

# FELLOWSHIP CIRCLE

COMMUNICATING THE MISSION OF FELLOWSHIP FOR THE 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 TOURS

### C.S. LEWIS THE *Screwtape* LETTERS

**San Diego** Balboa Theatre, Oct 19

**Longview** Belcher Center, Nov 2

**Dallas** Eisemann Center, Nov 9

**St. Louis** Touhill Center, Dec 7

**Los Angeles** Barclay Theatre, Dec 27-29

**Santa Barbara** Granada Theater, Jan 18

**Baton Rouge** River Center, Jan 25

**Paducah** Carson Center, Mar 8

**Toronto** Bluma Appel Theatre, Mar 20-23

Visit [ScrewtapeOnStage.com](http://ScrewtapeOnStage.com) for up-to-date tour info. Above dates as of Oct 11.

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

**Phoenix** Herberger Theater, Dec 13-22

**Birmingham** Alabama Theatre, Jan 11

**Kansas City** Kauffman Center, Feb 1

**Charlotte Knight** Theater, Feb 15-16

**Charleston** Sottile Theatre, Feb 28-Mar 1

**Cleveland** Ohio Theatre, Mar 14-15

**Nashville** Polk Theatre, Mar 29-30

Visit [GreatDivorceOnStage.com](http://GreatDivorceOnStage.com) for up-to-date tour info. Above dates as of Oct 11.

## CURTAIN UP ON *THE GREAT DIVORCE*

### National Tour Follows New York Production

Fellowship for the Performing Arts launched its second theatrical adaptation of a classic C.S. Lewis work with the New York developmental production of *The Great Divorce*. The Sept. 19-29, 10-performance run of the new play—adapted by FPA Artistic Director Max McLean and Brian Watkins—offered creators the opportunity to see the show on its feet and begin the fine-tuning process in advance of a national tour that kicks off in Phoenix in December.

“Our developmental production at The Kaye Playhouse put *The Great Divorce* in front of live audiences and afforded us the chance to collect feedback on how well it worked and what can be done to make the production stronger,” McLean said. “*The Great Divorce* is at an exciting stage. The three actors we cast were phenomenal. Aspects of the physical production such as set, projection and sound design excited our team. Now, we want to discover how we can make Lewis’ powerful message as clear as possible.”

In *The Great Divorce*, a bus load of Hell’s citizens take a daytrip to Heaven and are offered the chance to stay . . . but will they like what they find there? Three actors bring more than a dozen of Lewis’ most provocative characters to vivid life. FPA sought immediate feedback from audiences and received 1,084 surveys. The results were encouraging. They expressed a 4.3 rating on a 5-point scale for “being thoroughly engaged” and a 4.2 rating for “definitely recommend to others.”

Theatrical productions like *The Great Divorce* and the nationwide smash hit *The Screwtape Letters* are only possible with the help of FPA’s Fellowship Circle of donors and patrons. Your vital and generous support makes possible theatre from a Christian worldview that engages diverse audiences. ■



Christa Scott-Reed, Tom Beckett and Joel Rainwater in scenes from FPA's production of C.S. Lewis' *The Great Divorce*.

Photos: Gerry Goodstein

# FROM EUROPE TO ASIA NEW OPPORTUNITIES TO TOUCH LIVES

## *Exciting Doors Open for FPA*

*Screwtape* in London? How about Asia? Fellowship for the Performing Arts says, “Yes!” to these exciting open doors that create new opportunities to touch lives with theatre from a Christian worldview.

“With the powerful appeal of C. S. Lewis’ message in the *The Screwtape Letters* and the show’s success in New York and on tour in over 50 American cities, it seemed natural to explore possibilities overseas,” said FPA President and Artistic Director Max McLean. “Our ability to tour *Screwtape* is due largely to the experience and talent of Ken Denison, a veteran Broadway producer, who serves as general manager and executive producer of *Screwtape*. Given his extensive experience with Disney Theatricals, where Ken was responsible for all the worldwide tours of *The Lion King*, I asked him to explore options for FPA in Europe and in the Far East.”

So this summer, Denison visited London, Beijing, Hong Kong, Seoul and Tokyo on behalf of FPA.

In London, he spoke with several experienced producers and theatre professionals who expressed strong interest in devel-

oping a plan to bring the production to the U.K.

“The interest was enthusiastic, however we still need to develop production and operating budgets, seek legal counsel and hire a director and casting director to help secure a ‘star’ or well-known actor for the role of *Screwtape*,” Denison said. “The plan includes starting the show in a few regional theatres with a view toward London’s West End.

“I think a production in Korea is likely,” Denison said. “There is interest in China and Japan, but

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MAX McLEAN

it will take more time to develop. I was pleased to know that one of the Korean producers plans to come to the U. S. to see the show.”

As *Screwtape* continues its tour stateside now and FPA evaluates international opportunities and launches *The Great Divorce*, the role of the Fellowship Circle of donors is more important than ever.

“We can consider exploring these open doors because of the support of FPA’s donors,” McLean said. “They know that partnership with FPA is an investment that impacts lives by presenting imaginative stories from a Christian worldview in an engaging way to a wide audience.” ■





# Making a Difference: *The Great Divorce* Launch Team

A group of special friends of Fellowship for the Performing Arts gathered in New York City Sept. 28 and 29 to see the premiere developmental production of *The Great Divorce* and to help launch the new show toward the opening of its first tour stop in Phoenix in December. The weekend generated enthusiastic responses.

“I want to thank you for the really great weekend in New York,” Andrea Morgan said. “It was wonderful to spend time with your other supporters, the show was great and I know that all your *Screwtape* fans will want to see *The Great Divorce*.”

