CS LEWIS
THE
Crewtape
LETTERS

#### FELLOWSHIP FOR THE PERFORMING ARTS

Max McLean, Artistic Director

and

Walt & Anne Waldie and Bill & Bridget Coughran

present

Adapted for the stage by Jeffrey Fiske and Max McLean

Scenic Design Cameron Anderson Costume Design Michael Bevins

Liahtina Desian Jesse Klug

Original Music & Sound Design John Gromada

Production Stage Manager Production Supervisor Lew Mead

Bill Castellino

**Production Manager** Technical Theater Solutions, Rhys Williams

General Management **Aruba Productions** 

Marketing & Press Representative Noreen Heron and Associates, Inc.

Executive Producer Ken Denison

Directed by Max McLean

The performance will run 90 minutes with no intermission. Please silence all cellular phones and personal paging devices before the performance begins. Thank you.

#### **CAST, LOCATIONS AND INTRODUCTION**

#### **CAST**

His Abysmal Sublimity Screwtape	Brent Harris,	Max McLean	(Alternating)
Toadpipe Beckley Andrews, Tamala	Bakkensen and M	arissa Molnar	(Alternating)

#### **LOCATIONS**

Prologue:

A Dining Hall in Hell. The Graduation Banquet at the Tempters' Training

College for Young Devils.

Thereafter: Screwtape's Office in Hell.

#### **UNSEEN CHARACTERS**

Wormwood......A Junior Tempter The Enemy..... The Patient ...... A Young Man on Earth Our Father Below.....The Devil

#### INTRODUCTION

I have no intention of explaining how the correspondence, which I now offer to the public, fell into my hands.

There are two equal and opposite errors into which our race can fall about the devils. One is to disbelieve in their existence. The other is to believe, and to feel an excessive and unhealthy interest in them. They themselves are equally pleased by both errors and hail a materialist or a magician with the same delight.

Readers are advised to remember that the devil is a liar. Not everything that Screwtape says should be assumed to be true, even from his own angle.

There is wishful thinking in Hell as well as on Earth.

C. S. Lewis.
July 5, 1941

#### **WHO'S WHO**

**BRENT HARRIS** (Screwtape) is an award winning actor who has played Scar in the National Tour of The Lion King, Lucifer in Dr. Faustus, lago in Othello, Salieri in Amadeus, Olivier in Orson's Shadow, Atticus Finch in To Kill a Mockinabird, and the title role in Macbeth. He has also performed leading roles in many of the top regional theatres in the US, including the Oregon Shakespeare Festival, American Repertory Theatre, Denver Center Theatre Company, the Shakespeare Theatre Company, D.C., Actors Theatre of Louisville, the Shakespeare Theatre of New Jersey, Seattle Rep, Syracuse Stage, Portland Center Stage, Philadelphia Theatre Company, the Cape Playhouse, Geva Theatre Center Rochester, Missouri Rep, Virginia Stage Company and many others. Awards: Drammy Award (Portland), Barrymore Award nomination (Philadelphia), IRNE Award nomination (Boston). New York credits include the Pearl Theatre, Promenade Theatre and The Actors Company Theatre (TACT). Television: Out of the Box and Guiding Light.

MAX McLEAN (Screwtape) created the role of Screwtape at Westside Theatre in New York; Mercury Theatre, Chicago and Shakespeare Theatre in Washington, D.C.; Mark's Gospel, Mercury Theatre, Chicago (Jeff Award, Chicago Theatre's highest honor). Genesis at Lamb's Theatre NYC. Favorite roles include Stanley, A Streetcar Named Desire; Peachum, The Threepenny Opera; Othello; Mr. Puff, The Critic; and Snoopy, You're a Good Man, Charlie Brown; McLean has narrated The Bible five times as well as John Bunyan's Pilgrim's Progress; Martin Luther's Here I Stand; St. Augustine's Conversion; Jonathan Edwards' Sinners in the Hands of an Angry God. His narrations have received four Audie Award nominations. He is the author of two books, Journey of Jesus and Unleashing the Word, and is currently working on a stage adaptation of C. S. Lewis' The Great Divorce. Max is Artistic Director for Fellowship for the Performing Arts. For Sharon, Mom, Dad, Rachel, Mark, Julia, Scott, Emery, Miles & Macy. Ephesians 2:10.

the intellectual giants of the twentieth century and arguably the most influential Christian writer of his day. He was a Fellow and Tutor in English CAMERON ANDERSON (Scenic Design) Cameron literature at Oxford University until 1954 when he was unanimously elected to the Chair of Medieval and Renaissance English at Cambridge University, a position he held until his retirement. His major contributions in literary criticism, children's literature, fantasy literature, and popular wrote more than thirty books, allowing him to reach a vast audience, and his works continue to most distinguished and popular accomplishments include: The Chronicles of Narnia, The Great Divorce, Mere Christianity and The Screwtape Letters.

