

Doubt Shanley Full Script

Doubt (movie tie-in edition)
Prodigal Son (TCG Edition)
Outside Mullingar (TCG Edition)
Doubt
A Study Guide for John Patrick Shanley's "Doubt"
Storefront Church
A Study Guide for John Patrick Shanley's "Doubt (Film entry)"
Doubt
Moonstruck
Defiance
Dirty Story and Other Plays (Large Print 16pt)
Proof
Italian American Reconciliation
The Architecture of Story
The Portuguese Kid
Welcome to the Moon and Other Plays
Savage in Limbo
Missing/Kissing
Festen
Women of Manhattan
Laughing Wild
Where's My Money
Danny and the Deep Blue Sea
Dreams, Doubt, and Dread
Backwards and Forwards
Cellini
The Christians
Crumbs from the Table of Joy
An Octoroon
Sailor's Song
Audition Monologues for Young Women #2
Fracked!
What the Constitution Means to Me (TCG Edition)
Rogues' Gallery
Which Lie Did I Tell?
Twentieth-Century and Contemporary American Literature in Context [4 volumes]
Dirty Story
The Architecture of Story
The Laramie Project
The Bishop's Man

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2008-12-01 John Patrick Shanley Move tie-in edition of the Pulitzer Prize winning play.

2016-03-07 John Patrick Shanley 'What I admire most is that his plays are beautifully well made, economical, sharp and coherent. He's not a misanthrope, but he's in pursuit of why people behave as badly as they do along with having a great compassion for them. That's an unusual and interesting combination.'—Tony Kushner, on John Patrick Shanley When a troubled but gifted boy from the South Bronx finds himself shipped off to a private school in New Hampshire, the adjustment to the alien environment will lead to his ultimate dissolution or redemption. Teachers in the affluent institution do not know what to make of the new boisterous student, though the challenge really lies in his self-perception. Like his most celebrated play, *Doubt*, the author has based this new work on his own personal experiences of growing up as a teenager in the South Bronx and his time spent at a prep school in New England. Shanley has created an elemental study of a young man's search for his place in the world. John Patrick Shanley's plays include *Outside Mullingar*, *Danny and the Deep Blue Sea*, *Savage in Limbo*, and *Dirty Story*, along with his "Church and State" trilogy, *Doubt*, *Defiance*, and *Storefront Church*. For his play *Doubt*, he received both the Tony Award for Best Play and the Pulitzer Prize for Drama. He has nine films to his credit, including the five-time Oscar-nominated *Doubt*, and *Moonstruck*, which received the Academy Award for Best Original Screenplay. The Writers Guild of America awarded Shanley the 2009 Lifetime Achievement Award in Writing.

2014-01-27 John Patrick Shanley "In the work of John Patrick Shanley, the truth is as charming as it is painful, reality as touched with magic as it is factual, and existence as absolute as it is illusory."—BOMB magazine For Anthony and Rosemary, introverted misfits straddling forty, love seems unlikely. In this very Irish story with a surprising depth of poetic passion, these yearning, eccentric souls fight their way towards

solid ground and happiness. Their journey is heartbreaking, funny as hell, and ultimately, deeply moving. Set in the Irish countryside, *Outside Mullingar* has been dubbed the "Irish Moonstruck" and will premiere on Broadway in 2014, starring Debra Messing and Brian F. O'Byrne and helmed by Doug Hughes, the Tony Award-winning director of *Doubt*. John Patrick Shanley is from the Bronx. His plays include *Danny and the Deep Blue Sea*, *Savage in Limbo*, and *Dirty Story*. His trilogy *Church and State* began with *Doubt*, followed by *Defiance* and *Storefront Church*. For his play *Doubt*, the playwright received both the Tony Award and the Pulitzer Prize. He has nine films to his credit, including the five-time Oscar-nominated *Doubt* with Meryl Streep, Philip Seymour Hoffman, Amy Adams, and Viola Davis. Other films include *Five Corners*, *Alive*, *Joe Versus The Volcano*, and *Live From Baghdad* for HBO (Emmy nomination). For *Moonstruck*, he received both the Writers Guild Award and the Academy Award for Best Original Screenplay. The Writers Guild of America awarded Shanley the 2009 Lifetime Achievement Award in Writing.

