

# FELLOWSHIP CIRCLE

COMMUNICATING THE MISSION OF FELLOWSHIP FOR PERFORMING ARTS

Gifts from Fellowship Circle members provide FPA the means to produce compelling theatre from a Christian worldview that engages a diverse audience.

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## NATIONAL TOUR

### C.S. LEWIS THE GREAT DIVORCE

- Durham** Carolina Theatre, Oct 3-4  
**San Jose** California Theatre, Oct 10-11  
**San Diego** Balboa Theatre, Oct 25  
**Dallas** Eisemann Center, Nov 1  
**Dallas** Majestic Theatre, Nov 7-8  
**Indianapolis** Clowes Memorial Hall, Nov 15  
**Washington D.C.** Lansburgh Theatre, Dec 20-28
- 2015**
- Sacramento** Community Center Theatre, Jan 16-17  
**Thousand Oaks** Fred Kavli Theatre, Jan 30-31  
**Walnut Creek** Hofmann Theatre, Feb 5-7  
**Salt Lake City** Kingsbury Hall, Feb 13-14  
**Seattle** Moore Theatre, Feb 27-28  
**Portland** Newmark Theatre, Mar 13-14  
**Wheaton** McAninch Arts Center, Mar 26-29  
**Milwaukee** Pabst Theatre, Apr 10-11  
**Grand Rapids** DeVos Hall, Apr 18  
**Minneapolis** Pantages Theatre, Apr 24-25  
**Cincinnati** Proctor Gamble Hall, May 1-2

Visit [CSLewisOnStage.com](http://CSLewisOnStage.com) for up-to-date tour info.  
Above dates as of Sept 22.



## EXCELLENCE BREAKS THROUGH

*The Great Divorce tour shows how excellence communicates in today's culture*

She's a writer and musician who believes in many gods. He's an editor at a national magazine who doesn't know if we can know anything about God. On a recent date, they were invited by a Christian friend to attend Fellowship for Performing Arts' *The Great Divorce*.

"I thought I might be offended at something in the play," he said. "But I wasn't. Anyone can enjoy this."

This is a common reaction. In the arts world, Christianity is often assumed to be socially regressive and artistically inferior. This is why we go to great lengths to ensure that we produce theatre at the highest levels of excellence our budgets allow. It is necessary to "steal past watchful dragons" of preconceived suspicions and stigmas associated with Christianity.

"I'm grateful these friends of FPA had enough confidence in our work to risk relational capital by inviting this couple to see C. S. Lewis' *The Great Divorce* and beginning meaningful dialogue," says Max McLean, FPA founder and artistic director.

"In over 20 years of producing theatre, we've learned that the quality bar for entertainment is very high. When you associate the name 'Christian' with it, the bar is higher still. Excellence in all elements of production is the way the message we want to articulate can get a fair hearing in the cultural marketplace."

As *The Great Divorce* nears the one-year mark of its national tour, that excellence is recognized by our audiences and is beginning to be recognized by the mainstream press:

"Vastly talented actors." – *Kansas City Examiner*

"The scenic design is stunning. . . It's rare to see onstage such an earnest metaphysical view." – *Arts ala Mode*

"A rare and welcomed treat . . . that will delight, challenge and entertain all from the average theatre-goer . . . to the most devout of philosophers and theologians." – *Broadway World*

*Continued on back*

# A BIG YEAR AHEAD FOR FPA

*The Great Divorce Year Two, Screwtape Returns and Martin Luther on Trial*

The coming year promises to be the most active in Fellowship for Performing Arts' 22-year history.

■ *The Great Divorce* launches year two of its hit national tour and prepares for a possible New York run.

■ *The Screwtape Letters* continues toward an opening on London's West End and will launch its third U.S. national tour.

■ *Martin Luther on Trial*, FPA's first original work, builds toward a workshop production.

"When I look back on where we started in 1992, it's hard to imagine being here now," says Max McLean, FPA founder and artistic director. "In 2014, for the first time, we put two shows on the road in national tours with *The Great Divorce* and *The Screwtape Letters*. Next year, we may have four productions in various stages of development."

FPA sets high creative standards in developing and producing its works. Theatre from a Christian worldview in the top artistic venues in the world demands that.

