

Woking Dance Umbrella Gala

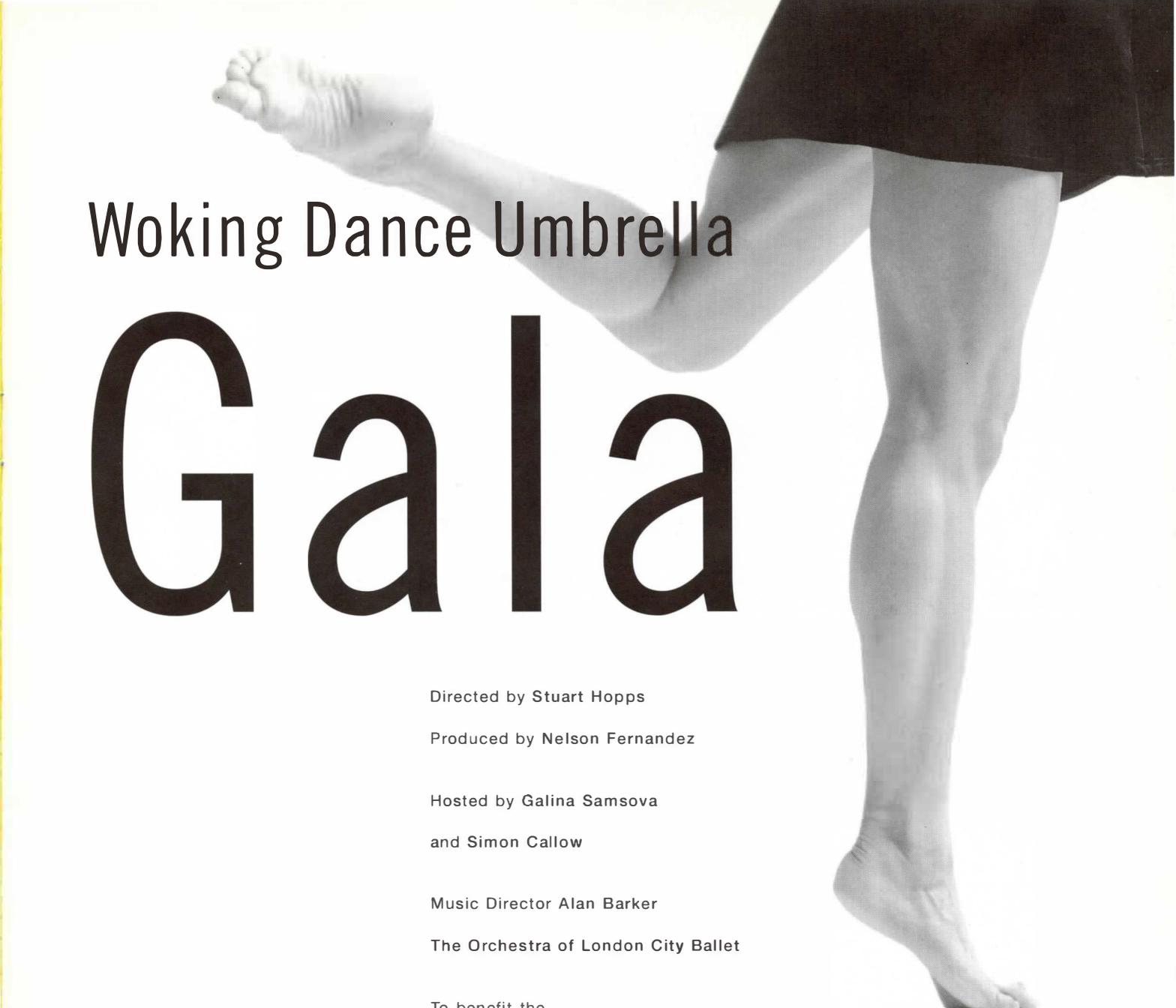
To benefit the
National Asthma Campaign &
Woking Dance Festival Ltd



Gala evening sponsored by



TO MARK 300 YEARS OF BANKING SERVICE



Woking Dance Umbrella

Gala

Directed by Stuart Hopps

Produced by Nelson Fernandez

Hosted by Galina Samsova

and Simon Callow

Music Director Alan Barker

The Orchestra of London City Ballet

To benefit the

National Asthma Campaign and

Woking Dance Festival Ltd

New Victoria Theatre, Woking

Sunday 2 April 1995 at 7.30pm



Gala evening sponsored by

 **BANK OF SCOTLAND**
A FRIEND FOR LIFE

TO MARK 300 YEARS OF BANKING SERVICE



Mark Morris
Dance Group

Welcome to tonight's spectacular Gala performance. We are sure you will enjoy the programme which features some of the very best companies to appear at Woking Dance Umbrella and some special guests exclusive to the Gala itself.

We are delighted to welcome The Mayor of Woking, Councillor David Thornton, among our audience of VIPs. Not only will the Gala be a wonderful evening's entertainment, proceeds will go to The Mayor's charity, the National Asthma Campaign, and Woking Dance Festival Ltd, the charitable organisation behind the festival set up to invest in future festivals. Special thanks to Andrew Swanston and his Gala Committee who have worked tirelessly to make this evening a success.

This sparkling Gala performance is a fitting conclusion to the hugely successful Woking Dance Umbrella, the town's first ever international dance festival which marks the culmination of Woking Borough Council's centenary celebrations. Over the last three weeks the festival has featured action-packed days of dance performances, films, classes and workshops in which the whole community has been able to participate.