2005 John Patrick Shanley Set in a Bronx Catholic school in 1964, a nun is faced with uncertainty as she has grave concerns about a male colleague.

2016 Gale, Cengage Learning A Study Guide for John Patrick Shanley's "Doubt," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

2014-09-29 John Patrick Shanley "Some of Shanley's sharpest comic writing in years... His intense engagement with questions of religion and ethics remains distinctive and invigorating." — Charles Isherwood, *New York Times* "There's a deeper philosophical vein that the author mines, allowing his language to acquire the heft

and timbre of a serious moral debate...We taste bitterness, but also much that is sweet.” — David Cote, TimeOut New York “A postmodern morality play that’s as funny as it is bracing.” — Karen D’Souza, San Jose Mercury News

Concluding the “Church and State” trilogy of plays that began with *Doubt* and *Defiance*, *Storefront Church* tells the story of a Bronx Borough President who is forced by the mortgage crisis into a confrontation with a local minister. Blending earthy humor and philosophical reflection, this compassionate morality tale is an exploration of the often thorny relationship between spiritual experience and social action. John Patrick Shanley is the author of *Doubt: A Parable* (Pulitzer Prize for Drama, Tony Award for Best Play), *Outside Mullingar* (Tony nomination for Best Play), *Defiance*, *Danny and the Deep Blue Sea* and *Dirty Story*, among many other plays. He wrote the teleplay for *Live from Baghdad* (Emmy nomination for Outstanding Writing of a Miniseries, Movie or Dramatic Special) and the screenplays for *Congo*, *Alive*, *Five Corners*, *Joe Versus the Volcano*, *Doubt* (Academy Award nomination for Best Adapted Screenplay) and *Moonstruck* (Academy Award for Best Original Screenplay).

2016 Gale, Cengage Learning A Study Guide for John Patrick Shanley's "Doubt (Film entry)," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

2007* John Patrick Shanley 1964, *St. Nicholas in the Bronx*. Father Flynn is a charismatic priest who is trying to upend the schools' strict customs, which have long been fiercely guarded by Sister Aloysius Beauvier. The Sister is the iron-gloved principal who believes in the power of fear and discipline. With the winds of political change, the school has just accepted its first black student, Donald Miller. But when Sister James shares with Sister Aloysius her suspicion that Father Flynn is paying too much personal attention to Donald, Sister Aloysius sets off on a personal crusade to unearth the truth and to expel Flynn from the school. Now, without any

proof, besides her moral certainty, Sister Aloysius locks into a battle of wills with Father Flynn. This threatens to tear apart the community with its irrevocable consequence.

1996 John Patrick Shanley The screenplays of award-winning playwright John Patrick Shanley have earned him a reputation as a gifted writer with a great range and imagination. His movies *Moonstruck*, *Five Corners*, and *Joe Versus the Volcano* have starred such Hollywood luminaries as Cher--who took home an Oscar for her performance in *Moonstruck*--Nicolas Cage, Jodie Foster, John Turturro, Meg Ryan, and Tom Hanks. This collection showcases Shanley's talent for creating dialogue that is true to his characters and his ability to tell their stories in eccentric and intensely humorous situations.

2007-06-01 John Patrick Shanley “Defiance is a necessary step in the life of an individual and in the life of a nation.”—John Patrick Shanley “As thoughtful and probing as its predecessor, *Defiance* [is] filled with the provocative questions and bristling dialogue for which Mr. Shanley is known . . . as it wonders about its big, knotty subjects.”—Ben Brantley, *The New York Times* *Defiance* is the “very rich and satisfying” (*The Village Voice*) second work in John Patrick Shanley’s trilogy that began with *Doubt*. The play is set in 1971 at Camp Lejeune, North Carolina, where Lt. Col. Morgan Littlefield and his reluctant protégé Capt. Lee King—a young African American officer—clash over issues of race and authority within the Marine Corps, even as the civil rights movement and Vietnam War divide the world outside. In this high-stakes struggle at the top of the ranks, witnessed by the base’s inquisitive Chaplain White and Littlefield’s irreproachable wife Margaret, Shanley has crafted another timely play exploring issues of power and morality within a hallowed institution. John Patrick Shanley’s *Doubt* won the 2005 Pulitzer Prize for Drama and the Tony Award for Best Play, and was chosen as best play of the year by over ten newspapers and magazines. His other plays include *Danny and the Deep Blue Sea*, *Four Dogs and a Bone*, *Psychopathia Sexualis*, and *Savage Limbo*. He has written extensively for TV and film, including *Moonstruck*, for which he won an Academy Award for best screenplay.