But there are logistical requirements as well.

"We design the shows—sets, lighting, sound—from the ground up, knowing we need to set up

and break down quickly to do our two- and three-show runs across the country," says Aruba Production's Ken Denison, executive producer of both *Screwtape* and *The Great Divorce*.

In fall 2015, after a brief hiatus, FPA will once again produce *The Screwtape Letters* in venues across the nation. Additionally, FPA signed with worldwide theatrical agency William Morris Endeavor to book U.S. performances of *Screwtape*.

"And in considering a London production," Denison says, "we partnered with Lee Menzies, one of the top West End producers, to ensure the quality we put on England's premier stages matches what we do here."

Working with a leading London casting director, Menzies is searching for the right well-known performer to bring the character of Screwtape to life on the West End.

"We've got to get the right person," Menzies says. "We need an actor who can deliver the goods onstage in a demanding role, and who can deliver offstage as a draw to sell tickets."

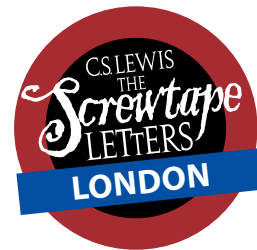
A successful London production opens the door for a U.K. tour and for performance opportunities in the robust, English-speaking theatre communities in Scandinavia, Germany, Austria, Belgium and France, Menzies says.

Meanwhile, Denison continues discussions with producers in Australia, New Zealand and Asia.

And work continues on *Martin Luther on Trial*.

"I'm excited about *Martin Luther on Trial* but not just because of the challenging subject matter of his complex life, nor because it's our first original work at FPA," McLean says. "As I conduct talk-backs after performances of *The Great Divorce* across the country, I'm hearing excitement from our audiences on both sides of the Reformation. They are intrigued and eager to see how we handle Luther's controversial life. Keep in mind, we are putting him on trial."

These are exciting times for Fellowship for Performing Arts, and the support of our Fellowship Circle of donors has never been more needed. Thanks for what you do to bring excellent theatre from a Christian worldview to audiences across the United States, and soon, around the world. ■



# LEADERSHIP MATTERS

*Katherine Leary Alsdorf  
Named FPA Board Chair*

**K**atherine Leary Alsdorf—a pioneer of the faith and work movement—has been named chairman of the board of Fellowship for Performing Arts. A board member since 2003, Alsdorf brings a depth of experience to the chairman’s role.

“I met Katherine in 2002 and saw how insightful she was with regard to art, faith, work and governance,” says Max McLean, FPA founder and artistic director. “She’s a leader with corporate CEO experience. She loves the arts. Katherine is invested in FPA’s process of making great theatre from a Christian worldview. The board provides vital oversight and accountability, and I feel blessed to have a strong board with Katherine at the helm.”

Most recently, Katherine co-authored *Every Good Endeavor* with Tim Keller where they discuss the need to connect our daily work to God’s purpose for Christians to help the world flourish. She founded Redeemer Presbyterian Church’s Center for Faith and Work in 2002 and served as executive director until 2012. She has been influential in the worldwide growth of the faith and work movement.

Taking faith into our daily lives is part of what excites her about her new role at FPA.

“FPA brings theatre from a Christian worldview into cities, giving people who wouldn’t set foot inside a church exposure to the gospel,” Alsdorf says. “It’s exciting to be part of bringing quality performances to culturally-significant venues in an entertaining, provocative and winsome way.”

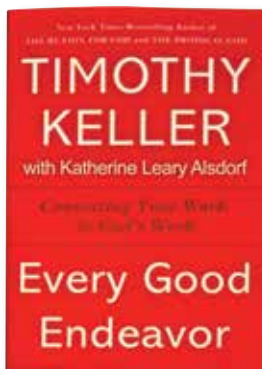
**Taking faith into our daily lives is part of what excites her about her new role at FPA.**

Alsdorf currently is Senior Fellow for the Faith, Work and Leadership Initiative of Redeemer City to City, a church-planting organization focused on helping local leaders establish churches in global cities.

Prior to her founding Redeemer’s Center for Faith and Work in 2002, Alsdorf spent 20 years in the high-tech industry in California and New York. She was CEO of Pensare, an online management education company; CEO of One Touch Systems, a hardware/software company; and president of Private Satellite Network, a satellite services company.

