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CREATING A REALISTIC SET DESIGN FOR DOUBT: A PARABLE

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts at Virginia Commonwealth University.

by

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Richmond, Virginia
May 2008

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I would like to thank Ron Keller for having the foresight and confidence in my abilities by giving me the opportunity to design the set for the Richmond premiere of John Patrick Shanley's *Doubt: A Parable*. This project has afforded me the opportunity to design and supervise the construction of a Pulitzer Prize winning work and Tony Award winning production.

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Thank you to the faculty and staff of the Department of Theatre and Dance at the University of Richmond for allowing me the time and giving me the encouragement to pursue my Masters of Fine Arts.

Introduction

There are not many things in life that are certain. However, we all know that at some point change is going to occur. How we react and deal with this change is a testament to our character. Often times it is much easier to maintain the *status quo* than to accept the inevitable flow and change of life. Never in our history has this been more evident than in the decade we call the sixties. During this time the establishment was not willing to change, however the youth movement was bound to force that change.

John Patrick Shanley in his Pulitzer Prize winning manuscript and Tony Award winning production, Doubt: A Parable presented to the public one small piece of those turbulent years. The purpose of this project is to recreate an image of that volatile period of time when even a private church sponsored school was confronted with opening its closed society. The result of people questioning what has always been, created the conflict that is going to occur.

“Doubt” is the feeling that leads people to question why “things are as they are.” It is “doubt” that leads to change. Furthermore, it is “doubt” that causes conflict within our society.

This project is to create that moment in time in order to allow the characters the opportunity to play out their fears and concerns. This picture returns the audience to those turbulent years when everything seemed to change.

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Abstract

CREATING A REALISTIC SET DESIGN FOR DOUBT: A PARABLE

By Philip Avery Hayes, MFA

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2008

Major Director: David Leong
Chair, Theatre VCU

This thesis is a narrative describing the set design for the Richmond premiere of Doubt: A Parable by John Patrick Shanley. The project was a creation of a set to be used by the Barksdale Theatre in Richmond, Virginia. The performance was held in February 15, 2008 through March 22, 2008 at the Barksdale Theatre in Richmond, Virginia. The production was a cooperation between the Virginia Commonwealth University Theatre Department and the Barksdale Theatre Inc.

Chapter 1

The Project

The 1960's developed into an age where people began to question authority and many practices that had long been accepted. It was a time of uncertainty and questioning of values. Change was obvious in all parts of society, while there were still institutions that clung to the past. Such were the traditions and practices of New York's Catholic School system. The church had long been a respected authority and seldom questioned. As morality and race relations were changing, so too was the authority role for the leaders of the Catholic Church. This became the situation described by John Patrick Shanley in his work Doubt: A Parable.

In order for the audience to understand this 1964 setting, it is important for the director, actors, and technicians to present an image closely resembling this turbulent period. The success of this portrayal will be in providing an understanding of the society created within a small Catholic School. Through interpretation, the audience is given the task of determining the morality within this closely guarded society. In this one act play, the

audience is presented with the questions of racial ethics and child abuse while respecting the role of the church and its leaders.

Doubt: A Parable takes place in such a closed society. This play centers around four characters, their interactions and their interpretation of the moral issues in this aging school. Education in a private school, especially in a Catholic School, is closely protected and monitored by the school leaders. As a result there is not a great deal of information coming from this educational community. The interaction of the characters and the imagery of each scene are important in understanding the breakdown of this institution.

CHAPTER 2

The Planning Process

Creating a set to represent a 1964 Catholic School was going to require a great deal of research. The first step was to read the play and outline a list of all the necessary props and how they would impact the performance (*see appendix A*). In order to create as close a replica of the school as possible, I began by talking with individuals who were familiar with this type of setting. These conversations helped me understand the era. Much of the school would be in common institutional colors (in this case beige and green) of the time period. Since most private schools were concerned with funding, many of the furnishings would have come from donations and were probably well used. Since this was a church school there would also be an emphasis on items representing their faith.¹

The second step in this process would be to visit several institutions that would have similar qualities to this type of school. During these visits I was able to take pictures and acquire samples to help guide the construction process. Using my list of props I turned to the Internet to locate pictures and items that would have been found in this type of environment. Needless to

say there was a wealth of information but not always a wealth of materials. It became very beneficial to speak with dealers and visit antique shops to obtain ideas. Selection of just the right item became the most important part of this task.

Since most of the furniture would have been made of wood, along with being mismatched, the task here was to select pieces that would help the audience to realize that they had seen an environment similar to this before. A large wood desk with a mismatched desk chair and two matching side chairs were selected for the focal point of the office (*see appendix D, fig., 3*). In addition, there were two mismatched side tables along with two heavy metal filing cabinets (*see appendix D, figs. 6, 44*). Selection of the pictures for the walls was also a very important undertaking. There needed to be religious pictures (Virgin Mary and Pope Paul VI) as well as secular pictures (individual class pictures) to complement this office. Since the setting is 1964, black and white pictures along with pastel colored pictures would be the required types (*see appendix D, figs. 17-35*). The frames needed to be uniform and made of plain wood in order to depict the poverty level and regimentation of the school.

The third step was to create a garden on the same stage to give the audience an illusion of being outdoors. Since the play takes place in late fall to early spring, the garden required things to be either dead or dying. This is also important for representing the situation in which the school found itself. Keeping the garden alive would not be a difficult task for this production; however, there needed to be structures within this garden to further represent the decline of the school. Selecting just the right stone and wall design required several visits to area garden shops. I finally decided on a grey stone for the wall construction that would be crumbling in selected areas (*see appendix C, figs. 1-7*).

Visits to area churches were helpful in deciding the type of pulpit. Since this particular set would be raised above all the others, a six or eight sided structure with a stairway seemed most suitable. In order to divert attention from the pulpit, dark wood colors would be required (*see appendix E figs. 4-7*).



Making this space a 1960's school

Chapter 3

Creating the Right Location

With the basic props in place, it now became important to create this Catholic School on one stage. The major emphasis will be placed on the Principal's Office and the school garden. Since there was no required movement from one to the other, the stage was divided into two separate sections. To assist in emphasizing this distinction, the office will be raised one level above the garden (*see appendix B, figs. 1, 2*). Each of the props, and their location, will prove to be very important for the interpretation of this play.

In order to provide the audience with the best understanding of this environment, it is important to design a set that shows the closeness of this institution while presenting the image of an institution in deterioration. While this particular school was in New York, it is important to help the audience understand that this sequence of events could happen in any city. It would be easy to do a set with minimal props to represent a particular location; however, in order to guide the audience to a better understanding, a more detailed set was necessary. There are two additional scenes, the school

gymnasium and Parish Chapel that will not require the same amount of space and detail.

This performance is going to take place on a thrust stage viewed by an audience on three sides. The close proximity of the audience requires a very special set design. Since this is a one act play with multiple scenes, movement of props must be minimal in order to not distract the audience. To complicate the design, there are four supporting structures that have the potential of interfering with the audience's line of vision. These are the obstacles that must be considered in order to make this presentation as effective as possible.

Since there is limited space each stage piece must be selected carefully. Imagery is very important in understanding the situation in this 1964 Catholic School. The school garden is a focal point of solitude while providing a place for revelations to occur. As the center point of the school complex, movement in and out of the garden needs to be simple. In an effort to contribute to the deterioration of this closed institution, the garden needs to be a representation of the decaying school. Since this is a Catholic School the focal point of the garden is most likely a symbol of their faith. Selection of a Statue of the Virgin Mary will be the center point of this set (*see appendix C*,

figs. 8, 11-13). Gardens that have been attached to churches are usually places for prayer and meditation. To give this garden that atmosphere, four concrete benches will be placed encircling the Virgin Mary (see *appendix C, figs. 9-13, 16, 17*). Contributing to this air of solitude it will be important to place a partial wall surrounding the garden area (see *appendix C, figs. 3, 11-13*). A gravel walkway intersecting at the Virgin Mary Statue will give the illusion that from the garden a character can travel in any direction (see *appendix C, fig. 12*).



Directional View of the School Garden

The season for this play is late autumn to early spring. Selection of plants and grasses that are becoming dormant will help create this image. There is need for one lone rose bush that also is becoming dormant. While each of these things contributes to setting the season, they also contribute to the image of a declining or dying society (*see appendix C, figs. 15, 18*). To further this image, the wall and benches will also need to show some wear and deterioration (*see appendix C, figs. 16, 18, 19*).

The second focal point of this play is the office of Sister Aloysius Beauvier. Private schools in the inner city were not fortunate enough to have the most modern up to date equipment. Most of the furniture and equipment was obtained from other institutions with signs of prior use. Such would be the case for this principal's office.

