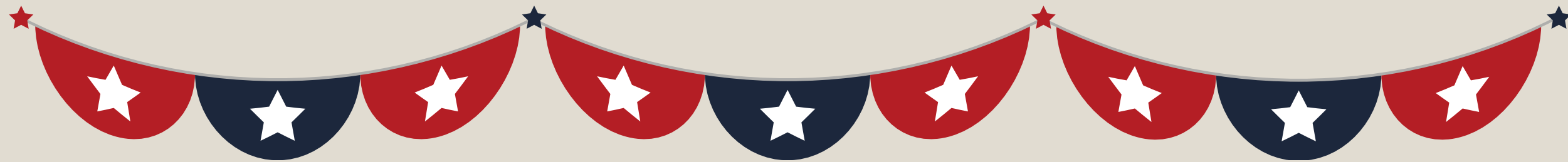
THE B-17 BOMBER & THE HOME FRONT EXPLORED IN “CALL ME MARA”.



Production miracles were performed across industries. In 1940 Congress was shocked when President Roosevelt proposed building 50,000 aircraft a year. In 1944 the nation made almost double that number. Ford's massive Willow Run bomber factory alone produced nearly one plane an hour by March 1944.

In “Call Me Mara”, we get a glimpse of the efforts and sentiments on the homefront in regards to the production of the B-17 airplanes. Also explored are the emotions of those torn between staying to produce the equipment needed to fight the war and those with the overwhelming sense of urgency to be fighting on the front lines.

THE B-17 BOMBER & THE HOME FRONT EXPLORED IN “CALL ME MARA”.




Developed by the Boeing Company in the 1930s, the B-17 was a four-engine heavy bomber aircraft used by the U.S. Army Air Force during World War II. It was a very effective weapons system, dropping more bombs during the war than any other American aircraft. The B-17E, the first mass-produced model of the Flying Fortress, carried nine machine guns and a 4,000-pound bomb load.

When its heavy firepower and multiple machine gun emplacements made its public debut in July 1935. Richard Williams, a reporter for The Seattle Times, exclaimed, “Why, it’s a flying fortress!” The Boeing Company then had the name trademarked. The B-17 Flying Fortress became a symbol of the power of the United States and its air force.

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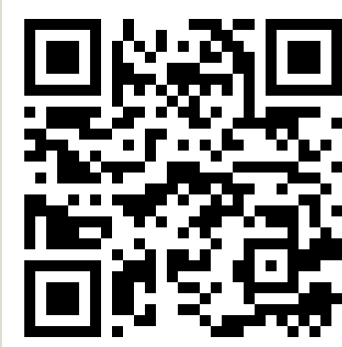
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buzzsprout



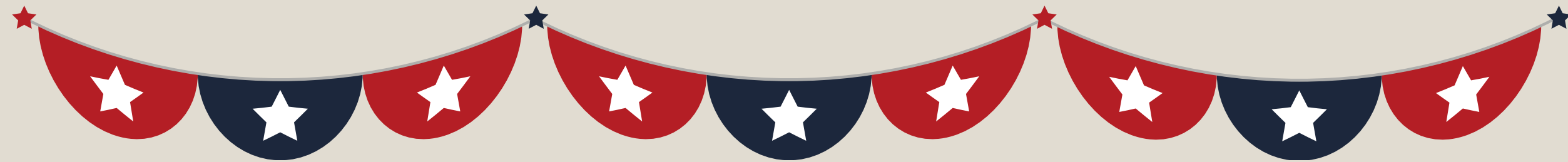
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ABOUT THE PLAYWRIGHT



Phillip Hal McMath is a Little Rock trial attorney, an award-winning writer, a Marine Corps Vietnam War veteran, and an ardent advocate for preserving and promoting Arkansas literature and history. McMath has published several novels and numerous short stories and articles, along with producing four plays. His book *Lost Kingdoms* was the winner of the Arkansiana Fiction Award in 2009, while *The Broken Vase* received the Booker Worthen Prize in 2011. The University of Central Arkansas established the Phillip H. McMath Post Publication award in his honor. McMath established the Porter Prize in 1984, which has made a significant contribution to literature in Arkansas.

www.phillipmcmath.com