With a BA from Wittenberg University, she earned her MBA from the University of Virginia and has taken seminary classes from Regent College. Alsdorf also serves on the board of InterVarsity Christian Fellowship, the Theology of Work Project, and is a former board member of the International Arts Movement. She and her husband, John, reside in New York City.

Katherine succeeds Ron Joelson as chair. Ron guided FPA’s growth through its move to New York and its productions of *The Screwtape Letters* and *The Great Divorce*. ■



## FPA 2014-15 Board of Directors

**Katherine Leary Alsdorf** (Chair)  
New York City

**Glenn Gault**  
Houston

**Max McLean**  
New York City

**Daniel Quigley**  
Charlotte

**Anne Vanberg Waldie**  
Santa Fe

**Hardie Morgan**  
Houston



# THE IMPACT OF EXCELLENCE

The Simple Job of Theatre From a Christian Worldview?  
Winsomely Engage Diverse Audiences With Truth.



When I was an acting student in London, a desire was stirring inside me to have my work be more of a reflection of my faith.

On a regular basis, I attended powerful theatre productions that really engaged my heart and mind. I kept asking, “Why isn’t theatre being produced from a Christian worldview on a par with the best of what is being produced in London and New York?”

Little did I know where God was leading. I was miles away from even envisioning the work Fellowship for Performing Arts does now. But the seed was planted, and in God’s providence, it would bear fruit.

Not long after that, God led me to seminary. There I met Ravi Zacharias, the Christian apologist. He discovered that I had a theatre background and encouraged me to use those skills in ministry.

Soon I memorized books of the Bible such as *Mark’s Gospel* and *Genesis* to present dramatically. The response was immediate and profound. I remember being invited to present at Duke University. In attendance was the director of the Drama Department. After the performance he wrote me a letter. I have it to this day because it was an early sign of where God was leading. He wrote:

“I was dragged kicking and screaming to your show. I anticipated it with all the pleasure of dental surgery.

And what did I see? One of the most skilled actors I have seen in a long time. A piece of material that is powerful, succinct and moving irrespective of one’s religious belief—or even whether or not one has any religious beliefs. *Mark’s Gospel* made me—perhaps for the very first time—understand why it is such affecting material. I have certainly never seen any piece of religious drama that carried the sheer theatrical and emotional impact of your performance.”

That really spoke to me about the possibilities of presenting the Christian worldview theatrically in the cultural marketplace. If you select the right stories and execute them to the highest level of excellence that you can afford, they will have an opportunity to receive a fair hearing anywhere in the world, including London and New York.

Historian Paul Johnson said: “Those who want to influence men’s minds have long recognized that the theatre is the most powerful medium through which to make the attempt.”

It’s the simple reason FPA staked out a challenging but rewarding mission: Excellent theatre from a Christian worldview that engages a diverse audience.

Thank you for your support of that effort through our Fellowship Circle. Together, since 1992, we have been pursuing excellence and the impact it can have. ■

## BREAKING THROUGH *Continued from front*

“We take care to create theatre at the highest levels,” McLean says, “because it provides a platform to express the Christian worldview in a manner that is received as winsome, multi-layered and compelling.”

As Pascal said, we need “first to show that religion is not contrary to reason,” and then to “make it attractive, make good men wish it were true, and then show that it is.”

FPA’s Fellowship Circle of supporters invested more

than \$1.3 million in the development and launch of *The Great Divorce*. Each stop on the national tour costs about \$100,000. Ticket sales usually make up about 70 percent of the cost.

“Our Fellowship Circle members are vital to FPA’s ability to earn the right to influence minds,” McLean says. “My encouragement goes to all who invite friends with different perspectives to our shows. And to all who support us financially. You are touching lives.” ■

Please make your tax-deductible gift to FPA using the enclosed card. With any gift of \$1,000 or more, your name will be included in our playbill as a member of FPA’s Fellowship Circle. (See insert for level details.)

Fellowship Circle is a publication of Fellowship for Performing Arts • Max McLean, Founder & Artistic Director  
Paul Cozby, Editor • Ben Geist, Design • 1674 Broadway, New York, NY 10019 • Phone: 212.582.2920  
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