Since three scenes occur in the Principal's Office, the upper stage will be devoted to the office (*see appendix B, fig. 4*). Much of the furniture required will be either of the steel case variety or very plain wood. The floor and walls will be of an institutional green and cream tile. The room will be basically plain with very few decorations.

Sister Aloysius's desk will be a plain oak desk with a formica top. This desk shows signs of wear and considerable use. On the desk will be a blotter,

along with file folders, a small notebook, and a pen with ink well. There is also a ledger for recording the events of the day. A small transistor radio with ear piece will be on the corner of the desk and a rotary telephone on the opposite corner (*see appendix D, fig. 38*). Beside the desk will be a waste paper basket with scratches and dents. The desk chair is also wooden with a well worn cushion. There will be two file cabinets of different colors to show that the furniture is not a matching set (*see appendix D, fig. 39*). The two credenza style tables will be used to hold a worn copy of The Bible, candle stick, and a plain cross made of wood (*see appendix D, fig. 41*). The other table will hold a ceramic, floral tea set and simple flower vase with flowers from the garden (*see appendix D, figs. 11, 13-15, 45*). There will be two plain side chairs made of wood in front of the desk to be used by visitors to the Principal's Office. Finally, there will be a radiator to depict the age of the facility being used (*see appendix D, fig. 38*).

On the wall, behind the desk will be a picture of the Virgin Mary and Pope Paul VI. Located on the wall by the office door, will be a small crucifix used for blessing all who enter and exit the office. The side wall will contain pictures of previous classes that have graduated from the school. To complete the room, there will be an American Flag and a Papel Flag in stands on the

floor. The room is set apart by a wooden door containing a frosted window pane. This is to keep the outside world from coming in and the inside world from getting out. However, the frosted window allows both sides to know that there is something occurring in the institution (*see appendix D, fig. 36*).



Keeping the inside world and outside world apart

The purpose of these props is to show that the school is old and operated on a very limited budget. Much of the furniture represents a very traditional style office for an educator. Where the garden was for prayer and solitude, the office is for conducting the business of the school. Once again the wear on the furniture is to give the audience the image of an institution in

decay. These items are very important to the character of Sister Aloysius.

She insists on things that are necessary but they must be simple. Her lifestyle is one of sacrifice and devotion, not of worldly possessions. She requires an order to everything.

There are two secondary locations within this school complex. While each set plays a minor role they are very important to the development of this story. Doubt: A Parable begins in the chapel with Father Brendan Flynn delivering a sermon on “Doubt”. Simplicity here is very important; however it is also important to be certain that the audience understands that this is a church sponsored school. There will be construction of a simple pulpit allowing Father Flynn to address the audience as his congregation. The pulpit will be the highest point on this stage to represent the authority from which the priest operates the Parish. As a subtle reminder of the season, a green parament will be suspended across the pulpit. To further give the appearance of an active Parish, a hymnal board will be placed on the adjoining wall with listed hymns (*see appendix E, figs.2, 3, 10*). As the play begins the lighting will be concentrated on this pulpit area. Father Flynn will ascend to the pulpit to indorse his position as leader.

The production will again return to the pulpit in scene six. At this time, the subject will be that of “Gossip”. There are minimal changes to this scene. The parament will be changed to white as well as changing the hymn selections. White symbolizes the change of season, as well as purity, which position Father Flynn is attempting to create.

The other location in the school is the gymnasium. This will be located down stage left in the front corner of the principle’s office. Since this is a minor scene, it is important to keep it simple yet effective for the audience. The use of sound effects along with a worn basketball and a whistle will create this atmosphere (*see appendix B, fig.1; appendix F, figs. 1, 2*). While this scene is simple, it is important in understanding the relationship Father Flynn has with the boys and the source from which the gossip is being drawn.



Providing a location for the gymnasium

While the props and scene designs have been selected very carefully, the lighting emphases will also play an important role. When each scene goes to “dark”, sound effects can be heard prior to the lights guiding the audience from one scene location to another. The movement of the characters will also be critical in maintaining the audience’s attention to each changing location.

Chapter 4

Developing the Set

The set has been designed on three separate levels. Closest to the audience would be that of the garden then rising one level up will be the office of Sister Aloysius. The third elevation would be that of the pulpit to stage left (*see appendix B, figs. 1, 2*). Movement to and from the garden will be done through entrances located in the audience (*see appendix C, fig. 12*). This helps give the audience a feeling of participation in conversations and activities occurring there. The characters can easily move about the garden. Their movement and dialog among the props gives emphasis to this feeling of decay outside the school.

When the scene shifts to the office, everyone enters through a door which exits to a hallway (*see appendix C, figs. 17, 19*). Since this part of the stage is one level higher, there is the appearance of stepping inside the school. Movement within the office is fairly easy with the desk and chairs the only props in the middle of the stage. The desk symbolizes the position of authority which Sister Aloysius holds. However it also provides the confrontational battle ground between Sister Aloysius and each of the other three characters. This positioning allows the audience to know who is in

charge at this school (*see appendix D, fig. 36*).



A scene of confrontation

The last stage area is that of the pulpit. It is located two levels above all other sets. As Father Flynn preaches from this location in scenes one and six, the audience is lead to believe that he is in a lofty position above all of the routine problems in the school (*see appendix E, fig. 8-10*). As he descends into other areas of the stage, he is caught up in the “gossip” and “doubt” of the other characters. Ultimately, he will be brought down from this position of authority.



Father Flynn from a position of authority

As Doubt: A Parable begins Father Flynn is standing in the pulpit above the stage. As he addresses the audience (*see appendix H, fig. 1*), his enhanced image gives the audience an understanding of his position. This location allows him to descend from the pulpit to interact with the audience. He then returns to his position of authority.

In scene two with the lights rising over the office, the audience and characters are introduced to the business arena of the school. The props located along the wall of the office gives the appearance of order and regimentation. This part of the set also serves as a potential “field of battle”

as Sister Aloysius confronts each of the other characters. The file cabinets, tea service, and religious symbols all serve to provide distractions as well as support for the dramatization that occurs. The walls and floor colors promote the idea that Sister Aloysius is not open to change, while enhancing the image of a decaying society.

As the action turns to the garden, the statue of the Virgin Mary provides a reminder of the religious mission of the school. It's location as the focal point in the center allows the characters to move around the statue while they position themselves over the controversies. Once again, the decaying wall and dying grass enhance the symbolism of this changing society (*see appendix H, fig. 10*). As Sister Aloysius covers the rose bush, it becomes a symbol of her attempting to protect her world from outside influences. In the final scene as Sister Aloysius uncovers the new growth, it shows the audience that change is going to occur no matter how she feels about change.



A crumbling and changing world

In Doubt: A Parable, each set has been carefully designed to assist the audience in understanding the resistance to change of Sister Aloysius. However, it is this “doubt” that will lead to change.



The completed set

Chapter 5

Problems Encountered

The constraints of the area and the acquisition of authentic props proved to be the obstacles needed to be overcome. Working with a one act play, with nine scenes, on a small confined space, presented the first challenge. Four support beams located around the stage required a set design that would not allow for any sight distractions by the audience. It was important not to bring attention to these structures. As each prop was placed, sight lines were examined to be certain that the action was always visible (*see appendix B, figs. 5 - 7*).

The next step was to create four separate sets while not having actual scene changes. It appeared to be most beneficial to place the garden at the lowest point and closest to the audience. The office was a bit more challenging because it would be away from the audience and yet it would be the location of the most action and controversy. Raising the floor level by twelve inches was a natural choice, however providing enough room for the action to occur was a challenge (*see appendix C, figs. 11, 17*). Making use of

the wall space with furniture, that was not overbearing, would allow room for character interaction.

