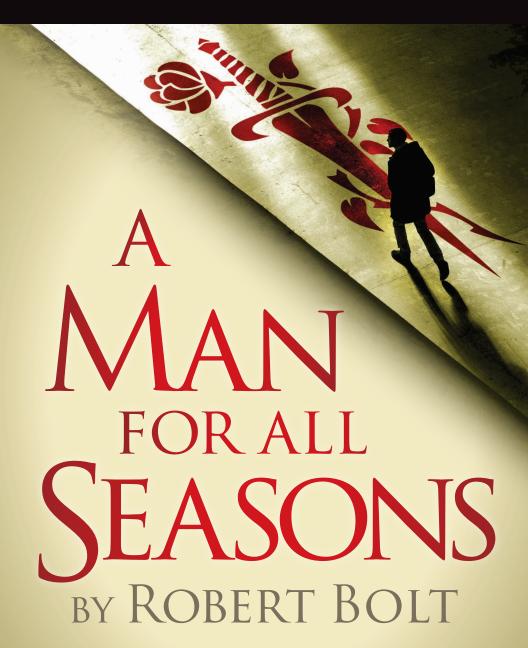
FPM FELLOWSHIP FOR PERFORMING MRTS

Max McLean, Founder & Artistic Director



FPA

FELLOWSHIP FOR PERFORMING ARTS

Max McLean, Founder & Artistic Director

Presents

AMANIFOR ALL SEASONS BY ROBERT BOLT

With

John Ahlin Harry Bouvy Todd Cerveris Michael Countryman

Trent Dawson Sean Dugan Carolyn McCormick

David McElwee Kevyn Morrow Kim Wong

Scenic Design Steven C. Kemp Costume Design Theresa Squire Lighting Design Aaron Porter Composer/Sound Design John Gromada

*Dialect Coach*Claudia Hill-Sparks

Casting Director
McCorkle Casting Ltd

Marketing & Advertising
The Pekoe Group

Press Relations
Matt Ross Public Relations

Production Manager Lew Mead General Management
Aruba Productions

Stage Manager Kelly Burns

Executive Producer
Ken Denison

Directed by
Christa Scott-Reed



CAST OF CHARACTERS

(in order of appearance)

The Common Man	Harry Bouvy		
Sir Thomas More Micha	el Countryman		
Richard Rich	David McElwee		
The Duke of Norfolk	Kevyn Morrow		
Lady Alice More/WomanCaro	lyn McCormick		
Margaret More	Kim Wong		
Cardinal Wolsey/Sigñor Chapuys	John Ahlin		
Thomas Cromwell	. Todd Cerveris		
William Roper/Archbishop Cranmer	Sean Dugan		
King Henry VIII	. Trent Dawson		
The action takes place in England, 1526-1535, during the reign of King Henry VIII.			

Stage Manager Kelly Burns Assistant Stage Manager...... Alayna Graziani

> The performance will run 2 hours and 30 minutes with a 15 minute intermission.. Please turn off all electronic devices before the performance begins. Thank you.

Robert Bolt's preface to A Man for All Seasons

am not a Catholic nor even in the meaningful sense of the word a Christian. So by what right do I appropriate a Christian Saint to my purposes?

What first attracted me [to Thomas More] was a person who could not be accused of any incapacity for life, who indeed seized life in great...quantities. Nevertheless, found something in himself without which life was valueless and when that was denied him was able to grasp his death.

Thomas More was respectably not nobly born, in the merchant class, the progressive class of the epoch, distinguished himself first as a scholar, then as a lawyer, was made an Ambassador, finally Lord Chancellor. A visitors' book at his house in Chelsea would have looked like a Sixteenth Century Who's Who: Holbein, Erasmus, Colet, everybody. He corresponded with the greatest minds in Europe. He was a friend of the King, who would send for More when his social appetites took a turn in that direction.

Another thing that attracted me to this amazing man was his splendid social adjustment. So far from being one of society's sore teeth he was almost indecently successful...He parted with more than most men when he parted with his life, for he accepted and enjoyed his social context.

