



DOUBT

A PARABLE
JOHN PATRICK SHANLEY

AUCKLAND
THEATRE
COMPANY



ADDRESS
 AUCKLAND THEATRE COMPANY,
 LEVEL 2, 108 QUAY STREET,
 AUCKLAND,
 PO BOX 105-941, AUCKLAND CITY,
 AUCKLAND

SUBSCRIBER DIRECTLINE
 09 309 3395
ADMINISTRATION PHONE
 09 309 0390

WEBSITE
WWW.ATC.CO.NZ
EMAIL
ATC@ATC.CO.NZ

ATC RECEIVES MAJOR FUNDING FROM

MAJOR SUPPORTERS



MEDIA PARTNERS



SUPPORTING PARTNERS

Air New Zealand
 Auckland Art Gallery Toi O Tāmaki
 BDO Spicers
 Canon
 Connor Kenyon Design

The Hyper Factory
 Iily
 Maidment Theatre
 SKYCITY Theatre
 The Great Catering Company

AUCKLAND THEATRE COMPANY WINTER SEASON

Book for all three shows in the Winter Season and save ...



Twelfth Night

New Zealand's finest interpreter of the bard - Michael Hurst - directs Shakespeare's delicious concoction of cross dressing and comedy *Twelfth Night*. Starring Tandi Wright, Oliver Driver and George Henare.

The Blonde The Brunette and The Vengeful Redhead

New Zealand film star Kerry Fox returns home from London to star in Robert Hewett's hit 'Desperate Housewives' comedy.

The Ocean Star

Following the success of *The Bach* this new ATC Literary Unit comedy by Michael Galvin offers an exquisitely dark and funny take on the boomerang generation. Your own family never seemed so sane !

AUCKLAND THEATRE COMPANY OFFERS A SPECIAL DISCOUNTED TICKET PRICE OF \$132 FOR ALL THREE SHOWS IN THE WINTER SEASON - A SAVING OF \$15.

ARTISTIC DIRECTOR

COLIN MCCOLL

When I picked up a copy of this prize-winning play my first reaction was “but it’s so short!” When I had finished reading it, I was amazed at how Shanley manages to pack such a punch in eighty minutes. In this work nothing is left to chance, nothing is careless. It is brilliant dramaturgy – from the choice of names for the characters to the choice of the order of the Sisters of Charity – one of the most politically active religious communities.

Another example of Shanley’s dramaturgical skill is his choice to set the play in 1964 – the year after Kennedy’s assassination. In 1964 the conflict in Vietnam was escalating, the USA was gripped in civil unrest and, throughout the world social and political change was occurring at a rapid rate. The Catholic Church, too, was undergoing one of its most radical reforms for centuries with the Vatican Second Ecumenical Council. All these things are reflected in Shanley’s play. Indeed he calls his play *Doubt: a parable* – and asks both actors and audience to view it as such – a simple story from another time which resonates (or provides a corrective) for our lives today. Certainly rehearsals often came to a standstill as the actors and myself argued or reflected on the ideas of the perils of certainty that Shanley is proposing – trying to see them within the context of our own lives and beliefs – and in a wider political context.

In a recent radio interview Shanley said the last act of the play is the one where the audience leaves the theatre in furious debate. Because it is essential the ideas of the play are clear for an audience – we have deliberately chosen an uncluttered, unfussy production style which

simply defines but does not limit the possibilities for interpretation.

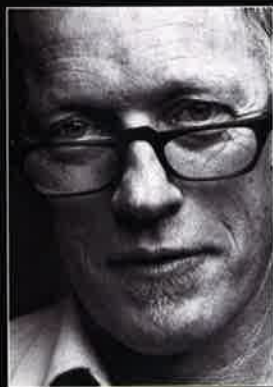
I trust you’ll find the work as fulfilling and engrossing as we have in realising it for you. We began rehearsals with the idea of *Doubt* as the opposite of *Faith* and finished rehearsals convinced that *Certainty* is the opposite of *Faith*.

My thanks to my wonderful cast – especially Elizabeth Hawthorne. It has been a great pleasure to work with her again. Welcome back to Goretti Chadwick and Latham Gaines – no strangers to Auckland Theatre Company productions of American plays – and a big welcome to Kate Prior – a shining new talent who makes her Auckland Theatre Company debut in *Doubt*. Many thanks to the *Doubt* creative team and to advisors Denis Horton and especially Pauline Grogan for her generosity, candour and support.

The next Auckland Theatre Company production will be Alison Quigan’s joyous and heart-warming celebration of life, love and music – *Mum’s Choir*. Bookings are heavy for this one so get in early.

Best regards,

Colin



DOUBT

A PARABLE JOHN PATRICK SHANLEY

CAST

Sister Aloysius ELIZABETH HAWTHORNE Father Flynn LATHAM GAINES
Sister James KATE PRIOR Mrs Muller GORETTI CHADWICK

Direction COLIN MCCOLL

Set Design JOHN PARKER Lighting Design PHILLIP DEXTER
Costume Design ELIZABETH WHITING Sound Design MARC CHESTERMAN

Production Manager ROBYN TEARLE
Stage Manager FERN CHRISTIE Lighting and Sound Operator ROBERT HUNTE
Set Construction 2CONSTRUCT Costume Construction THE COSTUME STUDIO
Properties SHELLY WATSON

*Auckland Theatre Company's production of Doubt by John Patrick Shanley
opened at the Maidment Theatre on Thursday 16 March 2006.*

Doubt is approximately 80 minutes long, without interval.

Please remember to switch off all mobile phones, pagers and watch alarms.