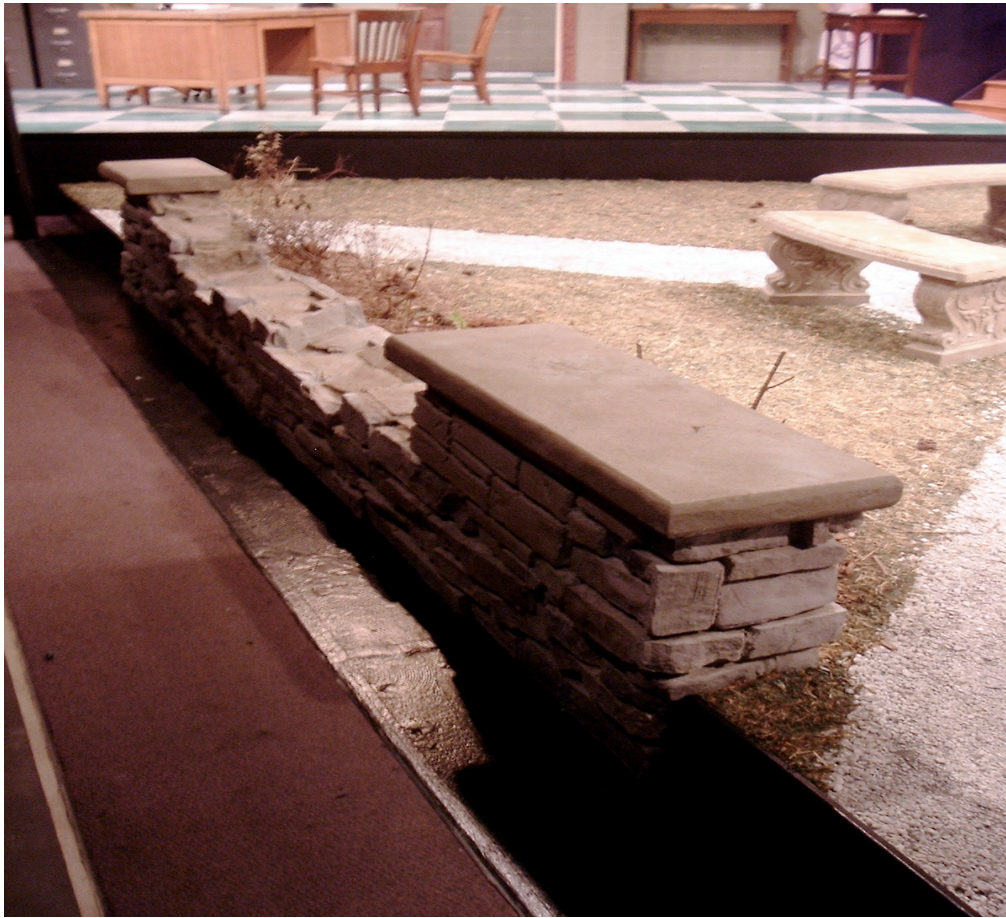
Since these two scenes required use of all the stage there was still the location of the chapel and gymnasium to be planned. The office has a tile floor with the front of the space being open. Using proper lighting, this area could serve as the location for creating a simple gymnasium set. The chapel however posed a more difficult problem. This set needed to be in a location separate from the others. After studying the layout it was going to be necessary to extend the stage area. Constructing a pulpit two levels higher than the garden just off of stage left became the best solution. This would afford the appearance of a separate location and allowed the structure to be one of prominence. The actor playing Father Flynn was not tall enough to be seen clearly above the pulpit. It became necessary to construct a platform to allow better visibility. With the pulpit being adjacent to stage left, the set could be emphasized for the two chapel scenes while not being noticed for the office and garden scenes.

The next issue would be that of locating proper furniture and selected pieces that would be reminiscent of a mid-sixties environment. Many of the things required were not readily available in the theatre's prop storage area.

The search began using the Internet as well as making visits to local antique shops. Using the Internet proved to be a good resource providing a number of selections. It then became a task to determine which items would best serve our purpose. The small props, such as the tea service, class pictures, gravel, and vegetation were selected quickly. The door, tiles and paint were also easy to locate once the style and design had been decided (*see appendix D, figs. 9 - 16*).

Selection of a desk and filing cabinets suitable for this period proved to be a little more difficult. The production was actually in onstage rehearsal when we accidentally located these items. Since the prop manager had difficulty in collecting some of the required items, it became necessary for me to become involved in acquiring the right props.

A number of different types of stone were examined before an agreement was reached on the grayish stone. The construction crew just wanted to paint the stone on plywood. In order to have a realistic set I insisted that real stones be used. This part of the set would eventually have to be purchased from a local stone mason company and built by the crew. A rose bush in February was not an easy thing to locate as most garden supply companies begin stocking in March.



The correct stone is an important prop

Real issues began with locating a Virgin Mary Statue that was not too short to appear as a dwarf or too tall to block the audience view. It was eventually necessary to borrow a statue from a local school that had been neglected for several years. Although it was painted in pastels, it would serve our purpose (*see appendix C, fig.20*). In order to make it the right height, we had to construct a small base to raise the statue. The same issue occurred in locating benches. Attempting to find ones that had been weathered and used

was almost impossible. In order to satisfy this requirement, new benches were purchased, then painted and stained to give them the appearance of being aged and weathered (*see appendix C, fig.21*). These were not a budgeted item, but necessary to enhance the realism of this set. Since they were altered we could not return them to the merchant.

While class pictures were readily available, locating a picture of Pope Paul IV and the picture of the Virgin Mary, were much more time consuming. We were eventually forced to take Internet pictures and enhance them to give us the look we needed (*see appendix D, figs.17 - 35*). American Flags were readily available; however it proved to be a bit of a challenge in locating a “Papel” Flag. Since none could be found in the immediate area, we were forced to purchase a new flag (*see appendix D, figs. 7, 8*).

The greatest challenge was the construction of the pulpit and making its location both conspicuous and inconspicuous. There were many styles to choose from but the one best that suited our needs was the octagon shape. It was decided to construct four sides giving the appearance of the octagon style but leaving the back side open for easy excess. Using traditional pulpit colors would cause this piece to stand out in other sets. It was decided to stain the

wood to make it look old and used. This would allow the piece to be dark so that it would not interfere with any other set (*see appendix E, figs. 10*).



The completed pulpit for scenes 1 and 6

Meetings with the director and construction crew proved to be beneficial. At times we did not agree, however resolutions could be found. Realism was a very important part of this set design. The working, scale

model proved to be a valuable tool as it allowed us to make changes prior to construction.

Much of the stage construction along with obtaining props was completed prior to stage rehearsals. However, as noted above, some of the pieces and the construction work were carried up to the point of dress rehearsal. On opening night, every thing was in place and the audience was treated to a return to a school of forty years ago.



The production is set to open

Chapter 6

The Presentation

Doubt: A Parable opened in Richmond, Virginia, on Friday, February, 15, 2008, to a sold out house. Included in the audience were several critics representing local publications. The production went well and each set added to the understanding of this controversial subject. At the conclusion, the performance was well received by the audience in attendance. Doubt: A Parable was off and running for its five week production schedule.

Audience reaction was generally positive. Many in attendance commented that they could picture themselves in that school. The use of lighting effects along with very specific scene designs allowed for an easy flow as the production developed. Within a few moments the audience found themselves involved with the plot as this story unfolded. From all indications, this production was headed for success.

The critic's review was equally complementary of the production and its stage design. Susan Haubensstock of the Richmond Times Dispatch said on February 17th, that "the set re-creates a 1960's school down to the missing tile and the grimy radiator."²

On February 19th, on Richmond.com, Joan Tupponce hailed the production as one that causes the audience to answer the question “did he or didn’t he?” She stated that “the audience is involved in every action, every gesture, and every word.” With a “scene design as detailed as the characters actions, bringing another layer of realism to the play.”³

Style Weekly’s cultural critic, David Timberline, summed the production up as a face-off between Sister Aloysius and the other characters, Father Flynn, Sister James and Mrs. Muller. He further comments that “the story is played out on a gorgeous set dominated by a church courtyard, especially noting that this courtyard is a perfect location for the productions emotional conclusion.”⁴

The production has been a success. Giving the constraints of the acting space, the best possible use was made of each part. While the set was a challenge to design, importance was placed on everything being realistic. The closeness of the audience dictated that they would become involved as the story developed. Issues with the authenticity of the pulpit would have been better had there had been more production space. It is apparent from both the audience and the critics that the sets lent themselves to a better understanding of the story’s environment. The scene designs for Doubt: A Parable have

now taken the audiences to a time and place where resistance to change was real, but there is no-“doubt” that change will occur.

Chapter 7

The Epilog

The set design for Doubt: A Parable proved to be an interesting challenge. For future designs it is important to first have a complete understanding of the space to be used. Meetings with the director and support staff are necessary. This allows for everyone to reach an understanding of the same vision for the production.

There is no substitute for a working scale model. As issues develop changes can be made prior to any construction taking place. This saves hours and money when working with time constraints and limited funding.

Realism is very important to this set design. The extra attention given to finding just the right piece or constructing the right prop is worth all the effort. Their value is immeasurable in assisting the audience in understanding of the production.

Working closely with the performers allows for a dialog of their needs while helping them understand the vision for the set. Input from everyone involved with the production defiantly makes the design much more effective.

While there were not many problems with this design of the set, it is understandable where issues could arise. Research, pictures and models are very valuable resources in addition to personal interviews.