Very special thanks are due to this evening's sponsor, the Bank of Scotland, Woking Borough Council, Woking

Turnstyle Ltd (Managers of the Peacocks Arts & Entertainment Centre and Directors of Woking Dance Festival) and South East Arts, supporters from the outset, and to The Arts Council of England and The PPP Group, our founder sponsors. Without their support and that of the many other sponsors, Woking Dance Umbrella could not have happened. Thanks must also go to consultant to the festival, London-based Dance Umbrella, in particular to Theresa Beattie, Festival Director, and to the Board of the festival, chaired by Michael Slorick.

Festival highlights have included the acclaimed Mark Morris Dance Group from New York, a superb start to the festival on 16 March with the national première of the company's first ever British tour; Scottish Ballet's brand new production of *Swan Lake*; and the sensational West End tap show *Hot Shoe Shuffle*, all at the New Victoria Theatre. The Rhoda McGaw Theatre programme included a spectacular tango project by Laurie Booth, the unique CandoCo dance company and a showcase performance by choreographers based in the region. A literal highlight was the specially commissioned work by French group Roc in Lichen, in which the company danced suspended from the roof of the Peacocks' 20 metre high glass atrium while shoppers and enthusiasts looked on in awe. Our

'America's hottest choreographer is finally playing somewhere in the UK besides the Edinburgh Festival and it still isn't London. It is, get this,

Woking'

Time Out March 1995

thanks go to the shopping centre management for their support in helping to organise this hair-raising dance spectacle.

We are delighted with the success of Woking Dance Umbrella which has made Woking a major focus of national media attention attracting visitors from across the country. As The Mayor of Woking, Councillor David Thornton, commented at the festival launch last Autumn, 'Woking Dance Umbrella will be a wonderful event, including dance performances of the highest quality... the internationally famous companies involved will provide a showcase for the town and its people.' We are extremely proud of Woking and its facilities, not least among them the magnificent New Victoria Theatre in which you sit tonight. Woking Dance Umbrella has allowed us to show off the town's facilities to the full and has once more placed Woking firmly on the country's artistic map.

Woking Dance Umbrella was given the Royal seal of approval on Friday 31 March when we were privileged to welcome HRH The Princess Margaret to a performance of Scottish Ballet's *Swan Lake*, a wonderful production with sets and costumes by world famous designer Jasper Conran. The company will be performing *Le Corsaire* at tonight's Gala.

It has been marvellous to welcome new visitors into the town but no less rewarding has been the tremendous support from the local community. Many local dance groups have held their own dance related activities across the period of the festival and there have been opportunities for everyone to be involved, from dance experts to people with little or no dance experience at all. Activities have included under-five sessions at The Maybury Centre, jive, tap and jazz taster classes and tea dances at Woking Leisure Centre, and workshops with CandoCo and Scottish Ballet at The Peacocks Centre.

Finally, we give our most sincere thanks to all those artists appearing this evening, the crew, front of house staff, box office and administrative staff and all those who have so generously given their time and support to create this Gala.

Now sit back and enjoy the final event of the festival, hosted by Galina Samsova, Artistic Director of Scottish Ballet, and Simon Callow.

Rosemary Squire

Executive Director The Peacocks Arts & Entertainment Centre and Director, Woking Dance Festival

Val Bourne OBE

Artistic Director Dance Umbrella

Woking Dance Umbrella Gala

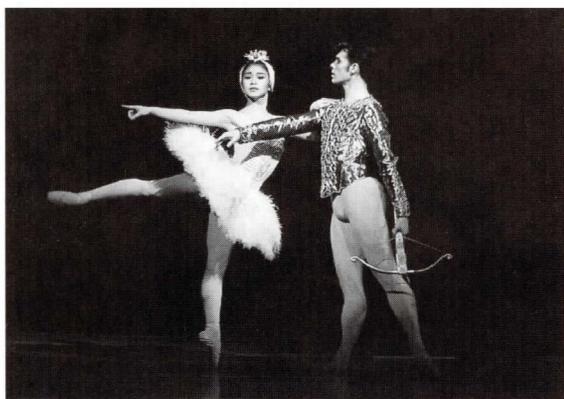
Directed by Stuart Hopps
Produced by Nelson Fernandez
Hosted by Galina Samsova and Simon Callow
Musical Director Alan Barker
The Orchestra of London City Ballet

The Ripley Ripplers

from Nicola Bacon's Ripley Dance Academy
in an excerpt from *Stepping Out*
Choreography Nicola Bacon
Twenty seven dancers ranging in age from seven to fifty
Music *Liza's Dance* and *Happy Feet*, composed
by Milton Ager and Jack Yellin, scored by Peter Matz
Costumes by Mi Dancewear

The Scottish Ballet

Pas de deux from *Le Corsaire*
Dancers Yurie Shinohara and Campbell McKenzie
Music Riccardo Drigo (1846 -1930)
Choreography after Petipa



Photograph Bill Cooper

Yurie Shinohara and Campbell McKenzie

Laine Theatre Arts Dancers

On the Town
Choreography Pat Dennison
Dancers Ben Campbell Gunther Smitz David Moulden
Kristian Jenkins Andrew Carroll Richard Fox David Kay
David Kent Nardus Coetzee Gavin Hatcher
Mark Richardson Clare Pickard Leigh Daniels Julie Chitty
Odette Perdrisat Dawn Carrington Louise Jones
Jacqueline Ashworth Leyla Pellegrini Vicki McArdle



Photograph Steve Hanson

Ricardo 'G' Goodison and
Booker T Louis

Phoenix Dance Company

Longevity
Choreography Gary Lambert
Dancers Ricardo 'G' Goodison and Booker T Louis
Costume Design Allison Amin
Text Martin Luther King

