



BOOK OF DAYS

UNCG School of Theatre

presents

Book of Days

by **Lanford Wilson**

Directed by **Jennifer G. Vellenga**

Scene Designer
Eva Mendoza

Lighting Designer
Hunter Austin

Costume Designer
Peyton Hiller

Sound Designer
Sofia Diaz

Stage Manager
Zoë O'Neal

The UNCG School of Theatre is an accredited member of the National Association of Schools of Theatre (NAST).

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.

“BOOK OF DAYS is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)”

Any video and/or audio recording of this production is strictly prohibited.

CAST

Ruth Hoch.....	Ainsley Goodyear
Len Hoch.....	Caleb van Doornewaard
Boyd Middleton.....	Travis Eason
Ginger Reed.....	Valery Saenz Rodriguez
Martha Hoch.....	Brianna Hucke
Walt Bates.....	Jakeem Stewart
Sharon Bates.....	Caroline Ly
James Bates.....	Benjamin Uwa
Louann Bates.....	Jenay Moncrieffe
Earl Hill.....	Keagan Cook
Reverend Bobby Groves.....	Dylan Underwood
Sheriff Conroy Atkins.....	Langston Hopper

**Member of Actors' Equity Association

^^^Society of Directors and Choreographers

LEARN MORE

To view bios and headshots please visit:

[HEADSHOTS & BIOS LINK](#)

Headshots & Bios QR Code:



Run time:

Approximately 1 hr. & 40 min. with a 15 min. intermission

Age Rating: PG-13

Content Disclosure: Adult themes, threat of physical violence, talk of domestic abuse, loud and sudden noises

Setting: A recent summer in Dublin, Missouri, the county seat of Chosen County.

PRODUCTION SUPPORT

Dramaturg.....	Patricia Amory
Assistant Stage Manager.....	Grey Jonas
Technical Director.....	Tannis Boyajian
Prop Director.....	Tannis Boyajian
Paint & Prop Artisans.....	THR 140L & THR 491 Students
MFA Design Graduate Assistant.....	Aaron Parelli & Frenchie Slade
Carpenters.....	THR 140L & THR 491 Students
Sound A1.....	Sam Danford
Costume Artisans.....	THR 492 Students
Stage Crew	THR 146 Students
Wardrobe Crew.....	THR 147 Students

FACULTY/STAFF PRODUCTION SUPPORT

Director of Production.....	Chip Haas~
Theatre Manager.....	Joshua S. Ritter
Dramaturgy Advisor.....	Anna Dulba-Barnett
Technical Direction Supervisor.....	Tom McCoy
Scenery & Prop Studio Supervisor.....	Tannis Boyajian
Lighting Supervisor.....	Joyce Liao
Sound Supervisor.....	David Greenberg
Wig & Makeup Supervisor.....	Jehann Gilman~
Costume Design Supervisor.....	Clare Parker
Costume Technology Supervisor.....	Tara Webb
Costume Director.....	Amy Holroyd
Graphic Design.....	Judith Briand

STUDENT THEATRE MANAGEMENT SUPPORT

Audience Services Managers.....	Esanga Eteni
Marketing & Public Relations Mgmt.....	Courtney Stevens
Community Engagement Mgmt.....	Brooklynn Levonas
Community Engagement Associate.....	Seania Burnett
Social Media Manager.....	Jen Vellenga
Box Office Managers.....	Symoné Spencer, Keagan Cook, Maya Diaz, Calla Boerger, Alexa Fields, Christian Bartney
Box Office Staff.....	Niyah Bennett, Jack Kanaris, Seania Burnett, Whit Jury, Alyssa Jones
Theatre Management Practicum.....	THR 493 Students

DIRECTOR'S NOTES

In May 1924, George Bernard Shaw wrote *Saint Joan*, four years after Joan of Arc was canonized as the patron saint of France. In his preface, Shaw observed that there were only two opinions of the peasant girl turned military leader who claimed divine guidance: "One was that she was miraculous; the other that she was unbearable."

Seventy-four years later, Pulitzer Prize-winning playwright Lanford Wilson explored this same tension in *Book of Days*, a play about corruption, the misuse of religion, and personal conviction in small-town America.