In designing my next set I will follow the same format as for Doubt: A Parable, placing even more emphasis on the need for dialog and realism.

Footnotes

¹Conversations with Bridget Gethins, Ben Gregory, Greig Leach, Tom McGranahan, Keri Wormald, October 21 to November 12, 2007

²Richmond Times Dispatch, Susan Haubenstock, Special Correspondance, 300 East Franklin Street, Richmond, Virginia, 23219, Review of Doubt: A Parable, February 17, 2008.

³Richmond.com, Joan Tupponce, Review of Doubt: A Parable, February 16, 2008.

⁴Style Weekly, David Timberline, Cultural Critic, 1707 Summit Avenue, Suite 201, Richmond, Virginia, 23230, Review of Doubt: A Parable, February 20, 2008.

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Appendices A

List of Required Props

Garden

Grass Ground Cover
Crush Run Stone
Mulch
4 Curved Concrete Benches
Concrete Virgin Mary Statue
Weeds/Dead Plants and Bushes
Rose Bush/Burlap
Flagstone Walls

Office

Black/Green/Tan Linoleum 1'x1' Tile
2 Wooden Filing Cabinets
Wall Crucifix
Picture of Pope Paul VI
Multiple Class Pictures
American Flag
Large Wooden Desk
Wire Waste Paper Basket
Phone
Desk Pad
Fountain Pen
Ledger/Papers
3 Office Chairs
2 Sofa Tables
Table Top Cross
2 Saint Statues (St. Patrick, St. Anthony)
Tea Server Set (Tea Pot, Sugar Bowl, Tongs, Cups)
Virgin Mary Picture
Florescent Hall Light
Small Transistor Radio w/ Earplug

Gym

Basketball
Whistle

Pulpit

2 Paraments (Green and White)
Hymnal Board with Hymn Numbers

Appendix B

The Model



(Fig 1)



(Fig 2)



(Fig 3)



(Fig 4)



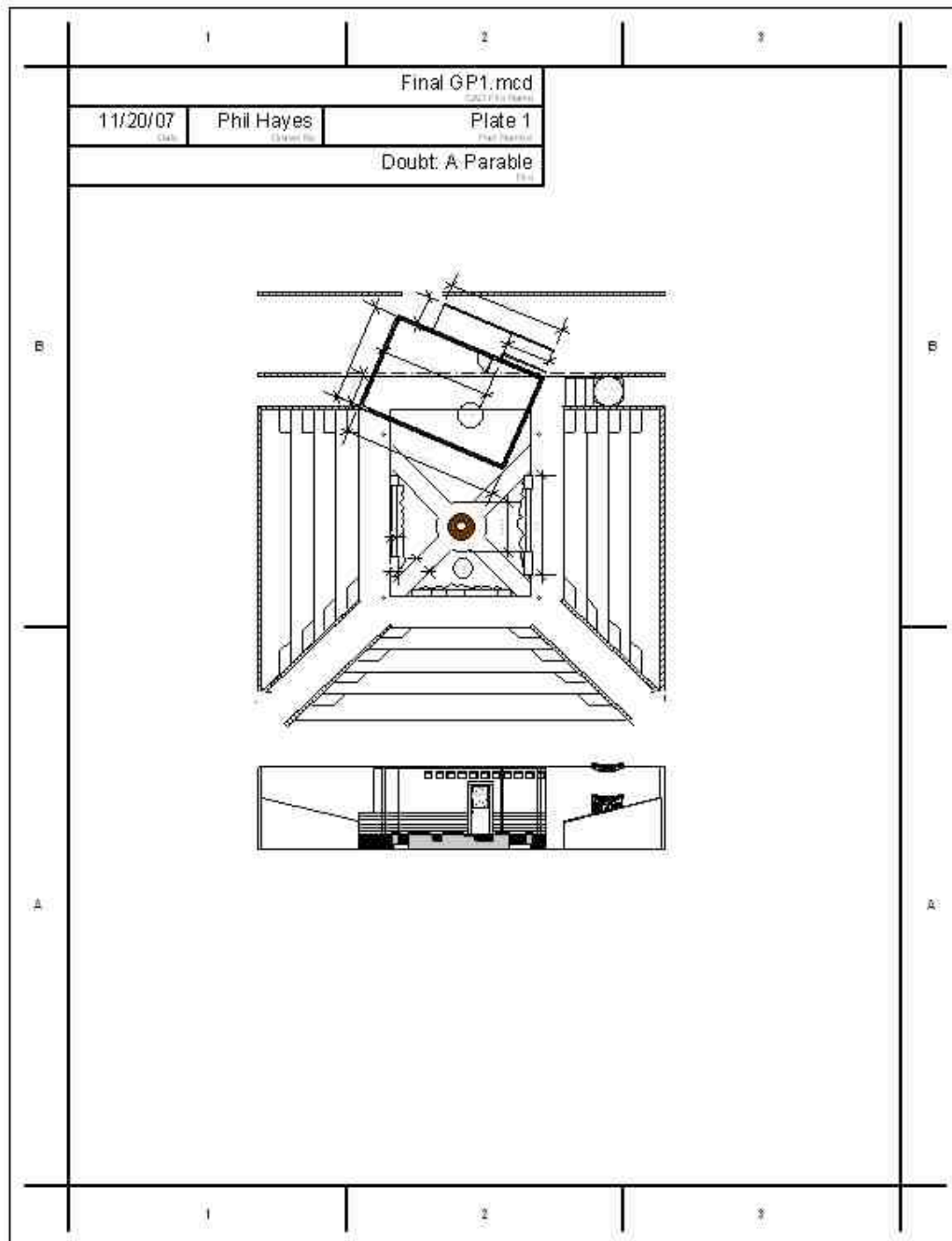
(Fig 5)



(Fig 6)



(Fig 7)



(Fig 8)

Appendix C

The Garden



(Fig 1)



(Fig 2)



(Fig 3)



(Fig 4)



(Fig 5)



(Fig 6)



(Fig 7)



(Fig 8)



(Fig 9)



(Fig 10)



(Fig 11)



(Fig 12)



(Fig 13)



(Fig 14)



(Fig 15)



(Fig 16)



(Fig 17)



(Fig 18)



(Fig 19)



(Fig 20)



(Fig 21)

Appendix D

The Office



(Fig 1)



(Fig 2)



(Fig 3)



(Fig 4)



(Fig 5)



(Fig 6)



(Fig 7)



(Fig 8)



(Fig 9)



(Fig 10)



(Fig 11)



(Fig 12)



(Fig 13)



(Fig 14)



(Fig 15)



(Fig 16)



(Fig 20)



(Fig 18)



(Fig 19)



(Fig 20)



(Fig 21)



(Fig 22)



(Fig 23)



(Fig 24)



(Fig 25)



(Fig 26)



(Fig 27)



(Fig 28)



(Fig 29)



(Fig 30)



(Fig 31)



(Fig 32)



(Fig 33)



(Fig 34)



(Fig 35)



(Fig 36)



(Fig 37)



(Fig 38)



(Fig 39)



(Fig 40)



(Fig 41)



(Fig 42)



(Fig 43)



(Fig 44)



(Fig 45)

Appendix E

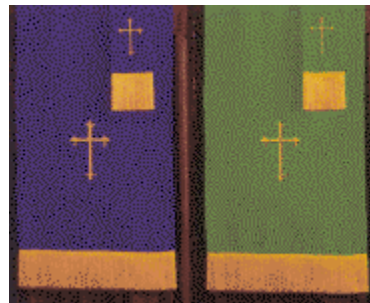
The Chapel



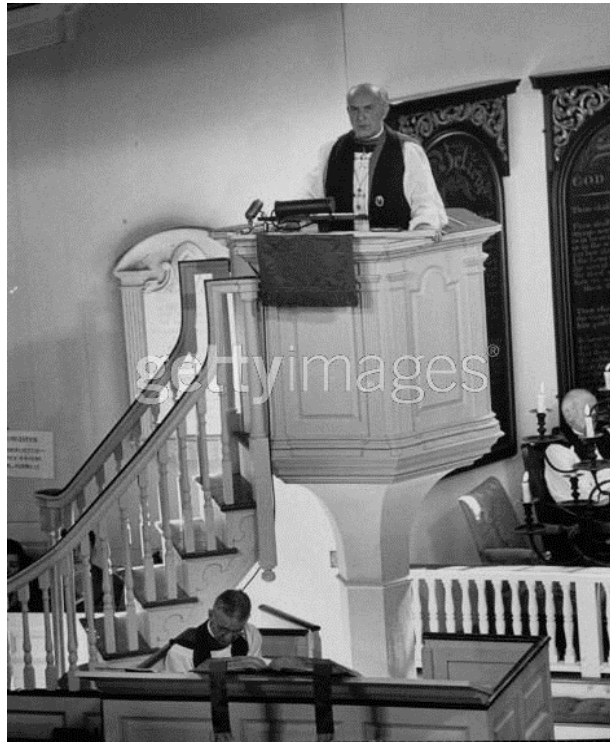
(Fig 1)



