

Doubt by John Patrick Shanley
 Director's Design Ideas – Sound, Lights, and Blocking
 Pittsburgh Irish & Classical Theatre – Summer 2009

Production Moment	Description	Sound Ideas	Lighting Ideas	Blocking Ideas
Pre-show	house open to curtain speech	instrumental music suitable for Catholic mass – perhaps chanting akin to the Quem Queritis trope?*	warmers – with differentiation btw. office & garden – establish US windows	curtain speech should happen DC on brick path
Transition A	end of curtain speech to first word of play	short mass sound – collective response? “thanks be to you Lord Jesus Christ” – mass in Latin or no??	fade out at end of curtain speech - sit in black during sound Q – snap up tight on Flynn	Flynn into position on SR stone step during blackout
Scene 1	Flynn's homily on Doubt (SR)	none	only on Flynn no windows?	Flynn stays in place but opens to all sides
Transition B		collective “Amen” / beat / 8 th grade boys & girls saying “Pledge of Allegiance”	Shanley asks for a crossfade – lights transition so that light is only in office – complete by James' knock on the door	Flynn exits UR Where is Aloysius? Has she been frozen in pst. seated at desk during scene 1 or does she enter from UL during transition? James enters UL
Scene 2	Aloysius & James in office – “be suspicious” (C)	p. 15 – school bell after “destroy herself” to cue Aloysius	mid-September late morning - some faint activity in US windows - where are windows in office?	James exits UL When does Aloysius exit – probably goes to door to monitor hallway for a moment, then UL exit
Transition C		students changing classes turning into shoe squeaks & basketballs on gym floor and then a blast from Flynn's whistle (live sound) as Flynn moves into place	another crossfade? with this set design/ space, I think we'll get closest to “keeping it moving” if actors move on/off in time w/ the lights	as Aloysius exits UL, Flynn enters UR and dribbles/jogs along brick path to end DC
Scene 3	Flynn's basketball lecture (DC)	p. 17 – Flynn blows whistle before last line	background lighting feels trickiest here – I'd like all light off of garden/office elements	Flynn will talk as if boys are seated in wide semi-circle in front of him

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Transition D		more shoe squeaks & jostling boy noises transitioning into low cold wind and fall nature sounds	another crossfade – interior feel DC changes to exterior feel on entire path	Flynn exits UR as Aloysius enters UL, crosses DL to rosebush (establish activity) James enters UR, crosses DR to above bench before first line
Scene 4	Aloysius & James in garden (DL-DR)	low wind/nature sounds continue – wind rises sharply at p. 24 “the need to act”	early October, around 1:30pm “approaching storm” windows US start coming to life	Aloysius & James play across space for p. 17, are DL by bush for p. 18-20, move to bench DR on 20/21, at bench 21-22, then move back to DL 22-24 Aloysius exits UL, James exits UR
Transition E		wind reaches high point, starts diminishing, Aloysius phone starts ringing on desk (match time w/ cost/prop change)	windows carry the transition in focus to office space, hallway very present (thru p. 26)	Aloysius enters UL w/ tea and enters office
Scene 5	Tea confrontation (C)	none	mid-morning day after scene 4 - windows more involved than they are in scene 4	Flynn exits UR down hallway
Transition F		hymn or pre-homily mass sound (should remind us of top of show)	lights fade to black for Flynn to get into position (should remind us of top of show)	in blackout, Aloysius & James exit UL, Flynn moves into position on SR stone step
Scene 6	Flynn’s homily on Gossip (SR)		lights tight on Flynn and, depending on blocking, grow out on to brick path (match scene 1 but then something changes . . .)	Flynn on SR stone step – he may move off step during this homily but would not break DS edge of office line – not sure what such movement would “mean” but . . .
Transition G		collective “Amen” at end of homily, bring up wind to connect w/ pillow story	perhaps light on path just fills in after homily – or do we want black?	Flynn exits UR, James enters from UL to cross to DR bench

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Scene 7	James & Flynn garden discussion (DR)	crow caws (p. 38, 42) maybe keep some wind underneath? other caws for punctuation?	afternoon late October windows involved by another degree	Flynn enters UR, majority of scene played around DR bench James exits UL
Transition H		final crow caws transitioning into 1964 news report Aloysius is listening to on transistor radio	cross fade from path to office – feels like we must pass through full black	Flynn exits UR Aloysius enters UL to get into pst. in office
Scene 8	Aloysius & Muller conference / Aloysius & Flynn face-off (C, UL-UR)	radio sound dies out as lights establish - maybe a school bell sounds on p. 47 after Muller: “Why you need to know something like that when you don’t?” followed by low students changing classes noise	office window pst. crucial at top of scene hallway feels like it should be “alive” for Muller’s entrance/exit, for Flynn’s entrance, for Aloysius’ exit - windows start growing after Flynn slams door on p. 50, reach highest intensity on “I will not stop” p. 55 after Aloysius exits, do lights tighten down on Flynn at desk on phone before fading to black?	Mrs. Muller enters from UR & down hallway - she stays by door and then spends most of scene in SL chair – exits down hallway to UR Flynn enters UR – Flynn & Muller meet each other & stop in hallway US of stone step for a split second before moving on - scene between Flynn and Aloysius is most kinetic in the production – feels truly bound and tormented by the small space – Aloysius exits UL
Transition I		none	none	in black, Aloysius crosses to sit DR bench
Scene 9	James & Aloysius in garden – doubts (DR-DL)	light wind in an early winter world - sound completely out by p. 58 “I was lying”	during winter break? “sunny” feels like windows return to subtle comment if at all – feels like lights pull down to area around bench at very end and then fade to black	James enters UL and crosses DL – reversal of scene 4 – James eventually moves to sit bench DR

Curtain call		what feels appropriate?	windows bright hallway dim lights on actors in their areas or general lights up feeling to mark end of moment? lights & sound will determine level of release from play's questions we provide the audience with . . .	first instinct is to have Flynn SR on stone step, Aloysius in office DS of desk, Mrs. Muller on SL stone step, and James DC on path – lights discover the ensemble in position – they bow to all three sides, then exit to respective US hallway ends
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* see definition, text, and a video sample at:

http://theatre-dance.cahss.ualr.edu/waynesweb/MedievalWeb_files/QuemQueritis.html

Props list from text:

in office: sugar bowl in desk drawer with tongs
phone on desk

Flynn: whistle, basketball, small black notebook (pocket size), writing implement, prayer book (pocket size)

Aloysius: tea pot, cups & saucers for tea (are these in office or on tray or what?),
rosebush wrapping/gardening accessories, transistor radio with earpiece
am I missing anything?