Mark Morris Dance Group

Beautiful Day
Choreography Mark Morris
Dancers Joe Bowie and Marianne Moore
Music attributed to JS Bach or Georg-Melchior Hoffmann
(Cantata *Schlage doch, gewünschte Stunde*, BWV 53)
Lighting Design James F Ingalls
Costume Design Susan Ruddle

Ballroom Classic

Choreography Lindsey Hillier
Dancers Timothy Howson & Joanne Bolton
Christopher Hawkins & Hazel Newberry
Alan Shingler & Donna Reeve
Sandro Cavalline & Carmen Vincelj
Steen Lunn & Mie Bach

The Royal Ballet

Pas de deux from *Herman Schmerman*
Music Thom Willems
Choreography William Forsythe
Costumes William Forsythe and Gianni Versace
This version first performed in London, October 1993
Dancers Deborah Bull and Adam Cooper

Sunday 2 April 1995 at 7.30pm New Victoria Theatre Woking

There will be an interval of twenty minutes

The Royal Ballet

The Sleeping Beauty Act III *Aurora's Wedding pas de deux*

Music Pyotr Ilyich Tchaikovsky

Choreography Marius Petipa

Production Anthony Dowell

Design Maria Bjørnson

This version first performed in Washington, April 1994

Dancers Viviana Durante and Bruce Sansom



Photograph Leslie E Spatt

Viviana Durante

Laine Theatre Arts Dancers

Tough Guys

Choreography Pat Dennison

Dancers Ben Campbell Gunther Smitz David Moulden

Kristian Jenkins Andrew Carroll Richard Fox

David Kay David Kent Chris Dagnall

Nardus Coetzee Gavin Hatcher

Six Foot Three (One Step Beyond the Fosbrooks)

Dancers Tamsin Austin, Jane Pollitt and Carys Reckless

Choreography by the dancers

Traditional British music

CandoCo

To Please the Desert

Choreography Jodi Falk

Dancers Kuldip Singh-Barmi and David Toole

Music *En les Trigales* by Joaquin Rodrigo played by

John Williams, *Cueva del Gato* by Paco de Lucia

Costumes Suzie Holmes



Photograph Robbie Jack

Mark Morris Dance Group

Mark Morris Dance Group

Three Preludes

Choreography Mark Morris

Dancer Mark Morris

Music George Gershwin (Prelude I, Prelude II, Prelude III)

Piano Linda Dowdell

Lighting Design James F Ingalls

Costume Design Isaac Mizrahi

Richard O'Brien's The Rocky Horror Show

The Time Warp

Riff Raff Richard O'Brien

Magenta Patricia Quinn

Narrator Christopher Malcolm

Columbia Sophie Lawrence

Phantoms Shane Cortese, David Robbins and Joanne Robertson

Musical Staging Stacey Haynes and Christopher Malcolm

Musical Director & Keyboards Dave Brown

Synthesiser & Assistant MD Chris Parren

Tenor Saxophone Geoff Driscoll

Drums Clem Cattini

Electric & Acoustic Guitars Derek Griffiths

Please note that all artists appear subject to availability

The dancers of The Royal Ballet appear by kind permission of the General Director of the Royal Opera House, Covent Garden



Photograph Adam Eastland

Young dance in the community

It has been a great pleasure to be involved in this evening's Gala, which marks the climax of Woking's three week festival of dance. Our purpose is to give you an exciting and varied programme, and to raise money for our two charities - the National Asthma Campaign and Woking Dance Festival Ltd.

Such an event would not, of course, have happened without the hard work and enthusiasm of the organising Committee, the performers, and the many other individuals and organisations who have supported us in their various ways. My thanks go to them all.

I am sure you will enjoy the extraordinary quality and diversity of this evening's performance and I thank you all for being with us.

Andrew Swanston

Chairman Woking Dance Umbrella Gala Committee

two Chairmen speak

Woking Dance Umbrella has demonstrated that a very effective partnership can be created between the local authority, the professional theatre, commercial sponsors, arts funders and grant giving foundations, arts managers and the community. Each segment has had a vital part to play in the three week festival culminating in this Gala.

The courage Woking Borough Council demonstrated in the mid-eighties with the promotion of the New Victoria Theatre as part of the ambitious Peacocks Arts and Entertainment Centre has again been displayed through its anchor role in Woking Dance Umbrella. Woking Turnstyle Ltd, the managers of the entertainment complex, have given both management and financial support to the overall festival, and have grasped the opportunity - not without its own risks - of staging three quite different dance productions of international stature in the New Victoria Theatre.

The community was, naturally, identified as a further key ingredient and Dance Umbrella has brought its vast experience of such projects and its willingness to lend its unique 'Umbrella' label, to the Woking venture. Dance Umbrella has devised, led and managed as diverse a programme as could be envisaged for a first festival, involving dancing schools, clubs, ethnic groups, and the local leisure and community centres.

The partnership would, however, have foundered without the financial support which came so generously from commercial sponsors, arts funders and grant giving foundations. They enabled the festival to proceed and may rest assured that the work of the Board has been harnessed by constant reference to budget, cash flow, marketing and sales. Every sponsor is entitled to know that their contributions have been carefully utilised and most gratefully received.

The Board of Directors represents every segment of the partnership which has given birth to Woking Dance Umbrella. I thank them for their personal dedication which I am determined will be put to the test again as we move on to prepare for the second Woking dance festival.