(Fig 2)



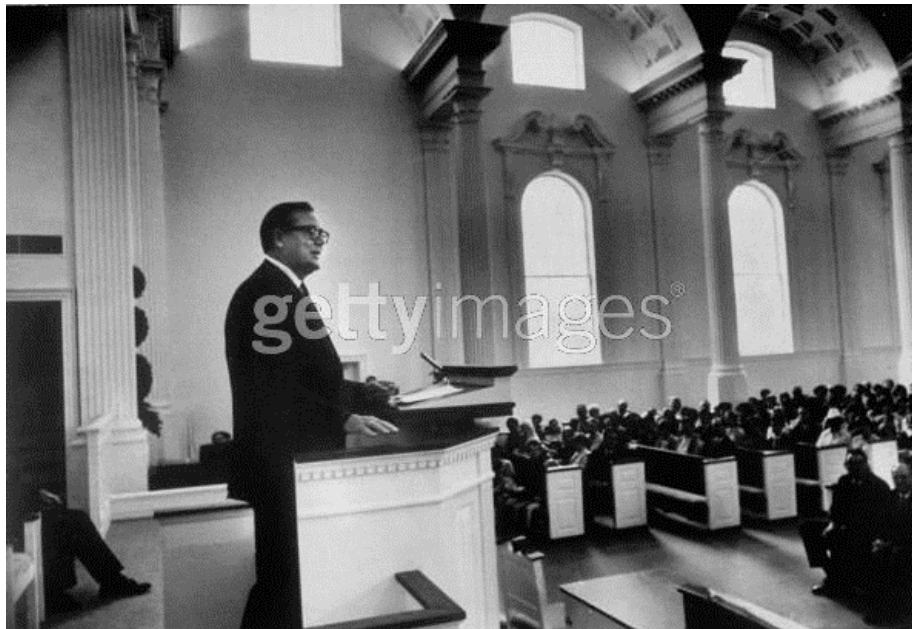
(Fig 3)



(Fig 4)



(Fig 5)



(Fig 6)



(Fig 7)



(Fig 8)



(Fig 9)



(Fig 10)

Appendix F

The Gym



(Fig 1)



(Fig 2)

Appendix G

Production Correspondence

Hayes, Phil

From: Ginnie Willard [g.willard@...]
Sent: Wednesday, November 14, 2007 7:18 PM
To: Hayes, Phil; keriwormald@gmail.com; rkeller@vcu.edu; Steve Perigard
Subject: Doubt design meeting set

Just wanted to let you all know that Keri and Phil will have an initial design meeting on Saturday, 11/17 at 2:30pm at the Empire.

This falls in the middle of the auditions that afternoon, but there is a big gap from 2:30-4:00 where there are no appointments scheduled, and is the most convenient time to meet everyone's scheduling needs. We'll try to schedule any additional audition appointments around the meeting time, but if someone can only audition at 2:50, we'll need to pause the meeting for a quick audition, and then resume. I don't think that will be the case though because there's plenty of availability that day, and Sunday seems to be the more popular day.

Let me know if you have questions.

GW

Hayes, Phil

From: Ginnie Willard [g.willard@]
Sent: Friday, November 30, 2007 2:48 AM
To: Keri Wormald; Hayes, Phil; rkeller@vcu.edu; Steve Perigard; Bruce Rennie; lynnehartman@
Subject: Doubt Production Meeting reminder

Just wanted to remind everyone that we're meeting on Monday, 12/3 at 9:00am at Barksdale.

Things looked good at the end of the last set design meeting with no huge changes needing to be made, so I'd like to broaden the pool of attendees and plow ahead. Lynne and Bruce have both confirmed that they will be there.

Ron, I forgot that you left before we scheduled this meeting, and know that 9:00am is difficult for you. Let me know if you can make it.

In general, I'd like to plan for meetings to be scheduled regularly on Monday mornings in the 9:00 or 9:30 time frame. Let's see where we are after this meeting, and decide on the time for future meetings.

I spoke with Bruce about replacing the railing on the UL vom wall with a wooden railing, and doing some paint on the DS side of that wall to tie it into the pulpit. He believes that is possible, so please move forward with that plan.

GW

Hayes, Phil

From: Ginnie Willard [g.willard@...]
Sent: Friday, December 07, 2007 4:04 PM
To: Hayes, Phil
Subject: RE: Doubt Production Meeting reminder

Giving all final paperwork (ground plans, drafting, section) a once over before build begins, and hopefully adding costume discussions to the meeting. We'll also have updates on materials available (stone, tile, etc.) and prices so we can make some decisions and get things ordered.

GW

-----Original Message-----

From: Hayes, Phil
Sent: Friday, December 07, 2007 3:42 PM
To: Ginnie Willard
Subject: RE: Doubt Production Meeting reminder

Hey Ginnie

Here is the set/furniture breakdown. Also, the images I've chosen for the set. I will send you the ground plan over the weekend. Also what is on the agenda for the meeting on Monday? I was talking with Bruce when we were discussing that.

-----Original Message-----

From: Ginnie Willard [g.willard@...]
Sent: Friday, December 07, 2007 11:47 AM
To: Ginnie Willard; Keri Wormald; Hayes, Phil; rkeller@vcu.edu; Steve Perigard; Bruce Rennie; lynnehartman@hotmail.com; Ariel Osborne; Sue Griffin; Adam Dorland
Subject: Doubt Production Meeting reminder

See attachment for minutes from production meeting. Let me know if you have questions.

Next meeting is Monday, 12/10/07 at 9:30am at Barksdale.

Thanks,
GW

Hayes, Phil

From: Ginnie Willard
Sent: Saturday, December 22, 2007 12:59 PM
To: Hayes, Phil;
Subject: RE: Ground Plans

Hey Phil,

Hope your trip wasn't too exhausting, and that you had time for a little fun while you were there!

I was hoping I could get you to reformat the size of the PDF files that you sent. The groundplan printed accurately (it was formatted as 22x34), but I think it's actually 1/4 inch scale, not 1/2 inch - could you double check that and make sure that's correct. It's labeled 1/2, but the measurements seem to match up with 1/4. The other files were sized to small (11x17) to read legibly when printed - didn't find out til I sent them to Keith Fabry, and you were already out of town. Anyway, I just want to get them sized correctly so they'll print to scale for everyone to read. Could you resend them as pdf's by Jan. 2? We're closed until then, so no rush.

Also - I need to get the color model to my master scenic. Do you have it, or did it go with someone else? I'd like to track it down before the meeting on Jan. 2, and hopefully take possession of it at that point so we can make sure we've got paint ordered, and are ready to rock and roll. Could you also have a sample of the wall paint with you on Jan. 2 for my scenic. He'll work from both, and a 6x6" sample for texture, and color will guarantee that we'll get it right the first time. The only other thing we'll need is the exact placement and layout of the water damage (unless that's on the model, and I just don't remember) - I know Bruce has the research photo, and that will go to Adam as well.

If there are any other loose ends I've forgotten, let me know.

Hope you have a wonderful holiday season!!!! And we'll see you after all the chaos is over!

Ginnie

-----Original Message-----

From: Hayes, Phil
Sent: Monday, December 10, 2007 3:34 PM
To: Ginnie Willard
Cc: Bruce Rennie
Subject: Ground Plans

This is everything but the working drawing of the Pulpit. I mentioned to Bruce that I will have them for him ASAP. If there's anything else you need please don't hesitate in asking. I will be taking my laptop with me to Russia so if I can get an internet connection I will be checking my email regularly.

Phil Hayes

4/19/2008

Hayes, Phil

From: testmyskil@
Sent: Thursday, January 24, 2008 12:05 PM
To: g.willard@ ; keriwormald@ ; Hayes, Phil;
c.kniffen@
Subject: revised list of props

Virgin Mary Picture - pastel, bright, serene - 11x14

Pope Paul VI - Phil's photo

Class photos - 1940's - 1950's - Black/White

frames - plain, maple wood

Catholic Flag- white, red cross - stand

American flag - stand

paper wastebasket - standard, green or gray

desk pad/blotter

Ledger - 11x14, grand looking, cream color paper, cursive writing (Keri will check to see if she has one)

Tea set - small, dainty cups, floral pattern (Keri do you want matching saucers?), smaller tongs w/claws

sugar cubes

tabletop cross - plain

Bibles - one for pulpit (check prop room), one for table (Keri do you like the one you are using in rehearsal?)

