



a fierce longing

written by john schneider **june 1-9** directed by john c. wilson

Plunkert

THEATRE

BALTIMORE • AMERICA

PROJECT

45 WEST PRESTON ST BALTIMORE 410-752-8558 www.theatreproject.org

2011-12 SEASON

PLAYWRIGHT'S NOTE

It is a powerfully emotional experience for me, as I approach my 64th birthday, to have *A Fierce Longing* revived in celebration of the fortieth anniversary of a theatre and a city that I love deeply. The Baltimore Theatre Project was a second home for Theatre X, the Milwaukee experimental theatre ensemble that was my life from 1970 until it closed in 2004. The Theatre Project produced eight of our plays in ten visits to the city. Moreover, this brave, welcoming organization was the lynchpin in a network it helped to create across the Eastern USA for touring theatres like mine. That network and The New Theatre Festivals produced at University of Maryland, Baltimore County in the late 1970s and spearheaded by the Theatre Project and its great founder Philip Arnoult, played a transformative role in Theatre X's history, connecting us to an international art movement. A young Anne Fulwiler and John Wilson, members of the Theatre Project's energetic staff, were there from the start, offering help and friendship. Nearly 40 years later, Annie is directing the theatre and John is directing my play.

In the mid-1970s, the newly formed Japan-USA Friendship Commission invited proposals from national institutions for projects that would foster understanding between the two countries. Funds would come from monies paid by Japan to the USA in war reparations. Linked to proposals from two other Milwaukee institutions, we received one of the Commission's first grants. I proposed to write a play about Yukio Mishima, the most Western of modern Japanese writers who had recently killed himself in the most ancient Japanese manner, apparently to protest Japan's Americanized postwar identity. I wanted to understand. I received the full cooperation of Mishima's widow Yoko, and of his major biographer and translator, John Nathan. Our brilliant director Sharon Ott traveled to Japan to meet Madama Mishima, visit the settings and absorb the energies, and our production was widely acclaimed.

The play has not been performed since 1979. I think it has new resonance today. I am deeply grateful to the cast, designers and stage managers, and to John, Anne and Baltimore.

John Schneider

a fierce longing

A fictional biography based on the
life and work
of Yukio Mishima

Written by
John Schneider

Produced and Directed by
John C. Wilson

The play was originally developed and produced by
Milwaukee's Theatre X and directed by Sharon Ott

Prologue November 25, 1970

Act I 1925-1949

Childhood
Adolescence
The War Years
The Post-war Years

Intermission

Act II 1949-1970

Years of Rising Fame
Domestic Years
Imperial Years

a fierce longing

CAST

Sklyer Brungardt	Mishima
Rich Buchanan	Morita, Omi, Kusano, Hustler, and other ensemble roles
Melainie Eifert	Koken, Dancer, Dinner Guest
Sam Haidar	Koga, Medical Officer, Hirohito, Rudy, and other ensemble roles
Naoko Maeshiba	Woman Mishima
Brian Naughton	General Mashita, Azusa, Mr. Obha, Osamu Dasai, Yasunari Kawabata, and other ensemble roles
Chad Short	Koken, Major Sawamota, Policeman, Body builder
Lorrie Smith	Yoko Mishima, Sonoko, Shizue, and other ensemble roles
Nathalie Smith	Natsue, Sonoko's mother, Hooker, Singer, and other ensemble roles

PRODUCTION TEAM

David Crandall	Sound Designer
Monique Cucchi	Costume Assistant
James Fulwiler	Running Crew
Robert Hitz	Composer
Kel Millionie	Lighting Designer and Scenographer
Mikey Mullen	Videographer
Brennan Pilcher	Running Crew
Hope Myers	Running Crew
Celestine Ranney-Howes	Costume Designer
Brad J. Ranno	Technical Director
Tanya Russell	Stage Manager
Anthony Scimonelli	Projection Coordinator
Lewis Shaw	Fight Director
Josie Verchomin	Properties Coordinator
Rhonda Warrington	Assistant Stage Manager

