

# THE *Screwtape* LETTERS

THEATRE AT ST. CLEMENT'S



FELLOWSHIP FOR THE PERFORMING ARTS  
Sir Thomas Moore, Walt & Anne Waldie, William & Bridget Coughran,  
Ron & Rene Joelson and Fleet & Katie Maddox

present

THE *Screwtape*  
LETTERS

by

C.S. Lewis

Adapted for the Stage by

Jeffrey Fiske and Max McLean

Max McLean as Screwtape

with

Karen Eleanor Wight as Toadpipe

Scenic Design      Costume Design      Lighting Design      Sound Design  
Cameron Anderson      Michael Bevins      Tyler Micoleau      Bart Fasbender

General Management      Production Supervisor  
Aruba Productions      Vincent DeMarco  
Ken Denison & Carol Fishman

Press Representative      Advertising      Production Stage Manager  
Springer Associates PR      Eliran Murphy Group      Alaina J. Taylor

Directed by

Jeffrey Fiske

\*initial funding provided by Sir Thomas Moore (Yale'54, Harvard'56)

*The performance will run 90 minutes with no intermission.*

*Please silence all cellular phones and personal paging devices  
before the performance begins. Thank you.*

## CAST

His Abysmal Sublimity Screwtape . . . . . Max McLean

Toadpipe, Screwtape's personal secretary . . . . . Karen Eleanor Wight

## LOCATIONS

Prolog:           A Dining Hall in Hell. The Graduation Banquet at  
                      the Tempters' Training College for Young Devils

Thereafter:    Screwtape's Office in Hell.

## 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

The best way to drive out the devil, if he will not yield to texts of Scripture, is to jeer and flout him, for he cannot bear Scorn.

*Martin Luther*

The devil . . . the proude spirite . . . cannot endure to be mocked.

*Sir Thomas More*



**MAX McLEAN** (*Screwtape, Playwright*), reprises his role as Screwtape. Recent NYC credits include one-man shows of *Mark's Gospel* at Theatre 315 (several national tours), *Genesis* at Lamb's Theatre (followed by multi-month engagements in Chicago, Dallas, Houston, plus national tours of colleges and performing arts venues). Other credits include one-man show of *The Acts of the Apostles*, Joey in *The Homecoming*, Stanley in *A Streetcar Named Desire* Peachum in *The Threepenny Opera* and Berowne in *Love's Labour's Lost*. McLean has recorded *The Bible* in three translations, *Pilgrim's Progress*, Martin Luther's *Here I Stand*, *St. Augustine's Conversion*, Jonathan Edwards' *Sinners in the Hands of an Angry God* and *Classics of the Christian Faith*. His recordings have received two Audie Awards nominations for "Best Inspirational Audio" by the Audio Publishers Association. To Sharon, Rachel & Julia for their love and patience. (2 Cor. 9:15)



**KAREN ELEANOR WIGHT** (*Toadpipe*) originally from Ada, Oklahoma, is thrilled to be a part of *The Screwtape Letters*! Favorite credits include Olivia (*Twelfth Night*), Cecilia (*As You Like It*), Gladys (*The Pajama Game*), and Weird Sister/Lady Macbeth (*Macbeth*). National Tour: Tiger Lily/Liza (*Peter Pan*). Karen is a member of the duo Imp which performs wordless long-form improv around the country—think Chaplin meets Looney Tunes. Since 2004, she has been a member of the First Look Theatre Company, which collaborates with NYU graduate playwrights. In addition to performing, Karen teaches improv at festivals nationally and internationally. B.A. in Acting/Musical Theatre from California State University, Fullerton. Proud Equity member. Thanks to family and friends for their love and support.



**C. S. LEWIS** (*Author*) (1898-1963) was one of the intellectual giants of the twentieth 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 thirty 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*, *Out of the Silent Planet*, *Mere Christianity* and *The Screwtape Letters*. [www.cslewis.com](http://www.cslewis.com).

**JEFFREY FISKE** (*Playwright, Director*) directed the first production of *The Screwtape Letters* and *Mark's Gospel* for FPA at Theatre 315. In recent years, his original play *Boudica*, about the woman who commanded the largest rebellion against the Roman Empire, was performed at the Bouwerie Lane Theatre, his dance play *The Soul of a Dancer* was presented at Harvard University, and *Britomart*, about the female knight of The Round Table, was included in the 2005 Spoleto Festival. He worked with NASA writing and speaking on the connection between ages of discovery and great ages of theatre, and has worked with the New Jersey Shakespeare Festival, the Colorado Opera Festival, The Utah Theatre Festival, and the Nebraska Repertory Company. His experimental play *Chytaemnestra* earned him a yearlong playwriting fellowship with the New Jersey Council on the Arts. [jeff@fpatheatre.com](mailto:jeff@fpatheatre.com)

