

C.S. LEWIS the *Screwtape* Letters



FPA

FELLOWSHIP FOR PERFORMING ARTS

Max McLean, Founder & Artistic Director

Presents

C.S. LEWIS
the
Screwtape
Letters

Adapted for the stage by
Max McLean and Jeffrey Fiske

featuring

Brent Harris

Tamala Bakkensen Anna Reichert

Scenic Design
Cameron Anderson

Costume Design
Michael Bevins

Lighting Design
Jesse Klug

Original Music & Sound Design
John Gromada

Marketing, Advertising and Press
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The Pekoe Group

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Aruba Productions

Production Supervisor
Lew Mead

Casting Director
Carol Hanzel

Executive Producer
Ken Denison

Directed by
Max McLean

The performance will run 90 minutes with no intermission.
Please turn off all electronic devices before the performance begins. Thank you.

CAST AND LOCATIONS

CAST

His Abysmal Sublimity Screwtape Brent Harris
Toadpipe Tamala Bakkensen, Anna Reichert

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	Our Father Below.....	The Devil
The Patient	A Young Man on Earth	Slubgob, Glubose, Triptweeze &	
The Enemy.....	God	Slumtrippit.....	Tempters

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

BRENT HARRIS (*Screwtape*) recently played Scar in the National Tour of *The Lion King*. He has also performed leading roles in many of the top regional theatres in the U.S., including the Oregon Shakespeare Festival, American Repertory Theatre, Denver Center Theatre Company, the Shakespeare Theatre Company, D.C., Actors Theatre of Louisville, Seattle Rep, Baltimore Center Stage, Cincinnati Playhouse in the Park, Syracuse Stage, Pittsburgh Public, Portland Center Stage, Philadelphia Theatre Company, the Cape Playhouse, Geva Theatre Center Rochester, the Shakespeare Theatre of New Jersey, KC 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*. Film: *About Scout*.

TAMALA BAKKENSEN (*Toadpipe*) *The Screwtape Letters* (Westside Theatre, Skirball, National Tour), *Tales of Doomed Love* (West End), *Greater Messapia* (Queens Theatre), *The Rats are Getting Bigger* (NY Fringe), *Be Aggressive*, *Icarus' Mother* and *Faust Fragments* (La Jolla Playhouse). *Bad Family* (Portland Center Stage's JAW Festival), *Antartikos* (Key City Theatre New Play Fest). On camera: NBC's *Ed*, *Like a Springsteen Song* (Independent film) and motion capture for Rock Star Video. Studied Balinese mask/clown/dance in Indonesia. MFA: UCSD. Designated Linklater Voice/Speech Teacher, Feldenkrais® Practitioner-GCFP, movement & acting teacher/coach.

ANNA REICHERT (*Toadpipe*) is a New York City-based performer. Theater: *Tribes*, *A Christmas Carol*, *Tales from Hollywood*, *Reverb* (Guthrie Theater), *Tale of a West Texas Marsupial Girl*, *Company* (Children's Theater Co.), *Minor Character* (New Saloon), *The Cherry Orchard* (Columbia Stages) and is a founding ensemble member of Transatlantic Love Affair. Workshops: *I Love Sean*, *The Wolves*, *Primrose Path*. Film/TV: *Daredevil*, *Village of the Damned*,

The Outside Story. Training: U of MN/Guthrie Theater BFA, LISPA and Upright Citizens Brigade.

C. S. LEWIS (*Author*) (1898-1963) was one of the intellectual giants of the 20th century and arguably the most influential Christian writer of his day. He was a Fellow and Tutor in English 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 theology brought him international renown. He wrote more than 30 books, allowing him to reach a vast audience, and his works continue to attract thousands of new readers every year. His most distinguished and popular accomplishments include: *The Chronicles of Narnia*, *The Great Divorce*, *Mere Christianity* and *The Screwtape Letters*.

MAX MCLEAN (*Director, Adaptation*) Created the role of Screwtape (NYC, London, National Tour), Mark in *Mark's Gospel* (Chicago, Jeff Award for Solo Performance), *Genesis* (NYC National Tour). As playwright/adaptor C.S. Lewis' *The Great Divorce*, *The Screwtape Letters*, *Genesis* and *Mark's Gospel*. Co-writer with Chris Cragin-Day of *Martin Luther on Trial*. Favorite roles include Stanley, *A Streetcar Named Desire*, 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* and *Classics of the Christian Faith*. His narrations received four Audie Award nominations. Max enjoys a round of golf. Ephesians 2:10.

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 playwrighting fellowship with the New Jersey Council on the

Arts. Jeff is a former NASA consultant and Drew University professor.