Why do I take as my hero a man who brings about his own death because he can't put his hand on an old black book and tell an ordinary lie? For this reason: A man takes an oath only when he wants to commit himself quite exceptionally to the statement, when he wants to make an identity between the truth of it and his own virtue; he offers himself as a guarantee. And it works. There is a special kind of shrug for a perjurer; we feel that the



man has no self to commit, no guarantee to offer. We would prefer most men to guarantee their statements with, say, cash rather than with themselves. We feel—we know—the self to be an equivocal commodity. There are fewer and fewer things which, as they say, we 'cannot bring ourselves' to do.

Thomas More became for me a man with an adamantine sense of his own self. He knew where he began and where he left off, what area of himself he could yield to the encroachments of his enemies, and what to the encroachments of those he loved...at length he was asked to retreat from that final area where he located his self. And there this supple, humorous, unassuming and sophisticated person set like metal, was overtaken by an absolutely primitive rigor, and could no more be budged than a cliff.

But why did a man so utterly absorbed in his society, at one particular point disastrously part company from it? ...For More the answer to this question would be perfectly simple (though not easy); the English Kingdom, his immediate society, was subservient to the larger society of the Church of Christ, founded by Christ, extending over Past and Future, ruled from Heaven. More was a very orthodox Catholic and for him an oath was something perfectly specific; it was an invitation to God, an invitation God would not refuse, to act as a witness, and to judge; the consequence of perjury was damnation.

There are still some for whom that is perfectly simple, but for most it can only be a metaphor. I took it as a metaphor for that larger context which we all inhabit, the terrifying cosmos. Terrifying because no laws, no sanctions, no mores obtain there; it is either empty or occupied by God and Devil nakedly at war. The sensible man will seek to live his life without dealings with this larger environment, treating it as a fine spectacle on a clear night, or a subject for innocent curiosity. At the most he will allow himself an agreeable frisson when he contemplates his own relation to the cosmos, but he will not try to live in it; he will gratefully accept the shelter of his society.

We no longer have any picture of individual Man by which...to measure ourselves; we are anything. But if anything, then nothing, and it is not everyone who can live with that, though it is our true present position. Hence our willingness to locate ourselves into something that is certainly larger than ourselves, the society that contains us...But our society finds no fixed points...the only positive is 'get and spend' ('get and spend - if you can' from the right and 'get and spend - you deserve it' from the left)...We are thrown back by our society at our lowest, that is at our least satisfactory to ourselves.

Robert Bolt, September, 1960 (Excerpted for length)

Producer's Note: The playwright created a character called 'The Common Man,' who speaks directly to the audience. The word 'common' was intended to mean 'that which is common to us all'; someone with whom the audience could identify with as a kind of a mirror as we watch the interaction of these great men of court. To my mind, this character lifts this 58-year-old play out of the tumultuous 16th century and gives contemporary 21st century audiences something to ponder on our way home. – Max McLean



JOHN AHLIN (Wolsey/ Chapuys) Broadway: Waiting for Godot, Journey's End (Tony Award for Best Revival), The Lieutenant of Inishmore, Voices in the Dark, One Mo' Time, Macbeth, Whoopee!

Off Broadway: Orson's Shadow, Gray Årea, ChipandGus. Regional: Denver Center, Pioneer, La Jolla, Old Globe, Humana, Goodman, Guthrie, Goodspeed, Kennedy Center, Cincinnati Playhouse, St. Louis Rep, Baltimore Center Stage, Pittsburgh Public, McCarter, DC Shakespeare. TV/Film: Law & Order: SVU, Third Watch, As the World Turns, Late Night with David Letterman, Inside Llewyn Davis.



HARRY BOUVY (Common Man) most recently played God in An Act of God at the Bucks County Playhouse. In NYC, Harry played Dr. Chilton in the Off-Broadway smash, Silence! The Musical

(original cast recording). National tours: Dr. Dillamond in *Wicked* and Carmen Ghia in *The Producers*. Regional: Yale Rep, St. Louis Rep, Cincinnati Playhouse, Actors Theatre of Louisville, Pittsburgh Public, TheaterWorks Hartford, Syracuse Stage. TV: *The Good Wife, Law & Order, Sex & The City*. harrybouvy.com



TODD CERVERIS (Cromwell) Broadway: South Pacific, Twentieth Century. Off Broadway: Let Me Spell It Out For You (author); Yours Unfaithfully; Southern Comfort; Almost, Maine; The

Booth Variations (co-author); The Butcherhouse Chronicles. Tours: War Horse, Spring Awakening, Twelve Angry Men. Regional: Arena Stage, La Jolla Playhouse, Old Globe, Actors Theater of Louisville, Cleveland PlayHouse, Cincinnati Playhouse. International: Edinburgh Fringe, Actor's Touring Company. Film/TV: Madam Secretary, Allegiance, Homeland, Nurse Jackie, White Collar, Law & Order, One True Thing, Living and Dining.