2011-03 John Patrick Shanley Three new works

by Pulitzer Prize-winning author John Patrick Shanley, one of our country's most politically current and theatrically elastic playwrights. In *Dirty Story*, a couple of sadomasochistic writers fight over rights to their New York City loft. In this sexy satire of the Israeli-Palestinian conflict that is "astonishing," says Tony Kushner, "the analysis of the Middle East in this play is dead on, exactly perfectly pitched. "In his dark comedy *Where's My Money?*, Shanley takes on marriage, infidelity, and divorce lawyers in a play that is "so harsh, it's funny - terrifying, but funny" (The New York Times). And in his *Sailor's Song*, love becomes an act of courage, in a seaside romance about the certainty of death, the brevity of youth, and the importance of now.

2001 David Auburn *THE STORY*: On the eve of her twenty-fifth birthday, Catherine, a troubled young woman, has spent years caring for her brilliant but unstable father, a famous mathematician. Now, following his death, she must deal with her own volatile emotions; the

1989 John Patrick Shanley *THE STORY*: Huey Maximilian Bonfigliano has a problem: While he is safely divorced from his shrewish first wife, Janice, who shot his dog and even took a bead on him, he feels he cannot regain his manhood until he woos and wins her one more time--i

2016-04-08 Will Dunne This new book from the author of *The Dramatic Writer's Companion* approaches some of the same issues as its predecessor but from a slightly different angle. It offers playwrights, screenwriters, and other dramatic writers in-depth analysis of the dramatic architecture of three award-winning contemporary American plays: *Doubt: A Parable* by John Patrick Shanley, *Topdog/Underdog* by Suzan-Lori Parks, and *The Clean House* by Sarah Ruhl. Each relatively brief chapter is devoted to a specific story element--from "Characters" and "Main Event" to "Emotional Environment" and "Back Story"--with subsections that break down this element in each of the plays. Readers can choose to read across the chapters to follow the analysis of each play, but the structure gives primary emphasis to the story elements, comparing and contrasting how different writers have successfully handled them. Each chapter ends with a set of questions to help readers analyze and develop that element in their own work.

2018-12-06 John Patrick Shanley In Providence, Rhode Island, habitually widowed Atalanta pays a visit to her second-rate lawyer, Barry Dragonetti. Intending to settle her latest husband's affairs, this larger-than-life Greek tightwad quickly becomes a nightmare for her cheesy, self-aggrandizing attorney. Add Barry's impossible Croatian mother, a dash of politics, and a couple of opportunistic young lovers, and you have in hand a recipe for comic combustion.

1985 John Patrick Shanley *THE STORIES*: In *THE RED COAT*, a teenage boy in the Bronx lays in wait outside a party for a girl he hardly knows. His mission, which he accomplishes with touching if halting effectiveness, is to tell her that he loves her. (1 man, 1 woman.) In *DOWN*

1986 John Patrick Shanley *THE STORY*: The setting is a slightly seedy neighborhood bar in the Bronx, where a group of regulars (who all happen to be the same age--thirty-two) seek relief from the disappointments and tedium of the outside world. The first to arrive is Denise S

1997 John Patrick Shanley *THE STORIES*: *MISSING MARISA*. Terry and Eli are friends with a woman in common: Marisa. Marisa was Eli's wife. Then she ran off with Terry. Now she has abandoned Terry as well. Terry comes to Eli's apartment looking for Marisa. Did she return to Eli

2013-12-04 David Eldridge Helge, the patriarch of a chain of restaurants, is celebrating his sixtieth birthday and everyone is coming home from the party including Helge's sons, Christian, Michael and his daughter Helene. Missing from the roster of invitees is Christian's twin sister, Linda, who recently committed suicide. The reason for her action and the repercussions from it, form the basis of the shocking and painful events that transpire during a twenty-four hour period. In the midst of dinner, Christian makes a startling accusation and, even as the disbelieving guests are choosing sides, the play slowly unwraps the truth. David Eldridge powerful new play is adapted from Thomas Vinterborg's screenplay of the very successful film, *Dogme*. Published to tie in with Almeida Theatre production in March 2004 directed by Rufus Norris