“Thank you for the tremendous opportunity you afforded us to join you in New York for *The Great Divorce* launch event,” Trent Gazzaway said. “It was an inspiring weekend handled with class from beginning to end.”

The group provided important feedback about the show, enjoyed several sessions on how the strategy of FPA is being executed through the upcoming tour of *The Great Divorce* and gave generously to help provide the necessary finances to launch the tour. The time

together ended with prayer, seeking God’s blessing on the production and all it will accomplish in theatres across the country.

The remaining cost of completing *The Great Divorce* includes creating the entire touring production so



Trent Gazzaway; Max McLean sharing FPA's vision to the Launch Team; Paul Cozby and Scott Mullett

Photos: Jox Teodocio

that set, lights and projection can be loaded in and ready for curtain in six hours. That initial production budget will approach \$850,000. Forty percent of that was provided at the Launch Team Weekend, leaving just over \$500,000 to be raised for the project. If you would like to be a part of helping Fellowship for the Performing Arts with the inaugural tour of *The Great Divorce*, please use the enclosed response card to indicate your donation. We look forward to a successful launch of this provocative theatrical production. ■

## ART & LIFE

Because of generous support from our Fellowship Circle, we recently provided *Screwtape* tickets to Mercy Ministries of America, a residential program helping young women turn their lives around. Here are a few of their responses.

“Your play was a beautifully entertaining explanation of a truth that has been buried by our culture. It was inspiring!”

“I’m so much more aware of the everyday things that Satan uses against us, and I’m making better choices because of this visual representation. Great job!”

“It drove me to contemplate the reality of spiritual warfare and examine the areas of my life where the enemy can sneak in. You blessed us so much.”

**ART  
THAT  
OPENS  
EYES**  
*It was inspiring!*

“It is refreshing to hear that you are bringing the arts and the church closer together! Keep doing what you are doing. It was such a blessing!”

“I feel like I have a bit of an advantage over the dark side now because I understand their methods and tricks. I guess now it is a matter of choosing to believe all the lies or recognizing this is a fallen world and deciding to speak the truth.”

“Your play just gave me a new perspective on the lies I believe in my life. Thank you.”

# WHY C.S. LEWIS CONTINUES TO INSPIRE US



Recently a Fellowship for the Performing Arts board member sent me an article by Chris Mitchell of Wheaton College. In it Dr. Mitchell asks why C. S. Lewis' embers still blaze hot 50 years after his death on Nov. 22, 1963, the same day that JFK was assassinated.

It's a question that resonates with me because Lewis so thoroughly engages my imagination I want to put everything he's written on stage.

The best response to Chris' question came from *The Times of London Literary Supplement*, which said: "Lewis has a quite unique power of making theology attractive, exciting and ... an uproariously fascinating quest."

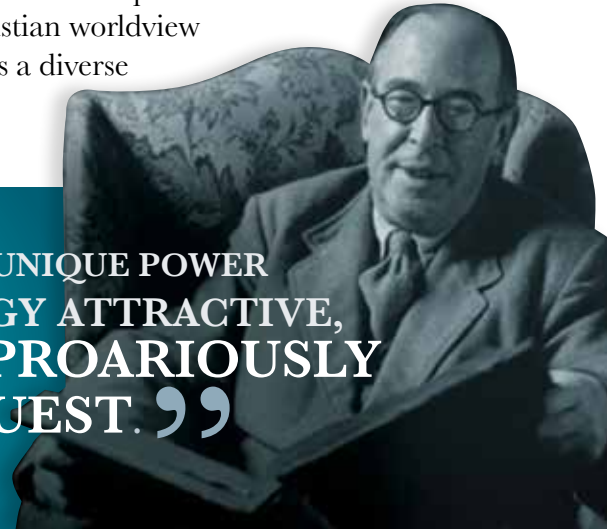
In New York where I live few people think Christian theology is fascinating or exciting. It's often considered irrelevant to everyday life. Through

the lens of the imagination, Lewis succeeds by cutting through the noise of everyday life and opening a window to a vast, new world of virtue, beauty and truth. Lewis saw that decades of consumerism created a hunger for something supernaturally real and satisfying. He filled that hunger by offering historic Christianity in fresh, exciting ways. He allowed it to "dance" in our imagination without dumbing down the doctrines of the faith.

Lewis has the uncanny ability to make faith in Christ plausible for those who do not believe and to create a desire to grow and mature in those who do believe. This rare ability is a tremendous inspiration to us at FPA as we strive — in new productions like *The Great Divorce* — to produce theatre from a Christian worldview that engages a diverse audience. ■

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*The Times of London*



## IN THE FELLOWSHIP — DONOR PROFILES

# 'IT CHANGES HOW I SEE EVERYTHING'

## Joann Pappas on Supporting FPA



FPA donor Joann Pappas saw *The Screwtape Letters* the first time with her husband, Ron. Then she went again ... and took a bunch of friends with her.

It was her introduction to the work and mission of Fellowship for the Performing Arts, and she connected with both in a big way.

"C.S. Lewis is more relevant now than he ever has been," said Joann, who lives in Birmingham, Ala. "FPA's production of *The Screwtape Letters* confronted me with the spiritual realities taking place in our lives. It changes

how I see everything. And it does

the same for audiences across the country in a way that captures their imagination and intellect."

Pappas shares FPA's commitment to excellence and understands that commitment comes with a cost. It's one she's excited about helping FPA meet. "These people 'get it,'" she said.

Support of our Fellowship Circle donors like Joann Pappas is crucial for FPA to continue changing how a diverse audience sees the world. ■

*"C.S. Lewis is more relevant now than he ever has been"*

Please make your tax-deductible gift to FPA using the enclosed card. With any gift of \$500 or more, your name will be included in our playbill as a member of FPA's Fellowship Circle. (See insert for level details.)

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