Glocester, Rhode Island. She earned a BA in Theatre Performance at Rhode Island College. Broadway: Patti LuPone's Gypsy. New York: City Center Encores! Gypsy, NYC Opera's Cendrillon. Tours: Patty Simcox, Grease; Ms. Lynch, Grease Das Musical. Regional: Ivy, On the Town; Val, A Chorus Line: The Plant, Little Shop of Horrors. Thanks to my friends and family for their love and support.

TAMALA BAKKENSEN (Toadpipe) The Screwtape Letters (Westside Theatre), The Rats are Getting Bigger (NY Fringe), Greater Messapia (Queens Theater), Tales of Doomed Love (West End), Be Aggressive (La Jolla Playhouse), UCSD Icarus' Mother (dir. Les Waters), Bad Family, JAW FESTIVAL (Portland Center Stage). Camera: NBC's "Ed," "Like a Springsteen Song," (Indy film), Motion capture, Rock Star Video Games. MFA: UCSD. Studied dance, clown, and mask making in Bali. Feldenkrais® Practitioner, GCFP. Designated Linklater Teacher 2012.

MARISSA MOLNAR (Toadpipe) NYC: Broken Box Mime Theater (Company Member), Inwood Shakespeare Festival. DC: Synetic Theater (Helen Haves Ensemble Awards: Romeo and Juliet -Nurse, A Midsummer Night's Dream - Helena), Folger Theatre (Orestes: A Tragic Romp), Shakespeare Theatre Co, Round House Theatre. DIR/CHOREO: New Perspectives Theater Co, Potomac Theater Project's After Dark Series. FILM: White Reindeer (post). marissamolnar.com

JEFFREY FISKE (Adaptation) directed Mark's Gospel for FPA. His original play Boudica, about the woman who commanded the largest rebellion against the Roman Empire, was performed at the Bouwerie Lane Theatre. Britomart, about the female knight of The Round Table, was included in the Spoleto Festival. His experimental play Clytaemnestra earned him a playwriting fellowship with the New Jersey Council on the

C. S. LEWIS (Author) (1898-1963) was one of Arts. Jeff is a former NASA consultant and Drew University professor.

designs for theater and opera both in the United States and abroad. She recently designed West Side Story at the Kilden Performing Arts Center in Norway and for the Vancouver Opera. In Argentina she recently designed Simon Boccanegra at the Teatro Colon. Theater credits include: The theology brought him international renown. He Language of Trees (Roundabout Underground), A Feminine Ending (Playwrights Horizons), Fault Lines (Naked Angels Theater Company) directed attract thousands of new readers every year. His by David Schwimmer, Massacre (The LAByrinth Theater Co), Underground (David Dorfman Dance at BAM), A Midsummer Night's Dream - which was nominated for a Los Angeles Drama Critics Cirlce Award - Sight Unseen and Emilie (South Coast Rep), Heddatron (Les Freres Corbusier), BECKLEY ANDREWS (Toadpipe) hails from Dixie's Tupperware Party (Ars Nova), Elvis People (New World Stages), Dead City, Anna Bella Eema and Belly (New Georges), and Much Ado About Nothing and Martha Mitchell Speaks (Shakespeare and Company). Opera designs include: La Cenerentola (Glimmerglass Opera), The Barber of Seville (The Opera Theatre of St. Louis), West Side Story, A Little Night Music, and Three Decembers (Central City Opera), Maria Padilla (The Minnesota Opera), Don Giovanni (Wolf Trap Opera), Das Liebesverbot (USC Thornton School of Music), Cosi fan Tutte (Seattle Opera), The Village Singer (The Manhattan School of Music), Gypsy Songs (Gotham Chamber Opera/ The Morgan Library), The Consul (Opera Boston), and La Bohème (The San Francisco Opera Center). www.cameronanderson.net