ACKNOWLEDGEMENTS

Chiyuki Tanaka/cultural advisor	Cinder Hypki/IndieGogo advisor
Naoko Maeshiba/cultural advisor	Susan McCarty/auditions & script assistant
Gail Beach/cultural advisor	Steve Satta and Andrew Peters/casting consultants
Marty Ardren/research assistance	Karen Frances/audition sites
Reggie Gooden/personal trainer	Dave Plunkert/poster design
John Schneider/slides from original production	Anne Clewell/program design
Norman Kraft/slide conversion	Paula Jaworski/shrine design and construction
Hunter Thompson/sword for IndieGogo video	Michael Faulkner/photography of Sonoko
Chris Fadgen/videotaping of IndieGogo video	John Scott/Hubbel images
Sandy Triolo/video editing of IndieGogo video	Jefferson Breeland/Mishima photography

VERY SPECIAL THANKS

John Schneider
Tom Gustin
Sharon Ott
Theatre X
Philip Arnoult
Anne Fulwiler and Theatre Project staff
Claudia Ferrel & Robin Ziegler
Robert Hitz
All who contibuted to making *A Fierce Longing*
possible (see donor list on p. 9)

SPECIAL THANKS

Bowie State University
Center Stage
Chesapeake Systems
Imagination Stage
St. Mark's Lutheran Church
Tai Sophia Institute
Towson University
University of Maryland, Baltimore County

CAST

Skyler Brungardt (*Mishima*) always enjoys performing at Theater Project, and is grateful to return to its stage. He finds delight in the role of Mishima, and humbly offers some food for thought to consider at the conclusion of the show tonight: What would you do if given the opportunity to make a wildest dream come true? What lengths would you go to if you just knew it was possible? If there weren't any consequences, could you do it without killing—or even hurting—anyone else? Is there anything in the world about which you believe so passionately that you'd follow it to the very end, as Mishima did? Really, I guess what I'm asking here is, do you think that the world could use more people like Mishima, or less?

Rich Buchanan (*Morita, Omi, Kusano, Hustler, and other ensemble roles*) is very excited to be a part of *A Fierce Longing*. Rich is a graduate of the Towson University Theatre department's acting track. Rich is currently working as a puppeteer with Beale Street Puppets, performing in Maryland, DC, and Virginia. Rich wants to extend thanks to his family, and Katie for their constant support and love.

Melanie Eifert (*Koken, Dancer, Dinner Guest*) has a B.A. in theatre direction from Goucher College, and has directed for Spotlighter's Theatre, Laurel Mill Playhouse, Theatre of Uncertainty, Columbia Community Players, and Open Circle Theatre. She was last seen on stage as Dromio of Syracuse in Reisterstown Theatre Project's production of Shakespeare's *Comedy of Errors*. Other recent roles include: Fabian (*12th Night*); Guildenstern (*Hamlet*); Ginney (*For Whom the Southern Belle Tolls*), and Connie (*Love, Sex, & the IRS*), which was also a 2008 Ruby Griffith Award recipient. Her most notable achievement is that of Asst. Director for *Medea, A Noh Play* that Baltimore City voted Best Production in 1995. As always, for Granny.

Sam Haidar (*Koga, Medical Officer, Hirohito, Rudy, and other ensemble roles*) is a 24-year-old college graduate with a Bachelor's degree in Japanese and a Certificate in East Asian studies, both earned from the University of Maryland. The crowd he fell in with there inspired his interest in theatre, and encouraged (read: coerced) him into performing in a number of Shakespeare plays. Since then, Sam has acted in *Othello*, *Julius Caesar*, *Macbeth*, and *Romeo & Juliet* (though perhaps not in the role you'd expect). *A Fierce Longing* marks his first show since graduating in 2010.