CAMERON ANDERSON (*Scenic Designer*) Internationally acclaimed scenic and projection designer, she has designed extensively at the world's leading theater and opera companies. Recent: *West Side Story*, Norway's Kilden Performing Arts Center and Vancouver Opera, and *Simon Boccanegra*, Argentina's Teatro Colon. Selected Off Broadway: Manhattan Theater Club, Roundabout Theatre Company, Playwrights Horizons, LAByrnth Theater Company, Brooklyn Academy of Music and Les Freres Corbusier. Regional: Huntington Theater, Trinity Rep, South Coast Repertory, and Shakespeare & Company. Selected opera: Glimmerglass Opera, Seattle Opera, Opera Saratoga, Central City Opera, Minnesota Opera, Opera Theater of St. Louis, Wolf Trap Opera, USC Thornton School of Music, OnSite Opera, Manhattan School of Music, Gotham Chamber Opera, Opera Boston, Pittsburgh Opera, San Francisco Opera and New England Conservatory. Upcoming projects include *The Niceties*, McCarter Theater; *Madame Butterfly*, Pacific Symphony; *Yerma*, Huntington Theater; *Photograph 51*, South Coast Rep; *Emmeline*, Opera Tulsa; and *La Fille Du Regiment*, Opera Saratoga. www.cameronanderson.net

MICHAEL BEVINS (*Costume Design*) Michael has designed several projects for FPA in addition to *The Screwtape Letters* including *C.S. Lewis Onstage: The Most Reluctant Convert*, *Mark's Gospel* and last season's revival of *Shadowlands*. Recent television credits include two seasons of Garry Trudeau's series *Alpha House* starring John Goodman and Bill Murray, and three seasons of the web series *Cop Show* with Colin Quinn and Jerry Seinfeld. Select film credits include the award winning *In the Family* and *A Bread Factory* by Patrick Wang, *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*, *All Eyes and Ears*, *Machiavelli* and *Good Ol' Girls*. www.michaelbevins.com

JOHN GROMADA (*Composer/Sound Designer*) FPA.: *Shadowlands*, *The Screwtape Letters*, *C.S. Lewis Onstage: 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*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *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), *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

JESSE KLUG (*Lighting Designer*) Off Broadway: *The Elaborate Entrance of Chad Deity* (Lortel, Hewes nominations), *The Screwtape Letters* (Off Broadway and National Tour), *Romulus* and *The Hunchback Variations*. Regional: Goodman, Chicago Shakespeare, Marriott, Milwaukee Rep, Indiana Rep, American Players Theatre, Arizona Theatre Company, Paramount, Lookingglass, Victory Gardens, Geffen Playhouse, The Old Globe, Asolo, Shakespeare Theatre Company, Court Theatre, Virginia Stage Company, Portland Center Stage, Northlight, Writers Theatre, Maine State Music Theatre. International: Edinburgh Fringe Festival, INFANT, Market Theatre of South Africa, Sydney Fringe Festival, as well as others on five different continents. Mr. Klug is a multiple Joesph Jefferson award winner and 22-time nominee. Jessekluglightingdesign.com

CAROL HANZEL (*Casting Director*) Broadway: *Swing!*, *Sally Marr* and *Her Escorts*. National Tours: *The Great Divorce*, *Swing!*, *Defending the Caveman*. Off Broadway: *Desperate Measures*, *Cagney*, *Shadowlands*, *Marry*

Harry, Martin Luther on Trial, The Screwtape Letters, Red Eye of Love, Cougar the Musical, Ionescopade, My Vaudeville Man, Wanda's World, Signs of Life, Dr. Sex. Regional: *Linger, Skeleton Crew, Las Cruces, Water by the Spoonful, By the Water, Soldier's Heart, Clybourne Park, Farragut North, Backwards in High Heels, Hats!, Flights of the Lawnchair Man.* TV: *Pinkalicious & Peterrific, Peg+Cat, Wonder Pets!, Hi-5* and over 2,000 commercials.

KAREN ELEANOR WIGHT (*Movement Coach, Toadpipe at select performances*) is a Brooklyn-based actress and improviser originally from Ada, OK. She is thrilled to be playing Toadpipe, a role she originated, on tour again after performing in the 2016 London production. National tours include *Peter Pan* (Tiger Lily/Liza, u.s. Peter Pan & Wendy) and *A Christmas Carol* (Ghost of Christmas Past). Select NYC/Regional roles: *Much Ado About Nothing* (Margaret/Verges), *The Show Off* (Clara), *Twelfth Night* (Olivia), *As You Like It* (Celia), *Henry V* (Katherine), *The Pajama Game* (Gladys). She is currently developing the one-woman show "Use Your Words!" For Mom and Dad. www.kareneleanorwight.com

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 *C.S. Lewis Onstage: The Most Reluctant Convert*. Lew is the Director of Autograph A2D an audio distribution company located in New York City and London.

KATIE MARTIN (Stage Manager) is happy to continue working with Fellowship for Performing Arts. Other productions involved in include *C.S. Lewis Onstage: The Most Reluctant Convert, Shadowlands, Martin Luther on Trial* and *The Great Divorce*. Regional: *La Jolla Playhouse; The Spoleto Festival; Hangar Theatre*. Katie is a scenic artist and has worked on numerous Broadway and Off-Broadway productions.