> MICHAEL BEVINS (Costume Design) is thrilled to be part of this amazing work. Thanks Max McLean and Ken Denison! Michael is a twentyyear veteran of the fashion industry and has recently been focusing his abilities on costume design for film and theater. Recent film credits include The Killing of John Lennon (2007 Tribeca Film Festival Special Jury Prize), Made of Each Other with George Segal, Down the Shore with James Gandolfini, and A Novel Romance with Steve Guttenberg. He has also designed costumes for numerous Off Broadway plays, including Sidd, White's Lies with Betty Buckley, All Eyes and Ears, Machiavelli, Good Ol' Girls, and the past 4 years of Summer Shorts featuring original short plays by prominent writers including Neil LaBute, Christopher Durang, Will Scheffer, and Tina Howe. www.michaelbevins.com

> JOHN GROMADA (Composer/Sound Designer) Broadway: original scores and sound designs for more than 30 productions including The Best Man, Clybourne Park, The Columnist, Seminar, Man and Boy, The Road to Mecca, Next Fall, Proof, Dividing the Estate, Prelude to a Kiss, A Bronx Tale, Well, Rabbit Hole, A Streetcar Named Desire,

Twelve Angry Men, Sight Unseen, A Few Good Men, and more. Other NY: The Orphans' Home Cycle, Secrets of the Trade, Shipwrecked!..., Bach at Leipzig, Small Tragedy, many others. The Public Theater: Measure for Measure, The Singing Forest, Henry V, Julius Caesar, Tartuffe, Skriker, Machinal, The Swan, others. Regional: more than 300 productions. Television: The Interrogators. Awards: 3 Drama Desk Awards, Lucille Lortel, Obie, Henry Hewes, Eddy, Drama-Logue, NEA Opera Music Theatre Fellowship, Connecticut Critics Circle. For more info and music, visit www.johngromada.com

**JESSE KLUG** (Lighting Designer) Off Broadway: The Elaborate Entrance of Chad Deity (Lortel, Hewes Nomination), The Screwtape Letters (Off Broadway and National Tour), The Hunchback Variations, Romulus, and The Hourglass. Regional: Goodman Theatre, Drury Lane, Broadway in Chicago, Chicago Shakespeare, Marriott Theatre, Victory Gardens, Lookingglass Theatre, Steppenwolf Theatre Company, Asolo Rep, Court Theatre, Writers Theatre, Milwaukee Repertory, Geffen Playhouse, Fulton Theatre, Portland Center Stage, Indiana Repertory, American Theatre Company, Shakespeare Theatre Company, Northlight Theatre, First Stage Milwaukee, Timeline Theatre Company. He is a Jeff and After Dark Award recipient, www. jessekluglightingdesign.com

NOREEN HERON & ASSOCIATES (Press Representative) is a full service PR, Marketing, & Advertising agency. National Tours: The Singalong Wizard of Oz. Numerous concert engagements at arena theaters representing such artists as Prince, Fleetwood Mac, Wynonna Judd, Louis CK, Jerry Seinfeld, The Beach Boys, Linda Eder, Michael Feinstein, Jewel, Andre Rieu, and Linda Ronstadt. Clients have also included Sesame Street Live, the '04/'08 Olympic Superstars, the '11 Champions Challenge (McEnroe, Bjorg, Agassi), Barney Live!, the Highland Games, and the Harlem Globetrotters. The agency represents large Chicago regional theaters including Drury Lane and Marriott Theatre as well as First Folio. Other corporate clients have included Hyatt Hotels, Massage Envy, and Smirnoff. www.heronpr.com

TECHNICAL THEATER SOLUTIONS, LLC (Production Management) is a company of dedicated theater professionals based in Charleston, South Carolina USA. The main focus of the company is technical direction for live theatrical events. In addition, we work as theater consultants, scenic fabricators, painters and installers. We are delighted to be part of The Screwtape Letters team. Other clients include: Disney Cruise Line. Inc., Spoleto Festival USA, Mabou Mines, and Worklight Productions international tour of "Green Day's American Idiot". Please visit our website at www.technicaltheatersolutions.com for more information.