Naoko Maeshiba (*Woman Mishima*), a native of Kobe, Japan, is a director/choreographer/performer whose work spans from scripted plays to original dance theatre pieces. Her works have been presented in North America, Europe, and Japan. Most recently she created a solo performance piece KAWATOKAWA (river/skin) that explored the relationship of body, space, and language based on her research in Tokyo and Tabor, Czech Republic. She is the artistic director of a performance lab KIBISM.

Brian Naughton (*General Mashita, Azusa, Mr. Obha, Osamu Dasai, Yasunari Kawabata, and other ensemble roles*) is in his twenty-seventh year at Morgan State University's Communication Studies Department where he teaches Radio and Television Production and Speech. He has appeared in numerous films including

Runaway Bride and *Meteor Man*, and more recently *VEEP* and *Game Change*. Originally from New York, his stage work includes *Porgy and Bess*, *Magic City Massacre*, and *The Face of Emmitt Till*. His other pursuits include videography and various cultural things.

Chad Short (*Koken, Major Sawamota, Policeman, Body builder*) is an 19 year old sophomore at the University of Maryland, Baltimore County. He is earning his Bachelor of Fine Arts Degree in acting. *And Then There Were None*, *Get Smart*, *Our Town*, *Rabbit Hole*, and *SubUrbia* are just some of the shows Chad has been involved with in the past. *A Fierce Longing* is his first “out of school” production. He is excited for his Baltimore debut, and would like to thank John Wilson for the opportunity.

Lorrie Smith (*Yoko Mishima, Sonoko, Shizue, and other ensemble roles*) left a perfectly reasonable career as a research scientist to pursue film acting and screenwriting. As an editor, she gets to stay connected to the world of science while having the time to pursue her love of the creative arts. She has had lead and supporting roles in various indie films such as *Drug Related 3* and *The Rise of Kenji Gojira*. She was recently commissioned to write the short film ‘Instructions’ for Imagination Stage, and wrote/directed the award-nominated short *The Hitman Extraordinaire*. She has performed onstage with Fujima Rokushige Japanese Dance Troupe and Silk Road Dance Company. This is her first time acting in live theatre. She thanks her family for their support.

Nathalie Smith (*Natsue, Sonoko’s mother, Hooker, Singer, and other ensemble roles*) is an actor, director, and teacher of theatre. She is a member of Screen Actors Guild and the American Federation of Television and Radio Artists. She has performed at Allenberry Playhouse of Pennsylvania, Mainstage Repertory of Missouri, and the Actors Ensemble of Baltimore, among other theatres. Ms. Smith teaches theatre at St. Paul’s School for Girls. She has directed productions for Pumpkin Theatre, the Columbia Center for Theatrical Arts, Lander’s Little Theatre, and the St. Paul’s Schools. Nathalie has taught at Young People’s Summer Stock Camp for 10 years. Some of her favorite roles include Aldonza in *The Man of La Mancha*, Kate in *Taming of the Shrew*, Madame Pace in *Six Characters In Search of An Author*, and Eleanor in *The Middle Ages*.

PRODUCTION TEAM

David Crandall (*Sound Designer*) has worked for over 25 years in the Washington/ Baltimore scene with companies including GALA Hispanic Theatre, WSC Avant Bard, and Spooky Action Theatre. His most recent stage productions have been WSC’s production of *The Bacchae*, and Fraudulent Productions’ *DADA Returns!* David lives in Station North, where he divides his time between his work at Maryland Institute College of Art and production work for film/video, interactive media, and stage.

Monique Cucchi (*Costume Assistant*) is an artist currently working as a Graphic Designer in Washington DC. She graduated from UMBC in 2010 with a B.A. in Graphic Design and a B.A. in Costume Design. When she’s not working, Monique likes to draw, read, and study Aikido. She is thankful for the opportunity to rekindle her love for costume design through her participation in this project.