MICHAEL COUNTRYMAN

(Thomas More): Broadway: M. Butterfly, Six Degrees of Separation, Wit, Mary Stuart, Night Must Fall, Holiday, Laughter on the 23rd Floor, A Few Good Men and Face

Value. Recent Off Broadway: Privacy, The Open House (Drama Desk Award), Bluebird, Equivocation, Shipwrecked! Film: Spotlight, True Story, Burn After Reading, P.S. I Love You, Che, The Namesake, among others. Television includes: The Marvelous Mrs. Maisel, The Path, Boardwalk Empire (SAG Nomination), The Americans, The Girlfriend Experience, Elementary, Billions, The Sopranos.



TRENT DAWSON (Henry) Broadway: *The Herbal Bed.* Off Broadway: *Maple & Vine* (Playwrights Horizons). Theatre Row: *The Memorandum, The Revival.* Regional: *The Homecom-*

ing, Lady Windermere's Fan, Misalliance (Baltimore Center Stage), The Miser (GEVA), School for Scandal (McCarter Theatre), Beyond Therapy (Westport), Dead Man's Cell Phone (ICT), Pal Joey (Prince Music Theatre), The Pain and the Itch (Zephyr). Film/TV: Men in Black III, Homeland, The Good Wife, NCIS, NCIS LA, Castle, General Hospital, As the World Turns (3 Emmy Nominations). trentdawson.com



sean Dugan (Roper/Cranmer): Broadway: Next Fall (Drama Desk nomination). Off Broadway: Cloud 9, Tail! Spin!, The Illusion, Next Fall, English Channel, BFF, Nerds, Valhalla,

Flesh and Blood, Corpus Christi, Shakespeare's R&J. Regional: Old Globe, Actors Theatre of Louisville, Alley, Chautauqua, ACT, Roundhouse, Yale Rep, Huntington, Cal Shakes, ART. Film: Dinner@40, A Good Marriage, Victoriana, Gigantic, Trust the Man, Company Man, Overnight Sensation. Television: Instinct, Lottery, Smash, Boardwalk Empire, Blue Bloods, Elementary, I Just Want My Pants Back, Good Wife, Fringe, SVU, Criminal Intent, Oz.



CAROLYN McCORMICK (Alice More) Broadway: Equus, The Dinner Party, Private Lives. Off Broadway: The Stone Witch, What I Did Last Summer, The Open House (Drama Desk Award, Lucille Lortel

Nomination), Family Furniture, Black Tie. Ten Chimneys, Celebration, Privilege, Biography, Dinner with Friends. Regional: The Seattle Rep, The Old Globe, ACT, Denver Center, Williamstown, The Papermill Playhouse, Yale Rep. Television: Dr. Olivet on Law and Order, series regular on Cracker and Spenser For Hire, as well as guest stars on Bull, Billions, Madam Secretary, Blue Bloods, Body of Proof, Cold Case, Judging Amy, The Practice, Homicide, Star Trek. Film: Mapplethorpe, The Post, Whatever Works, Loverboy, You Know My Name, A Simple Twist of Fate, Enemy Mine...Myriad audio books including The Hunger Games and many Ken Burns documentaries. Education: Williams College BFA, American Conservatory MFA.



DAVID McELWEE (Richard) NYC Theatre: How to Transcend a Happy Marriage, Lincoln Center; The Wayside Motor Inn at Signature Theatre (Drama Desk Award, Outstanding Ensemble); Snow

Orchid, Theatre Row. Regional Theatre: All My Sons with Alec Baldwin and Laurie Metcalf; Our Town, Luna Gale and Macbeth, Actor's Theatre of Louisville; Memoirs of a Forgotten Man, CATF; Red at B Street Theatre and Florida Repertory Theatre. TV: Law & Order: SVU, Boardwalk Empire. Film: Show Yourself. BFA, Acting from FSU.



