

danceworks
perform



one night in march

the gaiety theatre and opera house
douglas, isle of man
thursday 7th march 2002

special guest karen elliot
accompanied by john elliot



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welcome

to this performance by
DanceWorks Perform.

This is our first concert in the
Gaiety Theatre and Opera
House and it is the
culmination of two years'
dedicated hard work by the
Company.

DanceWorks Perform was
formed in 2000 with three
objectives. First, to give
students of DanceWorks the
opportunity to apply their
syllabus work to real world
dance routines. Second, to give
the dancers valuable experience
in live performance. Third, to revive
many of the productions staged by
DanceWorks itself during its
formative years.

Perform's first season of concerts in 2001 was highly
acclaimed, and it is with great pleasure that we bring
our repertoire to a wider audience at the Gaiety Theatre.
It is our sincere hope that you will enjoy the Company's
performance tonight.

Diane Lang-Sutton

AIDTA, Bt (Hons), D.Ex.Dip



IMPORTANT NOTICE

Emergency Evacuation Procedure

If you are asked to evacuate the building, please do so as quickly as possible and leave by the nearest available exit to which you are directed by staff. In the event of an emergency which by necessity requires that this theatre be evacuated, you, as a member of the audience, are requested to co-operate by paying strict attention to any instructions either by announcement from the stage or given by a member of staff of this theatre.

DO NOT run or push. DO NOT turn back or stop to collect personal belongings. DO NOT re-enter the building for any reason until officially told to do so. DO NOT act in a manner that would cause obstruction to emergency services attending the building to deal with the emergency. Avoid panic at all costs. Proceed in an orderly manner to a place of safety away from the building.

Please note:

- 1 All gangways, passages and aisles should be kept entirely free of chairs or other obstructions.
- 2 Persons shall not be permitted to stand in any gangway or aisle.
- 3 The safety curtain shall at all times be maintained in working order and shall be lowered and raised during the time of every performance.

Please ensure all mobile phones and alarm watches are switched off during the performance.



Diane Lang-Sutton

Principal and Choreographer

Diane was born in Bradford, West Yorkshire and has been dancing since the age of three. She studied the Royal Academy of Dancing syllabus under Margaret Dixon-Phillips, ballet modern and character at Braybrooks Academy in Bradford (later the Northern Dance Centre, passing all her examinations up to Advanced level with honours. She attended the RAD ballet seminars in Ilkley, West Yorkshire, which are still held today, and performed at the Alhambra Theatre in Bradford on numerous occasions.

While living in Scarborough, Diane studied the Ceccetti syllabus and after moving to the Isle of Man in 1981 she studied the International Dance Teachers' Association (IDTA) syllabus with Inger Perkins. When Inger emigrated to New Zealand, Diane became Principal of the Inger Perkins School of Dance. Diane subsequently reformed the Company as DanceWorks.



Karen Elliott

Guest Artist

Karen studied singing at the Guildhall School of Music and Drama, London. She regularly competes in the Manx Music Festival at which she has won the Cleveland Gold Medal twice. Karen is a frequent soloist with both the Manx Festival Chorus and the Isle of Man Teachers Choir, and regularly sings with choirs in the north of England. Karen enjoys many styles of singing: opera, oratorio, recital work and even jazz. Karen has sung in France and New York and this month makes her début in Sydney, Australia.

Karen's husband and accompanist, [John Elliott](#), is the Musical Director of the Manx Gilbert and Sullivan Society. He plays keyboard in 7 Up, a local dance band, and has been organist at Peel Methodist Chapel for twenty years.

Together, Karen and John are successful teachers of singing, keyboard instruments and other aspects of music here in the Isle of Man.

DanceWorks Perform

The Company

Diane Lang-Sutton formed DanceWorks in 1987, with the aim of establishing a school in the south of the Island in which children and young adults could receive a full education in all aspects of theatre dance. The school follows the curriculum of the International Dance Teachers' Association (IDTA) in ballet, theatrecraft and tap.

As well as maintaining an unbroken 100% success rate in the IDTA examinations, the school gave a number of increasingly adventurous and highly acclaimed concerts from 1987 onwards, including the first full-length ballet to be performed by an Island school - Glazunov's *The Seasons*.

In 2000, DanceWorks Perform was formed to specialise in concert work, giving students the opportunity to apply their syllabus work to real world dance routines. The members of DanceWorks Perform are drawn from all levels of the main school. This is Perform's first concert in the Gaiety Theatre.