Robert Hitz (*Composer*) is a pianist and composer — the quintessential modern artist spanning genres and influence and open to all great musical ideas. As a performer and composer, you can find him almost anywhere from the concert stage to a yoga studio playing to a most diverse and appreciative audience. Robert is also a music educator, classically trained at the Peabody Institute by Walter Hautzig, and a recording artist with best selling solo albums including “Appassionata” and “Afternoon Nocturnes.” He is Artistic Director of Family to Family Concerts, a collective of emerging artists, examining human concepts, misconceptions, and truths in music and theater. Since 2005 they have premiered over 120 new works and donated over \$34,000 to Maryland charities.

Kel Millionie (*Lighting Designer and Scenographer*) is a Lighting Designer and Scenographer working in the Mid-Atlantic region. Kel’s theatrical design work has been described as “hauntingly ethereal” (The New York Times) “poetic, [and] atmospheric” (The Baltimore Sun) as well as “effective, [and] plot driven” and “gorgeous” (The Washington Post) and “part Robert Wilson / part Meridith Monk” (ionarts). Kel is also the Artistic Director of Daydreams + Nightmares Aerial Theatre. When not in the theatre, Kel can be found behind a potters wheel and kiln making functional ceramics.

Mikey Mullen (*Videographer*) is a cinematographer, editor, and photographer from Toms River, NJ. His work primarily falls into the realm of short films, promotional work, with a strong focus on conception, color, natural elements and piecing together the final product. He currently resides in Baltimore, MD.

Celestine Ranney-Howes (*Costume Designer*) moved to Maryland from the San Francisco Bay area. Most recently she served as the Costume Shop Manager at The Arena Stage, an instructor at the University of Maryland, Baltimore County, and a Resident Artist at the Greenbelt Community Center. She has designed shows for the Maryland Shakespeare Festival, UMBC, and Prince George’s Community College. Currently she is working on the costumes for a musical performed by 5th and 6th graders at the Imagination Stage. In California, she designed costumes at Marin Theatre Company Performing Arts Conservatory, The Western Stage in Salinas, San Jose Stage Company, the American Conservatory Theatre’s Young Conservatory, Marin Shakespeare, San Francisco City College, and California State University at Hayward. She considers her best design to be her 29-year-old daughter, Alithea, who is a Burlesque performer, writer, and fine artist in New York City.

Brad J. Ranno (*Technical Director*) is currently the technical director and production manager of Baltimore Theatre Project, set designer for Saint Paul’s School, and assistant technical director for the Bowie Center for the Performing Arts. This will be his last show as TD for BTP, he is moving on to take a larger role at the Bowie Center. He was the TD for Cockpit-in-Court Theatre from 2005-10. Brad was the production manager of The Audrey Herman Spotlighters Theatre from 2002-04. He holds a B.A. in theatre from The University of Maryland and an M.A. in Arts Administration from Goucher College. He previously designed the set for *The Wizard of Oz*, *Curtains The Musical*, *The Music Man*, and *Twelfth Night*. He has also directed *The Mineola Twins*, *Cloud 9*, *The Shape of Things Arms and the Man*, and *Approaching Zanzibar*. Enjoy the show!

Tanya Russell (*Stage Manager*) is an urban arts major with concentration in theater at Coppin State University. Tanya prides herself on being a writer, having written her first play in 2003. She looks forward to its first production. Mrs. Russell started her theater career as a properties assistant for the Coppin production of *Every tongue confess* and moved to stage manager for *Mississippi Delta* which gained her a stage manager nomination at the 2011 Kennedy Center College Festival. She was also the stage manager for *Gods Trombone from Test to Testimony*. *A Fierce Longing* marks her first production at Baltimore Theater Project. Tanya is enthusiastic about advancing her theater career as a stage manager and writer.

John Schneider (*Playwright*) is a writer, director, performer and teacher. He became a member of the experimental ensemble Theatre X in 1970, and was its artistic leader and resident playwright from 1974 until the company disbanded in 2004. Theatre X presented its original work internationally while also maintaining an alternative art center in Milwaukee that supported artists in many disciplines. In 2000, he became an artist-in-residence and member of the performing arts faculty of Marquette University. In 2001, he founded the much-awarded Project Non-Violence in which young people from Milwaukee's toughest neighborhoods create and perform plays, dances and songs on subjects of serious concern to them. He is also an editor and writer for Shepherd Express / expressmilwaukee.com, Milwaukee's thirty-year old weekly newspaper covering politics, art and entertainment. He also leads the John Schneider Orchestra, a 22-year-old cabaret-jazz ensemble.