KEVYN MORROW (Norfolk) Broadway: *Bandstand, The Color Purple*-revival, *The Scarlett Pimpernel*, *Dream, Smokey Joe's Cafe, Dreamgirls, A Chorus Line, Leader of the Pack.* West End: *Raqtime*, Olivier

Best Actor Nominee. Regional: Driving Miss Daisy, The Lion in Winter, The Whipping Man, Radio Golf, Gem of the Ocean. Television: Central Park Five, The Path, Instinct, The Good Wife, Elementary, Blue Bloods, Person of Interest, Hostages, L/O. Film: Fair Market Value, The Trade, Staying Alive. Helen Hayes, Barrymore, NAACP Best Actor Nominee. Moulin Rouge spring 2019.



KIM WONG (*Margaret*). After spending 2018 working Off Broadway on *Henry V* (The Public) and *Henry VI* (NAAT-CO), it seems only appropriate to continue with a play about Henry VIII! Kim has performed

in over 30 Shakespearean productions at such theaters as The Guthrie, Barrington Stage, Folger Theater, St. Louis Rep, Triad Stage and Pennsylvania Shakes. Also Off Broadway: *Promising, Red Flamboyant*, and, most recently, *The Hard Problem* (Lincoln Center). TV: *The Deuce, Wizard of Lies, Blue Bloods, Deception*. BFA:NYU.

ROBERT BOLT CBE (Playwright) A Tony, Oscar and Golden Globe Award-winning playwright and screenwriter, Robert Bolt wrote 11 plays and 11 screenplays in a renowned career stretching from 1955 to 1985. Bolt was known for creating dramas that explored the tension between his protagonists and the societies in which they lived. In addition to the Tony Award-winning A Man for All Seasons (1960), notable stage works include Flowering Cherry (1958), Vivat! Vivat, Regina! (1971) and State of Revolution (1977) for which he received an Olivier Award nomination. His writing for the screen includes *Lawrence of Arabia* (1962) and Doctor Zhivago (1965) and A Man for All Seasons (1967) both of which earned him Academy Awards and Golden Globes. He was named a Commander of the Order of the British Empire in 1972 and passed away in 1995.

CHRISTA SCOTT-REED (Director) Christa is the Literary Manager for Fellowship for Performing Arts. Last season she directed the acclaimed first New York revival of William Nicholson's Shadowlands, starring Daniel Gerroll, at The Acorn Theatre. Christa's acting credits include Broadway, Off Broadway, National Tour, Regional Theatre, Film and TV. She has worked at Atlantic Theater Company, Second Stage, Irish Repertory Theatre, New World Stages, Keen Company, Urban Stages, Mc-Ginn-Cazale, Berkeley Repertory Theatre, Actors Theatre of Louisville, The Old Globe, Two River Theatre, Paper Mill Playhouse, Barrington Stage, Denver Center, Theatre-Works, Bucks County Playhouse, Cincinnati Playhouse, Repertory Theatre of St. Louis, and many more. She performed in FPA's long-running production of The Great Divorce. Chris-

ta teaches BFA drama students at the New School and is also a private acting and audition coach. She holds a BA in Theatre from Whitman College and an MFA in Acting from the National Theatre Conservatory. Member: SDC, AEA, SAG-AFTRA. christascottreed.com

STEVEN C. KEMP (Scenic Designer) FPA Debut. Over 50 productions in NYC including other Off-Broadway designs with: Mint Theater Company, Second Stage Theatre, York Theatre Company, the Duke on 42nd Street, 47th Street Theatre, the Cherry Lane Theatre, The Playwright's Realm and 10 productions for Keen Company including the revivals of *Tick, Tick...Boom, Marry Me a Little* and *Ordinary Days*. Has designed for 26 American Opera companies.

