Book of Days
By Lanford Wilson
Directed by Paul Backer
McClintock Theatre
April 21–24, 2016
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Presented by special arrangement with Dramatists Play Service, Inc. New York.

Originally commissioned, developed and produced by the Purple Rose Theatre Company, Chelsea, MI.
The World Premiere of Book of Days was presented by the Purple Rose Theatre Company,
Jeff Daniels, Executive Director, Guy Sanville, Artistic Director and Alan Ribant,
Managing Director. The production was directed by Guy Sanville.

Book of Days was subsequently produced by Repertory Theatre of St. Louis,
Steven Woolf, Artistic Director, Mark D. Bernstein, Managing Director,
and by Hartford Stage, Michael Wilson, Artistic Director and Elaine Calder, Managing Director.
CAST OF CHARACTERS
(in order of appearance)

Walt Bates  
Parker Huseby

Martha Hoch  
Samantha Dammeyer

Sharon Bates  
Haley Spence Brown

Sheriff Conroy Atkins  
Andrew Jacob Teplitz

Ginger Reed  
Sara Luna Leconte Lambert

James Bates  
Patrick Wallace

Len Hoch  
Antonio Chicco

Earl Hill  
Eduardo Maruri

LouAnn Bates  
Isabelle Yamin

Boyd Middleton  
Camron Jones

Ruth Hoch  
Eva Zakula

Reverend Bobby Groves  
David Phillip Fishman

TIME:  The present.

PLACE:  Various locations in Dublin, Missouri.

There will be one 10-minute intermission.

WARNING  Please be advised that this production contains partial nudity, special sound effects, fog, strobe light effects, guns and mature language and themes.

PRODUCTION STAFF
Hair & Make-up Design  Erica Park  |  Vocal and Dialect Coach  Anne Burk
Fight Choreography  Edgar Landa  |  Fight Captain  Patrick Wallace
Scenic Artist  Vika Teplinskaya  |  Scenic PA  Jessica Peeters
Sound PA  Ethan Zeitman  |  Crew  Ryan Brophy, Liz Buzbee, Anderson Folsom, Sarah Gilman, Christie Griffin, Samantha Ramirez, Emma Vranich
Lanford Wilson (1937—2011) is one of America’s most esteemed playwrights, and often referred to as “America’s Chekhov.” He has always been fascinated by archeology. Some of his plays specifically revolve around archeology, and virtually all of his plays at least mention it. Wilson is an “archeologist” as a playwright: he delicately removes layer by layer of the apparently mundane topsoil of his characters to reveal the complex layers of secret life hidden underneath. Through this tenacious excavation, Wilson finds how the past illuminates the present, but his plays never judge, they only reveal — with empathy, humor and a robustly American language of lyrical realism.

In The Rimers of Eldritch and Book of Days, Wilson excavates his own personal roots in small town Missouri life. Rimers was one of his earliest plays, written from the perspective of youthful frustration. In Book of Days, one of his last plays, he returns to his roots over 30 years later, this time with a mellower, more ripened perspective, like a fine cheddar cheese that is mentioned in the play. But like an aged cheddar, it still has a "bite." For Book of Days, Wilson chooses the church, commerce (a cheese plant) and community theatre for his setting. For the story he digs down even further, all the way down to the Middle Ages and Saint Joan of Arc. Wilson specifically parallels his play with George Bernard Shaw's Saint Joan.

The title Book of Days refers to the illuminated medieval manuscripts with miniature pictures that depicted in exquisite detail the daily lives of people of all classes in the Middle Ages. This was the time of Joan of Arc, a time when all theatre was “community theatre,” when politics, religion and individual human passions were woven together in a complex tapestry, and depicted in popular “morality plays” for all social classes. And a time when heroic pursuits for the truth could have consequences were at once both noble and destructive. But, as one character notes in the play, in six hundred years, things have not really changed.