LINDAUER



THE GREAT
CATERING Co

Proud to be the selected wines of Auckland Theatre Company

Proud to be the selected caterers for Auckland Theatre Company

PLAYWRIGHT

JOHN PATRICK SHANLEY

John Patrick Shanley is from the Bronx. He was thrown out of St. Helena's kindergarten. He was banned from St. Anthony's hot lunch program for life. He was expelled from Cardinal Spellman High School. He was placed on academic probation by New York University and instructed to appear before a tribunal if he wished to return. When asked why he had been treated in this way by all these institutions, he burst into tears and said he had no idea. Then he went in the United States Marine Corps. He did fine. He's still doing okay. Mr. Shanley is interested in your reactions. Please send your impressions to shanleysmoney@aol.com.

Shanley's screenwriting credits include: *The Waltz of the Tulips* (2006), *Congo* (1995), *Alive* (1993), *Joe Versus the Volcano* (1990 - also directed by Shanley), *January Man* (1989), *Moonstruck* (1987), *Five Corners* (1987) and the 2002 Emmy nominated TV movie *Live From Baghdad*. Shanley's stage credits include: *Welcome to the Moon* (1982), *Danny and the Deep Blue Sea* (1983), *Savage In Limbo* (1984), *The Dreamer Examines His Pillow* (1985), *Women of Manhattan* (1986), *All For Charity* (1987), *Italian American Reconciliation* (1988), *The Big Funk* (1990), *Beggars in the House of Plenty* (1991), *What Is This Everything?* (1992), *Kissing Christine* (1995), *Missing Marisa* (1995), *Psychopathia Sexualis* (1998), *Where's My Money?* (2001), *Cellini* (2001), *Dirty Story* (2003), *Doubt* (2004), *Sailor's Song* (2004) and *Defiance* (2005).



DOUBT HISTORY

Doubt was written by John Patrick Shanley in 2004. It was first produced at the Manhattan Theatre Club (off-Broadway) to a chorus of unanimous raves and then quickly became the hottest ticket on Broadway. The production swiftly moved to Broadway's Walter Kerr Theatre where it has enjoyed tremendous success and will begin an extensive US tour in September 2006. In 2006 *Doubt* is set to run in over 25 countries around the world, including Taiwan, Japan, Chile, most of Europe and Australia - emphasising the remarkable international appeal of this important play.

AWARDS

DOUBT

Pulitzer Prize for Best Drama 2005
Tony Award for Best Play 2005
NY Drama Critics Circle Award for Best Play 2005
Drama Desk Award for Outstanding Play 2005
Outer Critics Circle Award for Outstanding Broadway Play 2005
Drama League Award for Distinguished Play 2005
Obie Playwriting Award 2005
Lucille Lortel Award for Outstanding Play 2005

MOONSTRUCK

Academy Award for Best Original Screenplay 1988
Writers Guild of America Award for Best Screenplay
Written Directly for the Screen 1988

PREFACE BY

JOHN PATRICK SHANLEY

What's under a play? What holds it up? You might as well ask what's under me? On what am I built? There's something silent under every person and under every play. There is something unsaid under any given society as well.

There's a symptom apparent in America right now. It's evident in political talk shows, in entertainment coverage, in artistic criticism of every kind, in religious discussion. We are living in a courtroom culture. We were living in a celebrity culture, but that's dead. Now we're only interested in celebrities if they're in court. We are living in a culture of extreme advocacy, of confrontation, of judgment, and of verdict. Discussion has given way to debate. Communication has become a contest of wills. Public talking has become obnoxious and insincere. Why? Maybe it's because deep down the chatter we have come to place where we know that we don't know...anything. But nobody's willing to say that.

Let me ask you. Have you ever held a position in an argument past the point of comfort? Have you ever defended a way of life you were on the verge of exhausting? Have you ever given service to a creed you no longer utterly believed? Have you ever told a girl you loved her and felt the faint nausea of eroding conviction? I have. That's an interesting moment. For a playwright, it's the beginning of an idea. I saw a piece of real estate on which I might build a play, a play that sat on something silent in my life and in my time. I started with a title: *Doubt*.

What is *Doubt*? Each of us is like a planet. There's the crust, which seems eternal. We are confident about who we are. If you ask, we can readily describe our current state. I know my answers to so many questions, as do you? What was your father like? Do you believe in God? Who's your best friend? What do you want? Your answers are your current topography, seemingly permanent, but deceptively so. Because under that face of easy response, there is another You. And this wordless Being moves just as the instant moves; it presses upward without explanation, fluid and wordless, until the resisting consciousness has no choice but to give way.

It is *Doubt* (so often experienced initially as weakness) that changes things. When a man feels unsteady, when hard-won knowledge evaporates before his eyes, he's on the verge of growth. The subtle or violent reconciliation of the outer person and the inner core often seems at first like a mistake, like you've gone the wrong way and you're lost. But this is just emotion longing for the familiar. Life happens when the tectonic power of your speechless soul breaks through the dead habits of the mind. *Doubt* is nothing less than an opportunity to reenter the Present.

The play. I've set my story in 1964, when not just me, but the whole world seemed to be going through some kind of vast puberty. The old ways were still dominant in behaviour, dress, morality, world view, but what had been organic expression had become a dead mask. I was in a Catholic church school in the Bronx, run by the Sisters of Charity. These women dressed in black, believed in Hell, obeyed their male counterparts, and educated us. The faith, which held us together, went beyond the precincts of religion. It was a shared dream we agreed to call Reality. We didn't know it, but we had a deal, a social contract. We would all believe the same thing. We would all believe.

Looking back, it seems to me, in those schools at that time, we were an ageless unity. We were all adults and we were all children. We had, like many animals, flocked together for warmth and safety. As a result, we were terribly vulnerable to anyone who chose to hunt us. When trust is the order of the day, predators are free to plunder. And plunder they did. As the ever widening Church scandals reveal, the hunters had a field day. And the shepherds, so invested in the surface, sacrificed actual good for perceived virtue.