**BILL CASTELLINO** (Production Supervisor) Premieres: Grumpy Old Men, Jolson, Reflections, Dr. Radio, Cagney, Dorian Gray, Lizzie Borden, Heartbeats, Miklat, Fishwrap, Holiday For Hope, House Divided, Singing Weatherman, Happy Holidays, Presidents, Crash Club, Beautiful Dreamer, Another Summer, Breathe and others. Also: Ionescopade, Tarzan, Rocky Horror, Spelling Bee, Rent, Carousel, Drood, Godspell, La Cage, Music Man, West Side, Chicago, Joseph, Tommy, Little Shop, Beehive, Evita, Slab Boys, Oliver, Cabaret, Abyssinia, Rap Master, Last Five Years, Spitfire, Smokey, Hair, etc. Tours: Fame, Presidents, Jolson, Chess, Nightclub Cantata, Tomfoolery, Esther, Les Miserables. Member: SDC, AEA, DG. Jefferson, 4 LA Weekly, 11 Drama-logue Awards; Carbonelle, Lortel, Off-Broadway Alliance Nominations.

**LEW MEAD** (Technical Supervisor) Broadway credits include: A Chorus Line, Dreamgirls, Bring Back Birdie, Onward Victoria, Tom Sawyer, Urinetown, The King and I and Wonderful Town. Lew was the founder of ProMix, a theatrical audio company, Syntonic Design Group, a corporate theater audio company and Autograph A2D, an audio distribution company located in New York and London.

**KEN DENISON** (Executive Producer) currently General Manages the national tour of C.S. Lewis' The Screwtape Letters, Almost Heaven, John Denver Holiday Concert and the development of the musicals Dr. Zhivago, A Moment in Time, Robin and the 7 Hoods, An Officer and a Gentleman, Grumpy Old Men and Stormy Weather. His experience as a producer and general manager extends over twenty-four years including numerous original pre-Broadway and Broadway productions. He Associate Produced the original Tony Award winning production of Disney's The Lion King in all its domestic and international markets. Mr. Denison's producing credits include the Tony-nominated Broadway revival of The Elephant Man, starring Billy Crudup and Rupert Graves, and Forever Plaid, the longest-running show in San Diego's history. As a co-producer he has been involved in the productions of Sylvia, Shear Madness, Senior Class, and Gates of Heaven.

ARUBA PRODUCTIONS (General Management) develops, manages, produces, and licenses theatrical properties. Current productions include Stormy Weather, A Moment in Time, Dr. Zhiyago, An Officer and A Gentleman, Robin and the 7 Hoods, Grumpy Old Men, C.S. Lewis' The Screwtape Letters, Good Ol' Girls, Mark's Gospel, Bingo the Musical, Brooklyn the Musical, His Greatness (London Production), John Denver Theatrical Properties including Almost Heaven, Whisper.

**FELLOWSHIP FOR THE PERFORMING ARTS** (*Producer*) FPA was founded by Max McLean as a registered 501(c)3 non-profit, donor supported arts organization whose mission is to produce theatre from a Christian worldview that engages a diverse audience. FPA has developed award-winning theatrical productions in major theatres and performing arts centers across America. It has, also, produced critically acclaimed audio

book narrations of classic Christian works. A member of ECFA since 1996.

#### **FPA BOARD OF DIRECTORS**

Paul Bradshaw, Glenn Gault, Katherine Leary, Max McLean, Anne Waldie.

Information in "Who's Who" is provided by the artists. Where opinions are expressed, they are not necessarily those of the theatre, producers or management.

#### STAFF FOR THE SCREWTAPE LETTERS

#### **PRODUCER**

FELLOWSHIP FOR THE PERFORMING ARTS, INC. Max McLean, President & Artistic Director 212.582.2920

#### **GENERAL MANAGEMENT** ARUBA PRODUCTIONS, LLC

### PRESS & MARKETING REPRESENTATIVE

#### GROUP SALES DIRECTOR

RUBA PRODUCTIONS, LLC
Ken Denison

NOREEN HERON & ASSOCIATES, INC. Noreen Heron 773.969.5200 Andrew S. Flanigan 866.476.8707 (Toll Free)

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FPA Associate Producer/Donor Relations	Dan Roche
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Tour Coordinator.	Ashley Petrafassi
Production Sound Engineer	Geoffrey Fishburn
Technical Associates	David Burch, Jack Riley
Assistant Sound Engineer	Sandra Drewes Wott
Stage Carpentry provided by	Technical Theatre Solutions
Toadpipe Movement & Makeup Design	Karen E. Wight
Scenery Construction	Technical Theater Solutions
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Aruba Intern Associate	Ethan Whitehead

Special permission for this adaptation granted by The C.S. Lewis Company, Ltd.
Inspired by Tony Lawton's stage adaptation



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



## Why Good Theatre Matters

"Art can lead you

to God. I think

that's the purpose

of everything. If

it's not doing that,

what's it doing? It's

leading you the other

way. It's certainly

not leading you

nowhere."