The range of music and styles in DanceWorks Perform's repertoire is very wide. Ravel's *Boléro*, Bizet's *Carmen*, Copland's *Rodeo* and Bernstein's *West Side Story* happily co-exist with contemporary music from Michael Jackson and Kate Bush. All choreography is by Diane Lang-Sutton.

Major productions

The Seasons

A full length ballet to the music of Aleksandr Glazunov

Rhapsodie Espagnole

From Bizet's *Carmen* to Ravel's *Boléro*

Variations

Andrew Lloyd Webber's *Rhapsody on a Theme of Paganini*

Simply Gershwin

The timeless music of one of America's greatest songwriters





Andrew Lloyd Webber

Cats :: Phantom of the Opera :: Variations

In 1967, Andrew Lloyd Webber and Tim Rice collaborated on Joseph and the Amazing Technicolour Dreamcoat for a school performance, followed by Jesus Christ Superstar, and began a career unsurpassed in the history of British theatre. His musicals include *Cats* (1981), *Starlight Express* (1984), *Phantom of the Opera* (1986), *Aspects of Love* (1989), and *Sunset Boulevard* (1993). In 1978, Lloyd Webber wrote his own variations on Paganini's A minor Violin Caprice No. 24, following in the steps of, among others, Schumann, Brahms and Rachmaninov. Lloyd Webber's *Variations* was recorded by his cellist brother, Julian, with some of the most accomplished British rock and jazz musicians of the day and it is this recording which is used in tonight's performance.



Leonard Bernstein

West Side Story

Leonard Bernstein enjoyed a worldwide reputation as a conductor and a composer. He was also a great communicator, and perhaps more than anybody else he was able to explain music to a wide audience. At the same time, he created music for the Broadway stage, and successfully integrated popular styles (especially jazz) into his musical vocabulary. His most spectacular success was the musical *West Side Story*, a modern retelling of Romeo and Juliet. It enjoyed both critical and popular success on stage, and was eventually made into a hit film.



Traditional music from the Andes

Cacharpaya :: On the Wing of a Condor

One of the most popular Andean legends is the love story of a young girl and an Indian. As in many a similar tale the world over, the love affair is a tragic one. The beautiful girl dies and in memory of his lost young love, the Indian creates a flute from his own shin-bone, on which he plays a mournful lament. This legend does not pretend to explain the true origin of the Andes flute, but it does help account for the nostalgic flavour of the favourite instrument among peoples of Latin America. The condor, the world's largest bird, is one of the most compelling symbols of the Andes and has been revered by Andean civilisations for centuries, appearing prominently in pottery, stone sculptures and even a gigantic figure etched into the desert surface of Peru's Nazca Plains. This stately bird is celebrated in many native American folk songs and dances - *On the Wing of a Condor* is one haunting example. A *Cacharpaya* is a Bolivian "circle" dance.



Paul Simon

You Can Call Me Al

Paul Simon is an American musician and composer, known for his folk-rock songs and collaboration with musicians from many countries. He began performing with his childhood friend, singer Art Garfunkel, while the two were in high school and in 1964 Simon and Garfunkel recorded their first album, *Wednesday Morning, 3 A.M.*, for Columbia Records. Their success continued through five more albums, all gold records: *Sounds of Silence* (1966), *Parsley, Sage, Rosemary, and Thyme* (1966), *The Graduate* (film soundtrack, 1968), *Bookends* (1968), and *Bridge Over Troubled Water* (1970), which won an unprecedented six Grammy Awards. After the dissolution of his partnership with Garfunkel in 1970, Simon released several solo albums. The 1987 concert performance of his Grammy-winning *Graceland* album, which includes *You Can Call Me Al*, in Harare, Zimbabwe, was enthusiastically received by an interracial audience. The songs were strongly influenced by Cajun and South African township music and performed with a complement of more than 20 black musicians.

Michael Jackson

Bad

Born in 1958, Michael Jackson has spent almost his entire life as a public performer. He was a founder-member of the Jackson Five at the age of four, soon becoming the group's lead vocalist and frontman. Solo since 1971, Jackson has sold a staggering 210 million albums during his career. Enough said! Who's **Bad**!

