

C.S. LEWIS THE GREAT DIVORCE



A VIRTUAL PRESENTATION
Benefiting Fellowship for Performing Arts



FELLOWSHIP FOR PERFORMING ARTS

Max McLean, Artistic Director

Presents

C.S. LEWIS
**THE GREAT
DIVORCE**

A VIRTUAL PRESENTATION

Benefiting Fellowship for Performing Arts

ADAPTED BY MAX McLEAN

Featuring

JONATHAN HADLEY CAROL HALSTEAD

JOEL RAINWATER TOM SOUHRADA

Scenic Design *Costume Design* *Lighting Design* *Original Music & Sound Design*

Kelly James Tighe Nicole Wee Geoffrey D. Fishburn John Gromada

Projection Design *Video Editor* *Vocal Coach* *Casting Director*

Rachael Cady Matthew Gurren Claudia Hill-Sparks Carol Hanzel

Marketing *Production Manager* *Technical Director* *General Management*

Southside Entertainment Lewis Mead Brandon Cheney Aruba Productions

Executive Producer

Ken Denison

Directed By

CHRISTA SCOTT-REED

SCENES

Prologue: In the Library

Scene 1: A Bus Queue in the Grey Town

Scene 2: Inside the Bus

Scenes 3-12: The Outskirts of Heaven

Epilogue: In the Library

CHARACTERS

Narrator.....	Joel Rainwater	Bishop Ghost	Jonathan Hadley
Wife	Carol Halstead	Spirit for Bishop Ghost	Carol Halstead
Husband	Jonathan Hadley	Ghost of Robert’s Wife.....	Carol Halstead
Man #1	Tom Souhrada	Hard-Bitten Ghost	Tom Souhrada
Man #2	Jonathan Hadley	George MacDonald.....	Jonathan Hadley
Poet.....	Carol Halstead	Grumbler Ghost	Carol Halstead
Bowler Hat Man.....	Tom Souhrada	Mother Ghost.....	Carol Halstead
Big Ghost.....	Tom Souhrada	Spirit for Mother Ghost.....	Tom Souhrada
Spirit for Big Ghost.....	Jonathan Hadley	Ghost with Lizard.....	Tom Souhrada
Artist Ghost.....	Carol Halstead	Fiery Spirit.....	Carol Halstead
Spirit for Artist Ghost.....	Tom Souhrada		

PRODUCER’S NOTE

C.S. Lewis’ *The Great Divorce* has been delighting—and puzzling—readers ever since its 1945 publication. The title is enigmatic. The “divorce” from what? And what is so “great” about it?

The novel is a response to the popular view expressed in William Blake’s *The Marriage of Heaven and Hell* where the poet tried to imagine a point at which the differences between good and evil will somehow be resolved. That prompted Lewis to write of their final divorce.

Blake’s “belief I take to be a disastrous error,” he wrote in his preface to the book. “You cannot take all luggage with you on all journeys...Evil can be undone, but it cannot ‘develop’ into good. Time does not heal it... If we insist on keeping Hell (or even Earth) we shall not see Heaven.”

To express this view in his novel, Lewis draws some of his most extraordinary characters and places them on a bus trip from the outskirts of Hell to the outskirts of Heaven. As we go along for the ride, he poses a most challenging question: Given the freedom to choose Heaven or Hell, what will we really do? Are the gates of Hell locked from the inside?

In this production, we have the narrator of the story—a clear stand-in for Lewis—and three additional actors bringing more than 20 characters to life, each making a case as to why they choose what they choose.

After a journey to the depths of Hell in our production of *The Screwtape Letters*, the allure of a celestial bus ride to the threshold of Heaven in *The Great Divorce* was too great to resist. Thank you for taking the journey with us.

**ARE THE GATES
OF HELL
LOCKED FROM
THE INSIDE?**



Max McLean, Founder and Artistic Director
Fellowship for Performing Arts

SYNOPSIS

Prologue: We meet our narrator at home in his library.

Scene 1: The narrator suddenly finds himself standing in a bus queue in a dismal, grey town. He witnesses several confrontations among the quarrelsome citizens of the Grey Town, who are also waiting in the queue. The bus arrives.

Scene 2: On board the bus, our narrator meets some inhabitants who have lived in the Grey Town for a long time. Each has their own selfish reasons for going on this trip. Our narrator discovers that the town is huge but empty. People are so disagreeable that they live as far from each other as they can. Suddenly the bus takes flight.

Scenes 3-12: Following an extraordinary celestial journey, the bus comes to a stop in an expansive land of unparalleled natural beauty. As the passengers disembark, our narrator finds the grass of this new world to be so solid that it pierces his feet. He realizes that he is a “ghost” so insubstantial in comparison to the solid reality of this new world that his steps can’t even bend a blade of grass.

In the distance, Celestial Spirits descend from the mountains. One by one each ghost is greeted by a Spirit, often someone they knew on earth. Each ghost is invited to continue the journey into this New World by going “further up and

further in,” and to grow more “solid” on the way.