**CAMERON ANDERSON** (*Scenic Design*) Recent credits include *A Feminine Ending* (Playwrights Horizons), *The Barber of Seville* (The Opera Theatre of St. Louis), *Massacre* (The LABYRINTH Theater Co., Public Theatre) *Maria Padilla* (The Minnesota Opera), *Underground* (David Dorfman Dance at BAM), *Don Giovanni* (Wolf Trap Opera), *Così fan tutte* (Seattle Opera), *Heddatron* (Les Freres Corbusier), *Dixie's Tupperware Party* (Ars Nova), *Escape From Bellevue* (WestBeth Entertainment), *Elvis People* (New World Stages), *The Village Singer* and *Lord Byron's Love Letter* (The Manhattan School of Music), *Tall Grass* and *Widowers' Houses* (Theatre Row), *The Consul* (Opera Boston), *La Bohème* (The San Francisco Opera Center), *Susannah* and *Romeo et Juliette*

(Festival Opera), *Dead City*, *Anna Bella Eema* and *Belly* (New Georges), *Much Ado About Nothing* and *Martha Mitchell Speaks* (Shakespeare and Company), *Earthquake Chica* and *Marge (SPF)*, and *The Cripple of Inishmaan* (Dartmouth College). Upcoming projects include *West Side Story* (Central City Opera), and *Carmen* (National Theater of Quito, Ecuador) www.cameronanderson.net

**MICHAEL BEVINS** (*Costume Design*) is pleased to be working on this current production of *The Screwtape Letters* with Jeffrey, Max and Karen. It has been an exciting and challenging experience, as well as creatively satisfying. Michael is a twenty-year veteran of the fashion industry and has recently been focusing his abilities on costume design for film and theater. Recent credits include the feature films *The Killing of John Lennon* (2007 Tribeca Film Festival special jury prize), *Made for Each Other* and *Jack Ketchum's The Girl Next Door*. Thanks to Charles for all the support and encouragement. www.michaelbevins.com.

**TYLER MICOLEAU** (*Lighting Design*) Recent Off-Broadway: *God's Ear* (New Georges); *Gutenberg! The Musical!* (Actors Playhouse); *A Very Common Procedure* (MCC); *ANON* (Atlantic Theater); *The Attic*, *Romania Kiss Me!* (Play Company); *At Least It's Pink* (Ars Nova); *Widowers' Houses* (Epic Theater Center); *Return of The Prodigal* (Mint Theater); *Hell House* (Hewes Design Award nom., St. Ann's Warehouse/ Les Freres Corbusier). Regional: Trinity Rep, Wilma, Delaware, NJ Shakespeare, Prince Music Theater, Hangar, Syracuse Stage, Portland Center Stage, Shakespeare Theater, Long Wharf. Awards: Lucille Lortel, OBIE (for Bug, Barrow Street Theater).

**BART FASBENDER** (*Sound Design*) NY Credits: *A View from 151st Street* (LAByrnth at The Public); Fresh Play Festival (MCC); *Greedy* (Clubbed Thumb); *The Attic*, *Romania Kiss Me!*, *Arabian Night*, *Terrorism*, *Sakharam Binder*, *Trust* (The Play Company); *Jump/Realism* (The Exchange); *Boozy....*, *Heddatron*, *Hell House* at St Ann's Warehouse (Les Freres Corbusier); underground (BAM); Cherry Lane, Second Stage, The New Group, Circle Rep/Circle East, Women's Project, Katharsis

Theatre, Juilliard, Fordham University. Regional: Williamstown, NY Stage and Film, Barrington Stage, Chester Theatre, The Northeast Theatre, Virginia Premiere Theatre, Yerba Buena PAC, American Dance Festival.

**KELVIN PRODUCTIONS, VINCENT J. DEMARCO** (*Production Supervisor*) KelVin Productions is a full service production company based in Brooklyn, NY. Select theatre credits: *51st dream state*, *Blessing the Boats*, *Low: Meditations with the Goddess* (MAPP); *Fantasy Traveller* (CAMI), *Cookin'* (RFPNY), *King Lear*; *Marat/Sade*, *Electra*, *Romeo & Juliet*, *Ain't Supposed to Die a Natural Death* (Classical Theatre of Harlem). Select concert credits: *Anita Baker*, *Liza Minelli*, *Natalie Cole*, *LL Cool J*. Special Events, including: *The Millenium World Peace Summit for Religious Leaders*, *United Way Student Showcase*.

