



Pirate Productions presents

MAN OF LA MANCHA



Why Man of La Mancha?

I grew up in a household where my parents loved musicals, yet as a young boy learning the guitar, one in particular appealed to me, *Man of La Mancha*. Initially this was only because of the Spanish guitar rhythms, which I seemed to instinctively understand better than the more conventional orchestration of other musicals. With time, however, I became fascinated by the story and, in particular, the overarching theme of honour and idealism over pragmatism.

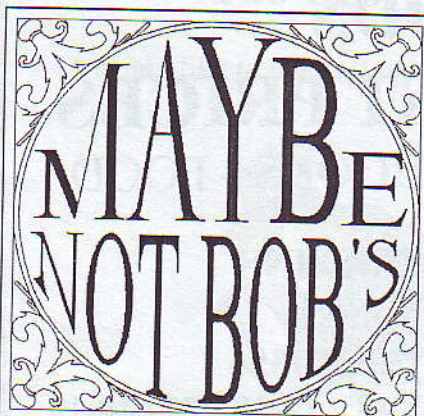
Fortunately for me, (many) years later I am in the enviable position of being able to direct a production of my favourite musical with Pirate Productions. It's been a long journey along the highway to El Toboso (where you can get chickens cheap) and there were more than a few times when we thought *The Enchanter* had got the better of us, but here we are: cast, crew and audience standing before the gates to a great castle, or is it just a country inn? Or even the stage at the ISL?

For me this production is a dream come true and it has been a privilege and a delight working with this fine cast and crew, featuring some of Pirates' most accomplished actors, musicians and stage technicians.

I hope you enjoy this sally into the wonderful world of Cervantes and his crazy, colourful world of knights errant, maidens, monsters and castles. We have certainly enjoyed bringing it to the Luxembourg stage.

Man of La Mancha – because there's far too little idealism in the world!

Brian Parker, Director



Spécialités Américaines

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Man of La Mancha – Plot Summary

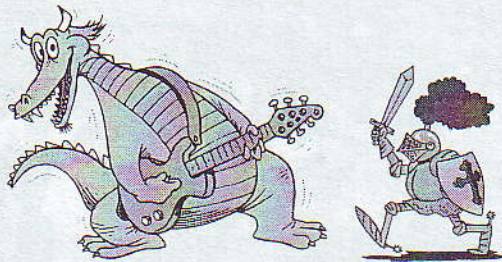
Don Miguel de Cervantes and his manservant are thrown into prison, not because they have been presenting plays - although they have - but because in Cervantes' other job as a tax collector he has served a tax notice on a church. In a Spain under the thrall of the Inquisition, this is a foolish mistake indeed. In prison the two stand out, and the prisoners, trying to distract themselves from their terrible situation, taunt them and threaten to burn a manuscript that is clearly precious to Cervantes. He begs for the chance to defend himself, and save the manuscript.

His defence takes the form of a play, and he and the servant place the prisoners in various roles in his strange tale of a nobleman Alonzo Quijana, who has seemingly lost his reason. He believes he is a knight errant called 'Don Quixote' who, with his faithful sidekick Sancho, has a mission to defend the weak and to fight all evil, most especially his nemesis the 'Great Enchanter'. As the tale unfolds we see how Don Quixote defeats the roughest of the rough and infuriates - then captivates - a cynical serving girl, 'Aldonza', with the strength of his crazy conventions. Some of the prisoners are gradually won over by this marvellous tale.

But not all are convinced, given an environment where passion and fear are running high, and where faith, idealism, and even 'rationality' are under the threat of being 'put to the question'. Cervantes struggles to find an end to his tale that will satisfy the prisoners, and is cut short by the arrival of a summons for him and his servant to appear before the Inquisition. Are the two sets of judges too much, or can the spirit of 'Don Quixote' win out and show that no matter what, the important thing is to 'dream the impossible dream'?

The George and Dragon

would like to wish all its patrons a Happy Thanksgiving.