- BOB DYLAN

By Max McLean

When I started Fellowship for the Performing Arts, many influential voices within the Christian community were lamenting the influence of the arts on our culture. From the

right there was condemnation. This resulted in alienating artists from the church. The left seemed to affirm artists uncritically. There was recognition of the importance of artistic expression but a failure to address its cultural impact. Some churches were actually funding and presenting work that undermined the Christian faith.

Secondly, few serious Christians were actively engaged in the theatre. If they were, they kept it to themselves. Churches didn't support them and the cultural elite marginalized Christian expression in art as "irrelevant." Most mocked the low quality of the work.

FPA's challenge was to find a way to break through and to explore faith through the lens of legitimate theatre. This involved three criteria: First, we would carefully select and produce work that would capture Christianity's ability to engage the imagination. This naturally led to looking at the Bible and C. S. Lewis as source material. Second, we would execute our work at a level worthy to be produced in mainstream cultural

venues where a diverse audience would see it. This meant that we had to set the quality bar very high. Third, we would ask the Christian community to support it.

The power of theatre and storytelling is that it hits us in our imagination – the place where a "knowledge of God" exists (Romans 1:19). Producing work that hits that imaginative 'sweet spot' draws people in, so they may ask, "Could this be true?"

That is the mission of Fellowship for the Performing Arts. Over the years a circle of

friends have partnered with us to bring this vision into reality. That is what the Fellowship Circle (see page 7) is about.

In 2012, 76,000 people saw our production. We expect the same in in 2013. The National Tour of *The Screwtape Letters* followed a nine month run at the Westside Theatre in New York.

We have received approval to develop and produce *The Great Divorce*, one of C. S. Lewis' most beloved and enduring works. We plan to develop the production in 2013 so that it will be ready in 2014. We, also, have new productions about Martin Luther and C.S. Lewis in the pipeline. You'll be hearing more about each of

these in upcoming newsletters.

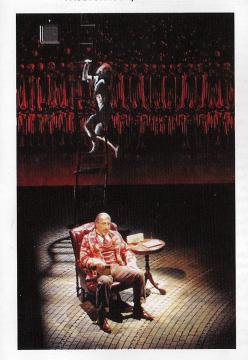
Gifts from patrons and friends like you make up \$800,000 of our budget. This support sustains our current production and provides the resources to create new work that gives thoughtful, creative expression to the Christian worldview at a level of excellence the arts world demands.

I believe good theatre from a Christian worldview needs to be produced. With your support we will continue to engage and stimulate a broad and diverse audience. Would you partner with us?

FPAtheatre.com/donate

"Those who want to influence men's minds have long recognized that theatre is the most powerful medium through which to make the attempt."

- PAUL JOHNSON, Intellectuals



#### A **nytheatre.com** Review

# Is Christianity Alienating?

NEW YORK — The Screwtape Letters is just about everything you want in a night at the theatre. Thought-provoking, engaging, entertaining, well produced, performed and directed, and all based around the wonderful words of C.S. Lewis... to have our ideas of good and evil challenged and changed.

Perhaps the most overwhelmingly alienating part of *The Screwtape Letters* for people in the age group of my companion and myself — ironic post-college twentysomethings — is the play's strong identification with Christianity.

Among many of my peers, Christianity is something for bible-thumpers and right-wing conservatives—something that we are predisposed to mock rather than venerate. In the sketch comedy world, where I work frequently, sketches featuring Jesus Christ are so common they are cliché. It is therefore doubly important that ironic post-college twentysomethings like myself go and see *The Screwtape Letters*.

What is presented is an intelligent, accessible, bitingly satirical and funny exploration of profound issues of right and wrong. This is not biblethumping, this is serious meditation on issues having to do with the human experience—and it is an important reminder of what Christianity can be.

Whether you're Christian, Muslim, Jew or any other religion under the sun, *The Screwtape Letters* explores fundamental questions about how we live our lives, and make the decisions that we make.

My dear Wormwood,

Make sure your patient does not histen to these recordings!

And please do not let them know that they are available in the lobby or can be downloaded at www. Listeners-Bible.com.

Your affectionate uncle,

Screwtape