SPECIAL THANKS
Michelle Brown, Lee Roy Cotter, Alice Spence, Lehman Spence

DIRECTOR’S BIO
Dr. Paul Backer is an Associate Professor of Theatre Practice and Director of Undergraduate Voice and Movement at the USC School of Dramatic Arts. He has worked as an actor, director and in production on stage, television and film, and was the Artistic Director of the Ojai Shakespeare Festival for 16 years. At USC, he last directed Love and Information by Caryl Churchill.
INTERIM DEAN
Associate Professor of Theatre Practice David Bridel (Director of MFA in Acting)

ASSOCIATE DEANS
Professor Sharon Marie Carnicke
Professor Velina Hasu Houston (Distinguished Professor, Director of Dramatic Writing)

ASSOCIATE PROFESSORS
Luis Alfaro
Meiling Cheng (Director of Critical Studies)
Oliver Mayer

ASSISTANT PROFESSORS
Carla Della Gatta
Takeshi Kata
Tom Ontiveros
Sibyl Wickersheimer

PROFESSORS OF THEATRE PRACTICE
Andrei Belgrader
Natsuko Ohama
Andrew J. Robinson

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Philip G. Allen
Paul Backer (Director of Undergraduate Voice and Movement)
Brent Blair (Director of MA in Applied Theatre Arts)
Elsbeth M. Collins (Director of Production)
Anita Dashiel-Sparks
Christina Haatainen-Jones (Director of Design)
Joseph Hacker
Duncan Mahoney (Technical Director)
Mary-Joan Negro (Director of BA Acting)
Jack Rowe (Artistic Director, Director of BFA Acting)
Stephanie Shroyer (Associate Artistic Director)
Eric Trules

ASSISTANT PROFESSORS OF THEATRE PRACTICE
Paula Cizmar
John DeMita
Kathleen Dunn-Muzingo
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SDT Oct 1–4, 2015

Love and Information
By Caryl Churchill
Directed by Paul Backer
MT Oct 1–4, 2015

Mansfield Park
By Willis Hall
Adapted from the novel by Jane Austen
Directed by Jeremy Skidmore
BT Oct 8–11, 2015

The Quick-Change Room
By Nagle Jackson
Directed by Robert Bailey
SDT Oct 22–25, 2015

Ring Round the Moon
By Jean Anouilh
Adapted by Christopher Fry
Directed by Stephanie Shroyer
MT Oct 29–Nov 1, 2015

You Can't Take It With You
By George S. Kaufman and Moss Hart
Directed by Gigi Bermingham
BT Nov 5–8, 2015

Marisol
By José Rivera
Directed by Denise Blasor
MT Nov 19–22, 2015

La Ronde
By Arthur Schnitzler
Translated by Carl Mueller
Directed by Cameron Watson
SDT Nov 19–22, 2015

MFA Acting Repertory
SDT Feb 6–Mar 6, 2016

The Threepenny Opera
Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
English adaptation by Marc Blitzstein
Directed by Andrew J. Robinson

Twilight: Los Angeles, 1992
By Anna Deavere Smith
Directed by Gregg T. Daniel

The Oresteia Project
Written by David Bridel and the MFA Acting Class of 2016
Inspired by Aeschylus' Oresteia
Directed by David Bridel

The Learned Ladies
By Molière
Translated by Richard Wilbur
Directed by Michael Michetti
BT Feb 25–28, 2016

Camille
By Alexandre Dumas
Translated by Pam Gems
Directed by Debbie McMahon
MT Mar 3–6, 2016

The Country Wife
By William Wycherley
Directed by John DeMita
SDT Mar 31–Apr 3, 2016

A Little Night Music
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
Orchestrations by Jonathan Tunick
Suggested by a Film by Ingmar Bergman
Originally Produced & Directed on Broadway by Harold Prince
Directed by Kelly Ward
BT Mar 31–Apr 10, 2016

BFA Sophomore Shows
The Rimers of Eldritch
By Lanford Wilson
Directed by Jack Rowe
MT Apr 7–10, 2016

Book of Days
By Lanford Wilson
Directed by Paul Backer
MT Apr 21–24, 2016

Breath, Boom
By Kia Corthron
Directed by Anita Dashiell-Sparks
SDT Apr 21–24, 2016

New Works Festivals
YEAR 1 New Play Readings
Parkside 1016 May 2, 2016

YEAR 2 Playwrights Workshop
MS Apr 8–24, 2016

YEAR 3 Play Project
MT May 1, 2016

ALUMNI
Greenhouse at The Playhouse
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at The Pasadena Playhouse