

A black and white photograph of a man and a woman. The man on the left is wearing a dark suit jacket, a white shirt, and a dark tie. The woman on the right is wearing a dark, textured coat and a light-colored scarf. They are both smiling slightly. The background is a blurred interior space with rounded rectangular shapes.

MAPLE AND VINE

By Jordan Harrison

Directed by SEAN RYAN

JANUARY 20 - 29 | Jones Playhouse Theatre



SCHOOL OF DRAMA
UNIVERSITY *of* WASHINGTON

MAPLE AND VINE

written by **JORDAN HARRISON**

directed by **SEAN RYAN** †

Scenic Design

Alexander Winterle*

Lighting Design

Amber Parker*

Sound and Video Design

David Carli-Arnold

Technical Director

Alex Danilchik

Stage Manager

Jessica Stephens

Costume Design

Pamela Dirnberger*

Asst. Light Design

Sam Jones

Master Electrician

Jay McAleer

Asst. Stage Manager

Samantha Journey

* Member of the Master of Fine Arts Program in Design

† Member of Professional Director Training Program

Prop Master

Andrea Bush

Light Board Programmer

Melissa Marquez

Running Crew

Marissa Mei Yue

Wardrobe Supervisor

Lindsay Halfhill*

Assistant Director

Adele Lim

Sound Board Operator

Timur Yafunyaev

Takebayashi

Grecia Pardo

Ben Tufeld

Costume Crew

Mattie Cardinale

Suxiao Lui

Jingyu Jiang

Lauren Smith

Ziming Zhong

House Manager

Rayna Mumbower

Light Board Operator

Luna McMeen

Photographer

Mike Hipple

Special Thanks: Matthew Webb, Alwyn Mouton, Anna White, Avril Martinez, Valerie Curtis-Newton, Joshua Service, Scott Magelssen

CAST

Katha/Kathy.....Tatiana Pavela*

Ryu.....Josh Kenji**

Dean.....Skye Edwards*

Ellen/Jenna.....Jess Moss*

Omar/Roger.....Andre Brown*

*Member of Professional Actor Training Program

**Member of Bachelor of Arts Program

Part 1

New York, NY

2015

Intermission

Part 2

The Society of Dynamic Obsolescence

2016 to present day

The play runs about two and a half hours with one 15 minute intermission.

Maple and Vine is presented by special arrangement with Samuel French, Inc.
Originally produced by the Actors Theatre of Louisville in 2011

ABOUT THE DIRECTOR

Sean Ryan has produced, directed, and devised theater and interdisciplinary performance in Seattle and the Pacific Northwest since 1998. In recent years, Ryan was instrumental in re-establishing the Seattle Fringe Festival and launching Gay City Arts, Gay City's commitment to presenting challenging, dynamic and excellent queer art in Seattle. His directing work has been presented by Under the Radar at the Public Theater (NYC), Helena Theater Company (MT), Teatro Frida Kahlo (CA) and in Seattle at On the Boards, Gay City Arts, the Seattle Fringe Festival and the Central District Forum for Arts & Ideas. Plays include: *The Birds Flew In* by Yussef El Guindi; *Are You There Frida It's Me Xioci* by Nilki Benitez; *August: Osage County* by Tracy Letts; *(IN)STABILITY* by Paul Budraitis; *Lucy's Lamb* by Okanomodé Soulchilde; *Another You* by Allen Johnson (check out at ontheboards.tv), the West Coast Premiere of *Crave* by Sarah Kane, among others. At the University of Washington, Sean's recent work includes *Warning: I Only Look Neurotypical*, *Loot*, and *Bus Stop*. Prior to pursuing his MFA, he was the Regional Programs Director at On the Boards, managing 12 Minutes Max and producing the NW New Works Festival for ten years.