Kate Bush

Cloudbusting

Kate Bush began violin lessons at the age of nine but interest in the piano soon took over. When she was 16, she produced a demo tape with the help of her two musician brothers, Paddy and John Carder. Pink Floyd guitarist David Gilmour heard the tape, liked it and passed it on to EMI, who promptly came back to Kate with a remarkable deal: they wanted her but didn't think she was ready yet. So they gave her money and three years to "grow up with". She dropped out of school, took classes in mime and dance, both of which would always be a part of her work, and in 1977 gave EMI a gigantic hit with *Wuthering Heights*. Her increasingly innovative albums, concerts and promotional videos are a fascinating blend of music, dance and mime. *Hounds Of Love*, from 1985, spawned a massive hit single in **Cloudbusting**, the video for which, featuring Donald Sutherland, remains one of the most memorable pop videos ever made.

Georges Bizet

Carmen

In 1875, Georges Bizet completed the work which should have been his great triumph and the beginning of an illustrious career, **Carmen**. The story of *Carmen*, however, proved too much for the Parisian audience (especially in a theatre designed to appeal to families). Set in Spain and dealing with the exotic culture of the Gypsies, the story presented Bizet with the opportunity to create a rich musical score full of foreign flavour then in vogue. But the plot's exploration of moral ambiguity and a brutal murder insured a brief and controversial run. Bitterly dejected, Bizet's health deteriorated quickly, and less than three months later he died of a heart attack. Ironically, only five years later the work returned to the Parisian stage after a series of successes in Vienna, Brussels, London and New York. It has, from that time on, remained one of the best loved of all nineteenth century operas.

George Gershwin

The Gershwin Songbook :: Piano Concerto :: Porgy and Bess :: Rhapsody in Blue :: Shall We Dance

Essentially self-taught, Gershwin began to compose popular songs in his teens and produced a succession of musicals from 1919 to 1933 - *Lady, be Good!*, *Oh, Kay!*, *Strike up the Band*, *Funny Face*, *Of Thee I Sing* and *Girl Crazy*. In 1924 he wrote **Rhapsody in Blue** as a concerto for piano and Paul Whiteman's jazz band. Its success led him to devote increasing energy to 'serious' composition, among them the **Piano Concerto in F** of 1925. In 1932 a handsome volume containing 18 of Gershwin's best-known songs appeared, under the title **George Gershwin's Songbook**. Each song was presented in vocal score and then transcribed for piano, and each was finely (and racy) illustrated with a coloured cartoon drawing by Constantin Alajalov. In 1934-5 Gershwin wrote his American folk opera **Porgy and Bess**, which draws on African-American idioms. Although at first only a limited success, it is now acknowledged to be Gershwin's masterpiece. In 1936 Gershwin went to Hollywood to write songs for films, many with his brother Ira. **Shall We Dance**, a Fred Astaire and Ginger Rogers vehicle, is a real treat and the song list is especially gifted, with soon-to-be-standards like **Let's Call the Whole Thing Off** and the Oscar-nominated **They Can't Take That Away From Me**. *Promenade* was the musical accompaniment to Fred and Ginger walking their dogs on the ship's deck.



the performance

1

An eclectic mix - music from Andrew Lloyd Webber's hugely successful *Phantom of the Opera* and *Cats*, and his own *Variations on a Theme of Paganini*; Leonard Bernstein's bitter sweet and jazzy *West Side Story*; authentic Andean folk music; a trio of contemporaries - Paul Simon, Michael Jackson and Kate Bush; and the exciting Spanish rhythms of Bizet's *Carmen*.

Andrew Lloyd Webber

The Phantom of the Opera (*Phantom of the Opera*)

Seniors, with Kirsty Pendlebury, Elizabeth Peterson

The Invitation to the Jellicle Ball (*Cats*)

Lisa Gill, Lindsay Grant, Catreena McFee, Kirsty Pendlebury, Elizabeth Peterson, Group B

Macavity (*Cats*)

Lisa Gill, Lindsay Grant, Catreena McFee, Kirsty Pendlebury, Elizabeth Peterson, Group B

Magical Mr Mistofelees (*Cats*)

DanceWorks Ballasalla, Twinkletoes Port Erin

Memory (*Cats*)

Special Guest: Karen Elliott

Variations

Group B, Group C, Group D

All I Ask of You (*Phantom of the Opera*)

Lisa Gill and Lindsay Grant, with guests Ellena Gilson, Alice Teare

Angel of Music (*Phantom of the Opera*)

Group D, Rachael Cringle, Rachel Gawne, Eden Kelly, Alice Leadbeater

Think of Me (*Phantom of the Opera*)