BA in Theatre: The College of Charleston, South Carolina.

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 Trial, 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.

FELLOWSHIP FOR PERFORMING ARTS (*Producer*) Fellowship for Performing Arts is a New York City-based theatrical production company founded by its Artistic Director, Max McLean. 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

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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.

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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 our annual New York season and our extensive national and university tours:

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Susan Johnson	JD & Diane Miller	Rudi Schulte Family Foundation	Jordan & Pamela Truchan
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Wayne & Elizabeth Jones	Bob & Jerrie Moffett	Dr. & Mrs. Steven & Anne Sarkisian	Jon & Dana Van Kinsbergen
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Curtis & Mary Kauffman	Marquita Moss	Beverly Scheliga	Allen & Christina Voth
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David Kilpatrick	Randy & Pamela Newman	Marshall & Carole Seese	Charlie & Natalie Weakly
John & Barb Kinast	William & Linda Newton	Anneliese Sepaniak	Jon and Dusty Weichbrodt
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Alex & Martha Lindstrom	David & Beverly Porter	Don & Kate Stamas	Anonymous (1)
Steven & Cindy Litchfield	Glen Posladek	Julie Starcher	
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Wesley & Stephanie Lonsberry	Penny Prater	Milivoje & Terry Stefanovic	
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Ken Lupino	John Putnam	Lyle Stephenson	
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Renee McGuire	Mark & Melissa Robertson		
Ernie McLean	Carey & Paula Robinson		
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The names on this list were last updated on April 18, 2019. Every effort has been made to ensure the accuracy of this list. Please call us with any questions or corrections. FPA values the donations of our many other supporters and friends and extends our deepest gratitude to all. To join our Fellowship Circle, visit CSLewisOnStage.com/donate or call us at 212.582.2920 and ask for Sarah Mills.



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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 first-rate cast and creative team.

"Art hints at the deeper structures of reality."

I'm aware that, despite the best of intentions, 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 intro-

spection." 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



FPA FELLOWSHIP FOR PERFORMING ARTS

2019 NATIONAL TOUR*

The Screwtape Letters

JAN 18-19 • NASHVILLE - TPAC
JAN 29-FEB 3 • WASHINGTON D.C. - Lansburgh Theatre
FEB 16 • PITTSBURGH - Byham Theater
FEB 23 • DALLAS - Eisemann Center
MAR 5-17 • HOUSTON - George Theater
MAR 28-31 • TULSA - Tulsa PAC
APR 12-13 • KANSAS CITY - Kauffman Center
MAY 9-11 • PHOENIX - Herberger Theater Center
MAY 18 • SAN DIEGO - Balboa Theatre
JUNE 1 • MIDLAND, TX - Wagner Noël PAC

JUNE 8-9 • ATLANTA - First Center, Georgia Tech
JUNE 15 • GRAND RAPIDS - DeVos Performance Hall
JUNE 29 • RICHMOND - Carpenter Theatre
JULY 13-14 • CHARLOTTE - Knight Theater
JULY 21 • NORFOLK, VA - Harrison Opera House
OCT 5 • CLEVELAND - Playhouse Square
OCT 20 • NOTRE DAME - Morrison Center, South Bend
NOV 2 • BUTLER UNIVERSITY - Clowes Hall
NOV 16 • MINNEAPOLIS - Pantages Theater

C.S. LEWIS ON STAGE THE MOST RELUCTANT CONVERT

JAN 31-FEB 3 • UNIVERSITY OF TEXAS, AUSTIN
FEB 7 • UNIVERSITY OF MIAMI
FEB 10 • FT. LAUDERDALE - Parker Playhouse
FEB 16-17 • TAMPA - Straz Center
MAR 10 • LOUISVILLE - Brown Theatre
MAR 20-24 • CHARLOTTE - Booth Playhouse
APR 14 • BIRMINGHAM - BJCC Concert Hall
APR 17 • VANDERBILT UNIVERSITY
APR 27 • CHATTANOOGA - Tivoli Theatre
MAY 3 • SAN ANTONIO - Majestic Theatre
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 - The Broad, Santa Monica
AUG 2-3 • PORTLAND, OR - Newmark Theatre
AUG 10 • BAY HARBOR, MI - Great Lakes Center for the Arts
OCT 3 • UNC, CHAPEL HILL
OCT 6 • CHARLESTON, SC - Gaillard Center
OCT 10 • DUKE UNIVERSITY
OCT 13 • UNIVERSITY OF SOUTH CAROLINA
NOV 2 • PITTSBURGH - Byham Theater
NOV 6 • UNIVERSITY OF PENNSYLVANIA
NOV 14 • UNIVERSITY OF VIRGINIA

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*As of April 25, 2019. New dates added regularly. Please check website.