I have never forgotten the lessons of that era, nor learned them well enough. I still long for a shared certainty, an assumption of safety, the reassurance of believing that others know better than me what's for the best. But I have been led by the bitter necessities of an interesting life to value that age-old practice of the wise: *Doubt*.

There is an uneasy time when belief has begun to slip, but hypocrisy has yet to take hold, when the consciousness is disturbed but not yet altered. It is the most dangerous, important, and ongoing experience of life. The beginning of change is the moment of *Doubt*. It is that crucial moment when I renew my humanity or become a lie.

Doubt requires more courage than conviction does, and more energy; because conviction is a resting place and doubt is infinite - it is a passionate exercise. You may come out of my play uncertain. You may want to be sure. Look down on that feeling. We've got to learn to live with a full measure of uncertainty. There is no last word. That's silence under the chatter of our time.

John Patrick Shanley
Brooklyn, New York
March 2005

SISTERS OF CHARITY

The Sisters of Charity were founded in Maryland in 1809 by Saint Elizabeth Seton - the first native-born American to be canonized. The Sisters of Charity modeled their work on Saint Vincent de Paul and Saint Louise de Marillac's French order of the Sisters of Charity (est. 17th Century). Their primary missions are education, nursing, dedicated service of the poor and the pursuit of justice.

Soon after establishing themselves in the US, the Sisters of Charity began to spread their Order throughout the country and beyond. In 1817 nuns travelled to New York - a city overrun with abandoned, orphaned or under-parented children - and set up a group of Catholic orphanages.

The Sisters of Charity of New York were also one of the key parties in the establishment of the city's parochial school system. They did not staff every parish school however they did staff more schools than any order. In addition to parish schools, the sisters ran a number of high schools themselves or provided staff for high schools run by others. The Sisters of Charity also established the College of Mount Saint Vincent, which to this day serves as their motherhouse.

Today, the Sisters of Charity of New York is a constituent community of the Federation of Sisters of Charity in the Vincentian-Setonian Tradition - a group that brings together the various congregations that trace their roots back to Saint Elizabeth Seton, and ultimately to Saint Vincent de Paul and Saint Louise de Marillac.



DRAWINGS BY ELIZABETH WHITING

CONTROVERSIES THE SISTERS OF CHARITY HAVE ON MANY OCCASIONS TAKEN A PUBLIC STAND AGAINST THE CATHOLIC CHURCH HIERARCHY AND THE US GOVERNMENT.

- The Sisters of Charity have been involved with the Women's Ordination Conference, a group that espouses the ordination of women as Priests despite the matter being declared closed by the Vatican.
- In 1964, the Sisters of Charity of New York were involved in active civil disobedience against President Lyndon Johnson, the Vietnam War and the racial segregation of African America and Hispanic groups.
- In 2003, the Sisters of Charity once again protested against American soldiers going to war, this time in Iraq.

"Our tears mingled may create a washed space where we will stand together in forgiveness and peace"



FORMER NUN PAULINE GROGAN SHARES HER THOUGHTS ON

DOUBT & CERTAINTY

Can you imagine living every day literally oblivious to the word 'doubt'? In 1964, as a young nun I lived with absolute certainty.

I joined a religious order at seventeen years of age with all the beliefs and convictions handed down through my Irish Catholic heritage. All the nuns in my community shared the same deeply ingrained convictions and there was no question that we had the truth. We belonged to the One True Church.

I took three vows of poverty, chastity and obedience. I lived my vow of obedience to the letter of the law, always anxious to do exactly what the Superior told me was God's will for me. I fed my certainty through rigorous routine prayer practices and through daily rituals of liturgy. The prayer, the singing and the silence fed my soul on an hourly basis.

The Superior was the voice of God for me. She controlled every aspect of my life. "Sister, walk with more decorum. Sister, don't be so frivolous. Sister, why were you so distracted in the chapel this morning? Sister, what are you reading?" It was un-thought of to ever question her instructions, insinuations or directives. How could one question the will of God?

Anything that could be a distraction to my relationship with God was banned. Newspapers, television, radio, magazines, certain books, theatre... All were frowned upon unless they were approved by 'Holy Mother Church'.

My certainty about every aspect of life was comforting. Occasionally I might have a query but it was quickly dispelled by delving into Church theology or studying what the Popes or the great Fathers of the Medieval Church had taught.

After I pronounced my first vows, I renewed them every year for seven years. The day finally came when I was called to pronounce final vows for life. My certainty deepened. Joy and personal satisfaction seemed to ooze from every cell of my body. I was secure in my beliefs and safe in my convictions. I was chosen. I was separate from the masses and

would be spared the trials and tribulations of the outside world. I would be a nun until I died.

My first doubt came when I had been a nun for ten years. It concerned my Superior's judgement of the behaviour of one of my siblings. My sibling was not living the way the Superior deemed she should live. My sister, the Superior told me, would be damned for all eternity.

Could the Superior be wrong? I began to closely observe the lives of my eight other siblings whom I loved. They were all living different and varied lifestyles. The Superior condemned some of them because she

considered they were not obeying God's decrees. Were my siblings really offending God?

Suddenly, I was scared. I hadn't known doubt before. In the past, there had never been room for doubt because the Superior always knew what was best for me. My doubts frightened me. Where were they coming from?

Ten years after pronouncing my first vows I was enjoying much more involvement with the outside world through teaching and working with parents. I wondered if I had doubts because I was being influenced by the outside world.