Michael A Slorick

Chairman Woking Dance Umbrella Board

biographies

Stuart Hopps

Was Associate Director of Scottish Ballet (1971-76). As a choreographer, his work includes *Animal*, *Candide* (Edinburgh); *Pal Joey*, *The Rocky Horror Show* (West End); *The Oresteia*, *Animal Farm* (RNT); *Julius Caesar*, *Henry VIII*, *As You Like It* (RSC); *Border Wars* (Channel 4 TV); Verdi's *Macbeth* (The Met); *HMS Pinafore*, *Merry Widow* (Sadler's Wells); *Orfeo e Euridice* (Glyndebourne); *Die Fledermaus* (Scottish Opera); *Yeoman of the Guard* (D'Oyly Carte); *Christmas Eve*, *The Cunning Little Vixen* (ENO); *HMS Pinafore* (New York); *Medea* (Barcelona); *Carmen Jones* (The Old Vic); *Carmen* (ROH, Los Angeles, Seville, Barcelona); *Carmen*, *Idomeneo* (WNO); *The Cunning Little Vixen* (Kennedy Centre, ROH); and his film work includes *Much Ado About Nothing*, *Frankenstein* and *Carrington*. His directorial work includes a revival of *Carmen* (ROH) and his own productions of *Die Fledermaus* and *Merry Widow* (Clonter Opera Farm).

Galina Samsova

Artistic Director The Scottish Ballet
Was born in Stalingrad and began her career in Kiev. After emigrating to the West with official permission, she joined the National Ballet of Canada. She subsequently joined London Festival Ballet where for nine years she was the company's leading ballerina. During her career, Galina Samsova has created roles in ballets by Jack Carter, Peter Darrell, Ronald Hynd and Andre Prokofsky, as well as being acknowledged as one of the finest exponents of the classical repertoire. Her performances of *Odette/Odile* in *Swan Lake*, *Princess Aurora* in *The Sleeping Beauty*, *Kitri* in *Don Quixote* and *Giselle* have won her world acclaim. Her dramatic gifts have been highlighted in such works as *Anna Karenina* for the Australian Ballet, Kenneth MacMillan's *Isadora* and Peter Darrell's *Cheri*. She joined Sadler's Wells Royal Ballet in 1978 as Principal Dancer and in 1981 produced and danced in her own production of *Pacquita*, a version which was universally acclaimed. She also co-produced with Peter Wright the highly successful production of *Swan Lake*. Miss Samsova's engagements abroad have included mounting a production of *La Bayadere - Kingdom of the Shades*, *Laurencia*, *Le Corsaire* (pas de deux) and *Walpurgisnacht*. In 1988, she produced *Giselle* for London City Ballet, and in 1994 produced her first full-length work for The Scottish Ballet, *The Sleeping Beauty*. Miss Samsova was appointed Artistic Director of The Scottish Ballet in January, 1991.

Simon Callow

Trained at the Drama Centre, London. His work as an actor includes *As You Like It* and Mozart in *Amadeus* (National Theatre), Molina in *Kiss of the Spiderwoman* (Bush) and the title role in *Faust* (Lyric Hammersmith). His film appearances include *Amadeus*, *A Room with a View*, *The Good Father*, *Maurice*, *Postcards from the Edge* and *Four Weddings and a Funeral*. He directed the film *The Ballad of the Sad Café* and his television credits include *David Copperfield*, *The Trials of Oz*, *Old Flames*, *Crime & Punishment* and *Inspector Morse*. In the theatre, Simon has directed, amongst others, the multi-award winning production of *Carmen Jones*, currently on an international tour, *Die Fledermaus* for Scottish Opera, *Shirley Valentine* by Willy Russell and *Shades* by Sharman MacDonald. His books include *Being an Actor*, *Shooting the*

Actor and a biography of Charles Laughton. He has recently published *The Road to Xanadu*, a biography of Orson Welles (Cape).

Alan Barker

Music Director The Scottish Ballet
Is an Australian by birth and trained at the Melbourne University Conservatorium of Music, where he was later appointed lecturer in opera. Following an Australasian tour with Sadler's Wells Opera, he moved to New Zealand where his first engagement was conducting *Carmen* with Kiri te Kanawa in the title role. In 1971, he was appointed Musical Director of the New Zealand Ballet and Artistic Director of the New Zealand Opera. He was later invited to join the staff of the Australian Ballet, becoming resident conductor. In 1978, he joined American Ballet Theatre as Associate Conductor, being promoted to Principal Conductor in 1980. From 1988 to 1990, Alan was Music Director of the Pittsburgh Ballet Theatre and the Sacramento Ballet. Since that time he has conducted the National Ballet of Canada, the Royal Danish Ballet and the Birmingham Royal Ballet. In January this year, he completed a tour of Japan with the Royal Swedish Ballet, having already conducted the company during a season in 1992. He was appointed Music Director of The Scottish Ballet in the Spring of 1992.

The Royal Ballet

Based at the Royal Opera House, Covent Garden, The Royal Ballet is Great Britain's largest ballet company. Its Director is Anthony Dowell, formerly the Company's most renowned *danseur noble*. The 85-strong troupe is acknowledged to be reaching a new artistic and technical peak in the 1990s, with talented dancers at all levels in its ranks. The wide ranging repertoire of The Royal Ballet embraces all the great, three-act classical ballets together with works by the Company's Founder Choreographer, Sir Frederick Ashton, its former Principal Choreographer, Sir Kenneth MacMillan, and others including Balanchine, David Bintley, guest choreographers from abroad and young choreographers drawn from within the Company itself.