Now, in a time of heightened political and religious polarization, *Book of Days* reminds us of the power individuals hold in shaping their communities. Joan challenged the status quo and inspired change through unwavering conviction. Wilson's character Ruth identifies with Joan, using her small-town influence to convince ordinary people to summon extraordinary courage. Like Joan, she does so with varying levels of success.

Ultimately, *Book of Days* reminds us that leadership is not reserved for the few. Each day offers an opportunity to contribute to our collective book of days—one shaped by hope, courage, and the choices we make in the face of uncertainty.

-Jennifer Vellenga

COLLEGE OF VISUAL AND PERFORMING ARTS

Dean.....**bruce d. mcclung**

SCHOOL OF THEATRE FACULTY AND STAFF

Director of the School of Theatre.....**Jennifer Vellenga**

Janet Allard
Dominick Amendum
Robi Arce-Martínez
Rebecca Bailey
Caitlyn Baldwin
Natalie Blackman
Tannis Boyajian
Rachel Briley
Mya Brown
Ashlee Dance
Julie Devore
Anna Dulba-Barnett
Rob Eastman-Mullins
Christina Elkins
Matthew Emerson
Dana Fear
David Furr
Jehann Gilman
David Greenberg
Chip Haas

Brandon Hicks
April Hill
Jessica Holcombe
Amy Holroyd
Hugh Hysell
Joyce Liao
Bryan McAdams
Thomas McCoy
Patrick Osteen
Clare Parker
Joshua Purvis
Joshua Ritter
Meris Robinson
Amy Shope
Aaron Sparks
Michael Tourek
Abigail Van Patter
Tug Watson
Tara Webb
Jim Wren

Theatre Angels, Seat Campaign, & Scholarship Donors

Should you wish to become a Theatre Angel, please email
Theatre Manager, Josh Ritter, at jsritter@uncg.edu.

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General School of Theatre Policies

- NO RECORDING OF ANY KIND DURING THE PERFORMANCE. Recording distracts the performers and is strictly against industry practices for live performances. No photography, video, or audio recordings are permitted during the show. Anyone observed recording may have their access to the production revoked by house management.
- We accept cash, checks, Visa, and Mastercard as forms of payment.
- The College of Visual and Performing Arts does not allow ticket refunds.
- Late seating is at the discretion of House Management. Late patrons will be seated in the closest available seat for their safety.
- Patrons who arrive more than 20 min. late must wait until intermission to be seated. If the production does not have an intermission, they will not be admitted.
- Food and drink are not permitted in School of Theatre venues.
- Only service animals are permitted in School of Theatre venues. All other animals are not allowed to enter during performances.
- All guests must have a ticket for entry.
- Babies are only permitted at North Carolina Theatre for Young People productions.
- It is the sole responsibility of the parent or guardian to research and judge if the content of a performance is appropriate for their child's age and level of maturity.
- Please take a moment to locate the nearest emergency exit to your seating area. In the unlikely event of an emergency, please remain calm and follow the instructions from the ushers (dressed in white and black with a name tag) and the house manager (dressed in all black with a name tag).

JOIN US FOR OUR UPCOMING PRODUCTIONS!

The Lincoln Sisters of Deckawoo Drive
Dates: Feb. 7-28

Frankenstein
Dates: Feb. 20-22

Alice By Heart
Dates: Mar. 28-29

Lempicka
Dates: Apr. 17-26

UNCG Theatre Box Office Info:
Phone: 336-334-4392
Hours: 1 p.m. to 5 p.m.,
Monday through Friday

Online Tickets:
www.uncgtheatre.com

ANTI-RACIST/BIAS STATEMENT

The School of Theatre acknowledges the mistakes we have made dealing with systemic racism, bias, and prejudice, much like the rest of America. We wholeheartedly believe in the following words of Ibram X. Kendi: "The opposite of racist isn't 'not racist.' It is anti-racist." To the School of Theatre, this means that we will educate our faculty, staff, and students about anti-racist practices. This looks like creating systemic change through workshops, continuing education, and professional development centered around anti-racist practices, theatrical intimacy, and bettering ourselves in service of our diverse and intersectional student body. This feels like educating and empowering our students, faculty, and staff to recognize and speak out against racism and damaging, outdated theatre practices. We are committed to this daily practice of unlearning, growth, and change.