

NEW/ADVENTURES

A NEW ADVENTURES AND ILLUMINATIONS PRODUCTION  
IN ASSOCIATION WITH SKY AND MORE2SCREEN



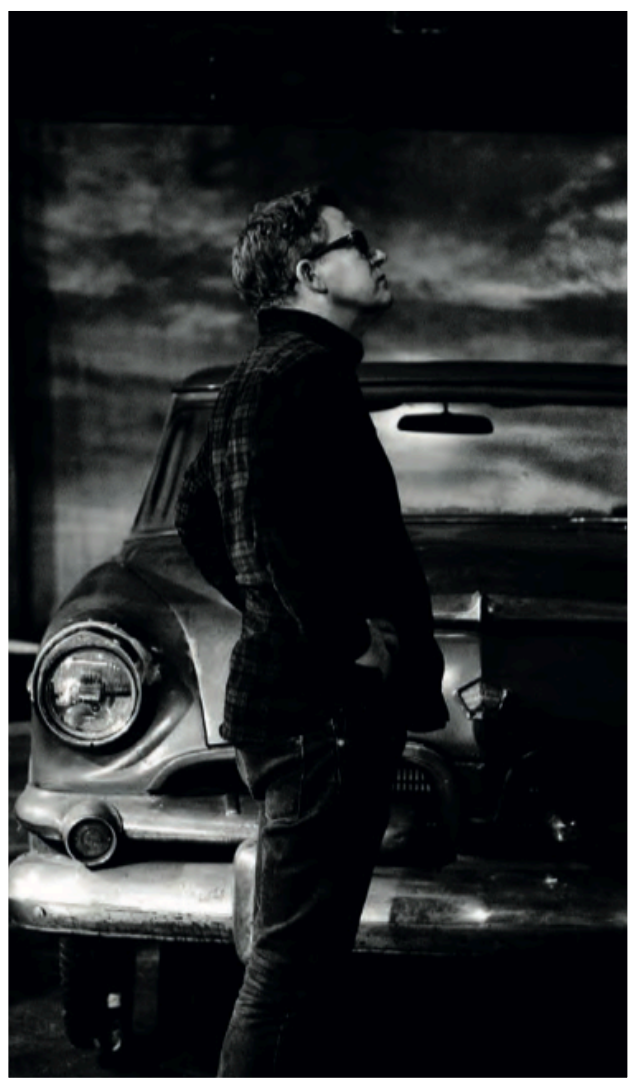
MATTHEW BOURNE'S  
**THE CAR MAN**  
BIZET'S CARMEN RE-IMAGINED

DIGITAL DOWNLOAD PROGRAMME

Illuminations



# WELCOME TO THIS 20<sup>TH</sup> ANNIVERSARY DIGITAL DOWNLOAD OF NEW ADVENTURES THE CAR MAN



The piece had its World Premiere on 16<sup>th</sup> May 2000 at Theatre Royal Plymouth and quickly became one of the most popular works in our repertory. This is the last revival that we produced of the piece in 2015 starring Christopher Trenfield as Luca, Zizi Strallen as Lana, Dominic North as Angelo, Kate Lyons as Rita and Alan Vincent (the original “Car Man” in 2000) here switching roles as Dino Alfano (a role created by the late, great, Scott Ambler).

When we last performed this production at Sadler’s Wells for a Summer Season in 2015, we tragically lost a much-loved colleague and company member, Jonathan Ollivier. Although Jonny does not appear in this performance, all of us at New Adventures would like to dedicate this screening to Jonny’s memory with our love.

Once again, the production is brilliantly captured by Ross MacGibbon to create as close to a live experience as is possible. I have included the interview which featured in our 2015 programme by way of introduction to this download.

So, Fasten Your Seatbelts.... and enjoy!

A handwritten signature in white ink, reading "Matthew Bourne". The signature is stylized and fluid.

**Sir Matthew Bourne**  
**Artistic Director, New Adventures**



# MATTHEW BOURNE REFLECTS ON THE CREATION OF THE CAR MAN

## Q: Why were you attracted to Bizet's Carmen?

A: I resisted it for quite a while because there were so many versions of it, both ballet and opera, but I kept listening to the score and I felt that it was the right kind of music for my company. I also felt in 2000 that it suggested a different kind of movement than we had done before. Particularly listening to the Shchedrin arrangement, which is the short 40-minute ballet version using only strings and percussion, got me really excited and I thought, we've got to do this, we've got to use this music. But to stop myself (and probably everyone else) thinking, "Oh no, not another Carmen", I thought, well we'll use the music but we'll tell a different story and that's what really inspired me and made the whole thing feel like an original project. I was also keen to create a 'dance thriller', full of plot twists and suspense. You can't do that with a story people already know!