I decided to pray more and do penances to make the doubts go away. I wanted to go back to the certainty I'd known. I wanted reassurance. I wanted to keep believing that the Superior knew better than I did what was for the best. I had no idea that doubt was the beginning of change in my life. I didn't know that my doubt would require more courage than the certainty I had always clung to.

Forty years on, I still find that my old deeply engrained beliefs pop up unexpectedly. I notice them but then let them go because they no longer serve me.

Pauline's books *Beyond the Veil* and *A View From Within*, along with her solo play *500 Letters*, give more insight into the road she has travelled in the last forty years.

"Suddenly, I was scared. I hadn't known doubt before. In the past, there had never been room for doubt because the superior always knew what was best for me. My doubts frightened me. Where were they coming from?"



19
64

***DOUBT IS SET IN THE
BRONX, NEW YORK
IN 1964 - A YEAR OF
MAJOR EVENTS THAT
CONTRIBUTED TO
THE CULTURAL AND
RELIGIOUS UPHEAVAL IN
THE UNITED STATES AND
AROUND THE WORLD.***

JANUARY 5 In the first meeting between leaders of the Roman Catholic and Orthodox churches since the 15th century, Pope Paul VI and Patriarch Athenagoras I meet in Jerusalem.

JANUARY 11 US Surgeon General Luther Leonidas Terry reports that smoking may be hazardous to one's health. First such statement from the US Government.

JANUARY 18 Plans to build the World Trade Center announced.

FEBRUARY 3 In protests against alleged de-facto school racial segregation, black and Puerto Rican groups in New York City boycott public school.



MARCH 9 In *New York Times Co. v. Sullivan*, the Supreme Court of the US rules that under the First Amendment, speech criticising political figures cannot be censored.

MARCH 13 38 residents of a neighborhood in Queens, New York City fail to respond to the cries of Kitty Genovese, aged 28, as she is being stabbed to death.

MARCH 14 A jury in Dallas, Texas finds Jack Ruby guilty of killing Lee Harvey Oswald.

MARCH 26 Defense Secretary Robert McNamara delivers an address that reiterated US determination to give South Vietnam increased military and economic aid in its war against Communist insurgency.

APRIL 4 The Beatles hold the top five positions in the Billboard Top 40 singles in America, an unprecedented accomplishment.

JUNE 25 The Vatican condemns the female contraceptive pill.

JULY 2 President Lyndon Johnson signs the Civil Rights Act of 1964 into law.

JULY 8 US military personnel announce US casualties in Vietnam have risen to 1,387 including 399 dead and 17 MIA.

JULY 27 5,000 more US military advisers are sent to South Vietnam bringing the total number of US forces in Vietnam to 21,000.

AUGUST 4 Civil rights workers Michael Schwerner, Andrew Goodman and James Chaney found dead in Mississippi after disappearing on June 21.

AUGUST 7 The US Congress passes the Gulf of Tonkin Resolution giving US President Lyndon B. Johnson broad war powers to deal with North Vietnamese attacks on US forces.

SEPTEMBER 14 The third period of the Catholic Church's Second Ecumenical Council opens.

SEPTEMBER 24 The Warren Commission Report, the first official investigation of the assassination of US President John F. Kennedy, is published.

OCTOBER 14 American civil rights movement leader Dr. Martin Luther King Jr. becomes the youngest recipient of the Nobel Peace Prize, which was awarded to him for leading non-violent resistance to end racial prejudice in the US.

OCTOBER 16 The Chinese explode their first atomic weapon and thereby become the fifth nation to produce the bomb. The US, USSR, Great Britain and France were the other nuclear powers. China pledged that it would not be the first to use nuclear weapons.

NOVEMBER 3 Incumbent US President Lyndon B. Johnson defeats Republican challenger Barry Goldwater with over 60 percent of the popular vote.

NOVEMBER 21 The third period of the Catholic Church's Second Ecumenical Council closes.

DECEMBER 3 Police arrest over 800 students at the University of California (UC), Berkeley, following their takeover and massive sit-in at the administration building protesting the UC Regents' decision to forbid Vietnam War protests on UC property.

DECEMBER 14 The Supreme Court of the US rules, in *Heart of Atlanta Motel v. United States*, that, in accordance with the Civil Rights Act of 1964, establishments providing public accommodations must refrain from racial discrimination.

SOURCE: WIKIPEDIA



SECOND ECUMENICAL COUNCIL OR VATICAN II 1962-1965

Unlike past ecumenical councils, the Second Vatican Council was not held to combat contemporary sacrilege or to deal with awkward disciplinary questions but simply, in the words of Pope John XXIII's opening message, to *"renew ourselves and the flocks committed to us, so that there may radiate before all men the lovable features of Jesus Christ, who shines in our hearts that God's splendor may be revealed."*

The Council produced 16 documents (all of which had to be approved by Pope Paul VI, who succeeded John XXII as pontiff in June 1963) on such subjects as 'Divine Revelation', 'The Sacred Liturgy', 'The Church in the Modern World', 'The Instruments of Social Communication', 'Ecumenism', 'Eastern Catholic Churches', 'Renewal of Religious Life', 'The Laity', 'The Ministry and Life of Priests', 'Missionary Activity', 'Christian Education', 'The Relationship of the Church to non-Christian Religions', and 'Religious Freedom'. Of these, the most important and influential documents for the subsequent life of the Roman Catholic Church have been the

'Dogmatic Constitution' on the Church, which gave renewed importance to the role of the bishops; 'The Constitution on the Sacred Liturgy', which authorised vernacularisation of the liturgy and greater lay participation; 'The Pastoral Constitution on the Church in the Modern World', which acknowledged the need for the Church to adapt itself to the contemporary world; 'The Decree on Ecumenism'; and 'The Declaration on Religious Freedom'. Together these documents present a church that is primarily a worshiping and serving community open to various points of view and religious traditions.