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217, rue Albert Unden • L-2552 LUXEMBOURG

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Pirate Productions Presents

Man of La Mancha

Director Brian Parker

Musical Director Philip Dutton

Malcolm Turner ✓

Alex Teligadas

Danielle Wells

Mike West

Steve Preston

Chris Albrecht

Fran Potasnik

Liz Turner

Monica McQueen ✕

Andy McKell

Gavan Guilfoyle

Kevin Pagnon

Steve Wilkie

Chris De Marco

Haysam Thornhill ✕

Eleanor West

Alex McKell

Stephan Dahm

Miguel de Cervantes/Alonzo Quijana/Don Quixote

Manservant/Sancho

Aldonza/Dulcinea

The Governer/Innkeeper

The Duke/Dr. Sanson Carrasco/Knight

Prisoner/Padre Perez

Prisoner/Antonia Quijana

Prisoner/Housekeeper

Prisoner/Maria

Prisoner/Pedro

Prisoner/Muleteer/Barber

Guard Captain/Muleteer

Prisoner/Muleteer

Prisoner/Muleteer

Prisoner

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Inquisitor



THE PRODUCTION TEAM

Stage Manager	Jane Philpott
Assistant Director	Barbara Hall
Production Management	Steve Preston, Valerie Scott, Ann Aspden, Brian Parker
Lighting	Anthony McCarthy Brian Parker
Sound	Tomas Bremin Hugo Fulco ✕ Gizem Tudes ✕
Props	Ann Aspden
Construction and Painting	Malcolm and Liz Turner
Backstage Crew	Ann Aspden Stephan Dahm
Costumes	Ria Favoreel ✕
Make-up	Sally Cardew Collette McCormack ✕ Caroline Jansaker ✕ Caroline Mandersson ✕
Hair	Sandra Kinnen ✕
Publicity	Clare Markey Rachel Parker
Box Office and Front-of-House	Pamela Carlisle, Barbara Thompson, Hilary Guerra, Simon Crichtlow
Programme	Steve Preston

THE BAND

Flute / Piccolo	Jozina Dekker
Oboe	Serge Thill ✕
Clarinet	Bert Kwant
Bassoon	Gilbert Thomas ✕
Horn 1	Alan Carlisle
Horn 2	Laurent Sliepen ✕
Trumpet	Paul Barker
Trombone 1	Patrick Wilhelm ✕
Trombone 2	Simone Patz ✕
Guitar	Chris Birch ✕
Percussion 1	Pol Altmann ✕
Percussion 2	Patrick Christen ✕
Rehearsal Pianist	Liz Turner



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For more information contact Valerie Scott

Tel: 44 40 91 801 Email: Valerie.Scott@open.ac.uk



The Artistic Team

Coming from a musical background, Brian's first involvement with theatre was in the UK, writing the music for "Dawn made Myth", which went to the Edinburgh festival. Since his abrupt introduction to performing musical theatre in the shape of the 1995 production of "Fiddler on the roof", he has been an active Pirate, playing Ali Hakim in Oklahoma, various roles in a number of Pirates' review shows and co-directing the 1997 Pirates pantomime, "The Grand Old Duke of York". A great admirer of Stephen Sondheim, directing "Company" in 2002 was a major project setting out a firm interest in drama with music rather than the extravaganza type of musical. He has often been heard to swear he would never direct again, yet he's back again, directing his favourite musical, "Man of La Mancha".

Prior to coming to Luxembourg and joining Pirates last year (just in time for their production of Showtime), Philip worked as MD for musical theatre companies in the UK, Holland and USA. He has also provided music and sound for many straight plays. His musical background is as a trumpet player in symphony orchestras and brass quintets but, like many brass players, it all started in a village band. Here in Luxembourg, he has also worked with Voices International and more recently composed and performed incidental music for the Art Echo project, working with local actors and writers. Philip even tried acting for a while but *without* great acclaim. He says, "The greatest thing about being a musician in the theatre is that they never make you put the book down!"

Cervantes and the Inquisition

Miguel de Cervantes y Saavedra did indeed talk his way out of burning at the hands of the Inquisition to go on to publish the second volume of Don Quixote in 1615. He died shortly after in 1616, within ten days of his contemporary Shakespeare.

In the words of Dale Wasserman, the author of Man of La Mancha, this play is a tribute to "the tough and tender spirit" of this remarkable man.



FOCUS Internet
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