1986 John Patrick Shanley *THE STORY*: Rhonda, Judy and Billie are having dinner, over which they lament the fact that, while their careers are

flourishing, their emotional lives are a wreck. Rhonda has just broken up with her boyfriend (but is unable to jettison the oversized 1996 Christopher Durang *THE STORY*: In the first section of the play, a Woman enters and embarks on an increasingly frenetic (and funny) recital of the perils and frustrations of daily life in urban America--waiting in line, rude taxi drivers, inane talk shows and the selfi

2002 John Patrick Shanley *THE STORY*: Marriage and its discontents are the subject of *WHERE'S MY MONEY?* When Celeste, an out-of-work actor who's cheating on her boyfriend with a married man, runs into Natalie, whom she hasn't seen in years, the two have some catching up to do

1984 John Patrick Shanley *THE STORY*: The setting is a rundown bar in the Bronx, where two of society's rejects, Danny and Roberta, strike up a halting conversation over their beer. He is a brooding, self-loathing young man who resorts more to violence than reason; she is a

2016-08-24 Zachary Thomas Settle Films are modern spiritual phenomena. They function as such in at least three profound ways: world projection, thought experiments, and catharsis (i.e., as dreams, doubt, and dread). Understanding film in this way allows for a theological account of the experience that speaks to the religious possibilities of film that far extend the portrayal of religious themes or content. *Dreams, Doubt, and Dread: The Spiritual in Film* aims to address films as spiritual experiences. This collection of short essays and dialogues examines films phenomenologically--through the experience of the viewer as an agent having been acted upon in the functioning of the film itself. Authors were invited to take one of the main themes and creatively consider how film, in their experiences, has provided opportunities for new modes of thinking. Contributors will then engaged one another in a dialogue about the similarities and differences in their descriptions of film as spiritual phenomena. The intended aim of this text is to shift contemporary theological film engagement away from a simple mode of analysis in which theological concepts are simply read into the film itself and begin to let films speak for themselves as profoundly spiritual experiences.

1983 David Ball "Considered an essential text since its publication thirty-five years ago, this guide for students and practitioners of both theater and literature complements, rather than contradicts or repeats, traditional methods of literary analysis of scripts

2002 John Patrick Shanley *THE STORY*: A quartet of black women spanning four generations makes up this heartwarming dramatic comedy. The four, plus the white woman friend of the youngest, come together to celebrate the matriarch's ninetieth birthday. It's a wild party, one t

2016-11-15 Lucas Hnath Pastor Paul does not believe in Hell, and today, he's going to preach a sermon that finally says what he really believes. He thinks all the people in his church are going to be happy to hear what he has to say. He's wrong.

1998 Lynn Nottage *THE STORY*: Recently widowed Godfrey, and his daughters Ernestine and Ermina, move from Florida to Brooklyn for a better life. Not knowing how to parent, Godfrey turns to religion, and especially to Father Divine, for answers. The girls absorb their

2017 Branden Jacobs-Jenkins "What you gonna do once you free? You just gonna walk up in somebody house and be like, "Hey. I'm a slave. Help me?" Judge Peyton is dead, and his plantation Terrebonne is in financial ruins. Peyton's handsome nephew George arrives as heir apparent, and quickly falls in love with Zoe, a beautiful 'octoroon'. But the dastardly M'Closky has other plans - for both Terrebonne and Zoe. Branden Jacobs-Jenkins' exhilarating play, *An Octoroon*, draws on Dion Boucicault's 1859 melodrama *The Octoroon* to explore issues about race and identity in America today. The play won an OBIE Award when it was first seen in New York in 2014, and had its European premiere at the Orange Tree Theatre, Richmond, in 2017. It transferred to the National Theatre, London, in 2018. *An Octoroon* won Branden Jacobs-Jenkins the Most Promising Playwright Award at the Evening Standard Awards in 2017. He was also named Most Promising Playwright at the Critics' Circle Awards in 2018 for his plays *Gloria* and *An Octoroon*.

