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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Lighting Design
Emily Van Winkle*

Fight Choreographer
Geoffrey Alm

Prop Master
Andrea Bush

Assistant Costume Designer
Desiree Jones

Stage Manager
Ashley Rolph

Technical Director
Alex Danilchik

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Christopher J. Mumaw**

Sound Design
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Veronica Pelayo

Veronica Gomes

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Sam Grose
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Ryn Flyn
Jessica Jones
Alasdair Swarner
Shawna Sease

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Evangeline Murray
Yiji Zhao
Laura Webber

Costume Construction Crew
Miranda Bossert

Jennifer Wu

Assistant Scenic Designer
Jennifer Sipila

Light Board Programmer
Conner Rich

Construction Crew
Jennifer Sipila

Angie Harrison

Light Board Operator
Tomaz Ybarra

Costume Construction Crew
Jennifer Wu

Sound Board Operator
Ashley Allen

* Member of the Master of Fine Arts Program in design
+ Role in production satisfies thesis requirements for an MFA

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

Pridamant of Avignon ........................................ Pankaj K. Jha
Alcandre ....................................................... Brianne A. Hill
The Amanuensis/Geronte ................................. Amanda Hilson
Calisto/Clinidor/Theogenes ............................. Christian Telesmar
Melibea/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


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

2 for 1 cookies with show ticket stub thru May 6

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