ABOUT THE PLAYWRIGHT

Jordan Harrison's play *Maple and Vine* ran at New York's Playwrights Horizons and at San Francisco's American Conservatory Theater after premiering in the 2011 Humana Festival. Mr. Harrison's other plays include *Marjorie Prime* (Center Theater Group Mark Taper Forum & Playwrights Horizons, 2015) which was a finalist for the 2015 Pulitzer Prize in Drama, *Doris to Darlene* (Playwrights Horizons), *Amazons and their Men* (Clubbed Thumb), *Act a Lady* (2006 Humana Festival), *Finn in the Underworld* (Berkeley Repertory Theatre), *Futura* (Portland Center Stage, Theater @ Boston Court), *Kid-Simple* (2004 Humana Festival, SPF), *The Museum Play* (Washington Ensemble Theatre), *Standing on Ceremony* (Minetta Lane Theatre), and *Fit for Feet* (2003 Humana Festival). His children's musical, *The Flea and the Professor*, won the 2011 Barrymore Award for Best Production after premiering at Philadelphia's Arden Theatre, and his grown-up musical, *Suprema*, was workshopped at the O'Neill Music Theatre Conference. Mr. Harrison, born and raised in Bainbridge Island, WA, is the recipient of a Guggenheim Fellowship, a Hodder Fellowship at Princeton University, a Theater Masters' Innovative Playwright Award, the Kesselring Prize, the Heideman Award, the Loewe Award for Musical Theater, Jerome and McKnight Fellowships from The Playwrights' Center, and a NEA/TCG Playwright-in-Residence Grant. *Maple and Vine* and *Act A Lady* were nominated for GLAAD Media Awards for Best Production. A graduate of Stanford University and the Brown University MFA program, he is an alumnus of New Dramatists.

DIRECTOR'S NOTE

Thank you for coming and supporting local playwrights, the School of Drama, and this timely production of Jordan Harrison's *Maple and Vine*. As I hit the 20-year mark of living in Seattle and working in the arts community here, I thought it would be fitting to celebrate by directing a play by a local playwright for my thesis project. Jordan Harrison grew up on Bainbridge Island, and *Maple and Vine* caught my attention with its original queer theme and what it has to say about sacrifice and love, both of which are near and dear to my human condition (lol). Moreover, what struck me was the premise of an alternate reality: a place that is pretend, yet real. A place where people could depart their modern lives and live out a fantasy with truth and authenticity—something perhaps folks are leaning toward in our increasingly overworked world.

My vision of this play is of a modern allegory. It is convenient to look to the past to learn, to replicate, or even to embody our connection to community, family, faith, and hard work. However, we must be wary of the seduction of nostalgia, just as we must be aware of the addictive qualities of modern technology that can undermine our ability to be present and connected to those around us. Ultimately, we must be conscious when we are moving through life and be open to what will bring us back to being present, being happy. Aristotle was right. Our happiness depends on our actions, not just our circumstances.

Lastly, I dedicate this show to my father, James Ryan, a man who knew how to live a happy life, even though some disagreed with how he chose to do so. And, although his time may have been cut short, in his place I shall say, "YEAH BABY, let's get this show on the road!" Enjoy.

- Sean Ryan, January 2017

UP NEXT:

As You Like It

by William Shakespeare
directed by Jeffrey Fracé
Feb 7–Feb 19, 2017
Glenn Hughes Penthouse Theatre

Pippin

book by Roger O. Hirson
music & lyrics by Stephen Schwartz
directed by Wilson Mendieta
March 8–March 19th, 2017
Floyd and Delores Jones Playhouse

Orlando

adapted by Sarah Ruhl
novel by Virginia Woolf
directed by L. Zane Jones
April 18–April 30, 2017
Glenn Hughes Penthouse Theatre

Sueño

by José Rivera
directed by Jane Jones
May 23–June 4, 2017
Floyd and Delores Jones Playhouse

CONTACT US

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UW Arts Ticket Office
1313 NE 41st St
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FURTHER READING

Enacting History edited by Scott Magelssen and Rhonda Justice-Malloy

Reclaiming Conversation: The Power of Talk in a Digital Age by Sherry Turkle

Marjorie Prime by Jordan Harrison

AUDIENCE SURVEY

Let us know what you thought! Take our brief survey at: <http://bit.ly/uw-maple-and-vine>



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