Anthony Scimonelli (*Projection Coordinator*) is delighted to be working on this production of *A Fierce Longing!* This will be his second time working with John C. Wilson since *The Laramie Project* at University of Baltimore, and it's a wonderful reunion. Most recently, Anthony designed projections for *The Exonerated* at U.B., a highly inspirational experience. He would like to thank his darling Nikki, family and friends for all of their love and support.

Lewis Shaw (*Fight Coordinator*) is an internationally-known violence designer, whether in fight choreography, weapons and special effects, or in the classroom. His work can be seen at Center Stage, Everyman Theater, The Washington Opera, on Broadway, London's Globe Theatre, Towson University, University of Maryland, Yale University, and the upcoming film *Killer Joe*. He lives happily in Maryland with his two wonderful sons, and is overjoyed to return again to the Theatre Project where so much started.

Josie Verchomin (*Properties Coordinator*) has been involved with theatre ever since her parents enrolled her in Three Ring Theater's summer program. She has been doing theatre at The Park School, and will continue doing theatre when she attends Smith College. Josie has performed in and been involved with many productions but her favorite productions have been *Ordinary Days* (director), *A Raisin in the Sun* (stage manager), and *A Fiddler on the Roof* (the fiddler and grandma Tzeitel). Theatre will always be her passion.

John C. Wilson (*Director*) is deeply honored to direct *A Fierce Longing* for Theatre Project's 40th Anniversary. He had the privilege to see Theatre X's original production in 1978. He moved to Baltimore in 1977 to work at Theatre Project, and has been involved since as a board member, staff, artist, and avid supporter. John is actively engaged with the performing, visual, and literary arts. In recent years he's directed *Kennedy's Children* (Zodiac), *The Laramie Project* (Spotlight UB), and a staged reading of *Adrift on the Mississippi* (Theatre Project). His additional artistic pursuits include curating exhibitions in various media, as well as working in clay. As part of his job at Tai Sophia Institute, John coordinates the Himmelfarb Gallery, and recently co-juried Daily Companions, a ceramic cup show, for Baltimore Clayworks. He holds a B.A. in theatre arts from Simpson College and a M.A. in publications design from the University of Baltimore.

IN THE GALLERY

The John Fonda Gallery features the works of three Japanese born artists now living in Maryland; ceramist Yoshi Fuji and photographers Toshiko Mecklenburg and Chiyuki Tanaka. Proceeds from the sale of Ms. Mecklenburg's photos (unframed) go to support this production of *A Fierce Longing*.

Theatre Project Staff

- Anne Cantler Fulwiler ~ Director
- Brad J. Ranno ~ Production Manager
- Chris Pfingsten ~ General Manager
- dian perrin ~ Procurer
- Sidney Pink ~ Gallery Curator
- Chelsea Genser ~ Intern
- Nava Rastegar ~ Intern
- Josie Verchomin ~ Intern

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- Philip Arnoult
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Mission Statement

Theatre Project -- through the presentation of a diverse array of original and experimental theatre, music, and dance -- connects the artists and audiences of Baltimore with a global community of performers. We seek to nurture those artists who are actively experimenting with new forms of expression and support both performers of international reputation and emerging local companies creating new work.



Theatre Project is a Constituent Member of Theatre Communications Group (TCG), the national organization for the American theatre.

DONORS TO A FIERCE LONGING

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HISTORICAL BACKGROUND OF THE PLAY

A FIERCE LONGING was first performed by Theatre X in April, 1978. Sharon Ott directed. The production – which included masks, multiple slide projections and extensive black-light sequences – was developed by the Theatre X company during a workshop of several months that included the actors, designers, director and playwright.