The Royal Ballet owes its existence to the vision of Dame Ninette de Valois, dancer, choreographer and entrepreneur, who assembled a small company and school, the Vic-Wells Ballet, and in 1931 persuaded Lilian Baylis to provide it with a home at the Sadler's Wells Theatre. (The Company also performed at The Old Vic, hence its original name.) It remained at Sadler's Wells until 1939 and the outbreak of war, during which it toured widely in Great Britain and to a lesser extent in continental Europe, performing for the Allied troops. Immediately afterwards, in February 1946, it transferred to the Royal Opera House, giving the premiere there of *The Sleeping Beauty* to reopen Covent Garden as a lyric theatre after its wartime closure. De Valois continued to direct the Company throughout the 1940s and '50s. In 1956, to mark its 25th anniversary, a royal charter granted it the name The Royal Ballet. Frederick Ashton, who had been producing most of the new choreography for the Company, succeeded de Valois as Director in 1963, continuing to create his own ballets whilst Kenneth MacMillan also began to make works for the Covent Garden stage, going on to become Director on Ashton's retirement. Norman Morrice, formerly of

Ballet Rambert, succeeded MacMillan in 1977. In 1986, Anthony Dowell, the Company's leading male dancer in the 1960s and '70s, became Director, building on his inheritance and capitalising on the new talent that he has nurtured and developed.

Deborah Bull

Trained at the Royal Ballet School and with Marika Besobrasova in Monte Carlo, and won the 1980 Prix de Lausanne. She joined the Company in 1981, was promoted to First Soloist in 1989 and to Principal in 1992. Her repertoire includes *Odette/Odile*, *Aurora*, *Épine*, *Gamzatti*, *Polyhymnia* (*Apollo*), Lescaut's *Mistress*, *Kitri* (*Don Quixote*), *Chosen One* (*The Rite of Spring*), *Princess Florine* (*The Sleeping Beauty*) and leading roles in *Ballet Imperial*, *Song of the Earth*, *Serenade*, *Agon*, *Concerto*, *Midsummer*, *In the middle, somewhat elevated* and *Herman Schmerman*. Roles she has created include 'Saturn' (*The Planets*) and Utah Longhorn Ram ('*Still Life*' at the *Penguin Café*).

Viviana Durante

Attended the Royal Ballet School. She joined the Company in 1984, was promoted to Soloist in 1987 and to Principal in 1989. Her repertoire includes *Giselle*, *Manon*, *Ondine*, *Juliet*, *Nikiya*, *Odette/Odile*, *Aurora*, *Cinderella*, *Sugar Plum Fairy*, *Princess Rose*, *Titania*, *Mary Vetsera* (*Mayerling*), *Apollo*, *Ballet Imperial*, *Diana and Actaeon*, *Thais pas de deux*, *Scènes de ballet*, *My Brother*, *My Sisters*, *Laurentia*, *Birthday Offering*, *Requiem*, *Les Patineurs*, *Elite Syncopations* and *Gloria*. She has created roles in *Winter Dreams* (*Irina*), *Pursuit*, *Piano*, *Bloodlines*, *The Judas Tree* and *Tombeaux*. She received the 1989 Evening Standard Ballet Award.

Adam Cooper

Studied at the Arts Educational School and the Royal Ballet School. He won the 1989 Ursula Moreton Choreography Prize and the Professional Level Prize at Lausanne, 1989. He joined the Company in 1989, was promoted to First Artist and Soloist in 1991, to First Soloist in 1993 and to Principal in 1994. His repertoire includes *Romeo*, *Tybalt*, *Lescaut*, *Siegfried*, *Vershinin* (*Winter Dreams*), *Ivan Tsarevich* (*The Firebird*), *Espada* (*Don Quixote*), *Rudolf* (*Mayerling*), *Agon*, *The Sleeping Beauty*, *Giselle*, *Cinderella*, *Les Biches*, *Scènes de Ballet*, *In the middle, somewhat elevated*, '*Still Life*' at the *Penguin Café*, *Herman Schmerman* and *Fanfare*. He has created roles in *Bloodlines*, *Enclosure*, *Winter Dreams*, *The Judas Tree*, *Tombeaux* and *Renard*.

Bruce Sansom

Trained at the Royal Ballet School, joined the Company in 1982, was promoted to Soloist in 1985 and to Principal in 1987. His repertoire includes *Romeo*, *Siegfried*, *Albrecht*, *Colas*, *Florimund*, *Des Grieux*, *Solor*, *Palemon*, *Beliaev*, *Oberon*, *Prince* (*Cinderella*, *Nutcracker*, *Prince of the Pagodas*), *Messenger of Death* (*Song of the Earth*), *Quebsnuf* (*The Sons of Horus*), *Offertoire* (*Requiem*), *Espada* (*Don Quixote*), *Husband* (*La Ronde*), *Ballet Imperial*, *Rubies*, *Rhapsody*, *Opus 19/The Dreamer*, *Scènes de ballet*, *Symphony in C* and *If This is Still a Problem*. He has created roles in many ballets including *Galanteries*, '*Still Life*' at the *Penguin Café*, *Cyrano*, *Prince of the Pagodas*, *Pursuit*, *Bloodlines* and *Tombeaux*. He danced with San Francisco Ballet during the 1991/92 season.

The dancers of The Royal Ballet appear by kind permission of the General Director of the Royal Opera House, Covent Garden

CandoCo

In 1991, Adam Benjamin and Celeste Dandeker drew together a group of people, some able-bodied and some disabled. In a space in North London they began exploring dance together. This early experimental work was made possible through the support of the charity ASPIRE (Association for Spinal Injuries Research, Reintegration and Rehabilitation). Through Celeste Dandeker's training at London Contemporary Dance Theatre and Adam Benjamin's training in the visual arts, they worked to explore and maximise the potential interactions of dancers, ambulant and non ambulant, with and without wheelchairs. This formed the exploratory material of the early work in the class. 'Given this limitation, what are your strengths? How can you connect? What can you do?' These were the questions they asked each other and which led to the name of the company... Can-do-Co(mpany).

