

THE ILLUSION



BY TONY KUSHNER

(freely adapted from Pierre Corneille's *L'ILLUSION COMIQUE*)

directed by Andrew McGinn

production sponsored by Joan and Howard Voorheis

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45th Season

236th Production

April 25-May 6, 2012

University of Washington
School of Drama

THE ILLUSION

by **Tony Kushner** *freely adapted from Pierre Corneille's L'ILLUSION COMIQUE*

directed by **Andrew McGinn**

production sponsored by **Joan and Howard Voorheis**

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Linnaea Boone Wilson**

Lighting Design
Emily Van Winkle*

Fight Choreographer
Geoffrey Alm

* Member of the Master of Fine Arts
Program in design

+ Role in production satisfies thesis
requirements for an MFA

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Christopher J. Mumaw**

Sound Design
Alex Potter
Veronica Gomes

Stage Manager
Ashley Rolph

Technical Director
Alex Danilchik

Prop Master
Andrea Bush

Light Board Operator
Tomaz Ybarra

Costume Crew
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Assistant Director
Malcolm Badewitz

*Assistant Costume
Designer*
Desiree Jones

Sound Board Operator
Ashley Allen

Miranda Bossert
Sonya Saepoff
Jennifer Wu

Assistant Stage Managers
Jessica Jones
Veronica Pelayo

Assistant Scenic Designer
Jennifer Sipila

Light Board Programmer
Conner Rich

Costume Construction Crew
Ali Panzarella
Michaela Petrovich
Anyia Savranskaya

Running Crew
Heather Coit
Sam Grose
Carlo Valentin
Elizabeth Kai Wu

Follow Spot Operators
Evangeline Murray
Yiji Zhao
Laura Webber

Electrics Crew
Paul Arnold
Ryn Flynn
Jessica Jones
Alasdair Swarner
Shawna Sease

House Manager
Genesis Leal

Construction Crew
Jennifer Sipila
Angie Harrison

CAST *in order of appearance, members of the Professional Actor Training Program (PATP)*

Pridamant of Avignon Pankaj K. Jha
Alcandre Brianna A. Hill
The Amanuensis/Geronte Amanda Hilson
Calisto/Clindor/Theogenes Christian Telesmar
Melibebe/Isabelle/Hippolyta Yesenia Iglesias
Elicia/Lyse/Clarina Kimberly Nicole Wood
Pleribo/Adraste/Prince Florilame Jonathan Shue
Matamore Darius Mousavi

ABOUT THE PLAY

The Illusion runs 2 hours 30 minutes, including a 15-minute intermission.

PLACE: underground somewhere in the French countryside and elsewhere. TIME: the present.

Produced through special arrangement with Broadway Play Publishing Inc. The script to this play may be purchased from B P P I at BroadwayPlayPubl.com. *The Illusion* was first presented by New York Theater Workshop in October, 1988.

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DIRECTOR'S NOTE

(SPOILER ALERT!): Oh, love and conflict how you draw us endlessly to the theatre, to marriage, religion, war, and out of bed every morning. Here today, for example, we're all here because we love the theatre — we love doing it, seeing it, supporting it — and yet all of us tonight are expecting conflict because, of course, if there's no conflict there's no play. Love drawing us to conflict is one of those things we'll always be contending with, be it in our own lives, wars for a homeland, or the pursuit of art (to site a few examples).

Kushner wrote this play at the time he wrote *Angels in America*. In it, and in what you're going to see tonight, complicated ideas come into conflict in the human realm of the heart and imagination, or, fantasia. Of course, anything complicated is uncomfortable at times, and at others, blissful, joyous, immersive, alienating, confusing . . . how anything that complicated can actually be clarified in the heart is going to depend, I suppose, on the strength of the heart in question.

ABOUT THE DIRECTOR

Andrew McGinn, director, was producer/director at The Infinite Theatre in NYC where he presented *A Doll's House*, *Seascape with Sharks* and *Dancer*, and *The Hotel Plays* at the Provincetown Tennessee Williams Theatre Festival, bringing together a company of 35 to do Williams' one-acts in actual hotel rooms. He is a graduate of the Juilliard School in acting.

ABOUT PIERRE CORNEILLE

Pierre Corneille is regarded as “the founder of French tragedy” and was a major influence on both Molière and Racine. Corneille's *L'illusion* was unique in its time because the play combined genres, evolving through scenes from romantic pastoral into comedy and finally tragicomedy. The famous tragicomedy *Le Cid*, written by Corneille just a year later, upset Cardinal Richelieu and convention. Established theatre tradition demanded three classical unities: Unity of Time required that all the action take place in a 24-hour period; Unity of Place dictated one setting for the action; and Unity of Action required the plot to follow a single conflict or problem. *Le Cid* did not

honor these principles. The Académie Française declared the play inferior; yet it was wildly popular. Although Corneille was extremely upset by the controversy, he persevered, writing several tragedies and a comedy, *Le Menteur*, during the next decade and over 40 plays in his lifetime.

ABOUT TONY KUSHNER

Playwright Tony Kushner was born in Manhattan and grew up in Lake Charles, Louisiana. He earned a bachelor's degree from Columbia University and did postgraduate work at New York University. Kushner began producing his own works in New York in the 1970s while he was still in college. He subsequently scored a monster hit with the epic, seven-hour, two-part Broadway blockbuster *Angels in America: A Gay Fantasia on National Themes*, earned Kushner the Pulitzer Prize, two Tony Awards, and two Drama Desk Awards—and was later adapted into the Emmy and Golden Globe awards-winning HBO film directed by Mike Nichols. Kushner has also written *A Bright Room Called Day* and *Slavs!*.

FURTHER READING

“Reading Corneille with Brecht: ‘The Comedy of Illusion’ and the Illusions of Citizenship” by Stefka Mihaylova, published in *Tony Kushner: new essays on art and politics of the plays* McFarland & Co., 2006

Save Your Democratic Citizen Soul!: Rants, Screeds and Other Public Utterances for Midnight in the Republic by Tony Kushner
New Press, 2004

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