The set designers were Monica Elke and John Kishline. Costumes were by Sharon Ott, Irene Apalshe, and Rosemary Ingham. The lighting designer was Robert Sieger. Jerome Fortier designed the slide projections. Andrew Hepburn designed the masks. The original music was composed by Mark Van Hecke.

Tom Gustin played the role of MISHIMA. The remaining roles were played by Deborah Clifton (YOKO, SONOKO, others); Flora Coker (NATSUE, WOMAN MISHIMA, others); Victor DeLorenzo (MORITA, OMI, others); John Kishline (AZUSA, KAWABATA, others); and John Schneider (RUDY, KOGA, others). Joe Hecht was the production assistant.

PLAYWRIGHT'S ACKNOWLEDGMENTS

Material from Confessions of a Mask by Yukio Mishima and translated by Meredith Wetherby was adapted for this play with permission of New Directions Publishing Company.

Material from Sun and Steel by Yukio Mishima and translated by John Bester was adapted for this play with permission of Kodansha International.

Additional material by Yukio Mishima, translated by John Nathan in his book Mishima: A Biography, was used with permission of John Nathan. The photographs of the historical Mishima may be found in Nathan's book.

Photographs by Kishin Shinoyama used with permission of Kishin Shinoyama.

I am grateful to Madame Yoko Mishima, to Dr. Donald Keene, and to the Japan-United States Friendship Commission for their help and co-operation.



For the very best in fresh Mexican and Latin Cuisine, a great guacamole bar, and amazing sangria, visit Mari Luna before or after your Theatre Project experience. Theatre Project Members enjoy a complimentary glass of sangria with dinner entrée.

Amazing, eh? 40 years! What a ride. And not alone.