There’s a hard-working, proud man who simply can’t believe the Spirit chosen for him was more deserving of this world than he. There’s the artist who is more attached to her reputation than anything else Paradise might offer. We see a lapsed bishop. There’s a businessman who tries to take some of that world’s fruit back to the Grey Town. There’s a wife come to regain control of her husband. And there’s the skeptic far too clever to be taken in by all this “propaganda.”

The spirit of the author George MacDonald, arrives as a guide through this new world. Together they witness other Ghosts and Spirits—a woman who cannot stop grumbling, a mother demanding to take her son back to the Grey Town, a simple woman who is honored as “one of the great ones” and finally a man who wants to stay but can’t decide whether he can stand to part with his pet lizard.

After witnessing all these scenes our narrator is confronted with a vision of his own Immortal Soul, looking after his every move as he lives each moment making one choice that might have been another.

The narrator is at a crossroad. Given all that he has just experienced, he must decide...



WHO'S WHO

JONATHAN HADLEY appeared on Broadway in *Jersey Boys* as "Bob Crewe," a role he eventually performed over 2,000 times on both the National and International Tours. Other New York credit include *A Class Act*, *Caesar and Cleopatra*, *Rothschilds and Sons* and *Finian's Rainbow*. Jonathan has toured the country in *The Bodyguard – the Musical*, *Into The Woods*, *Fiddler on the Roof* (with Theo Bikel) and *Forbidden Broadway*, and he played leading roles in *The 39 Steps*, *Vanya and Sonia and Masha and Spike*, *Dirty Blonde*, *Beauty and the Beast*, *Tammy Faye's Final Audition*, *Loves Labors Lost* and *Pete 'n' Keely*, in many regional theatres. TV/Film: *Mourning Hope* (Official Cannes selection), *Writer's Block*, *Mary's the Best* (Netflix) and *Another World*. Directing credits include *Much Ado About Nothing* and *Tartuffe* for New York's Sonnet Repertory Theatre and two seasons as Producing Director for The Depot Theatre. Jonathan holds a BFA in Acting from North Carolina School of the Arts and an MFA in Directing from Brooklyn College.

CAROL HALSTEAD Broadway: Gore Vidal's *The Best Man*. Off Broadway: *The Duchess of Malfi*, *Pericles* (Red Bull), *Walking Down Broadway* (The Mint), *Easter Candy*, *Urgent Fury* (Cherry Lane), *The Mask* (The Clurman). Recent Regional includes: *Pride & Prejudice*, *The Winter's Tale* (Santa Cruz Shakespeare), *The Doll's House Part 2* (Maltz Jupiter Theater), *Native Gardens* (Florida Repertory Theatre), *Buried Child*, *Richard III* (STNJ), *Into the Breeches*, *Noises Off* (CTC) *Vanya*, *Sonia*, *Masha*, and *Spike* (Portland Center Stage, *Clybourne Park* (Barrington Stage), *Good People* (The Old Globe), *August: Osage County* (Fulton Theatre), *God of Carnage* (Hudson Stage). Other work at The Shakespeare Theatre Company D.C., Baltimore's CenterStage, Denver Center Theatre Company, Orlando Shakespeare, Cleveland Play House, Dorset Theatre Festival, Kansas City Rep, Syracuse Stage, San Jose Rep. Carol is a founding company member of The Upstart Creatures, a not-for-profit organization dedicated to creating (meta)physical feasts that combine theater and food. Carol trains as a 3rd degree black belt with Seido Karate and is a graduate of F.S.U & The American Conservatory Theatre. Recent TV: *Madame Secretary*, *Elementary*, *Law & Order*. carol-halstead.com /Instagram @carol_halstead

JOEL RAINWATER has performed in FPA's previous Off-Broadway and touring productions of *The Great Divorce*. BROADWAY: *The Lion King* (2nd National Tour). OFF BROADWAY: *Drunkle Vanya* (Tolstoy's Lounge), *Homer's Odyssey* (45 Bleecker). Other New York Credits include *The Taming of the Shrew* (The Shakespeare of New Jersey); *R&I: Star Crossed Death Match* (3 Day Hangover); *The Boss* and *Shadow of Heroes* (Metropolitan Playhouse); and *Dead Dogs* (78th Street Theatre Lab). REGIONAL: *Two Men of Florence* (directed by Edward Hall) at The Huntington; *Hamlet* at Arkansas Rep; *A Christmas Carol* and *The Little Foxes* at ACT; *Salome* at Aurora Theatre Company, *Building the Wall*, *Sleuth* and *Ugly Lies the Bone* at Lake Dillon Theatre Company. TV: *Little America* (Apple TV+) FILM: *Rabbit Season*, *The Shirtmaker*. BFA: University of Evansville. MFA: American Conservatory Theater. Proud member of Actor's Equity. For Mom.