THERESA SQUIRE (Costume Design) has been designing costumes in New York for over 20 years. Although she designs mainly for theatre, her work has also been seen in dance, film, print, industrials and commercials. Her most recent favorite projects include the costumes for *Sooner/Later* directed by Lisa Rothe at Cincinnair Playhouse in the Park, *To the Bone* at the Cherry Lane written by Lisa Ramirez and directed by Lisa Peterson, *Looking for Helen Twelvetrees* under director Leigh Silverman and Cusi Cram's The Saint Vincent's Project directed by Daniella Topol at Rattlestick Playwrights Theater.

AARON PORTER (Lighting Design) Selected Design work: *Monster Stomp* (SeaWorld San Antonio), *One Flea Spare* (Off Broadway), *Songbird* (Off Broadway) and (Two River Theatre), *A Christmas Carol* (Triad Stage), *Waitress* (Manila, Philippines). Selected Broadway Associate: *Waitress, Getting the Band Back Together* and *The Price*. He received the 2013 Rising Star Award, presented by Live Design and USITT. aporterld.com

JOHN GROMADA (Composer/Sound Designer) FPA: Shadowlands, The Screwtape Letters, The Most Reluctant Convert, The Great Divorce. Broadway (Composer and/or Sound Design): More than 35 productions, including Torch Song, The Elephant Man, The Trip to Bountiful (Tony nomination), The Best Man (Drama Desk Award), Clybourne Park, Seminar, Man and Boy, The Columnist, A Bronx Tale, Prelude to a Kiss, Proof, Sight Unseen, Rabbit Hole, Twelve Angry Men, A Few Good Men.

Other New York: Amy and the Orphans, Old Hats, Incident at Vichy, Dada Woof Papa Hot, Ripcord, My Name Is Asher Lev, Measure for Measure (Delacorte Theater), The Orphans' Home Cycle (Drama Desk and Henry Hewes Awards), The Screwtape Letters, Shipwrecked!... (Lucille Lortel Award), The Skriker (Drama Desk Award), Machinal (Obie Award). His regional theatre credits number more than 300 productions at major regional theatres. His television credits include a score for the Emmy Award-nominated film version of The Trip to Bountiful. Johngromada.com

PAT McCORKLE (Casting Director): Broadway: Over 50 productions including: On The Town, Amazing Grace, End of the Rainbow, The Lieutenant of Inishmore, Cat on a Hot Tin Roof, One Flew Over The Cuckoo's Nest, Amadeus, She Loves Me, A Few Good Men, etc. Off Broadway: Highlights: Party Face Clever Little Lies, Tribes, Our Town (Barrow Street), Freud's Last Session, Toxic Avenger, Almost Maine, Driving Miss Daisy. Feature films: Currently: Mental State. Previously: Senior Moment, Child of Grace, Year by the Sea, Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard with a Vengeance, School Ties, etc. Television: Twisted, Humans for Sesame Street, Hack (CBS), Californication (Emmy Nomination), Max Bickford (CBS), Chappelle's Show, Strangers with Candy, Barbershop, etc. mccorklecasting.com.

KELLY BURNS (Stage Manager) Other FPA productions: Shadowlands. Off Broadway: Ordinary Days (Keen Company); Conflict, The Lucky One (Mint Theatre Company); Three Wise Guys, The Gravedigger's Lullaby, She Stoops to Conquer, Widowers' Houses, Hard Love, Abundance, The Killing of Sister George, Beyond Therapy and Natural Affection (TACT); A Midsummer Night's Dream, The Taming of the Shrew, As You Like It and The Seagull (New York Classical Theatre); Mother Courage and Her Children (CSC). Regional: Mystery of Irma Vep, Dial M for Murder, The Sunset Limited (Triad Stage). Film/TV: Ambition's Debt (Uwaki Film LLC), Homer and Penelope (Cinema with Cinema LLC). BFA from the University of North Carolina at Greensboro.

ALAYNA GRAZIANI (Assistant Stage Manager) NYC Credits: *My Parsifal Conductor* (The Directors Company, Assistant Stage Manager) *Martin Luther on Trial* (Tour, Fellowship

for Performing Arts, Production Stage Manager), Later Life (Keen Company, Assistant Stage Manager), The View UpStairs (Invisible Wall Productions, ASM), Othello (Classic Stage Company's The Young Company, PSM), Blue Window (Columbia Stages, PSM), The World of Extreme Happiness (Manhattan Theatre Club, Production Assistant). MFA Stage Management Columbia University. Proud Member of Actor's Equity.