2005 John Patrick Shanley *THE STORY*: *SAILOR'S SONG* is an extravagant romantic seaside story decorated with dance. In the

tradition of Gene Kelly and Eugene O'Neill, who should have worked together but never did, this stylistically daring love story gives us a cynical man an

2013-09 Gerald Lee Ratliff All of the monologues in this book are from recently produced plays by award-winning, well-known, and emerging new playwrights. These challenging character studies are suitable for competitive auditions, acting or literature classes, forensic contests,

2016-09-16 Alistair Beaton How would you feel about sitting in front of that nice old village pub on a sunny afternoon while convoys of 40-ton tankers roll past six feet away? Deerland Energy's plans to drill for shale gas in the pretty village of Fenstock are going well. The company is looking at big profits. They can count on the support of distinguished scientists working in university departments funded by the energy companies while at local level, Councillor Pilbeam, Chair of the Planning Committee, seems to be open to lucrative offers. The only slight snag is a ragged band of protesters, reluctantly led by retired academic Elizabeth Blackwood. Surely she's just another 'mad old biddy', as she's characterised by ruthless PR guru Joe Selby. This new razor-sharp black comedy by Alistair Beaton takes a timely look at the conflicted core of planetary energy and earthly power. Fracked! received its world premiere at the Chichester's Minerva Theatre on 8 July 2016.

2020-12-22 Heidi Schreck "BEST PLAY OF THE YEAR" New York Times · New Yorker · TIME · Hollywood Reporter · Newsweek · BuzzFeed · Forbes · New York · NPR · Washington Post · Entertainment Weekly · Los Angeles Times · Chicago Tribune Finalist for the 2019 Pulitzer Prize for Drama When she was fifteen years old, Heidi Schreck started traveling the country, taking part in constitutional debates to earn money for her college tuition. Decades later, in What the Constitution Means to Me, she traces the effect that the Constitution has had on four generations of women in her family, deftly examining how the United States' founding principles are inextricably linked with our personal lives.

2021-02-09 John Patrick Shanley Ten magnetic characters. Ten bizarre, explosive, and darkly humorous stories. This collection of monologues

from the imagination of Pulitzer Prize-winning John Patrick Shanley delves into the allure of bad behavior and the absurdity of being human. UNKNOWN CALLER. "Where was the ring? I stared at the open box." After a doomed proposal and a night of heavy drinking, a would-be fiancé wakes to a hangover and a missing engagement ring. A phone call from a stranger may hold the key to its whereabouts—and an opportunity for a fresh start. (1 man.) DRIVE.

"He looked at me like I was an unexpected problem, like the day had been going fine, and I ruined it." A cabaret singer does not like the janitor at her club, and the feeling is mutual. As she struggles to find authenticity in her performances, a sudden event brings inspiration. (1 woman.) GAUCHO. "He did not realize the kind of man I was, and that he was in danger."

An aggrieved descendant of the gauchos of Argentina seeks revenge on the man who seduced his wife. (1 man.) ARTIFICIAL LEG. "Who leaves a leg?" A homeowner struggles to dispose of the prosthetic limb he discovered in the basement of his new townhouse. (1 man.) DITTO. "I'm scared to death."

A journalist becomes infatuated with a writer, leaving her fiancé behind and diving headfirst into a blissful romance. But when a friend reaches out with an unsettling discovery, she uncovers the strange truth about her new relationship—and herself. (1 woman.) THE ACUPUNCTURIST. "She was exceptionally good at finding pain."

A patient switches acupuncturists after their practitioner starts to believe he has magical powers. (1 n/s.) THE CLERICAL LINE. "It is not enough to foresee a fashion. One must have courage."

A wealthy bachelor collaborates with Burberry to create a wardrobe of priest's clothing—a uniform he deems most reflective of his soul and status. (1 man.) I WAS RIGHT ABOUT EVERYTHING. "I'm the fascinating one. We both know that. I'm the one a movie star would want to play."

A Bronx food cart owner and teller of tall tales bides his time until the woman he loves realizes how exceptional he is. (1 man.) LOCKDOWN. "I hate him, but I can't leave the puppy."

During a global epidemic, a quarantined woman slips away from her boyfriend to call her lover. (1 woman.) THE CHOREOGRAPHER'S HAND. "The best way to get away with murder is don't talk about it, and I never have." In this

longer piece, a pianist prone to visions unravels the curious sequence of events that pushed him to kill. (1 man.)

