

FPA

FELLOWSHIP FOR PERFORMING ARTS

Max McLean Founder & Artistic Director

Presents

SHADOWLANDS
BY WILLIAM NICHOLSON





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Featuring

Daniel Gerroll Robin Abramson

John C. Vennema Sean Gormley Dan Kremer

Stephanie Cozart Daryll Heysham Eddie Ray Martin

Video Editor *Original Music & Sound Design* *Voice & Dialect* *Casting Director*
Matthew Gurren John Gromada Claudia Hill-Sparks Carol Hanzel

Technical Director *Production Manager* *Sound Editor* *Casting Consultant*
Brandon Cheney Lew Mead Daniel Gonko Judy Henderson, C.S.A.

Marketing *General Management* *Assistant Director* *Company Manager*
Southside Entertainment Aruba Productions Dan DuPraw Tara Murphy

Executive Producer
Ken Denison

Directed by
Christa Scott-Reed

This production made possible by arrangement with The Agency (London) Ltd.
24 Pottery Lane, London W11 4LZ, info@theagency.co.uk

CAST OF CHARACTERS

(in order of appearance)

C.S. Lewis	Daniel Gerroll
Dr. Maurice Oakley/Gregg/Clerk/Doctor/Priest/Waiter.....	Daryll Heysham
Christopher Riley	Sean Gormley
Rev. Harry Harrington.....	Dan Kremer
Major Warnie Lewis	John C. Vennema
Woman/Registrar/Nurse	Stephanie Cozart
Joy Davidman	Robin Abramson
Douglas.....	Eddie Ray Martin

The action takes place in Oxford, England, in the 1950s.

A NOTE FROM THE DIRECTOR

Shadowlands lives at the intersection of pain and joy.

When the play begins, we see C.S. Lewis as a man confident in his studied ideas about the meaning of suffering in the world. However, his settled middle-aged life is absent both romantic love and the pain that such love risks.

Then Joy walks in. And over the course of the play she upends everything. She is the engine that makes him rethink love, suffering and faith. Suddenly his confident, intellectual ideas are tested by his new experiences, and he becomes more alive. His suffering spurs doubt but also fuels an evolution that moves him into a kind of peace with the unanswerable. He steps further out of the shadows.

It takes courage to give up all your safety. Lewis learned to dive the summer he became a Christian. As the Lewis character says in BBC's *Through the Shadowlands*, "You don't have to do anything. All you have to do is stop doing something; you have to learn to stop trying to preserve yourself. Once you let yourself go head first without worrying where you're going to land...you're a diver." It's this stepping away from self-preservation that allows him to dive into

joy, and thus into suffering too. *Shadowlands* is a play that asks us to consider what we are willing to give up in order to gain so much.

The line that should linger with audiences is, "The pain now is part of the happiness then, that's the deal."

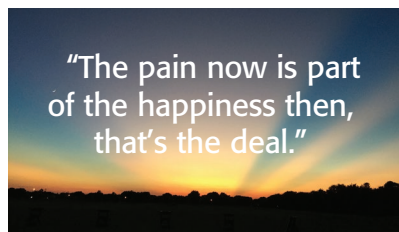
The Platonic idea of "Shadowlands" is explained this way in the play: "This world that seems to us so substantial is no

more than the *Shadowlands*. Real life has not begun yet." As death looms over the characters in this play they speak of the contrast

between our imperfect, shadowed human world and the bright, unfathomable realness of the afterlife. But one also comes to feel that Lewis was in a shadowlands of his own until Joy illuminated his life.

In the play (and in life) Lewis examines the age-old question of how God can allow suffering in the world. As we all struggle during a pandemic, we may be asking the same question. May the words of the play and Lewis' own wisdom and experience give us some strength in these times.

Christa Scott-Reed



DANIEL GERROLL (C.S. Lewis) has appeared on Broadway in *Plenty*, *High Society* and *Enchanted April*, and he has performed extensively Off Broadway, in various regional theatres and on TV, film and radio. Recent theatre roles include Benedict in *Much Ado About Nothing* at the Guthrie Theatre, Higgins in *My Fair Lady*, Salieri in *Amadeus*, *Intimacy* at the New Group and various other roles at the Manhattan Theatre Club, Roundabout, Second Stage and eight summers at the Bay Street Theatre in Sag Harbor. Film and TV include *Chariots of Fire*, *Big Business*, *The Namesake*, *The Starter Wife*, *Code Black* and *The Woman in White* for the BBC

ROBIN ABRAMSON (Joy Davidman) starred as Joy Davidman in FPA's 2017 production of *Shadowlands* Off Broadway on Theatre Row. Some regional credits include *If I Forget* at Studio Theatre in Washington D.C. (Helen Hayes nomination); *Ghostwriter* at Riverside Theatre, *Othello* and Simon Stephen's *Heisenberg* at Pittsburgh Public Theatre. Pittsburgh City Theatre; *The Last Match* by Anna Zeigler, *Elemeno Pea*, *Hope and Gravity*, *Tribes* (Philadelphia Theatre Company), *Time Stands Still*, *Blackbird*, *Mary's Wedding*, *Maple and Vine* and *Outlying Islands*. Additional regional favor-

ites include *Tamara*, *The Electric Baby*, *Twelfth Night (Viola)*, *When the Rain Stops Falling*, *Orange Flower Water*, *You Say Tomato, I Say Shut Up* (Denver Center) and Tammy Ryan's *FBI Girl*.