TOM SOUHRADA Broadway & National Tours: *Mary Poppins*, *Kinky Boots*, *Evita*, *My Fair Lady*, *The King & I* and *The Boy Friend* (directed by Julie Andrews). Off Broadway: *Pocorn Falls* (directed by Christian Borle), *Desperate Measures* (New World Stages), *Liberty* (Theatre 80) *Clinton* (NYMF), *The Kid Who Would Be Pope* (Ars Nova), *Mardi Gras/The Last Word* (York), *Broken Hands* (NY Fringe Festival Award of Excellence), *Women on the Verge of Hrt*, *The Mystery of Irma Vep*, *Tony 'n' Tina's Wedding*. Regional: *Peter and the Starcatcher* (Weston), *Twelve Angry Men* (Engeman), *My Fair Lady* (Riverside), *Sweeney Todd* (Cincinnati Playhouse), *The Sound of Music* (Gateway), *Young Frankenstein* (Ogunquit) *The Most Happy Fella* (St Louis Rep), *Urinetown* (Geva), *King of Hearts* (Goodspeed). He can also be seen as "Prof. Ed M. Ology" on the children's web series *The Hello You! Show* www.helloyouentertainment.com. Graduate of NYU/Tisch School of the Arts. Instagram @tsouhrada

MAX McLEAN (*Adaptation*) As playwright/ adaptor: *The Screwtape Letters*, *C.S. Lewis On Stage: The Most Reluctant Convert*, *The Great Divorce*, *Genesis* and *Mark's Gospel*. Co-writer with Chris Cragin-Day of *Martin Luther on Trial*. As actor, created the role of C.S. Lewis in *The Most Reluctant Convert*, *Screwtape* (NYC, London, National Tour), *Mark in Mark's Gospel* (Chicago, Jeff Award for Solo Performance),

WHO'S WHO

Genesis (NYC, National Tour). Film: Max stars as C.S. Lewis in *The Most Reluctant Convert*. 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. He is the Founder and Artistic Director, Fellowship for Performing Arts. Max enjoys time with the grandkids and a round of golf. Ephesians 2:10.

CHRISTA SCOTT-REED (Director) directed *The Great Divorce* onstage for the show's Off-Broadway run and National Tour. Her other FPA Off-Broadway directing projects include Robert Bolt's *A Man for All Seasons* and the first New York revival of William Nicholson's *Shadowlands*. She also directed FPA's recent online reading of *Martin Luther on Trial*. Christa's acting credits include Broadway, Off Broadway, National Tours, Regional Theatre, Film and TV. She has performed in over 50 professional theatre productions in New York City and across the U.S. Christa's most recent television credits include *Madam Secretary*, *The Loudest Voice* and *Elementary*. Christa is the Literary Manager for Fellowship for Performing Arts and a Part-Time Faculty Member at the School of Drama at the New School. She is a proud member of SDC, AEA, and SAG-AFTRA. www.christascottreed.com

KEN DENISON/ARUBA PRODUCTIONS is a general management and 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 On Stage: The Most Reluctant Convert* (also co-director), *A Man for All Seasons*, *Shadowlands* and *Paradise Lost*. Ken's additional credits include *Human Nature* in Las Vegas and worldwide; *Back Home Again* (featuring the songs of John Denver), *Broadway & The Bard* (starring Len Cariou); *Songbird* (Off Broadway); *Desperate Measures* (Off Broadway); *Doctor Zhivago* in Australia and on Broadway; *An Officer and A Gentleman* in Australia; and Disney's *The Lion King* as Associate Producer. Ken served as Executive Producer of the film *The Most Reluctant Convert*. Ken was also 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 production company founded by its Artistic Director, Max McLean. FPA's mission is to tell stories from a Christian worldview that engage diverse audiences. In addition to its annual New York season where it has produced *Shadowlands*, *C.S. Lewis On Stage: The Most Reluctant Convert*, *The Great Divorce*, *Martin Luther on Trial*, *The Screwtape Letters*, *A Man for All Seasons* and *Paradise Lost*; FPA tours at universities and in major performing arts centers across the country. In the past year, over 75,000 people have experienced an FPA production. FPA also produced the upcoming film *The Most Reluctant Convert*. FPAtheatre.com

ORIGINAL STAGE PRODUCTION

DESIGN TEAM:

KELLY JAMES TIGHEScenic Design
NICOLE WEE.....Costume Design
GEOFFREY D. FISHBURN.....Lighting Design
JOHN GROMADA.....Original Music & Sound Design
RACHAEL CADY Projection Design
CLAUDIA HILL-SPARKVocal Coach
STEVE RANKIN.....Fight Director
CAROL HANZELCasting Director

ONLINE PRODUCTION TEAM:

DAN DUPRAW.....Assistant Director
M. FLORIAN STAABSound Mix & Edit
TARA MURPHYCompany Manager
BRIAN LETCHWORTHProduction Consultant
MEGAN GABER.....Associate Technical Director
ADDI HERNDON.....Production Assistant
AMANDA WERTZ.....Production Assistant
KATIE MARTIN.....Wardrobe/Props Consultant

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.

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IT Consultant	Jox Teodocio
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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 over the past twelve months:

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