Although the Second Vatican Council had enormous impact, it cannot be isolated from prior and parallel liturgical, theological, biblical, and social developments. In few instances did the Council initiate a new way of thinking for the Church. It endorsed specific approaches, tentatively in some cases, and planted seeds for other, possibly more radical, changes in the future.

SAINT ALOYSIUS PATRON SAINT OF YOUTH ST. ALOYSIUS GONZAGA

St. Aloysius was born in Castiglione, Italy in 1591. The first words St. Aloysius spoke were the Holy Names of Jesus and Mary. He was destined for the military by his father (who was in service to Philip II), but by the age of nine Aloysius had decided on a religious life and made a vow of perpetual virginity. To safeguard himself from possible temptation, he would keep his eyes persistently downcast in the presence of women. St. Charles Borromeo gave him his first Holy Communion. A kidney disease prevented St. Aloysius from a full social life for a while, so he spent his time in prayer and reading the lives of the saints.

Although he was appointed a Page in Spain, St. Aloysius kept up his many devotions and austerities, and was quite resolved to become a Jesuit. His family eventually moved back to Italy, where he taught catechism to the poor. When he was 18, he joined the Jesuits, after finally breaking down his father, who had refused his entrance into the Order. He served in a hospital during the plague of 1587 in Milan, and died from it at the age of 23, after receiving the last rites from St. Robert Bellarmine. The last word he spoke was the Holy Name of Jesus.

CAST



ELIZABETH HAWTHORNE

Elizabeth Hawthorne is one of New Zealand's most talented and respected actors. Elizabeth most recently appeared on the Auckland Theatre Company stage as the hilariously curt corporate art buyer, Dawn Grey in David Williamson's *Up For Grabs*. Elizabeth's Auckland Theatre Company credits include: *Serial Killers*, *Vita and Virginia*, *The Play About the Baby*, *The Bellbird*, *A Streetcar Named Desire*, *Masterclass* and *The Graduate*. Other theatre highlights include: *As You Like It* and *Three Sisters*.

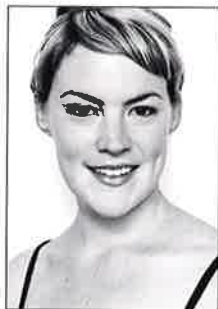
Elizabeth's film experience includes: *Jubilee*, *The Frighteners*, *Savage Honeymoon*, *The Last Tattoo*, *Alex and The Chronicles of Narnia*, *The Lion*, *The Witch and The Wardrobe*. Television experience includes: *Shortland Street* and *Spin Doctors*. Elizabeth's film and television accolades include a Nokia Film 'Best Supporting Actress' Award for her role in *Savage Honeymoon* (2000), an AFTA Award for best Comedy Performance for *Spin Doctors* (2003). In 2001 Elizabeth received an ONZM for Services to The Arts in the Queen's Birthday List.



LATHAM GAINES

Latham was last seen on stage in Auckland Theatre Company hit musical *High Society*. His other Auckland Theatre Company credits include: *The Graduate*, *Cabaret*, *12 Angry Men* and *Julius Caesar*. Other theatre highlights include: *Love Off the Shelf*, *Grease*, *Man of La Mancha*, *South Pacific*, and *The Wizard of Oz*.

Latham's recent film experience includes supporting roles in *The World's Fastest Indian*, Peter Jackson's *King Kong* and the upcoming Disney film *Bridge to Terabithia*. Television experience includes: *Murder in Greenwich* and *Superfire*, *Xena: Warrior Princess*, *Hercules*, *Spin Doctors*, *Matuku*, *Interrogation* and the popular US television series *Power Rangers*.



KATE PRYOR

Kate graduated from Toi Whakaari: New Zealand Drama School in 2004. *Doubt* is Kate's first appearance with Auckland Theatre Company. Her previous theatre experience includes: *Jacques Brel is Alive & Well & Living in Paris*, *A Clockwork Orange*, *Baghdad, Baby!*, *Macbeth* and *The Tempest* for the Young Shakespeare Company (Globe Theatre, London).

In 2004 Kate won a Shakespeare Globe Centre New Zealand Award and in 1999 won the National Sheilah Winn Shakespeare Competition Award for Best Comic Performance.



GORETTI CHADWICK

Goretti Chadwick graduated from the Unitec School of Performing and Screen Arts in 1995. Last seen on the Auckland Theatre Company stage in 2003's hit musical *The Rocky Horror Show*, Goretti's other Auckland Theatre Company credits include *A Streetcar Named Desire* and *Wit*. She has most recently performed in Makerita Urale's *Frangipani Perfume*.

Last year Goretti played a leading role in the debut season of TVNZ's *The Market* and will soon appear in the New Zealand feature film *Sione's Wedding*.

CREATIVE TEAM



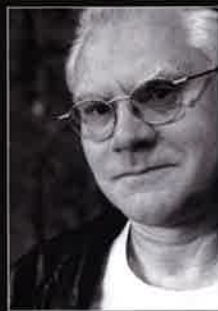
COLIN MCCOLL

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has lead Auckland Theatre Company as Artistic Director since July 2003.

Colin is renowned for his innovative treatment of classic plays - particularly the works of Chekhov and Ibsen - and has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for Auckland Theatre Company's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director of the Chapman Tripp Theatre Awards several times - including his production *Who's Afraid of Virginia Woolf?* in 2002.

For Auckland Theatre Company Colin has directed *Disgrace*, *The Duchess of Malfi*, *Equus*, *Caligula*, *Who's Afraid of Virginia Woolf?*, *Goldie*, *Middle Age Spread*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Skylight*, *Daughters of Heaven* and *Honour*.