Kuldip Singh-Barmi

Trained at the Northern School of Contemporary Dance. He has worked with Steve Long and Unnikrishnan in a programme called *East Meets West...*; in Austria and Amsterdam in *Mazzepea*, an opera choreographed by Lloyd Newson; with Emily Claid and Company in *Out on a Limb* and in *Ballroom Blitz* (1992). Kuldip has been performing and teaching with CandoCo since 1992.

David Toole

Was born and still lives in Leeds. He worked with the Post Office for nine years before meeting CandoCo in a workshop session at the Yorkshire Dance Centre, went on to study at the Laban Centre and gained a Professional Diploma in Community Dance in 1993. He appears in *Outside In* for the BBC's *Dance for Camera* series and has recently played Puck in Britten's *A Midsummer Night's Dream* at Broomfield Hall.

Jodi Falk

Is a member of the faculty of the Laban Centre for Movement and Dance. She trained in contemporary technique at the Limon School and in ballet with Carol Rioux in New York. As a dancer, she toured the USA with the internationally acclaimed Kei Takei's Moving Earth. Falk studied choreography with Phyllis Lamhut and Hellmut Gottschild and her work has been presented in San Diego, Chicago and New York, and the International Dance Festival in Montreal. Her most recent work for CandoCo is *Cantador*.

Mark Morris Dance Group

Mark Morris

Was born in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies, including the Lar Lubovitch Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 70 works for the Dance Group, he has created many ballets for other dance companies including the Paris Opera Ballet and American Ballet Theatre. In 1990, he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr Morris has also worked extensively in opera. From 1988-1991, he was Director of Dance at the Theatre Royal de la Monnaie in Brussels and was named a Fellow of the MacArthur Foundation in 1991.

Mark Morris Dance Group

Was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group had been the subject of television specials for PBS *Dance in America* series

and LWT's *South Bank Show*. From 1988-1991, the Dance Group was the resident company of the Theatre Royal de la Monnaie in Brussels. The Dance Group just completed a film collaboration with cellist Yo-Yo Ma using Bach's *Third Suite for Unaccompanied Cello*, and this August will be appearing at the Edinburgh International Festival for the fourth consecutive year.

Joe Bowie

Was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Marianne Moore

Was born in Chapel Hill, North Carolina, and studied at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Linda Dowdell

Pianist/Dance Group Musical Director
Made her debut with the Dance Group in 1987 in Vienna, working closely with the company ever since. In 1990-91 she was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the USA. Also a composer, she has written music for a variety of ensembles, from big band to a cappella chorus. Prior appearances in the UK include guest lecturer at The Royal Scottish Academy of Music and Drama, production of her mini-opera, *The Big Window*, on the Edinburgh Festival Fringe '94, and performances of her choral works by Schola Cantorum of Edinburgh.

The Scottish Ballet

A leading force in British dance, and a significant performer on the world stage, The Scottish Ballet enjoys international recognition and a distinguished reputation for matching excellence with exciting new dimensions. The company has achieved a special standing through its bold commitment to combining classicism with innovation. Audiences have come to expect a hallmark of originality throughout its repertoire, in both full-length classics and modern works.

By bringing theatre into dance, The Scottish Ballet transforms the familiar into the extraordinary, but Artistic Director, Galina Samsova, whose roots are firmly classical, ensures that creativity and dynamic style are built on a solid reputation of technical expertise and artistic quality.

This enthusiasm for innovation is true to the original principles of The Scottish Ballet, founded in 1957 as the Western Theatre Ballet in Bristol by choreographer and producer Peter Darrell. The company transferred to Glasgow in 1969 in a new role as Scotland's national ballet company. The Scottish Ballet has attracted many great names to dance with the company, including Rudolf Nureyev and Dame Margot Fonteyn, contemporaries such as Ludmilla Semenyaka and The Royal Ballet's Principal Dancer, Lesley Collier, as well as company members like former Bolshoi soloist Vladislav Bubnov. Guest choreographers have included Nanette Glushak, Graham Lustig and Robert Cohan. Today the company of 46 dancers tours in full-length productions, performs in smaller scale in remote rural areas to bring dance within reach of all Scottish communities and has an important educational role, presenting workshops in schools and helping to train the next generation of artists through involvement with The Dance School of Scotland in Glasgow. The Scottish Ballet also tours internationally, has established a unique relationship with the Kirov

Ballet and was the first Western company to perform in the Kremlin Palace, Moscow.

Yurie Shinohara

Was born in Fukuoka City, Japan, starting dance training at the age of nine and winning many awards including the silver medal at the 1981 Moscow International Ballet Competition and 1989 Best Dancer award from the Japan Ballet Association. She danced with the Tokyo based Noriko Kobayashi Ballet Theatre and Asami Maki Ballet Company. Yurie has danced roles in *Paquita*, *The Sleeping Beauty*, *The Nutcracker*, *Don Quixote* and *La Bayadere*. In 1990, receiving a grant from the Japanese Ministry of Culture to study in the UK with the Royal Ballet, she was invited to Glasgow by Galina Samsova where she danced Giselle and Swanilda in *Coppélia*. She returned to the company in 1994 to dance Aurora in *The Sleeping Beauty*, the Sugar Plum Fairy in *The Nutcracker* and the title role in *Cinderella*.

Campbell McKenzie

Was born in Australia and trained at Ballet Centre, Dandenong, the National Theatre School and Australian Ballet School before joining the Australian Ballet in 1990. He was promoted to Coryphee in 1991 and six months later to Soloist and by 1993 was Senior Artist. Campbell's roles include Prince Siegfried in *Swan Lake*, Franz in *Coppélia*, Prince Florimund and the Bluebird in *The Sleeping Beauty*, Benvolio and Mercutio in *Romeo and Juliet*, plus Principal roles in *Forgotten Land*, *Catalyst* and *Symphony in C*. Campbell danced the roles of Dandini and Prince Ramiro in The Scottish Ballet's Autumn season of *Cinderella*.