## Q: How does New Adventures' The Car Man differ from the original Carmen?

A: There are parallels with the opera story; there are elements of lust, passion, revenge and murder and all those things that are associated with Carmen. There are at least two characters, a male character and a female character that you could say were 'like' Carmen but there are no characters that are intended to actually be Carmen. More importantly, I think the essence of Carmen is there but we've set it in a different place and time. The Car Man is set in an Italian-American community in a small mid-western American town in the early sixties. Although it's set in America, there is quite a European feel to the production and although there are some obvious American elements, we've tried to add a gritty kind of realism associated with Italian, French and Spanish cinema, and to avoid Hollywood glamour.

## Q: So place is not so important, it's flavour and feeling of the period that matters?

A: Well, we came up with a name for this fictional town, which is Harmony - it's also by chance the name of several real towns in the States. I was looking for something

charming like Pleasantville, a name that could become increasingly ironic as the story develops. The characters are very gutsy and real, requiring a whole different acting style from much of the New Adventures repertory. It was certainly a change of direction in 2000 following the royal court and lakeside fantasy of Swan Lake and the more genteel period feel of our wartime Cinderella. The Car Man has always been the piece that has challenged my company most as actors. The movement that came from this was also much more earthy and gritty and contemporary in feel.



THE CAR MAN COMPANY, 2015 PRODUCTION

**Q: Earlier you mentioned the orchestration by Rodion Shchedrin being only 40 minutes long, so presumably the other hour of music was commissioned?**

**A:** Yes. I really love the Shchedrin music and wanted to use this so I contacted Terry Davies and asked him to compose further music based on Bizet's Carmen. There is a substantial amount of great music that Shchedrin did not use in his version and so Terry's brief was to use this other music, again with strings and percussion, to come up with a full-length score. With other shows that I had choreographed, Nutcracker!, Highland Fling, Swan Lake and Cinderella, I had worked to an existing score and I made the story fit the score but with this piece, I was able to work in reverse, so with certain scenes or dances I was able to ask, what kind of music do we need for this? In that sense, it was the first time I had collaborated with a composer to create a complete score. I think that the results are very filmic and incredibly contemporary in feel - tribute not only to Terry, but to the enduring genius of Bizet.

**Q: You were talking earlier about the characters being different from the original Carmen. Is there a title Car Man character?**

**A:** Well, the title of the show is there partly to make a differentiation with this production and previous versions of Carmen but also to give an indication that we are retaining elements of the original, particularly in the case of the music. In terms of character, the title is quite literal really and it relates to the idea of mechanics working in a garage where most of the production is set. More specifically, it refers to the character of Luca, a stranger who arrives in Harmony at the beginning of the show and takes a part-time job as a mechanic at the local garage/ diner. He is really the Car Man, the title character. Luca is a kind of fate figure who affects everyone's lives and becomes the catalyst for change.

**Q: So why revive The Car Man in 2015?**

**A:** The Car Man has become one of New Adventures' most popular productions, but it is not really suitable for our family Christmas seasons at Sadler's Wells, so we need



ANDREW MONAGHAN, 2015 PRODUCTION

to find opportunities to perform this particular work in the spring and summer months. Maybe the Channel 4 film had increased the appetite for the show, but it oddly seemed to have gained in reputation when we revived it for the first time in 2007 when it was generally received with greater critical acclaim than at its premiere. It's also probably the most popular show amongst my dancers who all want the chance to play these challenging roles. There is now a whole new generation of talented New Adventures artists ready to take up that challenge and that has to be one of the main reasons for bringing it back into the repertory in 2015. It's also a favourite of mine because it combines my great love of cinema with a highly theatrical approach, and it gives me a great excuse to re-watch lots of my favourite movies for research!