Opera directing credits include *Quartet* (NZ International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR NZ Opera.



JOHN PARKER

"The set I have designed for Doubt represents the psychological states of mind of the characters rather than any actual geographical location. I want to evoke the idea of entrapment and the claustrophobia of a female working within the rigid pecking order of a male hierarchical instruction. I want to suggest the Catholic confessional grille, as well as the metal screen which divides clergy from congregation in a classic cathedral. The rules and tactics of playing games such as those on a basketball court are also referenced. The mesh walls acknowledge a world where privacy is absent and inner most secrets are for public scrutiny."

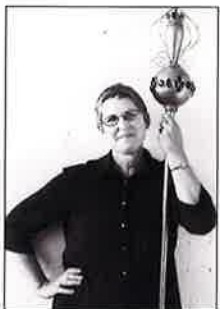
John has a long history of designing for Auckland Theatre Company, his most recent set designs include: *Taking Off*, *Equus*, *Caligula*, *The Bach*, *Middle Age Spread* and *The Rocky Horror Show*. John's other designs include: *The Louis Vuitton Ball*, *The American Cup Ball* and the *Peru: Gold and Sacrifice* exhibition for the Auckland Museum.



PHILLIP DEXTER

"When you consider the various levels at which this play can be interpreted it is important that the lighting does not colour or suggest a specific resolution to the play. The premise then becomes understanding and supporting the emotion of the text and harmonising this with the actor's interpretation. We therefore, do not see the light romancing the text but instead delivering a truth that can be felt by an audience, rather than instructed to them. The use of a small colour palette in conjunction with intensity and angle ensures continuity in light quality throughout the piece. Moving light intensities at different speeds allows us to add a cinematic quality by creating a specific focus at the beginning of each scene before the rest of the stage is revealed."

Phillip Dexter has designed for several Auckland Theatre Company Productions including *Equus* and *Up For Grabs*. He has also held senior posts in lighting at prestigious London theatres including Hampstead Theatre, The Royal College of Music Opera Conservatory, The Royal Opera House, and the recently opened Stratford Circus multiple auditorium performance complex.



ELIZABETH WHITING

"Doubt: a parable presented interesting questions in terms of costume design. The play addresses universal issues but uses very specific people, times and places to do so. In the same way a parable simplifies and addresses one issue, Colin and I wanted to stylise, simplify and clarify the costume design so the audience focus was on the text, but they had enough visual clues to know the characters in front of them. When I started research for the play, however, I discovered so much significance in the costume specifics of this particular order of nuns that I felt it was important to represent them fairly accurately, (with some concessions to the difficulties of lighting a face in a bonnet!) This order wears a very unusual habit based on women's wear in the early 1800's rather than the medieval dress of most of the orders we have in New Zealand. The habit is strange to the New Zealand eye and forces us to address the nature and concepts behind 'taking the veil'. I hope Doubt raises as many discussion points for you as it has with the cast and design team."

Last year was a very exciting year for Elizabeth with *Equus* and *The Duchess of Malfi* being the highlights at Auckland Theatre Company as well as a trip to London and Edinburgh to mount a children's play *Heaven Eyes* for the Edinburgh Festival. She is looking forward to another year of great costume opportunities with *Doubt*, *Twelfth Night* and *Sweet Charity* at Auckland Theatre Company and the start of a new venture, an M.Phil in art and design at Auckland University of Technology.



MARC CHESTERMAN

"The soundtrack for Doubt is about connecting St Nicholas school with certain elements of American life in 1964. Sounds from outside of the school walls make themselves present and quietness is disrupted. The noise of helicopters, sirens and planes remind us that this play is also a parable about life in the US today. Sounds from inside the school such as chairs moving, choir practice and playground noise are distant so as to enlarge the space of the play beyond the stage. An ideal world is reflected in Ecclesiastic music."

Marc worked with Auckland Theatre Company's Final Draft in 2002 on *Angelo's Song*. He has made numerous soundtracks for both theatre and film, including working internationally with dance company MAU. Recent theatre experience includes: *Macbeth*, *The Land of Make Believe* and *Paradise*. His film soundtrack work includes: *Woodenhead* and *Kaikohe Demolition*. Marc is a member of the music improvisation trio Audible 3.

GLOSSARY OF CATHOLIC TERMS

AGE OF REASONING Age of reasoning is the time of life at which a person is believed to be morally responsible and able to distinguish right from wrong. Roman Catholicism believes this age is usually at age seven.

AMEN Amen means 'truly' or 'so be it' in Hebrew.

BISHOP Bishop is the chief priest of a diocese. Bishops are responsible for the pastoral care of their dioceses. In addition, bishops have a responsibility to act in council with other bishops to guide the Church.

CATHOLIC Catholic is a Greek word that means 'toward the whole' or 'one' and refers to the fact that the Catholic Church is found all over the world and all its members follow the same beliefs.

CLERGY Collective term referring to men who administer the rites of the Church through Holy Orders.

CUSTODY OF THE EYES A daily discipline to keep one's eyes downcast to avoid worldly distractions.

GRACE Grace is a free gift from God to human beings, grace is a created sharing in the life of God. It is given through the merits of Christ and is communicated by the Holy Spirit. Grace is necessary for salvation.

MENTAL RESERVATION To desist from telling the truth for a higher reason.

MONSIGNOR Monsignor is an honorary ecclesiastical title granted by the Pope to some diocesan priests. In the United States, the title is given to the vicar general of a diocese. In Europe, the title also is given to bishops.

MORTAL SIN A sin, such as murder or blasphemy, that is so heinous it deprives the soul of sanctifying grace and causes damnation if unpardoned at the time of death.