Laine Theatre Arts Dancers

Laine Theatre Arts, one of the most respected arts centres in the country, celebrates its 21st birthday this year. Based in Epsom, the centre has an international reputation for producing many of the talented stars of tomorrow. Graduate students are currently appearing in leading roles in West End shows such as *She Loves Me*, *Miss Saigon*, *Cats*, *Les Miserables*, *Grease*, *Starlight Express*, *Copacabana*, *The Rocky Horror Show*, *Sunset Boulevard*. The list is endless.

Performing arts covers a wide range of subjects from classical ballet, modern, tap and jazz dance to musical theatre, singing and drama. The centre boasts a spacious purpose built dance studio complex with sprung floors. Students can gain professional qualifications in theatre, teacher training and musical theatre. All courses are accredited by the Council for Dance Education and Training. Betty Laine, founder and principal of the college, arrived in Epsom 21 years ago and through her dedication and commitment to the performing arts has made Laine Theatre Arts the respected centre of training it is today.

Ballroom Classic

Lindsey Hillier

And her husband and partner, Stephen, were World Professional Ballroom Champions for five years as well as European, British, UK and International Champions. Lindsey is internationally in demand as a choreographer, coach and adjudicator. As the coach of the young Amateur Champions dancing this evening, she is delighted to have this opportunity to present *Ballroom Classic*.

Timothy Howson & Joanne Bolton

World Amateur Champions from High Wycombe. Twice winners of the European, United Kingdom and British Championships, Timothy and Joanne have

been dancing for 19 and 18 years respectively. They started dancing together four years ago.

Christopher Hawkins & Hazel Newberry

Ranked number two in the World Rankings. Placed second in the World and European Championships.

Alan Shingler & Donna Reeve

Have twice been Australian Champions and Grand Slam Finalists. Alan is from Manchester and Dawn from Sydney, Australia. They have both danced since childhood and have been dancing together for three years.

Sandro Cavalline & Carmen Vincelj

Sandro was born in Rome and was Italian National Champion with a former partner. Carmen is from Pforzheim, Germany. Since their partnership was formed 18 months ago, they have been placed fourth in the World Championships and third in the European.

Steen Lunn & Mie Bach

Danish National Champions, now resident in England. Ranked number four in the World Rankings and fifth in the World Championships.

The Rocky Horror Show

Richard O'Brien Author/Riff Raff

Wrote *The Rocky Horror Show* in 1973 at the age of thirty(ish); it ran for a total of seven continuous years in London. The cult film, *The Rocky Horror Picture Show*, was released by Twentieth Century Fox in 1975, featuring most of the original cast, including Tim Curry as Frank N Furter and Richard O'Brien as Riff Raff.

Richard has also written scripts for other films including *Shock Treatment*, a television play for the BBC, *A Hymn for Jim*, and three other stage plays. His television appearances are numerous, including presenting the phenomenally successful Channel 4 series *The Crystal Maze*, and his film appearances include *Jubilee*, *The Odd Job*, *Flash Gordon* and *Revolution*.

He is currently writing songs and jokes for the demon Mephistopheles.

Christopher Malcolm Director/Narrator

Has been in the theatre, film and television industry in the UK for more than 25 years, beginning at the Royal Shakespeare Company, appearing in numerous productions in the West End and at the Royal Court Theatre, including creating the role of Brad in the original production of *The Rocky Horror Show* in 1973.

His feature film credits include *Reds*, *Ragtime*, *Dogs of War*, *Highlander* and *The Empire Strikes Back* and he has recently been seen as Justin in the hugely successful BBC series *Absolutely Fabulous*.

He began his producing career in 1980 with the smash hit musical *Pal Joey*. Subsequent credits include the Olivier award-winning comedy *Steaming*, *When I Was a Girl I Used to Scream and Shout*, *Single Spies*, *Frankie and Johnny in the Clair de Lune*, *Napoleon*, *The American Story* and *A Slip of the Tongue*, starring John Malkovich in 1992. He has also produced a number of plays by Steven Berkoff in the West End, including *Metamorphosis*, *Decadence*, *Greek* and *Salome*.

Christopher has directed *The Rocky Horror Show* in the UK, both on tour and in the West End, as well as in the USA, South Africa and Argentina.

Patricia Quinn Magenta

Was the original Magenta in *The Rocky Horror Show* 22 years ago at the Royal Court Theatre and went on to recreate the role in the infamous movie. She returned to the role for the 21st birthday national tour of the show in 1994, playing a Summer season

at the Duke of York's Theatre in the West End. Her extensive other theatre credits include *Threepenny Opera*, *Bedroom Farce*, *Light Up the Sky*, *Can't Pay, Won't Pay* and *The Real Inspector Hound*. On television, she has been seen in *I Claudius*, *The Professionals*, *Hammer House of Horror* and *Minder*, amongst countless other appearances, and her film credits include *Shock Treatment*, *Hawk the Slayer*, *The Meaning of Life* and *The Outsider*.

Sophie Lawrence (Columbia)

Made her professional debut in *Bugsy Malone* at His Majesty's Theatre in the West End and has also played Duffy in *Annie*, Dorothy in *The Wizard of Oz*, Daisy in *Daisy Pulls It Off*, Fliss in the national tour of *Bazaar and Rummage* and Stoker in *One Step Beyond*. Sophie played Janet in the 1994 21st birthday tour of *The Rocky Horror Show*, including a Summer season in the West End at the Duke of York's Theatre.