Adri B • Al deS • Albert B • Alberto Felix A • Alhaji Bai Kanti • Alison van P • American Revolutionary Roadshow • Andre Louis P • Andrea B • Andy T • Anne C-F • Annie H-R • Antioch Baltimore • Arlene G • Arthur S • Baltimore Neighborhood Arts Circus • Baltimore Rock Opera • Baltimore Voices • Barbara L • Barbara R • Barbara S • Barbara V • Barry M • Barry S • Becca W • Ben C • Beth C • Beth S • Bill S • Bill V • Blackbird Theatre • Blue Paper Parade • Bob Carroll • Bob E • Bob L • Bobby M • Brownie B • Buck J • Carlos T • Carlos U • Carol H • Cathy W • Chris T • Chuck H • Colin H • Communicado Theatre • Connie C • Conrad B • Corey F • Dale D • Damian P • Daniel M E • Daniel S • David C • David S¹ • David S² • Del H • Derek N • Diablo Mundo • Diane R • Dick G • Didi O'C • Don A • Don B • Donald S • Double Edge Theatre • Earl A • Edie M • Edward A • Eiko & Koma • Eileen B • Ellen S • Eric B • Erik V.R. • Ethel E • Ethel's Place • Eugene F • Everyman • Flora C • Florida Studio Theatre • Frances L • Frank M • Fred C • Fred L¹ • Fred L² • Fredric F • Gardzeniece Theatre Laboratory • George C • George K • George U • Gerrard M • Giti J • Gladys B • Gloria M • Graham D • George B¹ • George B² • Gus S. Jr • Hal G • Hannah F • Harvey L • Heather H • Heather H-M • Helen Z • Herb D • Herbert B • Holly H • Hope Q • Howard H • Hugh S • Impossible Theatre • Independent Eye • International Theatre Institute • Iowa Theatre Lab • Irene F • Isak S • J. Wynn R • Jack D • Jamie L • Jan Van D • Janie G • Jay H • Jeff D • Jill & J.W. R • Jim B • Jim S • Joanne O • Joe C • Joe M • John C • John F • John S¹ • John S² • John S³ • John W • Jon S • Jonna L • Joyce S • Juanita R • Judith & Madonna • Judy D • Katharine P • Kathy and Mo • Kathy B • Kathy W • Kay C • Kay L • Ken M • Keri M • Kirby M • Kish and Deborah • Kitty Y • Krishnan N • Lane B • Larry A • Larry and Edith R • Larry L • Laurel H • Le Plan K • Leisel F • Len O • Lenny S • Leo S • Leslie A • Lewis S • Linda/Elizabeth B/F • Lisa S • Livia D • Liz L • Lois W • Louis M • Lubomir K • Lynn G • Mac M • Mack P • Malcolm P • Mandy B • Maravene L • Margaret S • Marion P • Mark C • Mark L • Mark R • Martha H • Martha C • Martin C • Marty A • Mary A • Mary Carter S • Mary Pat C • Maryland Dance Theatre • Maurice McC • Medicine Show • Michael B¹ • Michael B² • Michael G • Michael H • Michael I • Michael K • Mik F • Mike P • Mum Puppet Theatre • Nancy T • NAPNOC • Nava Z • Noa A • Nora G • Nora Guthrie & Ted Rotante • Oleg K • Olufumilayo • Oscar E • Otrabanda • Paul A • Paul I • Paul S • Peggy M • Peggy S • Peter C • Peter H¹ • Peter H² • Peter Z • Phil C. A • Piet Z • Pilobolus • Ralph B • Ralph S • Raymond B • Raymond J • Refined Jubilee Minstrels • Ric Z • Richard L • Richard S • Rob M • Robert S • Robert S • Robyn Q • Ron A • Ruby L • Ruth M • Ruud E • Sally H • Sandglass Theatre • Sandy McK • Sarah L • Section 10 • Seven Stages • Shaliko Company • Sham Y • Shlomo B • Simon McB • Single Carrot • Slava P • Somerset W • Spiderwoman Theatre • Split Britches • Squat Theatre • Stacy K • Stephan S • Stephen B • Stephen N • Steve A • Steve P • Steven B • Studio Scarabee • Sue R • Suzanne H • Sy K • T. Edward H • Tamara A • Teatro del Sur • Ted H¹ • Ted H² • Ted R • Ted S • Temple C • Terry B • Terry B¹ • Terry B² • Terry B³ • Terry Beck Company • The Adaptors • The Dance Exchange • The Dream Theatre • The Kathy and Mo Show • The Kipper Kids • The Kosh • The Leningrad Clowns • The New Theatre Festival • The Playgroup • The Rat Squad • The Revolving Theatre • The Road Company • The Vanaver Caravan • The Woman's Project • Theatre Buff • Theatre de Complicite • Theatre of Nations Festival • Theatre X • Thunder Thigh Review • TMU-NA • Tom C • Tomi C • Tone B • Tony S • Tony T • Travelling Jewish Theatre • Tripple Shadow • Tubby B • Tuli K • Ty F • Valeri K • Vivien S • Wally O • Wanda McM • Wendy N • Whoopi G • Willem D • William B-C • William R • Wlodek S • Yuri U • Zeke O • Zeva C •

And of course, my professional and life partner, Carol.

Thanks to all,

Philip Arnoult, Founder/Director, 1971-1991



The Trust for Mutual Understanding wishes to congratulate
long-time grantee and friend

Philip Arnoult

and the staff & board of

Baltimore Theatre Project

on 40 years of incredible programming.



Philip Arnoult's relationship with the Trust for Mutual Understanding began well before my tenure at the foundation, more than twenty-five years ago. Since then, Philip has grown into a bit of a legend at TMU: he is one of the foundation's longest standing grantees and partners and he is one of the biggest connectors in the sea of American arts professionals engaging with colleagues in Central and Eastern Europe and Russia.