NUN In general, a nun is a female ascetic who chooses to voluntarily leave the world and live her life in prayer and contemplation in a monastery or convent. The term 'nun' is applicable to Roman Catholics, Eastern Orthodox Christians, Anglicans, Lutherans, and Buddhists. The male equivalent of a nun is a monk.

ORDER, CONGREGATION, SOCIETY A religious order is the title loosely applied to all religious groups of men and women. A society is a body of clerics, regular or secular, organised

for the purpose of performing an apostolic work. A congregation is any group bound together by common rules.

PARISH A parish is a specific community of the Christian Faithful within a diocese, which has its own church building and is under the authority of a pastor who is responsible for providing the faithful with ministerial service. Most parishes are formed on a geographic basis, but they may be formed along national or ethnic lines.

PASTOR A priest appointed by a bishop to attend to the pastoral care of one or more parishes. The pastor fulfills his responsibilities in the areas of teaching, sanctifying and administration with the cooperation of and assistance from other priests as well as deacons and/or lay persons.

PRAYER The raising of the mind and heart to God in adoration, thanksgiving, reparation and petition. The official prayer of the Church as a worshipping community is called liturgy.

ROSARY A prayer of meditation primarily on events in the lives of Mary and Jesus, repeating the Our Father, the Hail Mary and the Glory Be. Generally, the rosary is said on a physical circlet of beads.

SAINT In the Catholic Church, a deceased person who has lived a holy life and performed at least two miracles can be considered a saint.

SEMINARY An educational institution for men preparing for the priesthood or diaconate.

SIGN OF THE CROSS A sign, ceremonial gesture or movement in the form of a cross by which a person professes faith in the Holy Trinity, and intercedes for the blessing of himself, as well as other persons or things.

SOLEMN VOW In the canon law of the Roman Catholic Church, public vows are divided into simple vows and solemn vows. Professed members of religious orders take solemn vows of poverty, chastity, and obedience (the vows of religion), while members of religious congregations only take simple versions of them.

"OUR REPUBLIC AND ITS PRESS WILL RISE OR FALL TOGETHER. AN ABLE, DISINTERESTED, PUBLIC-SPIRITED PRESS, WITH TRAINED INTELLIGENCE TO KNOW THE RIGHT AND THE COURAGE TO DO IT, CAN PRESERVE THAT PUBLIC VIRTUE WITHOUT WHICH POPULAR GOVERNMENT IS A SHAM AND A MOCKERY. A CYNICAL, MERCENARY, DEMAGOGIC PRESS WILL PRODUCE IN TIME A PEOPLE AS BASE AS ITSELF. THE POWER TO MOULD THE FUTURE OF THE REPUBLIC WILL BE IN THE HANDS OF THE JOURNALISTS OF FUTURE GENERATIONS". — JOSEPH PULITZER, THE NORTH AMERICAN REVIEW, MAY 1904

(THE) PULITZER

In the latter years of the 19th century, Joseph Pulitzer stood out as the very embodiment of American journalism – drawing plaudits and criticism alike. Hungarian-born, Pulitzer was a passionate crusader against dishonest government, a fierce, hawk-like competitor who did not shrink from sensationalism in circulation struggles, and a visionary who richly endowed his profession. Pulitzer would have been pleased to know that in the years after his death more Pulitzer awards in journalism would honour the exposure of corruption than any other subject.

Pulitzer's 1904 Will made provision for the establishment of awards not only in journalism but also in letters, drama, and education as well as four traveling scholarships. In letters, prizes were to go to an American novel, an original American play performed in New York, a book on the history of the United States, an American biography, and a history of public service by the press.

Sensitive to progress, Pulitzer also made provision for broad changes in the system of awards. He established an overseer advisory board and willed it "power in its discretion to suspend or to change any subject or subjects, substituting, however, others in their places". He also empowered the board to withhold any award where entries fell below its standards of excellence.

The Pulitzer board has at times been targeted by critics for awards given or not given. Controversy has arisen over decisions made by the board counter to the advice of juries or public preference. Many of the honoured books have not been on bestseller lists and many of the winning plays have been staged off-Broadway or in regional theatres.

In letters, the Pulitzer board has grown less conservative over the years. In 1963 the drama jury nominated Edward Albee's *Who's Afraid of Virginia Woolf?* but the board found the script insufficiently "uplifting", a complaint that related to arguments over sexual permissiveness and rough dialogue. In 1993 the prize went to Tony Kushner's *Angels in America: Millennium Approaches*, a play that dealt with issues of homosexuality and AIDS and whose script was replete with strong language.

(Albee has been awarded the prize three times, matching Tennessee Williams' achievement and falling just one short of Eugene O'Neill's record.) Pulitzer winners receive their prizes from the president

of Columbia University at a modest luncheon in May. The board has declined offers to transform the occasion into a television extravaganza.

NOTABLE PULITZER PRIZE-WINNING DRAMAS

Anna Christie by Eugene O'Neill (1922)

Our Town by Thornton Wilder (1938)

A Streetcar Named Desire by Tennessee Williams (1948) - ATC 2001

Death of a Salesman by Arthur Miller (1949) - ATC 1999

South Pacific by Rodgers/Hammerstein/Logan (1950)

Cat on a Hot Tin Roof by Tennessee Williams (1955)

Long Day's Journey into Night by Eugene O'Neill (1957)

A Delicate Balance by Edward Albee (1967)

A Chorus Line by Bennett/Kirkwood/Dante/Hamlisch/Kleban (1976)

Buried Child by Sam Shepard (1979)

Crimes of the Heart by Beth Henley (1981)

Night Mother by Marsha Norman (1983)

Glengarry Glen Ross by David Mamet (1984)