CLAUDIA HILL-SPARKS (Voice & Dialect Coach) Broadway: Anastasia, Dance of the Vampires. Off Broadway: An Octoroon (Soho Rep/TFANA), The Merchant of Venice (TFA-NA), A Midsummer Night's Dream (The Public Theater, Shakespeare in the Park), Polish Joke (MTC), Time and the Conways (Epic Theater Ensemble), Stone Cold, Dead Serious (The Edge Theater Company), Shadowlands (Fellowship for Performing Arts). Regional: 2008– 2010 Summer Shakespeare Festivals, 8 years as Resident Vocal Coach for The Old Globe, Hartford Stage, Barrington Stage Company, Long Wharf Theatre, Huntington Theater Company, North Shore Music Theater, American Players Theatre, Chautaugua Theater Company. Numerous National Tours for Network Presentations. Television: Dialect Coach for Richard Easton as Ben Franklin for PBS. Faculty: The Old Globe/USD MFA Professional Actor Training Program, Boston University BFA Professional Actor Training Program, The American Academy of Dramatic Arts, The Wilma Theater. Education: MFA in Acting, Temple University.

LEW MEAD (Production Manager) Broadway engineering credits include: A Chorus Line, Dreamgirls, Bring Back Birdie. Broadway Design credits include Onward Victoria, Tom Sawyer, Urinetown, The King and I, and Wonderful Town. Touring credits include Julie Andrews and Leslie Uggams. Fellowship for Performing Arts credits include The Screwtape Letters, The Great Divorce and The Most Reluctant Convert. Lew is the Director of Autograph A2D an audio distribution company located in New York City and London.

KEN DENISON (Executive Producer) /**ARUBA PRODUCTIONS** Aruba Productions is a general management/executive producing organization that manages and produces shows worldwide. Ken serves as the Executive Producer for FPA's productions of C.S. Lewis' The Screwtape Letters. The Great Divorce. Martin Luther on Tri-

al, C.S. Lewis Onstage: The Most Reluctant Convert (also co-Director) and Shadowlands. Other projects include Human Nature's Jukebox in Las Vegas and worldwide, Back Home Again (featuring the songs of John Denver), Broadway & The Bard (starring Len Cariou), as well as Songbird and Desperate Measures Off Broadway. Additional credits include Doctor Zhivago in Australia and on Broadway, An Officer and a Gentleman in Australia, Tony 'n' Tina's Wedding and The Mary Wilson Holiday Spectacular with the Four Tops in Chicago. Ken's experience as a Producer, Executive Producer and General Manager extends over 25 years and includes numerous pre-Broadway and Broadway productions. He was the Associate Producer of the original Tony Award-winning production of Disney's The Lion King and was the General Manager and Director of Production and Operations for the renowned Old Globe Theatre in San Diego for 15 years.

MAX McLEAN (Artistic Director) Adapted C.S. Lewis' The Screwtape Letters, C.S. Lewis Onstage: The Most Reluctant Convert, C.S. Lewis' The Great Divorce, Genesis and Mark's Gospel. As an actor, created the roles of Screwtape in New York and on National Tour, C.S. Lewis in The Most Reluctant Convert in New York and on National Tour and Mark in Mark's Gospel (Jeff Award for Solo Performance). Favorite roles include Stanley, A Streetcar Named Desire, and Snoopy, You're a Good Man, Charlie Brown. He has narrated the Bible five times as well as John Bunyan's Pilgrim's Progress and Classics of the Christian Faith. His narrations received four Audie Award nominations. Max enjoys a round of golf. Ephesians 2:10.

FELLOWSHIP FOR PERFORMING ARTS (Producer) Fellowship for Performing Arts is a New York City-based theatrical production company founded by its Artistic Director, Max Mc-Lean. FPA's mission is to produce theatre from a Christian worldview that engages diverse audiences. In addition to its annual New York season where it has produced Shadowlands, C.S. Lewis Onstage: The Most Reluctant Convert, The Great Divorce, Martin Luther on Trial, The Screwtape Letters and A Man for All Seasons; FPA tours at universities (Brown, Princeton, UC, Berkeley) and in major performing arts centers across the country. In the past year, over 65,000 people have experienced an FPA production. FPAtheatre.com

FOR THE PRODUCTION

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Fellowship for Performing Arts, Inc.