SEAN GORMLEY (Christopher Riley) most recently appeared at the Rep in the world premiere of *Kingfishers Catch Fire*. NY Theatre includes *The Weir*, *Rebel in the Soul*, *Aristocrats*, *Da*, *Transport*, *Yeats Project*, *Shaughraun and Devil's Disciple* (Irish Rep Theatre); *Jonah and Otto* (U.S. premiere), *A Day by the Sea* (dir. Austin Pendleton), *Shadowlands* (Theatre Row); *The Good Thief* (Solo performance/Players Theatre); and *Nora*, *Shadow of the Glen* (Marvell Rep). Regional work includes the U.S. premiere of *Sucker Punch* at Studio Theatre D.C. TV includes *The Blacklist* (NBC), *Person Of Interest* (CBS), *Z: The Beginning of Everything* (Amazon) and *Treme* (HBO). Film includes *What Maisie Knew* and *Falling Apples*. Numerous voiceover credits. www.seangormley.com

JOHN C. VENNEMA (Major Warnie Lewis) has been seen on Broadway in *The Ride Down Mt. Morgan*, *The Royal Family*, *Otherwise Engaged*, *The Elephant Man*, *Racing Demon* and *Bells Are Ringing* (Encores). He toured Ireland and England in the Druid Theater production of *The*

Cripple of Inishmaan, ending at the Atlantic Theater (Drama Desk award). Off Broadway includes *Linda, House and Garden, In Celebration, Terms of Endearment*, many others. Film includes *The Cat's Meow, City Hall, Die Hard With a Vengeance*. Television includes *Boardwalk Empire, Unbreakable Kimmy Schmidt* and *House Of Cards* (recurring roles).

DAN KREMER (Harry Harrington) Off-Broadway credits include *Richard II* (Pearl) and *Prozak and the Platypus* (Beckett). Nationally, Kremer has appeared with repertory theatres from coast to coast including Shakespeare Theatre Company: *Caesar, Julius Caesar; Capulet, Romeo & Juliet; and Enobarbus, Antony & Cleopatra;* Utah Shakespeare Festival as King Lear, Titus Andronicus and Horace Vandergelder. In 14 seasons with the Oregon Shakespeare Festival: *Undershaft, Major Barbara; Prospero, The Tempest; Jaques, As You Like It;* and Lambert LeRoux, *Pravda*. www.dankremer.com

STEPHANIE COZART (Registrar/ Nurse/Woman) Appeared with FPA in *Shadowlands* and directed a staged reading of *Animal Farm*. Other Off-Broadway credits include *Communion* (Urban Stages), *Lost in Yonkers* (TACT) and *Seven Rabbits on a Pole* (Urban Stages).

Regional credits include Denver Center Theatre Company (25 productions), Barrington Stage, Alabama Shakespeare Festival, Paper Mill Playhouse, Cincinnati Playhouse, Repertory Theatre of St. Louis, Virginia Stage, Laguna Playhouse, Portland Stage and Lone Tree Arts Center. TV/Film includes *The Good Wife, Law and Order: SVU* and *Reflection*. MFA: National Theatre Conservatory (also served as adjunct faculty.) Stephanie's audiobook narrations can be found on Audible.com.

DARYLL HEYSHAM (Dr. Maurice Oakley/Gregg/Clerk/Doctor/Priest/Waiter, u/s Riley/ Gregg/ Doctor) is delighted to be a part of this virtual production of *Shadowlands*, having appeared in its 2017-18 Off-Broadway run for FPA. Other Off-Broadway credits include *Much Ado About Nothing* and *Tony 'n' Tina's Wedding*. He appeared opposite George Peppard and Susan Clark in *The Lion in Winter* and with Irene Worth in *The Odyssey*, directed by Gregory Doran, Artistic Director of the Royal Shakespeare Company. He has performed in Noel Coward's *The Vortex* at Philadelphia's Walnut St. Theatre; *Superior Donuts* and *The Royal Family* at Pittsburgh Public Theater; *Three Sisters* at Syracuse Stage; *Laughter on the 23rd Floor* at St. Michael's Playhouse; and

Lt. Shrank in *West Side Story* for Florida's Riverside Theatre, among others. Originally from the UK, Daryll has called Manhattan home for the past 25 years.

EDDIE RAY MARTIN (Douglas Gresham) is a 10-year-old actor from the UK, who loves to sing and dance. He is delighted to be playing the role of Douglas Gresham again. Theatre includes Douglas Gresham in *Shadowlands* (Chichester Festival Theatre); John in *Fun Home* (Young Vic); and *Dick Whittington* and *Beauty and the Beast* (LP Creatives). Television includes *Anatomy of a Decision*, *Crimewatch*, *Blindboy Undestroys the World* and *The Floogals* (animation). Film includes Eddie's appearing as a young C.S Lewis in the upcoming film of *The Most Reluctant Convert*. Eddie trains at the Young Actors Group and A2 Arts Performing Arts, UK.