Angels in America: Millennium Approaches by Tony Kushner (1993) - ATC 1994

Rent by Jonathan Larson (1996)

Wit by Margaret Edson (1999) - ATC 2000

Proof by David Auburn (2001)

Doubt by John Patrick Shanley (2005) - ATC 2006

AND SOME YOU'VE (PROBABLY) NEVER HEARD OF

Why Marry? by Jesse Lynch Williams (1918)

Hell-Bent For Heaven by Hatcher Hughes (1924)

Men in White by Sydney Kingsley (1934)

There Shall be No Night by Robert E. Sherwood (1941)

J.B. by Archibald Macleish (1958)

No Place to be Somebody by Charles Gordone (1970)

The Kentucky Cycle by Robert Schenkan (1992)

More information at www.pulitzer.org



Artistic Director Colin McColl
General Manager Kim Acland
Associate Director, Artistic & Literary Roy Ward
Education & 2econd Unit Coordinator Lynne Cardy
Associate Director, Production Robyn Tearle
Marketing & Sponsorship Manager Michael Adams
Marketing & Publicity Co-ordinator Elissa Downey
Partnerships Co-ordinator Anna Connell
Business Manager Alex Gortchinski
Box Office & Audience Liaison Manager Alison Reid
Box Office Assistant Helen Ross
Receptionist Sue East
ATC Intern Christina Schelhas
Design Connor Kenyon
Photography John McDermott

ATC BOARD

Chair Kit Toogood
Erika Congreve
Dayle Mace
Heith Mackay-Cruise
Declan Mordaunt
Jane Vesty



THE UNIVERSITY OF AUCKLAND
MAIDMENT THEATRE

Maidment Theatre
Business Manager Margo Athy
Director Paul Minifie
Box Office Manager Blair Cooper
Technical Manager Nik Janiurek
Front of House Manager John Humphries
Will Gaisford

ACKNOWLEDGEMENTS

Davy & Associates – Optometrists
Michael Dunleavy
Westmere Primary School
Pauline Grogan and Denis Horton
Keir, Stu and Sean at Connor Kenyon Design
Sarah Miles at Creative Artists Agency, NY.
Bells Roses, Hobsonville
Nik Janiurek

ATC PATRONS - 2006

Margaret Anderson
Adrian Burr and Peter Tatham
Peter Bolot
Mary Brook
Rick and Jenny Carlyon
John and Stephanie Clark
Robin and Erica Congreve
Greg and Debbie Cook
Paul and Barbie Cook
Richard and Christine Didsbury
Mark and Rosie Dunphy
Graeme Edwards
Trevor and Jan Farmer
Stephen and Virginia Fisher
Cameron and Fiona Fleming
Bill & Christine Frayling
Michael Friedlander
Jenny Gibbs
John and Jo Gow
Ross and Josephine Green
John and Sue Haigh
Rod and Penny Hansen
Anne & Peter Hinton
Michael and Hannah Holm

Michael and Rosie Horton
Peter and Sally Jackson
Richard and Sally Jarman
Ross and Paulette Laidlaw
Noel Lane and Amanda Gibbs
Tim and Antonia MacAvoy
Chris and Dayle Mace
Denver and Prue Olde
Scott Perkins
Michael and Maria Renhart
Geoff and Fran Ricketts
Kent & Diana Robertson
Mike Smith and Dale D’Rose
Lady Tait
Kit Toogood and Pip Muir
Don and Denise Turkington
Aki and Jane von Roy
James Wallace
Evan and Katie Williams

SUPPORTING SUBSCRIBERS

GM Edwards
P & A Hargreaves
Brian and Pam Stevenson
Fay Pankhurst
Joanne Smout

Auckland City proudly supports our stand out acts.



AUCKLAND PHILHARMONIA

THE NBR NEW ZEALAND OPERA

AUCKLAND THEATRE COMPANY

We also support a diverse range of professional dance, music, comedy and theatre productions reaching over 200,000 people each year through our Arts Alive programme.



Auckland City

THE KensingtonSwan  SEASON OF
LAWYERS

Mum's Choir

BY ALISON QUIGAN

SKYCITY THEATRE 1 JUNE – 24 JUNE

DIRECTION JOHN CALLEN

**WITH PAUL BARRETT, HEATHER BOLTON, JAMIE McCASKILL, KATE-LOUISE ELLIOTT,
ELIZABETH McRAE, CAMERON RHODES AND ALISON QUIGAN**

SET DESIGN JOHN PARKER MUSICAL DIRECTION LAUGHTON PATRICK

LIGHTING DESIGN VERA THOMAS COSTUME DESIGN VICTORIA INGRAM

SOUND DESIGN JASON SMITH CHOREOGRAPHY SUSAN TRAINOR

The O'Reilly family have returned home to bury their mother. The old house resonates with memories of happier days: raucous singalongs, outrageous parties, improvised cricket on the back lawn. Mum's presence is everywhere.

She had ambitious plans for her kids when they were young - and she has ambitious plans for them now - she's requested they master Faure's Requiem for her funeral service!

What with coping with the grief, the visitors, the calls of condolence, the sibling squabbles, the home baking and the funeral arrangements, Mum's Choir have their work cut out to learn their parts in time. But they're determined to give Mum the send off she deserves.

***Mum's Choir* is a joyous and heart warming celebration of life, love and music.**

"The most moving and happiest of evenings." THE DOMINION POST

307 5000 OR WWW.TICKETEK.CO.NZ

AN ASSOCIATION WITH PLAYMARKET

Playmarket
NEW ZEALAND'S FINEST THEATRE AGENCY
& TICKET ADVISORY SERVICE
www.playmarket.org.nz

**AUCKLAND
THEATRE
COMPANY**