Board of Directors: Glenn Gault, Roberta Livesay, Max McLean, Hardie Morgan, Daniel Quigley, John Rogers, Richard Spears and Michael Tarwater

Max McLean, Founder & Artistic Director

EXECUTIVE PRODUCER

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Electrician	
Head Audio	Devon Swigger
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Ushers......Nick Petrelli, Abby Tilly, Lucas Thomas. Hannah Hessletine, Tara Bosarge, Amanda Millone

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videographer	Alex Barker	Company ManagerTicketing Manager	Robyn Sunderland
IT Consultant	Inx Tendocio	Rooking Manager	William Meade
Weh Neveloner	Δmanda Δtkins	Finance Assistant	Paul Bernfeld
		Payroll Service	Media Services
Assistant to Creative Director	Phil Laskowski	Payroll ServiceJason Bar	uch, Sendroff & Baruch LLP
		General Management Intern	

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NOTE FROM THE ARTISTIC DIRECTOR

While experiencing a production by Fellowship for Performing Arts, some people are curious about what drives our work.

FPA's objective is to engage and entertain its patrons by telling stories from a Christian worldview that can capture the imagination of a diverse audience.

Our process begins with careful attention to selecting works we think can accomplish

this objective.

Next, we strive to execute our artistic vision to the highest level of excellence our budgets allow. Part of achieving this is to attract a firstrate cast and creative team.

I'm aware that, despite the best of in-

tentions, for some the notion of a "religious" play might send up a yellow flag.

During our first New York season, several reviewers expressed this skepticism in print. One critic, upon discovering our worldview, wrote "my heart sank." Another made the understatement that presenting plays from a place of religious conviction "to a general audience is no easy thing."

In both cases, it was the work that led them to reconsider. The first declared, "I expected a preachy bore, not this deliciously witty, theatrical treat that still resonates and amuses the day after." He went on, "I expect that, like the first, [the next production] will be entertaining, very well-staged and imbued with serious Christian thought and an earnest invitation to introspection."

The second critic began by stating that he was "Jewish by birth, liberal by conviction

and an atheist by observation and introspection." He went on to express "how much I admire the approach of Fellowship for Performing Arts...They do their work through a careful combination of good storytelling—craft comes first...allowing any message implicit in the material to take care of itself."

A third critic commented that "Fellowship for Performing Arts offers something that has been sorely missing from the New York

> theater scene for far too long: high-quality, challenging theater from a Christian perspective. Most impressively...they let the drama lead the way, allowing us to debate what we have witnessed on the trip home."

> Such feedback is welcomed. Art hints

at the deeper structures of reality. FPA desires to create theatre that contributes to a better understanding of that reality. To do that requires honest, clear-eyed storytelling that entertains and engages its audiences. If a play doesn't do that, it really doesn't matter what else it does.

Thank you for the privilege of attempting to do just that at this performance.

Max McLean, Founder and Artistic Director Fellowship for Performing Arts



The Fellowship Circle is a key building block to help Fellowship for Performing Arts achieve our mission of presenting theatre from a Christian worldview that engages a diverse audience. The following Circle Members provided the financial support to produce *The Screwtape Letters, The Great Divorce, Martin Luther on Trial* and *The Most Reluctant Convert*:

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Skoudis

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MAR 20-24 · CHARLOTTE - Booth Playhouse APR 14 · BIRMINGHAM - BJCC Concert Hall

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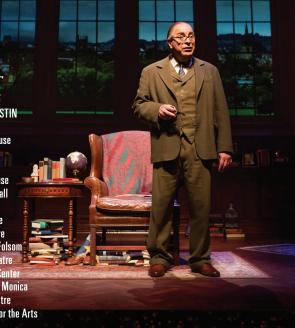
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JUNE 14-15 · SACRAMENTO · Harris Center, Folsom

JUN 22-23 · SAN FRANCISCO - Herbst Theatre

JUN 29 · COLORADO SPRINGS · Pikes Peak Center JUL 11-21 · LOS ANGELES · Broad Stage, Santa Monica

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