For three years, Sophie was seen as Diane Butcher in the BBC's *EastEnders*, returning to the series last Summer, and in 1994 also played the role of Aldith in *Cadfael* for Central Films. Her other film credits include *The Guardian*, *Angel and Mrs Winter* and *Live on Arrival*. Sophie had a hit single, *Love's Unkind*, which went into the UK Top Twenty and on radio has been heard as Twiggy in *A Fake's Progress* with Roger Daltrey for BBC Radio 4.

Stacey Haynes Musical Staging

Trained at the Arts Educational School, London. Her theatre work includes *Carmen Jones* (The Old Vic and international tour), *The Rocky Horror Show* (Duke of York's Theatre and national tour, and a Bournemouth season of the Paul Nicholas production), *Time* (Dominion Theatre), *Mutiny* (Piccadilly Theatre), *Blue Angel* (Bristol Old Vic). Her film credits include *Frankenstein*, starring Kenneth Branagh and Robert de Niro, *The Tall Guy* and *Knights and Emeralds*, while her television work includes *The Lenny Henry Show*, *EastEnders*, *Red Dwarf* and *The Laughter Show*. Stacey has worked in opera with ENO at the London Coliseum, on video with Robert Palmer, Ten City, Sinitta, Cliff Richard and Yaz, and in concert with Cliff Richard's *The Event* (Wembley Stadium) as well as his *Stronger* tours (Europe, England and Ireland).

Six Foot Three

One Step Beyond the Fosbrooks

Tamsin Austin

Is 22 and presently studying at the University of Northumbria. She is currently working as a folk artist in residence in a junior school, teaching traditional fiddle and clog dancing to nearly 100 children.

Jane Pollitt

Is 19 and a student at Sunderland University. She retired from competitive dancing at the age of 16 after winning the Lancashire and Cheshire Clog Dancing Championships three times in succession.

Carys Reckless

Is an 'A' Level student at Aquinas Sixth Form College in Stockport. During 1994/95 she has made three trips to the USA, demonstrating her dancing skills to a variety of audiences. She has also been the senior dance tutor for the Fosbrook Clog Dancers.

The Ripley Ripplers

Dancers Nicola Bacon, Emma Crook, Marina Abdeen, Elena Costa, Beth Taylor, Katie Newton, Katy Jagger, Fiona Farrow, Charlotte Cable,

Gemma Walls, Gemma Bromwich, Emma Rowland, Lydia Andrews, Tina Henderson, Yvonne Barrett, Cheryl Barrett, Vanessa Abdeen, Helene Cable, Helen Andrews, Barbara Gee, Kirsty O'Grady, Edwina Farrow, Pat Brown, Maureen Hanlan, Cynthia Bromwich, Lesley Lomax, Jean Simmonds

Nicola Bacon

Danced professionally for eight years appearing in various TV and theatre shows including *Cannon & Ball*, *Benny Hill*, *Jim Davidson* and *Zeigfield* at the London Palladium.

The Ripley Dance Academy was opened by Nicola in 1990 and now has 100 students aged between three and eight training in ballet, tap, modern, jazz, drama and singing.

The Ripley Ripplers, formed in June 1994, feature dancers between the ages of seven and 50, with many families involved, including Nicola's. The tap group was selected from hundreds to appear in a charity show at the London Palladium in February of this year.

Phoenix Dance Company

Phoenix Dance Company is now one of the leading contemporary dance companies in Britain. Under the artistic direction of Margaret Morris, Phoenix works with a variety of national and international choreographers to create a diverse, athletic repertory. Margaret also taps the wealth of choreographic talent from within the company. The ten dancers, reputed for their technical ability and skills, have a world-wide reputation and now undertake several foreign tours each season, most recently including the USA, France, Hungary and Argentina.

Gary Lambert

Danced with London Festival Ballet and Rambert Dance Company and as a member of these companies has worked with Alvin Ailey, Sir Frederick Ashton, Richard Alton, Laurie Booth, Christopher Bruce, Michael Clark and Merce Cunningham, amongst many others. He founded Small Axe Dance Company in 1992 with Ben Craft and has choreographed a number of works for them including *Of What You Will*, *From New Malden to Upminster* and, most recently, *Cold Ground Drifting* which won first prize in the Groningen International Choreographic Competition.

Ricardo 'G' Goodison

Was born in Leeds, started dancing with Harehills Middle School and continued at Harehills Youth Dance Theatre. He trained professionally at the Northern School of Contemporary Dance. In 1989, as a member of the national Youth Dance Theatre, he was a runner-up in the Cosmopolitan Dancer of the Year competition. In March 1991, he joined Phoenix as an apprentice and in June that year became a full-time member of the company.

Booker T Louis

Grew up in Leeds and discovered dancing at Harehills Middle School, continuing at Harehills Youth Dance Theatre. He performed in *A Midsummer Night's Dream* at the Leeds Playhouse, was a member of the National Youth Dance Theatre and made a number of TV appearances. His professional training was at the Northern School of Contemporary Dance and the London School of Contemporary Dance. He joined Phoenix in 1989.

Woking Dance Umbrella Gala Committee

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Cllr Ann Verdon
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For Woking Dance Umbrella Gala

Production Managers Richard Bullimore and Matt Britton
Lighting Designer Tom Johnson
Company Stage Manager Vettinia Ross
Lighting equipment supplied by White Light Electrics Ltd
Sound equipment supplied by Paul Farrah Sound
Transportation supplied by Radcliffes
Rocky Horror costumes supervised by Chris Porter
Programme edited by Sarah Lowry

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