Bookmark - cloth (for bible)

Transistor radio w/ earpiece - kiddy, bright color (red), handheld

file folders

bic pen - clear, blue

small notebook

Basketball - old plain leather (Phil will check to see if he has one)

cushion (for chair) - burgundy no pattern

4/19/2008

Doubt Rehearsal Schedule
Barksdale Theatre
Opens February 15, 2008
 Updated 4/19/2008 by CK

Scene 1 – Father Flynn on Doubt (p 13)
 Scene 2 – Aloysius and James in Office (p 14 – 20)
 Scene 3 – Father Flynn with the boys (p. 21)
 Scene 4 – Aloysius and James in Garden (p 22 – 27)
 Scene 5 – Aloysius, James, and Flynn in Office (p 27 – 35)
 Scene 6 – Father Flynn on Gossip (p 35 – 36)
 Scene 7 – Father Flynn and Sister James in Garden (p 36 – 39)
 Scene 8, pt. 1 – Aloysius and Mrs. Muller in Office (p. 40 – 45)
 Scene 8, pt. 2 Aloysius and Father Flynn in Office (bot. P. 45 – 50)
 Scene 9 – Sister Aloysius and Sister James in Garden (p. 50 – 52)

ACTORS: PLEASE NOTE. THIS SCHEDULE DOES NOT INCLUDE COSTUME FITTINGS OR WORK ON DIALECT. THESE WILL BE ARRANGED WITH SARAH GRADY (COSTUMES) AND AMANDA DURST (DIALECT DIRECTOR)

ALL REHEARSALS AT PERRY'S (ONE BLOCK NORTH OF THE EMPIRE) UNTIL FEB. 1 WHEN WE MOVE TO THE BARKSDALE

MON. January 21, 2008

DAY OFF

TUE. January 22, 2008

1:30 p.m. – 6 p.m.

3:00 p.m. – 6 p.m.

IRENE, MAGGIE, DUKE **TABLE READ/DISCUSS**
 KATHERINE JOINS US

WED. January 23, 2008

10:30 – 12:30 a.m.

1 p.m. – 5 p.m.

DUKE SCENE 1
 IRENE, MAGGIE SCENE 2

THU. January 24, 2008

10:30 a.m. – 12:30 a.m.

1 p.m. – 5 p.m.

DUKE SCENE 3 (AND SCENE 1)
 IRENE, MAGGIE SCENE 4 (AND SCENE 2)

FRI. January 25, 2008

10:30 – 12:30 a.m.

1 p.m. – 5 p.m.

DUKE SCENE 6 (AND SCENE 1)
 IRENE, MAGGIE SCENES 2 AND 4

SAT. January 26, 2008

5:00 p.m. – 10:00 p.m.

DUKE, IRENE SCENE 5
MAGGIE**SUN. January 27, 2008**

12 p.m. – 4 p.m.

IRENE, KATHERINE SCENE 8, PT 1

4 p.m. – 5 p.m.

Dinner Break

5 p.m. – 6 p.m.

DUKE SCENES 1,3,6

6 p.m. – 10 p.m.

MAGGIE, DUKE SCENE 7

MON. January 28, 2008

10:30 a.m. – 12:30 a.m.

DUKE, IRENE SCENE 8, PT. 2

1:30 p.m. – 5:00 p.m.

IRENE, MAGGIE, DUKE SCENE 5

5:00 p.m. – 6:00 p.m.

IRENE, MAGGIE SCENE 9

TUE. January 29, 2008**DAY OFF****WED. January 30, 2008**

7:30 P.M. – 11 P.M.

DUKE, IRENE, MAGGIE SCENES 1 – 5 (OFF BOOK)

THU. January 31, 2008**DAY OFF****FRI. February 1, 2008**

7:30 p.m. – 10 p.m.

AT THE BARKSDALE THEATRE FROM NOW ON

DUKE, IRENE, MAGGIE SCENES 6 – 7

(OFF BOOK)

(Duke and Maggie will be able to leave when we get to
Scene 8...)

9:00 p.m. – 11 p.m.

IRENE, KATHERINE,
SCENE 8, PT 1 (OFF BOOK)**SAT. February 2, 2008**

1:00 p.m. – 3 p.m.

DUKE, IRENE SCENE 8, PT 2 (OFF BOOK)

3 p.m. – 5 p.m.

DUKE, IRENE, MAGGIE (SCENE 5)

5 p.m. – 6 p.m.

IRENE, MAGGIE (SCENE 9)

SUN. February 3, 2008

10:00 – 1:30 p.m.

FULL CAST

FIRST FULL RUNTHROUGH

3 p.m. – 6:30 p.m.

FULL CAST?

WORK TROUBLE SPOTS (TBA)**MON. February 4, 2008****DAY OFF****TUE., February 5, 2008**

7:30 p.m. – 11 p.m.

FULL CAST

FULL RUNTHROUGH**WED. February 6, 2008****DAY OFF**

THU., February 7, 2008
 7:30 p.m. – 11 p.m. **FULL CAST** **FULL RUNTHROUGH**

FRI. February 8, 2008
 7:30 p.m. – 11 p.m. **FULL CAST** **FULL RUNTHROUGH w/ Set & Props**

SAT. February 9, 2008 **FULL CAST** **WET TECH.**
 1 – 5 p.m.
 5 p.m. – 6:30 p.m. Dinner Break
 6:30 – 10:30 p.m.

SUN. February 10, 2008 **FIRST DRESS** **FULL RUNTHROUGH**
 11 a.m. – 3:30 p.m. (Start first runthrough by 1:30 p.m. at the latest)
 3:30 p.m. – 5 p.m. dinner break
 5 p.m. – 10 p.m. TBA

MON. February 11, 2008 **DAY OFF**

TUE. February 12, 2008 **DRESS TECH.** **FULL RUNTHROUGH /PHOTO CALL**
 Actor Call 7:00 PM
 8 p.m. curtain
 Actors Released 12:00 AM
 *Photo Call (Photos Taken During Run)

WED. February 13, 2008 **DRESS TECH.** **FULL RUNTHROUGH**
 Actor Call 7:00 PM
 8 p.m. curtain
 Actors Released 12:00 AM

THU. February 14, 2008 **FINAL DRESS TECH.** **FULL RUNTHROUGH**
 Actor Call 7:00 PM
 8 p.m. curtain
 Actors Released 12:00 AM

FRI. February 15, 2008 **OPENING**
 Actor Call 7:00 PM
 8 p.m. curtain

SAT. FEBRUARY 15, 2008 **8 PM SHOW**

SUN. FEBRUARY 17, 2008 **2 P.M. SHOW**

WED., FEBRUARY 20, 2008 **2 P.M. SHOW**
 *Post-Show Photo-Call (Max time 1 ½ hours)

(SEE PERFORMANCE SCHEDULE FOR DATES AND TIMES)

SAT. March 22, 2008 **2 P.M. SHOW – CLOSING PERFORMANCE**

Appendix H

The Performance



(Fig 1)



(Fig 2)



(Fig 3)



(Fig 4)



(Fig 5)



(Fig 6)



(Fig 7)



(Fig 8)

Appendix I

The Critic's Review

Printer-Friendly Version

Page 1 of 1



Convincing performances carry production of 'Doubt'

Sunday, Feb 17, 2008 - 12:08 AM Updated: 12:27 AM

By SUSAN HAUBENSTOCK
SPECIAL CORRESPONDENT

If you forget yourself and study others, you will not be fooled."

Sister Aloysius, principal of a Catholic elementary school in 1964 in the Bronx, bestows this piece of wisdom on Sister James, a new teacher, in the opening scene of "Doubt," Barksdale Theatre's selection for the Acts of Faith Festival. It's John Patrick Shanley's splendid play that won the Tony Award and the Pulitzer Prize in 2005, and here it's produced with blinding clarity under the direction of Keri Wormald.

A member of the Sisters of Charity, Sister Aloysius has been doing her job for a long time, and she is not easily fooled. In the opening scene, she imparts some of her philosophy to Sister James, and we can tell she acquired her high standards the hard way.

"Innocent teachers can be duped," she says. "Liars should be afraid to lie to you."

The principal is having doubts about Father Flynn, a young priest who gives friendly sermons and seeks to be the students' pal. With hindsight, we know what Sister Aloysius had to be suspicious about in 1964. Sister James has sensed something odd in the relationship of the priest with Donald Muller, the school's first black student. Sister Aloysius leaps upon this perception -- not even as fully formed as an allegation -- with the fury of a protective lioness.