CHRISTA SCOTT-REED (Director) directed *Shadowlands* onstage for the first New York revival of the play. Her other FPA Off-Broadway directing projects include Robert Bolt's *A Man for All Seasons* and both the 2019 New York run and subsequent National Tour of *The Great Divorce*. She also directed FPA's virtual presentations of *Martin Luther on Trial* and *The Great Divorce*. 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

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

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.

MAX McLEAN (Artistic Director) Adapted *C.S. Lewis' The Great Divorce*, *C.S. Lewis' The Screwtape Letters*, *C.S. Lewis Onstage: The Most Reluctant Convert*, *Genesis* and *Mark's Gospel*. As an actor, created the roles of Screwtape in New York and on national tour, C.S. Lewis in *The Most Reluctant Convert* in New York and on national tour and Mark in *Mark's Gospel* (Jeff Award for Solo Performance).

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.

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 180,000 people have experienced an FPA online production. FPA also produced the upcoming film *The Most Reluctant Convert*. FPAtheatre.com

ORIGINAL TEAM FROM THE 2017 STAGE PRODUCTION

Kelly James Tighe Scenic Design
Michael Bevins Costume Design
Aaron Spivey Lighting Design
John Gromada Original Music & Sound Design
Claudia Hill-Sparks Voice & Dialect Coach
Tommy Kurzman Wig, Hair & Makeup Design
Anthony Gleason Assistant Scenic Designer
Patrick Saint Jean Assistant Costume Designer
Topher Stumreiter Assistant Lighting Designer
Joel Abbott Assistant Sound Designer
Kelly Burns Stage Manager
Victoria Whooper Assistant Stage Manager

FOR THIS VIRTUAL PRODUCTION

PRODUCER

Fellowship for Performing Arts
Max McLean, Founder & Artistic Director

EXECUTIVE PRODUCER

Ken Denison

FELLOWSHIP FOR PERFORMING ARTS

Philanthropy.....Marshall & Jessica Pennell, Pennell Ching
Creative Director..... Ben Geist
Communications Director..... Paul Cozby
Literary Manager..... Christa Scott-Reed
Operations Manager.....Amanda Wertz
Database Manager.....Jennifer Maala
Philanthropy & Donor Relations Coordinator.....Sarah Mills
Project Coordinator & Assistant to the President..... Allison McQuade
University Tour & Outreach Manager..... Courtney Menking
Theatre Relations Coordinator.....Carl Epps
Communications & Administrative Assistant..... Amanda Milone
Administrative Assistant.....Addi Herndon
Controller.....Erin Kouch, YPTC
Videographer..... Matthew Gurren
Virtual Events Consultant..... Dan DuPraw
IT Consultant.....Jox Teodocio
Web Developer..... Luke DeBoer
Assistant to Creative Director.....Phil Laskowski
Auditors.....Lutz and Carr CPA, LLP

ARUBA PRODUCTIONS

Executive and General Management

General Manager/Owner.....Ken Denison
Business Business Manager.....Amy Polan-Clarke
Production Manager.....Low Mead
GM Consultant.....Brian Letchworth
Company Manager.....Tara Murphy
Booking Manager.....William Meade
Ticketing Manager.....Kimberly Dyckman
Photographer.....Jeremy Daniels
Legal Counsel..... Jason Baruch, Esq., Sendroff & Baruch
LLP Payroll Service.....Main Processing, Inc.

We wish to express our gratitude to the Performers' Unions:

ACTORS' EQUITY ASSOCIATION
AMERICAN GUILD OF MUSICAL ARTISTS
AMERICAN GUILD OF VARIETY ARTISTS
SAG-AFTRA

through Theatre Authority, Inc. for their cooperation in permitting the Artists to appear on this program.



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.



The Designers at this Theatre
are Represented by
United Scenic Artists - Local USA 829
of the International Alliance of Theatrical Stage Employees



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

NOTE FROM THE ARTISTIC DIRECTOR

While experiencing a production by Fellowship for Performing Arts, some people become 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. *Shadowlands* is a good example. It is an award-winning play with a gripping, yet humorous, story of love and loss, grief and doubt, and, ultimately, faith. It's been captivating audiences for nearly three decades.

We also strive to execute our artistic vision to the highest level of excellence our budgets allow. In this case that objective was executed by attracting a first-rate cast, production and creative team.

I'm aware that, despite the best of intentions, the notion of a "religious" play might send up a yellow flag.

During our first season in New York a few years back, several reviewers expressed this skepticism in print. One critic, upon discovering the worldview of the producers, wrote "my heart sank." Another made the understatement that presenting plays from a place of complete religious conviction "to a general audience is no easy thing."

In both cases, it was the work itself that turned them around. 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, canny 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 introspection." 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 reassuring. 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



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