Special Guest: Karen Elliott



Leonard Bernstein

Somewhere (*West Side Story*)

Special Guest: Karen Elliott

I have a Love (*West Side Story*)

Special Guest: Karen Elliott

Symphonic Dances: Prologue (*West Side Story*)

Lisa Gill, Carolyn Sutton, Claire Sutton, Julie Swain

Traditional music from the Andes

On the Wing of a Condor

Seniors, Group A, Group B, Group C

Cacharpaya

Seniors, Group A, Group B, Group C



Paul Simon

You Can Call Me Al

Group D, Group E, Rachael Cringle, Rachel Gawne, Alice Leadbeater

Michael Jackson

Bad

Lindsay Grant, Catreena McFee, Group A, Group B, with Harriet Phillips, Lucy Stopford, Kirrie Teare

Kate Bush

Cloudbusting

Lisa Gill, Carolyn Sutton, Claire Sutton, Julie Swain

Georges Bizet

Carmen (excerpts)

Seniors, Group A, Group B, Group C, Group D



interval: 15 minutes

A sequence of songs and dances showcasing some of George Gershwin's most endearing and evocative tunes. Miniatures from *The Gershwin Songbook* and film music rub shoulders with the larger-scale works - *Rhapsody in Blue*, *Porgy and Bess* and the *Piano Concerto*, a ravishing blend of classical, jazz and sheer 1920s style.

2

George Gershwin

Rhapsody in Blue

Seniors, Group A, with Kelly Butler, Madeleine Gyselynck, Jennifer Caley

Strike Up the Band (*The Gershwin Songbook*)

Carla Sullivan, Group B

Swanee (*The Gershwin Songbook*)

Carolyn Sutton, Claire Sutton, Julie Swain

Nobody But You (*The Gershwin Songbook*)

Carolyn Sutton, Claire Sutton, Julie Swain

Clap Yo' Hands (*The Gershwin Songbook*)

Rachael Cringle, Rachel Gawne, Alice Leadbeater, Group D

Do Do Do (*The Gershwin Songbook*)

Rachael Cringle, Rachel Gawne, Alice Leadbeater, Group D

My One and Only (*The Gershwin Songbook*)

Group B

Let's Call the Whole Thing Off (*Shall We Dance*)

DanceWorks Port Erin, Megan Faragher, Heather Booth

Bidin' My Time (*The Gershwin Songbook*)

Rachael Cringle, Rachel Gawne, Alice Leadbeater, Group D

Liza (*The Gershwin Songbook*)

Lindsay Grant

I'll Build a Stairway to Paradise (*The Gershwin Songbook*)

Carolyn Sutton, Claire Sutton

Sweet and Low Down (*The Gershwin Songbook*)

Lindsay Grant, Catreena McFee, Katy Stopford, Carla Sullivan

Someone to Watch Over Me (*The Gershwin Songbook*)

Special Guest: Karen Elliott

S'Wonderful/That Certain Feeling (*The Gershwin Songbook*)

Carolyn Sutton, Claire Sutton, Julie Swain

Promenade (Walking the Dog) (*Shall We Dance*)

Group B, Bryony Grant

Summertime (*Porgy and Bess*)

Special Guest: Karen Elliott

They Can't Take That Away From Me (*Shall We Dance*)

Carolyn Sutton, Claire Sutton, Julie Swain

I Got Rhythm (*The Gershwin Songbook*)

Group A, Lisa Gill, Lindsay Grant, Catreena McFee

Piano Concerto in F: *Allegro* :: *Allegro agitato*

Seniors, Group A, Group B, Group C, Group D



Principal and Choreographer

Diane Lang-Sutton

Dancers

SENIORS

Lisa Gill
Lindsay Grant
Catreena McFee
Claire Sutton
Carolyn Sutton
Julie Swain

GROUP A

Kirsty Pendlebury
Elizabeth Peterson
Fiona Smith
Katy Stopford
Carla Sullivan
Leanne Walsh

GROUP B

Jenny Callister
Laura Christine Gill
Laura Jane Gill
Breeshey Harkin
Eden Kelly
Amelia Lang
Elise Lang
Jenny Parkes
Breesha Sutton
Gemma Sutton

GROUP C

Alex Catlow
Rachael Cringle
Rachel Gawne
Caitlin Horbury
Alice Leadbeater
Harriet Phillips
Lucy Stopford
Kirrie Teare