Story goes that it was apparent early on that Philip's heart was in the region, and that he would use that big personality and keen mind of his to reach across borders and make the vast, rugged global terrain a much more navigable neighborhood. Of course, Martha Coigney was one of the loudest in his cheering section, which is no small potatoes. And it was his artistic directorship at Baltimore Theatre Project that put him and BTP on the map. Through his bold curation at BTP and of the TNT Festival's programming, Philip brought the most daring, vulnerable, raw, and exciting work from across the U.S. and internationally to Baltimore. It is a legacy well worth re-visiting and celebrating during this anniversary season, and it warrants a huge congratulations to Philip as well as Anne and the current staff of BTP. Congratulations on 40 years, Baltimore Theatre Project. And thank you.

Barbara Lanciers
Associate Director, Trust for Mutual Understanding

Theatre Project 40th Anniversary Reflections

My tenure leading Theatre Project sits fairly in the middle years: in the middle of its 40-year history, and in the middle of some significant transitions.

The “middle” is a moving target because the years keep unwinding and change is constant; that is as it should be at Theatre Project where contemporary art is the essential purpose. Contemporary is the present moment, and the art is performance. When we are at our best, those elements come alive in stunning authenticity.

The power and the impressions of the art can linger and endure, but the truth and the beauty of it exist only in the exact moment that it happens on stage. Our artists, whether residents of Baltimore or from more distant spots on the globe, create the vision of truth and beauty. The rest lies with the audiences who bear witness.

From my vantage point in the middle, mostly I think of the people whom I met at Theatre Project: artists who passed through and left an unforgettable experiences etched on my being; fellow staff, board members, interns and volunteers with whom I shared tremendous warmth and camaraderie. We shared our food and our drinks, our sorrows and our joys, and an abiding sense that everything we did was in an effort to make art happen on stage.

So here it is, this little world inside the thick dusty walls of our theatre. And I’m terribly fond of all the people who work in this little world. Outside is the big world, and sometimes our little world succeeds for a moment in reflecting the big world, so that we understand it better. And sometimes we give the people who come here the chance of forgetting for a while the world outside entirely. Our theatre is a small room of chaotic orderliness, uneven routine, conscientiousness and love.

Bobby Mrozek
Producing Director 1991 - 2001



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Theatre Project 40th Anniversary Reflections

When I was a high school freshman, my drama teacher asked for volunteers for a new theatre festival, “the new theatre festival,” hosted at UMBC and co-produced by Theatre Project and Philip Arnoult. Soon I was manning the information booth, and seeing amazing work that exploded whatever preconceived notions I had of “theater.” One of those shows was *Razor Blades* by Theatre X. I was instantly hooked on the ensemble’s dark wit, lyrical sensibility, and intense physicality. I saw other works over the years, but never *A Fierce Longing*. I’m so pleased that Theatre Project can have a hand in this exciting new production.

Blackbird Theatre’s *A Christmas Show* in December of 1977 was the first performance I actually saw sitting on the old scaffolding here at 45 West Preston Street, and the beautiful and historic building itself soon left an indelible impression on me. So, when years later my freshly minted degree in drama and I were waiting tables at the BMA’s Museum Café, and Philip Arnoult, Martha Coigney and friends were enjoying Sunday Brunch, you can be sure they got very good service. Soon my carpentry, lighting and writing skills all got a workout, and I was on hand to help reopen a renovated Theatre Project in January 1985.

Dirty little secret: I’m not an artist, and certainly no visionary. I’ve never directed a full length play; never designed a set or lighting after college; and only performed when it was a cost-cutting measure. But I enjoy great satisfaction for every play stage-managed, every press release written, every grant achieved.

During my tenure as director of Theatre Project, I’ve been fortunate to present many wonderful shows, and a few duds. All have been “theatre project-worthy” – adventurous and risky – and it’s a privilege to have shepherded them to our stage.

Most importantly, Theatre Project has given me a big crazy family complete with kindly grandparents, a couple of siblings, several aunts and uncles, a few dearly departed, and a vast network of lovable cousins. And like family, I’ll keep asking for favors and basking in our mutual love for this very special place.

Anne Cantler Fulwiler
Producing Director, 2001 - present





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Theatre Project...40 years on the cutting edge

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