# SCENES

## ACT ONE

The action takes place over a period of nine months in a small Italian/American community in the town of Harmony, USA

### PROLOGUE

Welcome to Harmony

### SCENE ONE

Dino's Diner, early evening

### SCENE TWO

Midday, two weeks later

### SCENE THREE

A Party, two months later

## ACT TWO

Six months later

### SCENE ONE

A City Club

### SCENE TWO

The County Jailhouse

### SCENE THREE

The Club, closing time

### SCENE FOUR

Dino's Diner, late evening

RUNNING TIME 98 MINUTES



# THIS PRODUCTION WAS FILMED AT SADLER'S WELLS IN 2015

## CAST LIST FOR THIS PERFORMANCE

### CAST

Dino Alfano, owner of  
Dino's diner and garage  
Lana, his wife  
Rita, her younger sister  
Angelo, a hired help  
Luca, a drifter

Alan Vincent  
Zizi Strallen  
Kate Lyons  
Dominic North  
Christopher Trenfield

Mercedes  
Monica  
Gina  
Sandra  
Delores/ Shirley

Cordelia Braithwaite  
Katrina Lyndon  
Nicole Kabera  
Katie Webb  
Pia Driver

Rocco  
Bruno  
Hot Rod  
Vito  
Marco  
Chad  
Dirk/ Dexter

Daniel Collins  
Glenn Graham  
Tom Clarke  
Andrew Monaghan  
Danny Reubens  
Leon Moran  
Dan Wright

### CABERET ACT

Virginia  
Jose  
Erik

Kate Lyons  
Dan Wright  
Andrew Monaghan

### PRODUCTION

Director & Choreographer  
Set & Costume Design  
Lighting Designer  
Sound Designer  
Music

Matthew Bourne  
Lez Brotherston  
Chris Davey  
Paul Groothuis  
Terry Davies

### FOR THE SCREEN

Director  
Executive Producer  
Producer

Ross MacGibbon  
John Wyver  
Lucie Conrad

[CLICK HERE FOR COMPANY BIOS](#)

### ORCHESTRA

Conductor  
Violin 1

Brett Morris  
Gina McCormack (Leader)

Violin 2

Takane Funatsu  
David Smith

Viola

Helen Cooper  
Fiona Bonds

Cello

Helen Kamminga  
Julia Graham

Bass  
Keyboard

Trevor Burley  
Lucy Hare

Percussion

Dan Jackson  
Kennedy Aitchison

Alternative Conductor

Robert Kendell  
Robert Farrer

Craig Apps  
Ben Pope

*Rodion Shchedrin's score used with kind permission of  
Boosey & Hawkes Music Publishers Limited*





THE CAR MAN COMPANY



KATE LYONS AND DOMINIC NORTH



ZIZI STRALLEN, CHRISTOPHER TRENFIELD AND ALAN VINCENT



JONATHAN OLLIVIER AND ZIZI STRALLEN



THE CAR MAN COMPANY



# THIS PRODUCTION OF THE CAR MAN WAS CREATED BY

Director and Choreographer **Matthew Bourne**  
Music **Terry Davies and Rodion Shchedrin's Carmen Suite**

Set and Costume Design **Lez Brotherston**  
Lighting Design **Chris Davey**  
Sound Design **Paul Groothuis**  
Associate Directors **Scott Ambler, Etta Murfitt**

Staged by **Etta Murfitt**  
Assisted by **Alan Vincent, Dominic North**  
Resident Director **Neil Westmoreland**  
Dance Captain **Pia Driver**

## THE COMPANY

<b>Cordelia Braithwaite</b>	<b>Tom Clarke</b>
<b>Daniel Collins</b>	<b>Pia Driver</b>
<b>Freya Field</b>	<b>Marcelo Gomes</b>
<b>Glenn Graham</b>	<b>Tim Hodges</b>
<b>Nicole Kabera</b>	<b>Katy Lowenhoff</b>
<b>Katrina Lyndon</b>	<b>Kate Lyons</b>
<b>Andrew Monaghan</b>	<b>Leon Moran</b>
<b>Liam Mower</b>	<b>Dominic North</b>
<b>Jonathan Ollivier</b>	<b>Danny Reubens</b>
<b>Ashley Shaw</b>	<b>Zizi Strallen</b>
<b>Christopher Trenfield</b>	<b>Katie Webb</b>
<b>Layton Williams</b>	<b>Dan Wright</b>