GROUP D

Sophie Buchan
Kelly Butler
Jennifer Caley
Catriona Foxon
Bryony Grant
Madeleine Gyselynck

GROUP E

Megan Faragher
Katie Gilson
Amy Halsall
Catreeney Harkin
Amy Lowe
Rebekah McCutcheon
Ashley Pilling
Kirsty Riding
Beatrice Watson

GUESTS

DanceWorks, Ballasalla

Bethany Aherne
Kira Buchan
Lauren Gelling
Katie Meads
Rebecca Perry
Nancy Shefford
Beth Vickers

DanceWorks, Port Erin

Joanna Akitt
Christopher Archibald
Chloe Bolt
Heather Booth
Jade Booth
Rebecca-Anne Cookson
Gemma Corkish
Megan Faragher
Erin Jackson
Madeleine Landels
Mairead Merritt
Abbie Mifflin
Chloe Teare
Imogen Walker
Bronte Wright

Twinkletoes, Port Erin

Danielle Akitt
Elizabeth Archibald
Ailish Bridson
Jaimee Fenton
Jessica Fullerton
Ellena Gilson
Sara Holt
Niamh Merritt
Francesca Page
Madeleine Taggart
Alice Teare

ARCHIVE

There is an extensive archive on the DanceWorks Web site at www.danceworksonline.co.uk.

CONTACT

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diane@danceworksonline.co.uk



Production Acknowledgments

Stage Manager: Mike Lean
Set design and creation by Samson Design
Music produced by David Lang
Wardrobe Mistress: Nora Lean
Assisted by Annette Gill, Helen Gyselynck
Costumes: Jean Callister, Sue Gawne, Shirley James, Angela Peacock, Judy Stopford, Vicky Taggart
Hair Stylist: Greg Lydon
DanceWorks Assistants: Wendy Corkish, Lindsey Grant, Nicola Merritt
Administrative Assistant: Sally Grant
Promotions by Louise Whittaker
Front cover photograph by Tony Lakin
Front cover dancers: Lisa Gill, Carolyn Sutton, Claire Sutton
Photography pages 1, 3, 4, 5, 6, 7, 9, inside back cover by Tony Lakin
Photography page 8 by David Lang
Video produced by Les Smith
Programme design by David Lang
Programme printed by Bridson & Horrox



Dancer: Julie Swain

For the Gaiety Theatre



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Thanks

DanceWorks Perform would like to thank the traders of Port Erin for their invaluable support in the preparation of this production.

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Production Manager

Séamus Shea

Stage Manager

Graham Bayliss

Assistant Stage Manager

Matthew Baker

Chief Technician

Alex Davidson

Assistant Technician

Carl Crellin

House Manager

Lynne Copley

Assistant House Manager

June Kirby



Dancers: Lisa Gill, Caroline Sutton, Claire Sutton, Julie Swain

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danceworks perform and wish them every
success in their first gaiety production

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at the **Erin Arts Centre, Port Erin**
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Telephone: 832662
(booking office open Tuesday to Friday
1.30 to 4.30 pm)

**Another Isle of Man première from
the Manx Gilbert & Sullivan Society**



In June 2001, DanceWorks took its first giant step into cyberspace with the launch of its website, **DanceWorks Online**. Now you have instant access to the latest information about the various Companies which make up the school - **DanceWorks**, **DanceWorks Perform** and **BodyWorks**.

All DanceWorks life is here: the syllabus, timetables, examination schedules and results, latest news - and you can even sign up online to be notified by email whenever the site is updated. There is also an online photo library of DanceWorks through the years, right up to the present day - including shots of Perform dancers in rehearsal for tonight's performance (and the pre-concert party!).

But explore a bit and you'll see there's far more to the site than meets the eye. The **SideSteps** area of DanceWorks Online is a self-contained mini-site, a centre of information on all aspects of dance. Articles on dance history are brought to life by photo galleries and dozens of audio extracts of the music. These articles are fleshed out by features on some of the most important, controversial and interesting dancers, choreographers, companies and musicians, past and present, who helped to shape our art.

So, whatever your interests - whether you just want to keep up to date with changes to rehearsal schedules, or you want to delve a bit deeper and read the fascinating story of Diaghilev's Ballets Russes or Stravinsky's own account of the riotous première of the *Rite of Spring* - log on to **DanceWorks Online**.



DanceWorks Online is at www.danceworksonline.co.uk