**ALAINA TAYLOR** (*Production Stage Manager*) Credits include *Dixie's Tupperware Party*, and *At Least It's Pink* (Ars Nova Theater). With Les Freres Corbusier (Dir: Alex Timbers) she has been the PSM on: *A Very Merry Unauthorized Children's Scientology Pageant* (NYTW); *Hell House* (St. Ann's Warehouse); and SM on *Heddatron* (HERE). Other PSM credits include: *Bloody Mary-* (CSV); *Marge* - (Theater Row- The Lion); As a member of In Parentheses Theater Co. (Dir. Marion Schoevaert) Alaina was SM on *A.W.O.L* (59e59); *Androcles and The Lion* (American Academy of Arts and Letters) and *Tortoise and The Hare* (Avery Fischer Hall-Lincoln Center) with the NY Philharmonic Orchestra. She would like to thank FPA, and Aruba Productions for this great opportunity.

**JARED ABRAM DEBACKER** (*Assistant Stage Manager*) has been working in New York as a multi-disciplinary theatre artist for the past three years. Stage Management credits include *Expats* (PSM) and *Abigail's Party* (ASM) both at The New Group as well as *Warrior* (PSM) for the NYMF '06 season. Jared would like to thank Alaina and the entire production team at FPA and Aruba for asking him to join the party, and as always love to his very patient wife Liz as he continues to chase this theatre thing. Jared is a proud graduate of Hope College and a Founding member of semi:theatre.

**ARUBA PRODUCTIONS LLC** (*General Manager*) develops, manages, produces and licenses theatrical properties and events. Business partners Ken Denison and Carol Fishman currently have in development the musicals *Grumpy Old Men: The Musical*, *The Molly Maguires*, *Peggy Sue Got Married*. Aruba Productions also manages *Altar Boyz* at the Drury Lane in Chicago, the accapella comedy group *Minimum Wage* and the touring production of *Almost Heaven*. Mr. Denison has served as the Associate Producer on *Brooklyn the Musical* (B'way and tour), *The Lion King* (worldwide), *Bombay Dreams* and *The Elephant Man*. Mr. Denison's other producing credits include *Bingo*, *Forever Plaid*, *Sylvia*, *Senior Class*, *Gates of Heaven*, and *Music Boy*. For fourteen years, Ms. Fishman served as Managing Director and Production Manager of Second Stage Theatre where she was involved in the New York premieres of Mary Zimmerman's *Metamorphoses*, August Wilson's *Jitney*, Stephen Sondheim's *Saturday Night*, and Kenneth Lonergan's *This Is Our Youth*, among many others. Ms. Fishman serves as Secretary on the board of the League of Off-Broadway Theatres and Producers.

**SPRINGER ASSOCIATES PR** (Press Representative) Currently: *Chicago* on Broadway, *Forbidden Broadway* and the Daryl Roth and DR2 Theatres, along with the national tours of *Chicago* and *Little Women*. Other Broadway and Off: *Bridge & Tunnel*, *Sandra Bernhard Everything Bad & Beautiful*, *Thom Pain (based on nothing)*, *Little Women*, *Wonderful Town*, *Whoopi: The 20th Anniversary Show*, *Mario Cantone: Laugh Whore*, *Def Poetry Jam on Broadway*, *Annie Get Your Gun*, *Peter Pan*, *Grease!*, *This is Our Youth*, *Urban Cowboy: The Musical*, *Falsettos*, among many others. Restaurants: Les Halles. Corporate: Rayburn Music.

**FELLOWSHIP FOR THE PERFORMING ARTS** (*Producer*) FPA is a 501(c)3 non-profit whose purpose is to support the integration of faith and art through theatre, radio and audio production. FPA has developed theatrical productions at the Dallas Theatre Center, Playwrights Theatre of New Jersey, at the Edinburgh Theatre Fringe Festival, the Pegasus Theatre in Chicago, Stratford Festival Theatre in Stratford, Ontario, Grace Theatre in Houston, and national tours in dozens of colleges and performing arts venues across the nation. *The Screwtape Letters* marks the third FPA production on the New York City stage following *Mark's Gospel* at Theatre 315, and *Genesis* at The Lamb's Theatre. Our mission is to produce theatre from a Christian worldview that is engaging to a diverse audience. At the root of our understanding of Christianity is the admission that the world is not what it ought to be, and at the heart of being a Christian is the confession that "I am part of the problem." Human activity puts forth immense effort to realize ultimate values – usually power, prestige, profit or pleasure. The result is often disharmony and disintegration. FPA's vision is to select stories from the reservoir of great literature that explore these choices and their consequences, and to produce those stories in a theatrical manner that engages diverse audiences.

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To find out more about FPA or to support our vision for theatre in NYC, visit [www.FPAtheatre.com](http://www.FPAtheatre.com).

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OPENING NIGHT: November 8, 2007

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Inspired by Tony Lawton's Stage Adaptation

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION  
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gratefully acknowledges the support of the following individuals  
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