## TOURING CREW

<b>Company Manager</b>	<b>Simon Lacey</b>
<b>Stage Manager</b>	<b>Chris King</b>
<b>Deputy Stage Manager</b>	<b>Nicki Barry</b>
<b>Assistant Stage Manager</b>	
<b>/Book Cover</b>	<b>Jo Hinton</b>
<b>Master Carpenter</b>	<b>Jamie Mustow</b>
<b>Chief Electrician</b>	<b>Elaine Bridgman</b>
<b>Deputy Electrician</b>	<b>Sam Baker &amp; Joe Davies</b>
<b>Sound Operator</b>	<b>Oliver Soames</b>
<b>Technical Swing</b>	<b>Luke Day</b>
<b>Head of Wardrobe</b>	<b>Kevin Kilmister</b>
<b>Wardrobe Deputy</b>	<b>Evita Aslanidou</b>
<b>Wardrobe Assistant</b>	<b>Bryony Clayden</b>
<b>Head of Wigs</b>	<b>Lisa Champion</b>
<b>Wigs Deputy</b>	<b>Lucy Packham-O'Brien</b>
<b>Company Physiotherapist</b>	<b>Megan Edwards, BSC</b> <b>(Hons) Physiotherapy, MCSP</b>

## FOR THE CAR MAN

<b>General Management</b>	<b>Jennie Green for GLF</b>
<b>Production Manager</b>	<b>Tom McEvilly</b>
<b>Props Supervisor</b>	<b>Lily Mollgaard</b>
<b>Props Makers</b>	<b>Marsha Saunders,</b> <b>Claire Sanderson</b>
	<b>Paul Wankling</b>
<b>Armoury</b>	<b>Cohorts</b>

## Special thanks to

### Production Electricians

**Lighting Programmer**  
**Production Sound Engineers**  
**Production Carpenters**  
**Rigger**  
**Original Set Construction**

**Set Refurbishment**  
**Drapes and Printing**  
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**Company Class**  
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**Theatricalsolutions**  
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**Pelton, Tory Trotter, Joe**  
**Walkling**  
**Chris Benstead, Matt**  
**Gregory, Bill Laurence,**  
**Nicki Williamson**  
**3 Mills Studios**  
**Kayte Potter for GLF**



## FOR THE CAR MAN CONTINUED

Production Assistants	Cathy O'Brien, Louise Swindell
Keyboard Programming	Phij Adams
Copyist	Colin Rae
Marketing	Elaine McGowan and Rebecca White for EMG
Press	Simon Raw and Amy Barder for Raw PR
Photographs by	Chris Mann
Insurance supplied by	Robertson Taylor W&P Longreach
Accountancy	Nyman Libson Paul
Costume Supervisor	Kevin Kilmister
Lana costumes by	David Plunkett
Beaded Club Dresses by	Sasha Keir
Cabernet men by	Phil Reynolds
Cabernet women by	Amanda Barrow
Luca club trouser and Dino suits	Chris Kerr
Luca club shirts	Lorraine Richards
Shirley club dresses	Sasha Keir, Francis Campbell
Shoes by	Gamba Theatrical, Freeds of London, Blundstone
Breakdown by	Cheryl Mason
Seamster	Francis Campbell
Seamstresses	Cheryl Mason, Eleanor Green
Wigs and Make-up	
Supervisor	Darren Ware
Assistant Wigs Supervisor	Pav Stalmach
Wigs by	The Wig Room Ltd

## FOR NEW ADVENTURES

Artistic Director	Matthew Bourne
Group Managing Director	Robert Noble
Executive Director	Imogen Kinchin
Associate Artistic Director	Etta Murfitt
Head of Operations	Louise Allen
General Manager, Productions	Jennie Green for GLF
Resident Artist	Kerry Biggin
Resident Artist	Paul Smethurst
Projects Manager	Alexandra Ringham
Head of Development	Sarah Reuben
Communications Manager	Kaasam Aziz
Finance Manager	Charlotte Walton
Executive Assistant	Eman Bhatti
Projects Assistant	Leah Fox
Development Associate	Rebecca Kendall
Assistant to Matthew Bourne	Suzanne Boguzas
Press	Simon Raw at Raw PR
Marketing & Media	EMG

Founder Artistic Associate  
Associate Artists

Trustees

Patrons

Scott Ambler, 1960-2018  
Lez Brotherston, Paule Constable,  
Terry Davies, Brett Morris, Paul Groothuis  
Jeanette Siddall CBE (Chair),  
Sean Egan, Brenda Emmanus OBE,  
Helen Protheroe, Dr Kaneez Shaid MBE,  
Kenneth Tharp CBE  
Dame Darcey Bussell DBE, Tom Daley,  
David Walliams OBE



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