2013-12-18 William Goldman From the Oscar-winning screenwriter of *All the President's Men*, *The Princess Bride*, and *Butch Cassidy and the Sundance Kid*, here is essential reading for both the aspiring screenwriter and anyone who loves going to the movies. If you want to know why a no-name like Kathy Bates was cast in *Misery*, it's in here. Or why Linda Hunt's brilliant work in *Maverick* didn't make the final cut, William Goldman gives you the straight truth. Why Clint Eastwood loves working with Gene Hackman and how MTV has changed movies for the worse, William Goldman, one of the most successful screenwriters in Hollywood today, tells all he knows. Devastatingly eye-opening and endlessly entertaining, *Which Lie Did I Tell?* is indispensable reading for anyone even slightly intrigued by the process of how a movie gets made.

2021-06-04 Linda De Roche This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research.

2003 John Patrick Shanley *THE STORY*: When

aspiring novelist Wanda seeks the advice of successful writer Brutus, she gets more than she bargained for. Of the manuscript she sent him, he tells her, It was wretched, it was ignominious. It takes seventeen trees to make one ton

2016-04-08 Will Dunne “Together with *The Dramatic Writer’s Companion*, Dunne’s *The Architecture of Story* is part of the most thorough course in playwriting available in print.” —Art Borreca, head of Dramaturgy Program and co-head of Playwrights Workshop, the University of Iowa While successful plays tend to share certain storytelling elements, there is no single blueprint for how a play should be constructed. Instead, seasoned playwrights know how to select the right elements for their needs and organize them in a structure that best supports their particular story. Through his workshops and book *The Dramatic Writer’s Companion*, Will Dunne has helped thousands of writers develop successful scripts. Now, in *The Architecture of Story*, he helps writers master the building blocks of dramatic storytelling by analyzing a trio of award-winning contemporary American plays: *Doubt: A Parable* by John Patrick Shanley, *Topdog/Underdog* by Suzan-Lori Parks, and *The Clean House* by Sarah Ruhl. Dismantling the stories and examining key components from a technical perspective enables writers to approach their own work with an informed understanding of dramatic architecture. Each self-contained chapter focuses on one storytelling component, ranging from “Title” and “Main Event” to “Emotional Environment” and “Crisis Decision.” Dunne explores each component in detail, demonstrating how it has been successfully handled in each play and comparing and contrasting techniques. The chapters conclude with questions to help writers evaluate and improve their own scripts. The result is a nonlinear reference guide that lets writers work at their own pace and choose the topics that interest them as they develop new scripts. This flexible, interactive structure is designed to meet the needs of writers at all stages of writing and at all levels of experience.

2012 *THE STORY*: On November 6, 1998, gay University of Wyoming student Matthew Shepard left the Fireside Bar with Aaron McKinney and Russell Henderson. The following

day he was discovered on a prairie at the edge of town, tied to a fence, brutally beaten, and close to death. Six days later Matthew Shepard died at Poudre Valley Hospital in Ft. Collins, Colorado. On November 14th, 1998, ten members of Tectonic Theatre Project traveled to Laramie, Wyoming and conducted interviews with the people of the town. Over the next year, the company returned to Laramie six times and conducted over 200 interviews. These texts became the basis for the play *The Laramie Project*. Ten years later on September 12th, 2008, five members of Tectonic returned to Laramie to try to understand the long-term effect of the murder. They found a town wrestling with its legacy and its place in history. In addition to revisiting the folks whose words riveted us in the original play, this time around, the company also spoke with the two murderers, McKinney and Henderson, as well as Matthew's mother, Judy Shepard. **THE LARAMIE PROJECT:**

TEN YEARS LATER is a bold new work, which asks the question, "How does society write its own history?"

2010-09-10 Linden MacIntyre
Father Duncan MacAskill has spent most of his priesthood as the "Exorcist"—an enforcer employed by his bishop to discipline wayward priests and suppress potential scandal. He knows all of the devious ways that lonely priests persuade themselves that their needs trump their vows, but he's about to be sorely tested himself. While sequestered by his bishop in a small rural parish to avoid an impending public controversy, Duncan must confront the consequences of past cover-ups and the suppression of his own human needs. Pushed to the breaking point by loneliness, tragedy, and sudden self-knowledge, Duncan discovers how hidden obsessions and guilty secrets either find their way to the light of understanding or poison any chance we have for love and spiritual peace.