"It's my job to outshine the fox in cleverness," she says, and in two scenes with Father Flynn she wields her power -- limited yet substantial -- to try to cast out the threat she believes he presents.

Wormald must create a perfect balance between Aloysius and Flynn for the play to work, and she achieves this with seeming effortlessness. Irene Ziegler, as the nun, and Duke Lafoon, as the priest, must dance on a razor's edge of morality; in fact, they virtually leap and pirouette in their verbal warfare. Lafoon is earnest and charming, winning over Maggie Roop as the naive Sister James.

Ziegler is scarily strong, so sure of her instincts, so calculating in her strategies. Her Bronx accent, with the help of dialect director Amanda Durst, underscores her toughness. Katherine Louis, too, turns in a fine performance as Donald Muller's mother, who presents a thoroughly unexpected viewpoint.

Phil Hayes' set re-creates a 1960s school down to the missing wall tile and the grimy radiator, and Lynne M. Hartman's lighting successfully moves us from scene to scene.

"You have not the slightest proof of anything," Flynn tells Sister Aloysius. "But I have my certainty," she replies. And yet Shanley's message is that it is healthier, safer, better always to doubt, even if it is painful.

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No Doubting 'Doubt'

'Doubt: A Parable' will leave you thinking about life's experiences

Joan Tupponce

Richmond.com

Tuesday, February 19, 2008

At first glance, **Barksdale's** newest offering, "**Doubt: A Parable**," focuses on one important question: Did he or didn't he? But the well-crafted, multi-layered play, written by John Patrick Shanley, is as much about the doubt that each one of us experiences as it is about the question at hand.

Part of The Acts of Faith 2008 Season, "Doubt" takes place at St. Nicholas, a Catholic school in the Bronx in 1964. The play's central story revolves around a priest at the school who may or may not have had an inappropriate relationship with a young, male student – the only black student in the school. The answer to "Did he or didn't he?" is left up to the audience to decide.

"Doubt" forces the audience to take every action, every gesture and every word to heart as it sizes up Father Flynn and Sister Aloysius. The two are polar opposites – Father Flynn takes a humanistic approach to dealing with students and advocates change while strict and stern Sister Aloysius clings to tradition. Caught in the middle of the two is Sister James, a young nun who Sister Aloysius intimidates, causing James to doubt Father Flynn's motives.

Under the direction of **Keri Wormald**, the play's pace and content is so intriguing that the 90-minute production with no intermission breezes by. The audience gets caught up in the ambiguity of the play, continuously looking for some clue that will provide a definitive answer. Wormald is to be commended for her selection of actors as each brings strength to the production.

As Father Flynn, **Duke Lafoon** skillfully moves from an amiable character who deals compassionately with students to a frustrated, embittered target of accusations that explodes with anger. Lafoon uses every smile, smirk and eye gesture as tools to craft his character.

In her role as Sister Aloysius, **Irene Ziegler** gives a world-class performance that paints a vivid picture of a woman who is uncomfortable with change, a woman whose personal beliefs move her to sit in judgment even when evidence is lacking. Ziegler gives a master class in how to use every raised eyebrow, voice inflection, humorous line and pursed lip to give insight into the character. Her performance is brilliant from beginning to end.

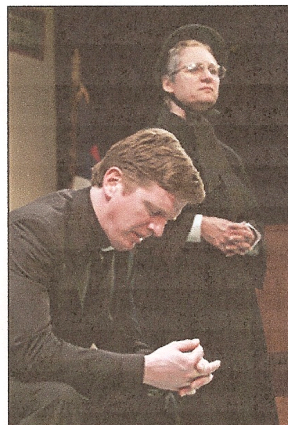
Maggie Roop (Sister James) convincingly shows us the character's innocence, enthusiasm, confusion and hesitancy in judging Father Flynn. She embodies the internal conflict that causes her to question the honesty of Father Flynn and also Sister Aloysius and personifies the doubt that is the essence of the play.

Even though her role is smaller than the other three characters, **Katherine Louis**, who plays the mother of the young black student, channels the desperation of a woman whose only concern is getting her child through school at any cost. She handles the character's surprising revelation with the strength of a woman who is only concerned with survival.

The play's lighting design by **Lynne M. Hartman** and scenic design by **Phil Hayes** are as detailed as the character's actions, bringing another layer of realism to the play.

The superbly acted play is perfect for Acts of Faith. It provokes thought and conversation not only about the play, but also about the doubt that every human experiences at some point in life.

"Doubt: A Parable" runs through March 22 at **Barksdale Theater**. Tickets are \$38, with \$3 discount for seniors, students and Ukrop's cardholders. For tickets, call Barksdale Theatre's Box Office at 282-2620 or purchase tickets online at www.barksdalerichmond.org.



Duke Lafoon and Irene Ziegler star in "Doubt: A Parable."

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February 24, 2008

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THEATER

February 20, 2008

Nun Better

No need to think twice: Barksdale's "Doubt: A Parable" is a winner.

by David Timberline

The Barksdale Theatre's latest production, "Doubt: A Parable," focuses on Sister Aloysius (Irene Ziegler), the strict-as-a-straitjacket principal of a 1960s Catholic school. Just when you start to think this no-nonsense nun is nothing but an extreme starched shirt, she reveals an encyclopedic knowledge of every student in the school, the side effect of her obvious concern for each of them. And just when you think she must be crazy to think that the school's young priest, Father Flynn (Duke Lafoon), has done something despicable, it is revealed that he has changed jobs frequently, raising suspicions about past indiscretions.

And just when you think that she is going to shock and dismay a mother of one of her students (Katherine Louis) with her allegations, well, it is Sister Aloysius who is dismayed instead.

This series of expectation-defying moments makes "Doubt" an edgy and engrossing delight. Under Keri Wormald's meticulous direction, the Barksdale's cast doesn't just do justice to John Patrick Shanley's Pulitzer Prize-winning script; it delivers a precision-cut gem of a production, each facet sharp and sparkling.

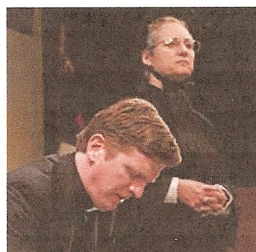
The show begins with Father Flynn delivering a compelling sermon about doubt and faith. In it, a man lost at sea sets a course by consulting the stars, but on succeeding nights, clouds prohibit him from confirming his progress. Should he stay the course when doubts afflict him? The story foreshadows the course Sister Aloysius will take when she begins to suspect Father Flynn of taking advantage of the school's only African-American student, Donald Muller.

As Aloysius, Ziegler embodies a severe old-school ethic that is two parts Scripture and one part frustration at the church patriarchy. She does nothing to soften the nun's hard edges and particularly shines in small, off-balance moments, like when she's caught listening to a transistor radio or finds the impertinent Flynn sitting in her chair. Lafoon is exceptional as Flynn, slightly bullying in his pointed references to church policy but extremely charming with his rhetoric and youthful idealism. There's no way he could be a bad guy...could he?

Lafoon and Ziegler share the spotlight with aplomb in this show, but it is Louis as Mrs. Muller who gets my nod for top performer. The mix of anxiety, resolve, anger and defiance that she runs through in her 10-minute face-off with Ziegler is gripping. Though hers is a supporting role, Maggie Roop provides the heart and soul of the production with her finely drawn portrayal of Sister James, the young teacher caught between Aloysius' insistence she toughen up and Flynn's entreaties to her trusting nature.

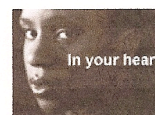
The story plays out on a gorgeous set designed by Phil Hayes, dominated by a church courtyard complete with stone benches and the Virgin Mary. While I wished the action in Sister Aloysius' office, set at the back of the stage, had been closer to the audience, the courtyard proved the perfect location for the show's emotional conclusion.

My only quibble with the script is Shanley's occasional propensity for inappropriately clever quips; a final cutting remark about Flynn's nails is particularly jarring. Still, no moment is wasted in this taut, 85-minute show, and this economy pays off in a riveting night of theater that pays many dividends in the intense post-show discussions it is sure to inspire. **S**



Duke Lafoon and Irene Ziegler confront Catholic policy and inappropriate touching in the Barksdale production of "Doubt: A Parable."

Jay Paul



Thinking
about buying
or selling
your home?

FRIDAY AFTER WORK
**BREWS
& BLUES**

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Appendix J

Conversation with the Director

Hayes, Phil

From: Keri Wormald
Sent: Saturday, November 03, 2007 6:23 AM
To: Hayes, Phil
Cc: Willard, Ginnie
Subject: SOME THOUGHTS ON DOUBT

Hi Phil,

It sounds like we both are living rather "full" lives at the moment, but here are some random notes I took on the play as I read through it with set in mind.

Always a challenge in Barksdale...and on a purely practical note, but my first thought is that the office is upstage sort of spilling into the courtyard downstage.

And here comes the ramble:

A sense of "crumbling" of the church, i.e., the brick or tile (that horrible institutional green tile?) of the office forms the edges of the courtyard which is in disrepair to some extent... the leaves on trees... (at corners DL and DR perhaps to put them above the actors, but give a sense of courtyard?)
 Overpruned bushes are mentioned.

Divide of the rectory and the convent... the maleness and femaleness of the Church... "may as well be the Atlantic Ocean between" as is stated in the play... To give that sense of a divide would be excellent.
 "fussing with mulch" --- p. 19

The idea of cultivating the soil... of a garden which is being tended but in which things aren't growing well.

Tree falls in the courtyard in the wind (how very All My Sons!)

Virgin Mary present and looking over all

St. Patrick and St. Anthony are mentioned as being in the sanctuary... but as they're mentioned, they probably don't need to be shown.

Also, perhaps the divide between the simplicity of Sister A's office and the grandeur of the patriarchal church. The gold, the light, the beautiful wood... all for the men.

The office a very staid atmosphere. As I mentioned, I see that tile (we worked in the Freemason's Hall this summer in Edinburgh and the tile is of such a color, there's no denying you're in an institutional place.)

American flag (every Catholic school pic I've seen so far had one)
 Pope Paul VI photo (B&W)
 Those long photos of former classes. As Sister A is NOT sentimental type, these would be much older than her stay at St. Boniface. Like 1930s photos of boys' classes, perhaps girls' classes indicating that they used to be separate (I'm REALLY just rambling now)... perhaps up high out of her line of vision... again, looking down. This history of the male church. Don't know when the school went "co-ed" but I feel sure it was once separate.

File cabinets... those wooden ones esp. (that look like library card catalogues and the like) Order, propriety, children as files; not people.

The architecture of the office however might have touches of Gothic design as in arches.... some way easing the transition structurally from the office to the pulpit... stained glass, beauty, a "golden" glow, dark stained wood.... in contrast to the green sickly nature of the office.

(Practical note: I was thinking IF the middle of the office contained a sort of an arch in its design, the door at center back which would be nice for the scene where Father Flynn doesn't want to enter without another sister present, perhaps this could also allow for a pulpit coming forward through this center arch.

Would love to see this pulpit up high (well not too high with the low ceiling... but elevated to some extent so he's looking down onto the audience.

Okay, that's about all for now. I am dying to hear your thoughts on this as well!

Speak to you soon!

Keri

T
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Keri Wormald

Hayes, Phil

From: Keri Wormald [k]
Sent: Tuesday, December 04, 2007 10:46 AM
To: Hayes, Phil
Cc: Willard, Ginnie
Subject: Doubt props

I spoke with Chris Hanna who directed Doubt in Norfolk. The only thing he thinks might be of any use to us is a Virgin Mary (she's about 3' tall as I remember---saw her in the hallway at Gov School) and she's in color. Wearing about what the little tiny virgin was wearing in your model. He said we're welcome to use it if we want. Just let me know. I thought you were going for concrete... a little lower key Mary.

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Keri Wormald

Hayes, Phil

From: Keri Wormald
Sent: Monday, December 31, 2007 11:41 AM
To: Hayes, Phil; Perigard, Steve; Willard, Ginnie; lynnehartman;
s.griffin
Subject: Meeting on Wed Jan 2

Hi everybody!

NEWS

I met with Lynne on the 30th re: lighting and we had a productive meeting.

*There are going to be no blackouts in the play, God willing. This will make for some tricky moments such as running while stripping vestments, but it should work.

RE: THE MEETING ON WED.

I was on my way back to Norfolk right after meeting with Lynne so if we go ahead with the meeting on Wed., I'd like to do it by speaker phone as it's very inconvenient now to drive back to Richmond before class on Wed. and it seems that most major decisions re: things I have to be present to look at (models, costumes) have been made. If you'd rather reschedule for the 7th, let me know.

Here are some notes for individuals to get the ball rolling:

CHASE

Time to compile a contact sheet and rehearsal schedule a.s.a.p. so if you can find out people's contact details and work schedules and forward those to me, that would be great. I will want to do long weekend day rehearsals as I have on the last two shows so hopefully that'll work out.

SUE (Chase, please forward to her if I've misspelled her in the "To" above! I was guessing)

After more research and talking with Bridget Gethins (who was horrified by blue vestments) and Lynne (we'd like to have him "pop"--- some would even say he glows!) so white vestments with gold.

Shanley actually specifies blue and white vestments in the script so that's where they were coming from in the Co. of Fools production, but I think I'd like to go with white... which is associated with triumph and joy (Christmas) but could also put us the last week of Nov. in 1964 as its used for holy days throughout the year and for Feast days.

Re: priest costumes. If our first choice is able to do the show, Father Flynn costumes may fit in the end!

PHIL

In the last scene in the play, we're thinking if we could have some crocuses perhaps buried in the mulch, it would be an excellent activity for the nuns in the last scene (looking for signs of spring) if there were at least the green shoots of spring flowers to be revealed around the edges of the garden-- and with a

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little purple, we have the Catholic symbol for penitence as well.

Location of rosebush (DR West Side of theatre) This will make a cross-fade easier to achieve.

STEVE

I need a contact number for Janet Rodgers. I understand she's off to Greece for several months. Hope she hasn't left already. Sorry I haven't done this sooner. I will try to email her at VCU at least.

Thanks in advance everyone and happy new year.

Keri

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Keri Wormald

4/19/2008

Hayes, Phil

From: Keri Wormald [keriwormald@]
Sent: Tuesday, January 29, 2008 10:18 PM
To: Hayes, Phil; `
Subject: hymn nos
Attachments: Hymn Numbers.doc

Here are some hymn numbers appropriate to the two scenes... they're not the same for both scenes as I think the second scene isn't a Sunday, but just the day after the meeting with Sister A. It's a weekday and it is an advent day (white vestments) in 1964.

Can they have sliders?

Keri

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Keri Wormald

4/19/2008

Could we possibly have sliders, so Duke can change the hymn numbers after the sermon as we go into Scene 2? I had no guidance, but I believe these are appropriate to the season. At the very least, the low number of the hymns tells you that they are for advent—the beginning of the Catholic Calendar.

Hymns for the services
FROM THE CATHOLIC HYMNAL
HYMNS FOR CONGREGATIONAL AND HOME USE
FIRST PUBLISHED 1888

FIRST SERVICE SCENE 1 – DOUBT
LAST SUNDAY IN ORDINARY TIME
SUNDAY NOV. 15, 1964

HYMN NO. 170	Glory to the Glorious One (Sundays)
HYMN NO. 106	How Shall I Meet Thee (The Blessed Sacrament)
HYMN NO. 4	The Sun of Man Shall Come (Advent time)

SECOND SERVICE SCENE 6 – GOSSIP
ADVENT – WHITE VESTMENTS
THURSDAY EVENING NOV. 22, 1964

HYMN NO. 116	Jesu, Creator of the World (To the Sacred Heart)
HYMN NO. 7	O Come O Come Emmanuel (Advent and the hymn that Sister James likes so much)
HYMN NO. 185	Abide With Me (Evening Services)

VITA

Philip Avery Hayes was born in Charles City County, Virginia, on December 29th, 1962. He has spent his entire life in the area and graduated from Chickahominy Academy in 1981. He attended J. Sargeant Reynolds Community College graduating with an Associate in Science Degree in Education. In the fall of 1984 he started his Bachelor of Fine Arts degree at Virginia Commonwealth University graduating with a focus on Theatre Education in May of 1988.

After graduating he spent time teaching in area school systems and performing in a number of community productions. He also assisted in construction and performed in several Hollywood productions. Phil joined the staff at the University of Richmond as an Assistant Technical Director in 2004. Since that time he has been a Light Designer and Stage Manager for the Richmond Dance Center, Shop Foreman for the University of Richmond productions and a Fight Chorographer for selected productions.

Since joining the University of Richmond staff, Phil has worked for New Line Cinemas in their production of “The New World” (2004). He has

traveled overseas to Russia and served as the Assistant Technical Director at the Gorky Theatre in Samara, Russia (2005) and the Teatr Yunovo Zritelya in St. Petersburg, Russia (2007). He was selected employee of the year at the University of Richmond for the school year 2005-2006.